



Our month of April concludes with **Low Sunday**, the day of our Meditation Concert, in which we focus on the joy of the Resurrection and the Paschal season through an examination of sacred music.

Following Mass on Low Sunday, a light luncheon is available for guests and parishioners attending the concert in the church hall. At 2:00 PM, professional musicians (a vocalist and string players, who include our very own JaeEun Lee and Sarah Thomas) perform sacred music that is largely geared toward Easter. For each section of music, a meditation is proposed and historical background provided to place the music in context. The music of Bach, Handel, Mozart, Vivaldi, Biber, and Schmelzer provide some of the setting for this meditation. The concert is free admittance although we do ask a good-will offering as we continue to raise funds for ongoing projects. It will last until 3:00 PM.

Offering or no, we hope you are able to take part in the Meditation Concert.

Ss. Philomena and Dominic Savio, pray for us!

SACRED HEART CHURCH

2733 Massachusetts Ave. / Cincinnati, Ohio 45225

www.sacredheartchurchcincinnati.com

www.cincinnatiatoratory.com

LATIN MASS MUSIC FOR FEASTS AND SUNDAYS OF APRIL

- Friday, April 5 – First Friday (OSM)
- Sunday, April 7 – Passion Sunday
- Sunday, April 14 – Palm Sunday
- Sunday, April 18 – Holy Thursday
- Sunday, April 19 – Good Friday
- Tuesday, April 20 – Holy Saturday
- Sunday, April 21 – Easter Sunday
- Sunday, April 28 – Low Sunday

Music includes:

Adoramus Te (Roselli)

Ave Verum (Chant)

Ave Virgo Serena (Chant)

Cantate Domino (Pitoni)

Domine Non Sum Dignus (Victoria)

Ego Sum (Esquivel)

Iesu Salvator Mundi (Cordans)

Ingrediente (Chant)

Iudas Mercator Pessimus (Victoria)

Miserere Mei (Lotti)

O Iesu Christe (Mantua)

O Salutaris Hostia (Duguet)

O Vos Omnes # 2 (Victoria)

Petre Ego Pro Te Rogavi (Guerrero)

Quid Retribuam (Ravanello)

Regina Coeli (Cottone)

Regina Coeli (Solemn Chant)

Regina Coeli (Wilkens)

Regina Coeli Iubila (ANON)

Seven Last Words (ANON)

Surrexit Dominus (Handl)

Tamquam Agnus (Victoria)

Te Ioseph Celebrent (Ravanello)

Tristis Est (Martini)

Velum Templi (Connolly)

Vexilla Regis (Chant)

Mass I and Credo VI

Missa Brevis (Palestrina)

Mass for 3 voices (Cascioli)

Christus Vincit (Acclamations)

Hosanna to the Son of David

The Seven Last Words

The month of April is typically dedicated to the Blessed Sacrament, most fitting given that the institution of this Sacrament (Holy Thursday) frequently occurs in April or late March. This year we run the gamut of emotion during this month – the desolation of Passion-tide when our statues are covered in purple; the profound liturgies and deep sadness of Holy Week; the joy and exultation of Easter and the start of Paschal-tide.

On **Palm Sunday**, we see the juxtaposition of the triumphant entry into Jerusalem and the people hailing the kingship of Christ during the distribution and procession of palms against the remainder of Mass which focuses on the Passion that is less than a short week away. The jubilant strains of *HOSANNA FILIO DAVID*, the *PUERI HEBRAEORUM*, and the *CHRISTUS VINCIT* during the pre-Mass are replaced with the chanted Passion and the reminder from Ps. 21 – “*My God, My God... why hast Thou abandoned Me?*” This contrast encapsulates, in a single Liturgical function, the full extent and entire scope of Holy Week.

Holy Thursday, we begin our day at 8:00 AM with the deeply fulfilling Office of Tenebrae. It begins with the unforgettable text “*Zelus domus tuae comedit me...*” – “*For the zeal of Thy house hath consumed me...*” and contains as well that famed Responsory “*On the mount of Olives, he prayed to the Father; Father, if it be possible, let this chalice pass from Me. For the spirit is willing, but the flesh is weak.*” This sets the tenor of the entire Triduum... In the evening, the Mass of the Last Supper, followed by the Translation of the Blessed Sacrament to the Altar of Repose and the stripping of the High Altar.

Good Friday begins with Tenebrae at 8:00 AM. Responsories for today include “*You came out as against a robber with swords and clubs...*” as well as the one for which the Office is named – “*Tenebrae Factae Sunt*”. Some twenty minutes before the afternoon Liturgy, we sing the moving rendition of the SEVEN LAST WORDS by one of our favorite composers – Anonymous. And during the Reproaches (the Adoration of the Cross), we hear the haunting text: “*My people, what have I done to thee? In what have I sorrowed thee? Answer me. For I led thee forth from the land of Egypt – and thou hast prepared a cross for me... on thy account, I scourged the Egyptians with their firstborn, but thou hast delivered me up to be scourged...*” Whether of chant or polyphony, the music of these three days, like the Liturgy they provide the setting for, and like the texts used both in the Office and Mass – are of incomparable beauty.

In the evening of Good Friday, several of us take part in the Office of Tenebrae at Old St. Mary’s. The texts and music are different from what we sang in the morning – the evening celebration of Tenebrae anticipates the following day, so it is actually the Matins and Lauds of Holy Saturday that we sing Good Friday evening. It is with the evening Office that we see the true aspect of Tenebrae... the darkening as night approaches combined with the constant extinction of the candles through the Office until only one remains. This candle – symbolizing our Savior – is hidden (His death). The knocking and noise that commences indicative of the demons of hell being loosed upon the earth, until it is stopped when the candle suddenly shines forth again – symbolic of the impending resurrection – and the clergy and choir retire in silence.

On the morning of **Holy Saturday**, we sing the final Office of Tenebrae (the identical text and chant as the evening before). In the evening, we have the culmination of the Triduum with the Paschal Vigil. Here is the original meaning of “vigil”, i.e. the watchful anticipation of the thing, rather than the thing itself being done early.

In this Liturgy, we see the first part as the pre-cursor... the blessing of the Paschal fire and candle; the procession and the *EXSULTET*; the canticles and lessons; the Litany of the Saints bookending the blessing of the baptismal font. The Mass follows, with all the joy that can be expressed at the resurrection of our Lord. During Lent, the rubrics direct we use the organ minimally, only in support of the singing where needed. And during the Triduum – from the *GLORIA* of Holy Thursday until the *GLORIA* of Holy Saturday – its use is forbidden, even in support of singing. Given this background, nothing could be a clearer indication of our joy than the unfettered restoration of the organ at the *GLORIA*.

Easter Sunday, we see one of the five Sequences remaining in the Catholic Liturgy (at one time there were thousands), the *VICTIMAE PASCHALI LAUDES*. “*May you praise the Paschal Victim, immolated for Christians. The Lamb [Who] redeemed the sheep: Christ, the innocent one, [Who] has reconciled sinners to the Father. A wonderful duel to behold, as death and life struggle: The Prince of life dead, now reigns alive. Tell us, Mary Magdalen, what did you see in the way? I saw the sepulcher of the living Christ, and I saw the glory of the Resurrected one: The Angelic witnesses, the winding cloth, and His garments. The risen Christ is my hope: He will go before His own into Galilee. We know Christ to have risen truly from the dead: And let Thou, victorious King, have mercy on us. Amen. Alleluia.*”