

# THE CATHEDRAL OF SAINT PAUL

BIRMINGHAM, ALABAMA

MOST REVEREND STEVEN J. RAICA, BISHOP  
VERY REVEREND BRYAN W. JERABEK, PASTOR & RECTOR



## THE TWENTY-SIXTH SUNDAY IN ORDINARY TIME

SEPTEMBER 28, 2025

Welcome to the Cathedral of Saint Paul. The order of Mass can be found on p.3 of the Sunday's Word booklets.

### PRELUDE

FUGUE IN F, BWV 540

J.S. BACH

### ENTRANCE HYMN

GOD, WE PRAISE YOU

NETTLETON

1. God, we praise you! God, we bless you! God, we  
2. True a - pos - tles, faith - ful proph - ets, Saints who  
3. Je - sus Christ, the king of glo - ry, Ev - er-  
4. Christ, at God's right hand vic - to - rious, You will

name you sov - reign Lord! Might - y King whom an - gels  
set their world a - blaze, Mar - tyrs, once un - known, un-  
last - ing Son of God, Hum - ble was your vir - gin  
judge the world you made; Lord, in mer - cy help your

wor - ship, Fa - ther, by your church a - dored:  
heed - ed, Join one grow - ing song of praise,  
moth - er, Hard the lone - ly path you trod:  
ser - vants For whose free - dom you have paid:

All cre - a - tion shows your glo - ry, Heav'n and  
While your church on earth con - fess - es One ma-  
By your cross is sin de -feat - ed, Hell con-  
Raise us up from dust to glo - ry, Guard us

earth draw near your throne, Sing - ing "Ho - ly, ho - ly,  
jes - tic Trin - i - ty: Fa - ther, Son, and Ho - ly  
front - ed face to face, Heav-en o - pened to be-  
from all sin to - day; King en - throned a - bove all

ho - ly, Lord of hosts, and God a - lone!"  
Spir - it, God, our hope e - ter - nal - ly.  
liev - ers, Sin - ners jus - ti - fied by grace.  
prais - es, Save your peo - ple, God, we pray.

ENTRANCE ANTIphon (11:00AM) *In nomine Domini*

PHILIPPIANS 2:10, 8, 11; PSALM 102

In nomine Domini omne genu flectatur, caelestium, terrestrium et infernorum: quia Dominus factus obediens usque ad mortem, mortem autem crucis: ideo Dominus Jesus Christus in gloria est Dei Patris.

*At the name of Jesus, every knee should bend of those in heaven and on the earth and under the earth, for the Lord became obedient unto death, even death on a cross: therefore, Jesus Christ is Lord, to the glory of God the Father.*

## KYRIE

MASS XI "ORBIS FACTOR"

Y-ri- e \* e- lé- i-son. ij. Chri-ste e- lé- i-son. ij.

Ký-ri- e e- lé- i-son. Ký- ri- e \* e- lé- i-son.

## GLORIA

MASS XI "ORBIS FACTOR"

Lóri- a in excélsis Dé- o. Et in térra pax homí-ni-bus bó-nae vo-luntá- tis. Laudámus te. Bene-dí-cimus te. Ado-rámus te. Glo-ri-fi-cámus te. Grá-ti- as á-gimus tí-bi propter mágnam gló-ri- am tú- am. Dómi-ne Dé- us, Rex caelé-stis, Dé- us Pá-ter omní-po-tens. Dómi-ne Fí- li uni-gé-ni-te Jé-su Chri-ste. Dómi-ne Dé- us, Agnus Dé- i, Fí- li- us Pá-tris. Qui tól-lis peccá-ta mún-di, mi-se-ré-re nó-bis. Qui tól-lis peccá-ta mún-di, súsci-pe depre-ca-ti- ó-nem nó-stram. Qui sé-des ad déx-te-ram Pá-tris, mi-se-ré-re nó-bis.



## THE LITURGY OF THE WORD

### RESPONSORIAL PSALM

PSALM 146

Praise \_\_\_\_ the Lord, \_\_\_\_ my soul, \_\_\_\_ my soul!

### ALLELUIA

GREGORIAN CHANT, MODE II

II

A L-le-lú-ia.

Though our Lord Jesus Christ was rich, he became poor, so that by his poverty you might become rich.

## LITURGY OF THE EUCHARIST

OFFERTORY ANTIPHON (5:00PM & 8:30AM) *Super flumina Babylonis*

PSALM 137:1

*Please join in the antiphon after the cantor introduction and between Psalm verses.*

I

B Y the riv- ers of Bab-y- lon, there we sat and wept, while we re-membered you, O Si- on.

OFFERTORY ANTIPHON (11:00AM) *Super flumina Babylonis*

PSALM 137:1

Super flúmina Babylónis, illic sédimus et flévimus, dum recordarémur tui, Sion: in salícibus in médio ejus, sus-péndimus órgana nostra. / *By the streams of Babylon we sat down and we wept when we remembered you, O Zion.*

*Among the willows on its banks we hung our instruments.*

—Polyphonic setting by G.P. Palestrina

SANCTUS

MASS XI “ORBIS FACTOR”

S

Anctus, \* Sánctus, Sánctus Dó-minus Dé- us Sá-ba- oth.  
Plé-ni sunt caé- li et té- ra gló- ri- a tú- a. Ho-sánna in ex- célsis. Bene-díctus qui vé-nit in nó- mi-ne Dó-mi-ni. Ho-sánna in ex- célsis.

MYSTERIUM FIDEI

We pro-claim your Death, O Lord, and pro-fess your Res-ur - rec - tion un - til you come a-gain.

A

- gnus Dé- i, \* qui tól-lis peccá- ta mún-di: mi-se-ré-re  
 nóbis. Agnus Dé-i, \* qui tól- lis peccá-ta mún-di: mi-se-ré-re  
 nóbis. Agnus Dé- i, \* qui tól-lis pec-cá- ta mún-di: dóna nóbis  
 pá-cem.

### HOLY COMMUNION

We invite all Catholics who are properly disposed (i.e., in the state of grace and having fasted for one hour before communion) to come forward in the usual way to receive Holy Communion.

All others, including our non-Catholic guests, may remain in their pews and join us in prayer. Alternatively, to participate in the communion procession and receive a blessing, come forward in the line and cross your arms over your chest as you approach the minister. Thank you.

### COMMUNION ANTIphon *Memento verbi*

PSALM 119:49, 50

*Please join in singing the refrain below after the cantor introduction and between verses of Psalm 119.*

4. Re- mem- ber your word, O Lord, by which you give me hope.

### POSTCOMMUNION (11:00AM)

SALVE REGINA À 4

ORLANDO DI LASSO

Hail, Holy Queen, Mother of Mercy, our life, our sweetness and our hope. To thee do we cry, poor banished children of Eve. To thee do we send up our sighs, mourning and weeping in this valley of tears. Turn then, most gracious advocate, thine eyes of mercy toward us, and after this exile show unto us the blessed fruit of thy womb, Jesus. O clement, O loving, O sweet Virgin Mary.

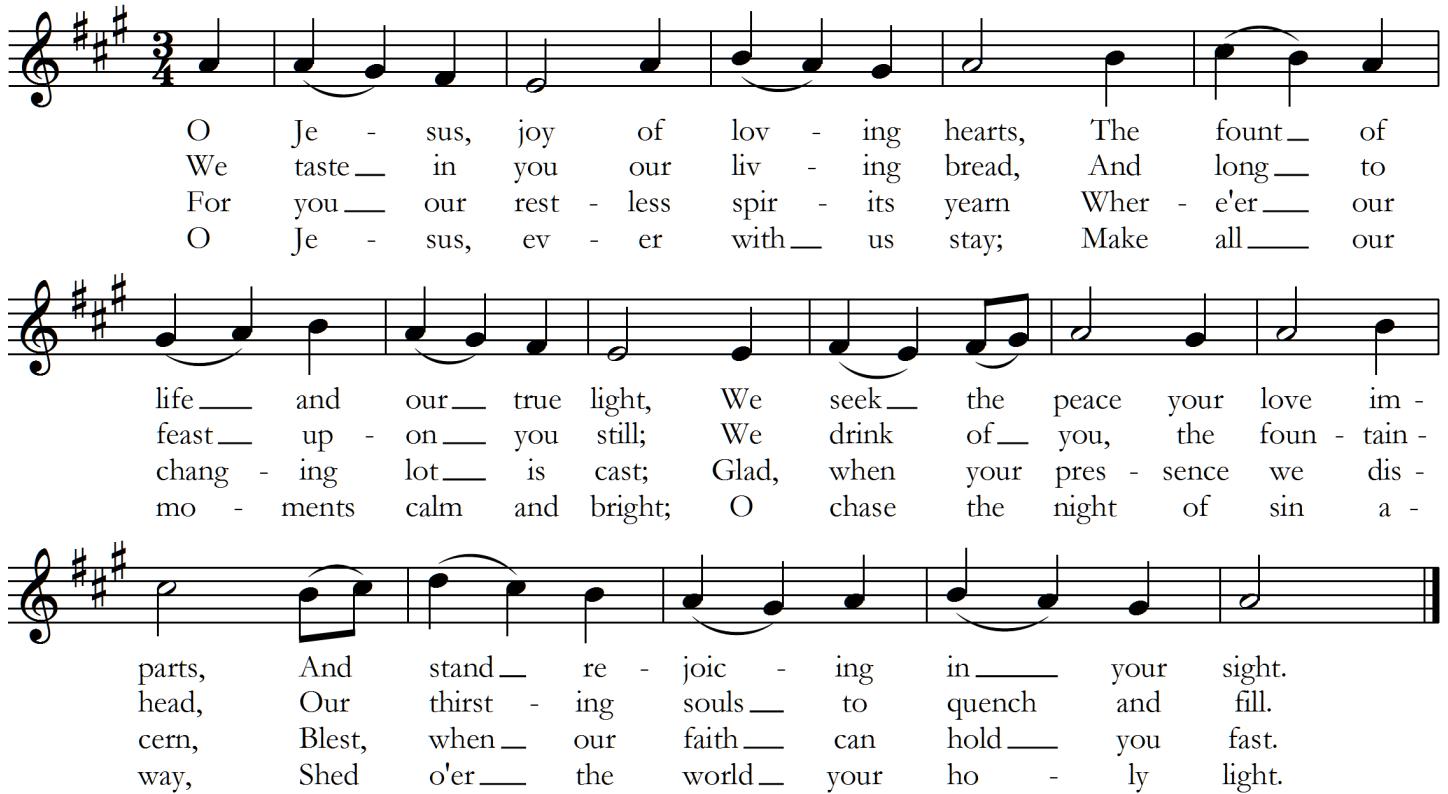
PLEASE RESPECT OUR CUSTOM OF STAYING THROUGH THE CONCLUSION OF THE CLOSING HYMN.

THIS IS OUR CORPORATE ACT OF THANKSGIVING AFTER MASS. THANK YOU!

CLOSING

O JESUS, JOY OF LOVING HEARTS

WAREHAM



O Je - sus, joy of lov - ing hearts, The fount \_ of  
We taste \_ in you our liv - ing bread, And long \_ to  
For you \_ our rest - less spir - its yearn Wher - e'er \_ our  
O Je - sus, ev - er with \_ us stay; Make all \_ our

life \_ and our \_ true light, We seek \_ the peace your love im -  
feast \_ up - on \_ you still; We drink of \_ you, the foun - tain -  
chang - ing lot \_ is cast; Glad, when your pres - sence we dis -  
mo - ments calm and bright; O chase the night of sin a -

parts, And stand \_ re - joic - ing in \_\_\_\_\_ your sight.  
head, Our thirst - ing souls \_ to quench and fill.  
cern, Blest, when \_ our faith \_ can hold \_ you fast.  
way, Shed o'er \_ the world \_ your ho - ly light.

PRELUDE

TOCCATA IN F, BWV 540

J.S. BACH

MUSIC REMINDERS

- *The 2025-2026 Downtown Concert Series is finalized and can be found at <https://stpaulsbhm.org/concerts>.* Choral concerts range from \$4,000-\$15,000 and will bring Samford University A Cappella Choir, Byrd Ensemble, and The Aeolians to the Cathedral. Organ concerts are toward the lower end of that range. No amount is too small, and if one does not wish to underwrite an entire concert, we can arrange a co-sponsorship. Follow [www.stpaulsbhm.org/concerts](http://www.stpaulsbhm.org/concerts) and the Cathedral's social media for more details; contact [Ludwick@stpaulsbhm.org](mailto:Ludwick@stpaulsbhm.org) for more information on sponsorship!
- *Cathedral Children's Schola Cantorum.* If you have a child in grades 3-8, you should consider this fun, high-achieving group! Members sing for Mass 5-6 times a year, and learn basic musicianship, healthy singing, solfège, and music literacy along the way. A nominal fee applies which benefits the parish; please contact [Ludwick@stpaulsbhm.org](mailto:Ludwick@stpaulsbhm.org) for more information! We could particularly use a few singers GR 6-8 to mentor our (excellent) younger scholars!

## ABOUT TODAY'S MUSIC

Today's Mass offers a chance to present a number of pieces of great renown across centuries of sacred music. As always, we sing a Gregorian chant setting of the Mass Ordinary to show the universality of the Faith. You might very well hear this setting (nicknamed "Orbis factor" after a trope of the *Kyrie* that was once sung) at the Vatican, or in Asia, or Africa, and so on. The hymns today come from American and English sources, respectively. At the offertory, we sing a setting of Psalm 137 at all Masses. This is one of the most expressive psalms in the psalter, a lament of the Israelites in exile in Babylon. Palestrina's setting especially portrays the sadness of the psalmist well and with uncharacteristic emotion. The master of polyphony (Palestrina's 500th anniversary of birth is 2025!) especially sets "*suspendimus organis nostris/we hung [gave] up our instruments*" beautifully, with voices reaching ever higher, as if saying, "Our persecutors are trying to take everything from us...but we still have our voices!" Our postcommunion is a setting of the *Salve Regina* by Orlando di Lasso. It demonstrates many techniques common to polyphony that have led the Church, in her legislation, to call polyphony second only to Gregorian chant in suitability for the Sacred Liturgy. The beginning of the piece is a veritable show of compositional talent, as Lassus uses imitation, diminution, and a quote (in long notes in the bass part) of the solemn tone *Salve Regina* chant—this is all in the first three measures! Homophony (*voices moving as one*) is used to signify important textual moments, while "text painting" is frequent (for example, rising voices with varied entrances on the text "*to you do we call/cry*"; the opposite as we go through the valley of tears...the voices fall after a figuration in all voices in imitation of sighing and sorrowing). All voices come together again to sing "*O Jesu/O Jesus*". This is a dramatic and virtuosic motet in spite of its modest voicing and length! Bach's *Toccata & Fugue* in F is a masterpiece so profound that it is difficult to describe. The entire toccata is constructed of various canons in the hands, but are then extended as pedal solos, first in tonic and then at the dominant. Then, an ebullient arpeggiated theme takes over, only to give way to another arpeggiated theme that includes pedal quotes of the "B-A-C-H" namesake (in the German music nomenclature, "h" is b-natural while "B" is b-flat), and then is completed by a trio section of fiendish difficulty. This pattern continues throughout the whole toccata, moving through a variety of key areas and also giving "command" of the trio to the right hand, left hand, and pedal in sequence. It is an ingenious piece made all the more amazing that all this math still sounds like very, very beautiful music. On its own, it would be a masterpiece, but as was Bach's practice, it is paired with a fugue in the same key. The fugue has a chromatic theme that is subjected to many permutations. After the toccata's almost manic variety, the solidity of the fugue is comforting. It is no less virtuosic, but here the themes are handled differently: in one sense, it is less strict than the canon (or perhaps less archaic), but the architecture is still profound. Today, the pieces are presented in reverse order, with the fugue as a prelude, and the toccata as postlude to allow more to enjoy its 9+ minute length! To hear all and more, please attend the recital at 4pm on Sunday, where you can hear this and Louis Vierne's First Symphony for Organ!



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Concerts are in the church  
unless otherwise noted.  
Smart casual dress is  
recommended.



No entrance fee.  
Donations to the  
Cathedral Music Fund  
are warmly welcomed!

2025-2026

Season

2120 Third Avenue North • Birmingham, Ala. 35203



**Sunday, September 28 4:00PM BRUCE E. LUDWICK, JR., organist**

Our Director of Music & Organist since 2013, Mr. Ludwick will present a varied program featuring J.S. Bach's Toccata & Fugue in F and the complete Symphonie N°. 1 for Organ by Louis Vierne, two cornerstones of the organ repertoire, along with contrasting pieces.



**Friday, October 17 7:00PM BYRD ENSEMBLE**

Our old friends, the Byrd Ensemble, based in the Seattle area, will return for their third visit to the Cathedral! This year's program will celebrate the 500<sup>th</sup> anniversary of the birth of the great Renaissance composer, Giovanni Pierluigi da Palestrina.



**Saturday, November 8 7:00PM NICK BOTKINS, organist**

Organist & Choirmaster of the Basilica of Saint John the Evangelist in Stamford, CT, Mr. Botkins is known for his liturgical instinct and expressive improvisation. He will present a program of works by Elgar, Thalben-Ball, Bairstow, and Widor.



**Sunday, December 14 4:00pm A CATHEDRAL CHRISTMAS**

An interactive concert with a blend of sing-along favorites and solo/ensemble repertoire, "A Cathedral Christmas" will feature all Cathedral choral ensembles (and friends!), to help us appreciate the beauty of Advent and anticipate the glories of our Lord's Nativity!



**Tuesday, January 6 7:00pm ISABELLE DEMERS, organist**

Québec native Dr. Isabelle Demers, Associate Professor of Organ at McGill University in Montréal, makes her second visit to the Cathedral - this year, in connection with our hosting of the Conference of Roman Catholic Cathedral Musicians (CRCCM).



**Friday, March 13 5:30pm CATHEDRAL CHOIR**

Choral Stations of the Cross is a venerable and long-standing tradition at the Cathedral of Saint Paul, giving Cathedral Choir an opportunity to preview Holy Week repertoire in a prayerful environment that also aids the congregation's Lenten meditation.



**Friday, April 17 7:00pm THE AEOLIANS**

The Aeolians of Oakwood University in Huntsville are one of Alabama's great cultural exports. With a long history of elite performance at the national and international levels, their repertoire ranges from the Baroque to the 20<sup>th</sup> century. Don't miss this!



**Sunday, May 10 4:00pm McGALLIARD/RENNA, organists**

Our Director of Music & Organist inaugurated the season, and now it concludes with our Assistant Organist, Mr. James McGalliard, and our Organ Scholar, Mr. Daniel Renna! Each holds an important and valued role in the Cathedral's fine sacred music program.