

# THE CATHEDRAL OF SAINT PAUL

BIRMINGHAM, ALABAMA

MOST REVEREND STEVEN J. RAICA, BISHOP

VERY REVEREND BRYAN W. JERABEK, PASTOR & RECTOR



## THE MEMORIAL OF ST. JOHN NEUMANN, BISHOP

MASS FOR THE CONFERENCE OF ROMAN CATHOLIC CATHEDRAL MUSICIANS

XLIII

THE MOST REVEREND STEVEN J. RAICA, CELEBRANT

JANUARY 5, 2026

### PRELUDE

"INTROITUS" FROM *MISSA BREVIS*

ZOLTÁN KODÁLY

### ENTRANCE HYMN

FAITH OF OUR FATHERS

ST. CATHERINE



1. Faith of our fa - thers! liv - ing still In spite of dun-geon,  
2. Our fa - thers, chained in pris - ons dark, Were still in heart and  
3. Faith of our fa - thers! faith and pray'r Shall win all na - tions  
4. Faith of our fa - thers! we will love Both friend and foe in



fire and sword: O how our hearts beat high with joy,  
con - science free: And tru - ly blest would be our fate,  
un - to thee; And through the truth that comes from God,  
all our strife: And preach thee, too, as loves knows how,



When-e'er we hear that glo - rious word:  
If we, like them, should die for thee. Faith of our fa - thers,  
We shall all then in - deed be free.  
By kind - ly deeds and vir - tuous life.



ho - ly faith! We will be true to thee till death.

### ENTRANCE ANTIPHON *Sacerdotes Dei*

DANIEL 3:84, 87, 57

*Sacerdotes Dei, benedicite Dominum; sancti et humiles corde, laudate Deum.*

*Priests of God, bless the LORD; praise God with holy and humble hearts.*

## KYRIE

MISSA BREVIS (ZOLTAN KODALY)

*Kyrie eleison; Christe eleison; Kyrie eleison. / Lord, have mercy; Christ, have mercy; Lord, have mercy.*

## GLORIA

MASS XI «ORBIS FACTOR»

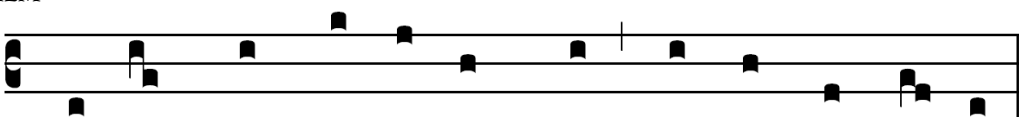
**G** Lóri- a in excélsis Dé- o. Et in térra pax homí-ni-bus bó-nae  
vo-luntá- tis. Laudá-mus te. Bene-dí-cimus te. Ado-rá-mus te. Glo-ri-fi-cá-mus  
te. Grá-ti- as á-gimus tí-bi propter má-gnam gló-ri- am tú- am. Dó-mi-ne  
Dé- us, Rex caelé-stis, Dé- us Pá-ter omní-po-tens. Dó-mi-ne Fí- li uni-gé-ni-te  
Jé-su Chrí-ste. Dó-mi-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, sú-sci-pe  
depre-ca-ti- ó-nem nó-stram. Qui sé-des ad déx-te-ram Pá-tris, mi-se-ré-re nó-bis.  
Quó-ni- am tu só-lus sánctus. Tu só-lus Dó-mi-nus. Tu só-lus Altí-s-si-mus, Jé-su  
Chrí-ste. Cum Sáncto Spí-ri-tu, in gló-ri- a Dé- i Pá- tris. A- men.

## THE LITURGY OF THE WORD

RESPONSORIAL PSALM

PSALM 96

VII




**P** Roclaim his mar-vel-ous deeds to all the nations.

ALLELUIA

GREGORIAN, MODE VIII

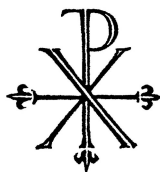
VIII



**A** L-le- lú- ia.

I am the Good Shepherd, says the Lord: I know my sheep, and mine know me.

(Falsobordone by T.L. de Victoria)



## LITURGY OF THE EUCHARIST

OFFERTORY GIVING QR CODES

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our Sacred Music program!)



MOTET: *MARIA DURCH EIN DORNWALD GING (MARY WALKS AMID THORNS)* TR. GERMAN/ARR. STEFAN CLAAS

Maria durch ein Dornwald ging, Kyrie eleison. Maria  
durch ein Dornwald ging, der hat in sieben Jahrn  
kein Laub getragen. Jesus und Maria.

Was trug Maria unter ihrem Herzen? Kyrie eleison.  
Ein kleines Kindlein ohne Schmerzen, das trug Maria  
unter ihrem Herzen. Jesus und Maria.

Da haben die Dornen Rosen getragen, Kyrie eleison.  
Als das Kindlein durch den Wald getragen, da haben  
die Dornen Rosen getragen. Jesus und Maria.

*Maria walks amid the thorns, Kyrie eleison, Maria walks  
amid the thorns, Which seven years no leaf has born. Jesus  
and Maria.*

*What 'neath her heart doth Mary bear? Kyrie eleison, The  
little Child doth Mary bear, Beneath her heart He nestles  
there. Jesus and Maria.*

*Lo! roses on the thorns appear! Kyrie eleison, As the two are  
passing near, Lo! roses on the thorns appear! Jesus and Ma-  
ria.*


**S** Anctus, \* Sánc-tus, Sánc-tus Dó-minus Dé-us Sá-ba-oth.

Plé-ni sunt caé-li et tér-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.

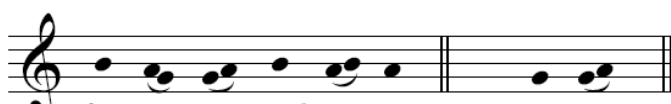
## MYSTERIUM FIDEI




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

## AMEN

*After the Doxology, all respond "Amen" according to one of the formulae below:*



for ev - er and ev - er. **R. A - men.**



... for - ev - er and ev - er. **R. A - men.**



## AGNUS DEI

MISSA SUPER «LA, LA, MAISTRE PIERRE» (ORLANDO DI LASSO)

Agnus Dei, qui tollis peccata mundi: miserere nobis. Agnus Dei, qui tollis peccata mundi: miserere nobis. Agnus Dei, qui tollis peccata mundi: dona nobis pacem. / Lamb of God, who takes away the sins of the world: have mercy on us. Lamb of God, who takes away the sins of the world: have mercy on us. Lamb of God, who takes away the sins of the world, grant us peace.

## 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 (ALL MASSES)

MATTHEW 2:2

*Please join in singing the refrain after the cantor introduction and between verses.*

IV

**W**E have seen his star in the East, and have come

with gifts to a-dore the Lord.



*Adoration of the Magi, Albrecht Dürer (1511)*

## POSTCOMMUNION

O SACRUM CONVIVIVM À 5

ANDREA GABRIELI

O sacrum convivium in quo Christus sumitur: recolitur memoria passionis eius: mens impletur gratia: et futurae gloriae nobis pignus datur. Alleluia. / O sacred banquet! in which Christ is received, the memory of His Passion is renewed, the mind is filled with grace, and a pledge of future glory is given to us. Alleluia. —St. Thomas Aquinas



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

AS WITH GLADNESS MEN OF OLD

DIX



1. As with glad-ness men of old Did the guid-ing star be-hold;
2. As with joy-ful steps they sped To that low-ly man-ger-bed,
3. As they of-fered gifts most rare At that man-ger crude and bare;
4. Christ Re-deem-er, with us stay, Help us live your ho-ly way;
5. In the heaven-ly cit-y bright None shall need cre-a-ted light;



As with joy they hailed its light, Lead-ing on-ward, beam-ing bright;  
There to bend the knee be-fore Christ whom heaven and earth a-dore;  
So may we this ho-ly day, Drawn to you with-out de-lay,  
And when earth-ly things are past, Bring our ran-somed souls at last  
You, its light, its joy, its crown, You, its sun which goes not down;



So, most gra-cious Lord, may we Ev-er-more your splen-dor see.  
So may we with hur-ried pace Run to seek your throne of grace.  
All our cost-liest treas-ures bring, Christ, to you, our heaven-ly King.  
Where they need no star to guide, Where no clouds your glo-ry hide.  
There for ev-er may we sing Al-le-lu-ias to our King.

## VOLUNTARY

"ITE MISSA EST" FROM MISSA BREVIS

ZOLTÁN KODÁLY



## ABOUT TODAY'S MUSIC

This evening, we are thrilled to welcome our Bishop, the Most Rev. Steven J. Raica, as he celebrates Mass for the 43rd Conference of Roman Catholic Cathedral Musicians. We have around sixty of North America's finest church musicians here in our midst, and are thankful to host them for a week of rest, learning, and collegiality. We have the special privilege today to celebrate an American saint, St. John Neumann, on his feast day, with a number of musicians present from his own Archdiocese of Philadelphia. St. John Neumann, *ora pro nobis!* We sing one of Fr. Frederick Faber's most famous texts and then hear the introit from the Common of Pastors (familiar to many of us from presbyteral ordinations). The *Kyrie* today is from Zoltán Kodály's *Missa Brevis*. This work came out of World War II, composed when Kodály and family were in a basement during battle. Published in 1951, it is one of many pieces that responded to the catastrophe inflicted upon many peoples in that terrible war. The *Kyrie* presents themes for the remainder of the Mass, including atmospheric soprano parts (with many high "C's"). We sing *Gloria* and *Sanctus* XI, well-known to our parishioners, and part of our local custom, as is the Gregorian Alleluia (in which the Alleluia, sans *jubilus*, is the congregational refrain). The offertory motet *Maria durch ein Dornwald* ging turns a thornbush patch into a metaphor for the sorrows of Our Lady, even recalling the pricks of the thorn much as we consider the blooms of dogwoods around Easter. It is a hopeful carol and miniature masterpiece: wonderful eight-part writing, using jazz harmonies to lessen the pain of the thorns. We are performing this now-unpublished setting with the permission of arranger Stefan Claas' widow: may he rest in peace. Our desire tonight is to present a large cross-section of repertoire, and so we hear the *Agnus Dei* from Orlando di Lasso's *Missa super «La, la Maistre Pierre»*. A "parody" Mass, it is based on a pre-existing (in this case, secular) tune. The idea was to grab the attention of those assembled, and "baptize" the tune and consecrate it for the temple, so to speak. It is cast as a *missa brevis* (the *Gloria*, in particular, is very syllabic and homophonic), but it (as is typical with Lasso's settings) has flashes of virtuosity, as in the sudden high ranges for the sopranos and tenors in particular. We often sing it here in combination with Mass XII «*Pater cuncta*», which is in the same mode and is a frequent visitor during Ordinary Time. Our postcommunion, Andrea Gabrieli's *O Sacrum Convivium*, is constructed for five voices: three men's parts and two for trebles (in our case sung by the ladies of Cathedral Choir). Not a polychoral work as we would see later in Venetian style, it nonetheless is a beautiful exposition of the text. We see an ebb and flow of textures and a denseness that foreshadows the Baroque, but then there are also nods to Renaissance practice: the motet closes with a welcome "Alleluia" section in triple time—the universal sign of rejoicing in music of this time! We should mention that the voluntaries before and after Mass are derived from the Kodály Mass, as well: the introspective introit prepares the ground. The extroverted "*Ite Missa est/The Mass is finished!*" is registered to show off the colors of the Anna Catharine Grace Memorial Pipe Organ in all their fiery glory! Please enjoy this Mass, and remember that these amazing works are only possible through generous donations to the Cathedral Music Fund. More information at <https://stpaulsbhm.org/sacred-music>.



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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

	<b>Sunday, September 28 4:00PM BRUCE E. LUDWICK, JR., organist</b> 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.
	<b>Friday, October 17 7:00PM BYRD ENSEMBLE</b> 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.
	<b>Saturday, November 8 7:00PM NICK BOTKINS, organist</b> 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.
	<b>Sunday, December 14 4:00pm A CATHEDRAL CHRISTMAS</b> 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!
	<b>Tuesday, January 6 7:00pm ISABELLE DEMERS, organist</b> 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).
	<b>Friday, March 13 5:30pm CATHEDRAL CHOIR</b> 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.
	<b>Friday, April 17 7:00pm THE AEOLIANS</b> 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!
	<b>Sunday, May 10 4:00pm McGALLIARD/RENNAL, organists</b> 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 Rennal! Each holds an important and valued role in the Cathedral's fine sacred music program.