



Sanctissimi Corporis Christi



Missa Papae Marcelli, by G. P da Palestrina (1524 - 1594)

Organ Prelude

First Verse "Adoro Te"

Leo Boellmann (1862-1997)

Introit

Cibavit

Gregorian Chant

Motet During Offertory

In Voce Exultationis

Giuseppe Pitoni (1657-1743)

In voce exultationis resonant
epulantes in mensa Domini.

*Let those who feast at the Lord's table
resound with exclamations of joy.*

Motet During Communion

O Sacrum Convivium

Giovanni Croce (1557-1609)

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 to us is given.
Alleluia.*

Organ Recessional

Second Verse "Adoro Te"

Leo Boellmann (1862-1997)

About the Music

It is believed that tomorrow will be the 452nd anniversary of the first time **Palestrina's Missa Papae Marcelli** was sung. In 16th century Rome, after 40 years of turmoil that included a plague, a brutal siege, two dead Popes and a council that seemed never to end, there was still time to evaluate liturgical music. It is believed that on June 18, 1565 St. Charles Borromeo said Mass in the presence of Pope Pius IV, and **Giovanni Pierluigi da Palestrina** offered his Missa in honor of the beloved Pope Marcellus II who only reigned for a little more than 20 days.

Palestrina, like all the great musicians of the time, was the product of the schola system. From childhood he had seen and heard others like Arcadelt and, especially Animuccia produce sacred music searching to bring the style of Josquin to its fulfillment by meeting the requirements of the council, the ideal Sacred Music. This was not an artistic concern but the duty of all Catholics in the 16th century. This is why it is no surprise that Palestrina was St. Philip Neri's "penitent and spiritual disciple". I do not think that Palestrina realized that his **Missa Papae Marcelli** and all his works would be held as the model of Sacred Polyphony by encyclicals and official documents of the church. I believe he genuinely saw himself as part of a larger effort to be a faithful Catholic, led by two saints (or three, if we include St. Ignatius of Loyola who left a profound mark in Rome) and with a profound understanding of the Mass as heaven. Discussions about liturgy and music can get very complex, and the history, which music includes historical and theological discussions, can be daunting. However, when listening to Palestrina's music and contemplating the mysteries of the Mass we must ask ourselves, with the simplicity of a child, if Mass is Heaven, Shouldn't it look like Heaven? Shouldn't it smell like Heaven? ... Shouldn't it sound like Heaven?

Heitor A. Caballero, *Director of Sacred Music*



The Church of Saint Agnes
143 East 43rd Street
New York, NY 10017
Rectory (212) 682-5722
www.stagneschurchnyc.org