

Music for the Feast of Our Lady of Mt. Carmel

beautiful, and often overlooked, Ave's that we have to sing. Too often people are attracted to more modern settings, which appeal to the emotional side of music rather than the intellectual/spiritual side. The Parsons' *Ave* is an excellent one to have at Our Lady's feast day celebration: <https://youtu.be/5AOWGE0KuRI>

The Communion piece will be Tomas Luis da Victoria's *Congratulamini Mihi*, a poem from the 9th century (we think), and then set the maestro in 6 parts (six lines of music sung either alternating or at the same time). This piece also has soaring vocality, and we are honored to sing it for Our Lady's feast: <https://youtu.be/khTq-wnp8II>

To end, we'll finish with a famous Marian Hymn, [Hail Queen of Heav'n](#), Number 106 in our online library, available for all to view: <https://drive.google.com/file/d/0B4L7cTmcIRVEWGRaNVJicFBudmc/view?usp=sharing>

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It is a long standing tradition that a parish feast day is supposed to be one of the bigger celebrations of the year. At OLMC, one of the things that we do in the Music Department is to prepare a larger polyphonic Mass and some very beautiful motets. This year that Mass will be the famous *Missa Papae Marcelli* of Palestrina: <https://www.youtube.com/watch?v=vhfuaqqrk&list=PLAH09niVuuTUXLUlyimKNOAAeJRTQhSPs>

"The story behind the composition of Palestrina's *Missa Papae Marcelli* is one of the most famous – and least proven – in music history. As the story goes, the liturgical politics of the day attacked the elaborately composed polyphonic Masses that had been the norm of the great Renaissance composers. The councils of the Roman Catholic Counter-Reformation didn't want complicated Mass compositions, where the words were hidden beneath a dense blanket of musical counterpoint. They wanted simple music where the words could be understood easily. Palestrina's *Pope Marcellus Mass* was written to show that classical counterpoint and clarity of text setting could live together, and thus Palestrina 'saved music.'

Like many music history stories, this one probably has at least some elements of truth in it. It does seem that there was a movement in the church for greater textural clarity. During his

three weeks as pontiff, Pope Marcellus (for whom this Mass may well have been written) did, indeed, express his desires that the words should be clearly understood. And we have the Mass, itself, as evidence. The two movements, which would have been at issue because of their long texts – the *Gloria* and the *Credo* – most certainly do set forth the Latin words in the most clear manner imaginable, but to say he 'saved music.' " Andrea Angelini.

We'll also add to this Mass the Propers of the Feast of Our Lady of Mount Carmel, written by J. Lee Graham for us back in 2014. I commissioned this Mass because there were no (even bad) Masses for the feast of Our Lady of Mount Carmel to be found anywhere. What Lee has done is taken a Gregorian/Renaissance style motif (musical theme) and turned it into a post-Renaissance music composition specifically written for our Parish. Lee, an expert in Baroque composing, added many of his talented musical abilities to this Mass, making it more of a Renaissance/Baroque piece. It's an unusual sounding piece, but it grows on you quickly.

For the offertory, I've chosen Robert Parsons' (1535-1572) very English Renaissance *Ave Maria*. It is exquisite, with the Treble (soprano) soaring to a climactic high f# in the middle section. It represents one of the most