

5-31-1986

**Commencement Program, 5-31-1986, Baccalaureate Mass**

John Carroll University

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John Carroll University  
Centennial Baccalaureate Mass  
May 31, 1986

The University Seal displayed on the cover of this program  
was designed by the architect, Mr. Bloodgood Tuttle.

It is the first seal ever to use the name:

**JOHN CARROLL UNIVERSITY.**

The seal appeared only once,  
on a fund raising brochure of October 1923.

Mr. Tuttle's original plans for the east side campus  
were too magnificent to build and never left the drawing board.

In September of 1923 the University changed its name to honor  
the man who in 1789 became Bishop of Baltimore and so  
the first Catholic Bishop of the U.S.:

**JOHN CARROLL (1735-1815).**

A Jesuit until the Suppression in 1773,  
he was well-read, grounded in history and theology,  
possessed of definite ideas about a liberal arts education,  
and open to the new experience of the young Church in the United States.

# BACCALAUREATE MASS

Solemnity of Corpus Christi

The Class of 1986

## THE PROCESSION

### *Main Celebrant*

Rev. T. P. O'Malley, S.J.

### *Deacons*

Rev. Dr. Ray R. Noll

Rev. Dr. Louis G. Pecek

### *Concelebrants*

Rev. William M. Bichl, S.J.

Rev. Casimir R. Bukala, S.J.

Rev. A. Jerome Clifford, S.J.

Rev. John E. Dister, S.J.

Rev. Howard J. Kerner, S.J.

Rev. Kenneth M. Kunert, S.J.

Rev. Michael J. Lavelle, S.J.

Rev. William H. Nichols, S.J.

Rev. Kevin G. O'Connell, S.J.

Rev. William R. Ott, S.J.

Rev. Joseph P. Owens, S.J.

Rev. John S. Rogers, III

Rev. Gerald J. Sabo, S.J.

Rev. Richard P. Salmi, S.J.

Rev. Francis J. Smith, S.J.

Rev. Ernest G. Spittler, S.J.

Rev. John V. White, S.J.

### *Master of Ceremonies*

Rev. Peter J. Fennessy, S.J.

### *Lectors*

Michael Anderson

Caroline Hoffman

### *Ministers*

Filippo Biagiotti

William Boretsky

John Ciuca

Jean Hulseman

Kathleen Pero

John Schumacher

## PRELUDE MUSIC

### REMAIN SEATED

Chorale, Organ, Brass and Percussion

“From Sea to Shining Sea”

*Words: Katherine Bates  
Music: Samuel Ward  
arr. Maurice Whitney*

## ENTRANCE RITE

### STAND

Processional Hymn

Congregation and Chorale

“Holy God, We Praise Thy Name”

*Setting by Donald Busarow*

Holy God, we praise Your name;  
Lord of all, we bow before You.  
All on earth Your scepter claim,  
All in heav'n above adore You.  
Infinite Your vast domain,  
Everlasting is Your reign.

**(Verse 2 by the Chorale alone.)**

Lo, the apostolic train  
Join Your sacred name to hallow;  
Prophets swell the glad refrain,  
And the white-robed martyrs follow;  
And from morn to set of sun  
Through the Church the song goes on.

Holy Father, holy Son,  
Holy Spirit, Three we name You,  
Though in essence only one;  
Undivided God we claim You  
And, adoring, bend the knee  
While we own the mystery. Amen.

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Greeting

Penitential Rite

Gloria

Opening Prayer

# LITURGY OF THE WORD

## SIT

First Reading

Lector: Michael Anderson

*Genesis 14:18-20*

Responsorial Psalm

*Psalm 110: 1-4*

The congregation will recite the psalm alternately with the lector.

**Lector:** The Lord said to my Lord:  
“Sit at my right hand,  
till I make your enemies your footstool.”

**People:** The scepter of your power  
the Lord will stretch forth from Zion:  
“Rule in the midst of your enemies!”

**Lector:** “Yours is princely power  
in the day of your birth, in holy splendor;  
before the daystar, like the dew,  
I have begotten you.”

**People:** The Lord has sworn, and he will not repent:  
“You are a priest forever,  
according to the order of Melchizedek.”

Second Reading

Lector: Caroline Hoffman

*I Corinthians 11: 23-26*

## STAND

Gospel Acclamation

*Richard Proulx*

The image shows two staves of musical notation for the Gospel Acclamation. The first staff is in G major (one flat) and 4/4 time. It begins with a treble clef and a key signature of one flat. The melody starts with a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, and a quarter note C. This is followed by a measure with a 4 or 12 time signature, then a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The second staff continues the melody with a quarter note A, a quarter note B, a quarter note C, and a quarter note D. The lyrics 'Al - le - lu - ia, al - le - lu - ia,' are written below the first staff, and 'al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.' are written below the second staff.

From *Worship II* Copyright © 1975 by G.I.A. Publications, Inc.

*John 6: 51-52*

*Setting: D. Q. Kane, C.S.C.*

Gospel

Deacon: Louis G. Pecek

*Luke 9: 11-17*

After the Gospel the "Alleluia" is repeated.

**SIT**

The Baccalaureate

Homilist: T. P. O'Malley, S.J.

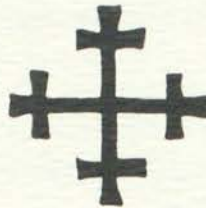
**STAND**

Creed

Prayer of the Faithful

Leaders: Karen Judy  
P.J. Kissane  
David Sipple

The response is: "Lord, hear our prayer."



## OFFERTORY RITE

**SIT**

Presentation of the Gifts

Colleen Clark  
Richard Gorman  
Shannon Madigan  
John Reilly  
Margaret Rydzal  
Robert Sferra

Offertory Song

Chorale

"Cantate Domino"

*Hans Leo Hassler*

Invitation to Prayer

**Response:** May the Lord accept the sacrifice at your hands  
for the praise and glory of his name,  
for our good, and for the good of all his church.

**STAND**

Prayer over the Gifts

# EUCHARISTIC PRAYER

## Preface of the Holy Eucharist

Holy, Holy, Holy

*Richard Proulx*  
Congregation and Chorale

Ho - ly, ho - ly, ho - ly Lord, God of pow - er and might.

Heav'n and earth are full of your glo - ry. Ho -

san - na in the high - est, ho - san - na in the high - est.

Blest is he who comes in the name of the Lord. Ho -

san - na in the high - est, ho - san - na in the high - est.

The musical notation consists of five staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is marked *mf*. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The melody is simple and hymn-like, with a clear cadence at the end of each line.

## SIT Eucharistic Prayer I

Memorial Acclamation

*Richard Proulx*  
Congregation and Chorale

Christ has died, Christ is ris - en, Christ will come a - gain.

The musical notation is a single staff of music in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is marked *f*. The melody is simple and hymn-like, with a clear cadence at the end of the phrase. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes.

The Great Amen

*Richard Proulx*  
Congregation and Chorale

A - men, a - men, al - le - lu - ia.

The musical notation is a single staff of music in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is marked *f*. The melody is simple and hymn-like, with a clear cadence at the end of the phrase. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes.



# RITE OF COMMUNION

## STAND

The Lord's Prayer

Sung by ALL

The Acclamation

*Richard Proulx*

For the king - dom, the pow - er, and the  
glo - ry are yours, now and for ev - er.

The musical notation consists of two staves in 4/4 time with a key signature of two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *f* and contains the melody for the first line of text. The second staff contains the melody for the second line of text. Both staves feature various rhythmic values including quarter, eighth, and sixteenth notes, along with rests and accents.

*A Festive Eucharist*, Richard Proulx  
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The Sign of Peace

The Breaking of Bread

Lamb of God

*David Isele*  
Congregation and Chorale

CANTOR or CHOIR: CONGR.:  
Lamb \_\_\_\_\_ of God, you take a - way the  
sins of the world, have mer - cy on us. grant us peace.

The musical notation is in 4/4 time with a key signature of one sharp (F#). The first staff is divided into two parts: 'CANTOR or CHOIR:' and 'CONGR:'. The 'CANTOR or CHOIR:' part has a long horizontal line under the word 'Lamb'. The 'CONGR:' part begins with the word 'of'. The second staff continues the melody with a triplet of eighth notes, a first ending bracket, and an ending bracket. The lyrics are placed below the notes.

*Holy Cross Mass*, David Isele  
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## Communion

Please proceed to communion at the directions of the ushers.

### Communion Songs

Chorale, Organ and Brass

“The King of Love My Shepherd Is”

*John Ness Beck*

“Canon in D”

*Johann Pachelbel*

“The Irish Blessing”

*Joyce Eilers*

### STAND

Prayer after Communion



## CONCLUDING RITES

### SIT

A Centennial Ode for the Class of 1986

*“Rose of My Flowering Night:  
Song Of Her Urchin”*

Poet: James Magner, Jr.

### STAND

Blessing

Alma Mater

Congregation and Chorale

Hail to Carroll, gather near her  
Let your joyful anthem ring  
Sound your Mother's praise, revere her.  
Her fair name full proudly sing.  
Loyal ever, brave and true,  
Daughters, sons of Carroll U,  
Pledge our love to Alma Mater,  
To the Gold and Blue;  
Pledge our love to Alma Mater,  
To the Gold and Blue.

Dismissal

Recessional Hymn

“God of Our Fathers”

Congregation and Chorale

*Words: Daniel Roberts  
Music: George Warren  
Setting by Hal Hopson*

God of our fathers, whose almighty hand  
Leads forth in beauty all the starry band  
Of shining worlds in splendor through the skies,  
Our grateful songs before Thy throne arise.

Thy love divine hath led us in the past,  
In this free land by Thee our lot is cast;  
Be Thou our Ruler, Guardian, Guide, and Stay,  
Thy word our law, Thy paths our chosen way.

**(Verse 3 by the Chorale alone.)**

Refresh Thy people on their toilsome way,  
Lead us from night to never-ending day;  
Fill all our lives with love and grace divine;  
And glory, laud, and praise be ever Thine. Amen!

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Postlude Music

Organ and Brass

## ACKNOWLEDGEMENTS

The members of Alpha Sigma Nu, the Jesuit Honor Society,  
wish to thank Dr. Magner for accepting their commission  
to write a poem for the Class of 1986.

The full text of *Rose Of My Flowering Night*  
appears in Dr. Magner's book of the same name  
published in 1985 by The Golden Quill Press, Frankestown, N.H.

A special debt of gratitude is owed to  
Ms. Mary Claire Pasini  
who designed and crafted the vestments used today.

Music for this Mass has been provided by members of the *John Carroll Chorale*,  
under the direction of Daniel Q. Kane, C.S.C.

### *Soprano*

Ann Daley\*  
Suzi deHaas  
Terri Dy\*  
Edda Eberius  
Mary Kay Gatti  
Jean Lazuka  
Loretta Mikolaj  
Judy Miozzi\*  
Mary Carolyn Pelagalli\*  
Irene Rush  
Lisa Stevens\*  
Karen Susenna\*  
Jackie Vales\*

### *Alto*

Patty Banks\*  
Robin Castagnola  
DeeDee DeGidio\*  
Deneen Fiffick  
Laurel Gregory\*  
Maria Livers  
Erin Musselman  
Rita Reljin  
Peggy Rydzal\*  
Beth Woods

### *Baritone*

Rod Coons II\*  
John deHaas  
Rex Littrel\*  
Joe McCrank\*  
Steve Raglow\*  
Chris Ulinski  
Paul Zaepfel\*  
Peter Zaepfel\*

\*Members of the Class of 1986

### **Assisted by**

#### *Song leader*

Rev. Stephen T. Krupa, S.J.

#### *Alumni of the John Carroll University Glee Club*

#### *Heritage Brass Quintet*

Paul Smith, Trumpet  
Sandra Baxter, Horn

Ken Hughes, Tuba

Erik Svoboda, Trumpet  
Fred Land, Trombone

#### *Percussion*

Patrick Artl  
Brien Farley

#### *Organ*

Edward Kaczuk

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