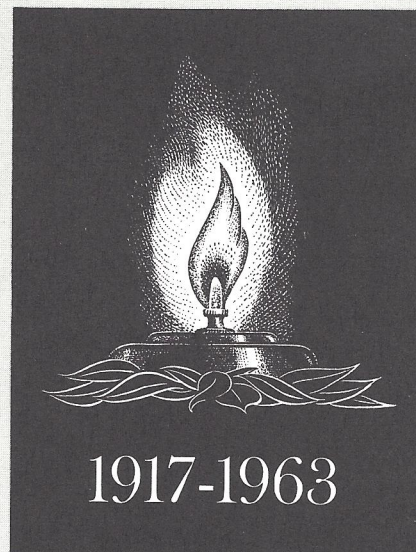


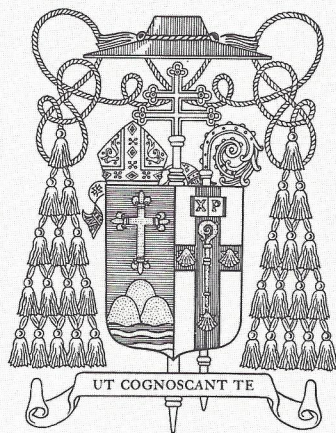
IN MEMORIAM

JOHN
FITZGERALD
KENNEDY



JANUARY 19, 1964

CATHEDRAL OF THE HOLY CROSS



SOLEMN PONTIFICAL MASS OF REQUIEM

Celebrated by

RICHARD CARDINAL CUSHING

Archbishop of Boston

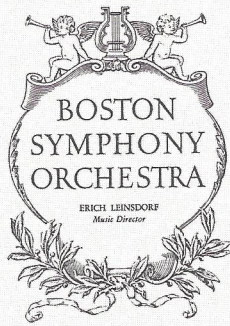
assisted by students from St. John's Seminary

RT. REV. MATTHEW P. STAPLETON

Rector

RT. REV. FRANCIS S. ROSSITER

Master of Ceremonies



REQUIEM MASS IN D MINOR, K. 626
MOZART

- | | |
|-------------------|-------------------|
| I. Requiem | VII. Lacrimosa |
| II. Dies irae | VIII. Domine Jesu |
| III. Tuba mirum | IX. Hostias |
| IV. Rex tremendae | X. Sanctus |
| V. Recordare | XI. Benedictus |
| VI. Confutatis | XII. Agnus Dei |

BOSTON SYMPHONY ORCHESTRA

ERICH LEINS DORF, *Music Director*

SARAMAE ENDICH, *Soprano* NICHOLAS DIVIRGILIO, *Tenor*
EUNICE ALBERTS, *Contralto* MAC MORGAN, *Baritone*

CHORUS PRO MUSICA

Alfred Nash Patterson, *Director*

HARVARD GLEE CLUB AND RADCLIFFE CHORAL SOCIETY

Elliot Forbes, *Director*

NEW ENGLAND CONSERVATORY CHORUS

Lorna Cooke deVaron, *Director*

ST. JOHN'S SEMINARY CHOIR

Rt. Rev. Russell H. Davis, *Director*

Introitus:

Nr. 1 Requiem

CHORUS • SOLO (SOPRANO) •

CHORUS

(4. Esdr. 2, 34 et 35)

*Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.*

(Ps. 64, 2-3)

*Te decet hymnus, Deus, in Sion, et tibi
reddetur votum in Jerusalem:
exaudi orationem meam, ad te omnis caro
veniet.*

Requiem aeternam . . .

Introit:

No. 1 Requiem

CHORUS • SOLO (SOPRANO) •

CHORUS

(4. Esdr. 2, 34 and 35)

*Eternal rest give unto them, O Lord;
and let perpetual light shine on them.
(Ps. 64, 2-3).*

*A hymn becometh Thee, O God, in
Sion: and a vow shall be paid to Thee
in Jerusalem. O hear my prayer: all
flesh shall come to Thee.*

Eternal rest give unto them, O Lord.

Kyrie:

Kyrie, eleison,
Christe, eleison.
Kyrie, eleison.

Dominus vobiscum.
Et cum spiritu tuo.
Oremus.

Oratio:

Inclina, Domine, aurem tuam ad preces nostras, quibus misericordiam tuam supplices deprecamur: ut animam famuli tui Joannis, quam de hoc saeculo migrare jussisti, in pacis ac lucis regione constituas, et Sanctorum tuorum jubeas esse consortem. Per Dominum.

Epistola: (Apoc. 14, 13)

In diebus illis: Audivi vocem de caelo, dicentem mihi: Scribe: Beati mortui, qui in Domino moriuntur. Amodo jam dicit Spiritus, ut requiescant a laboribus suis: opera enim illorum sequuntur illos.

Graduale:

(4 Esdr. 2, 34 et 35)

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.

(Ps. 111, 7)

In memoria aeterna erit justus: ab auditione mala non timebit.

Tractus:

Absolve, Domine, animas omnium fidelium defunctorum ab omni vinculo delictorum.

V. Et gratia tua illis succurrente, mereantur evadere judicium ultionis.

V. Et lucis aeternae beatitudine perfrui.

Kyrie:

Lord have mercy on us.
Christ have mercy on us.
Lord have mercy on us.

The Lord be with you.
And with thy spirit.
Let us pray:

Collect:

Incline thy ear, Lord, to our prayers, in which we humbly entreat thy mercy, and bring to a place of peace and light the soul of thy servant John, whom thou hast summoned to go forth from this world, bidding him to be numbered in the fellowship of thy saints. Through our Lord . . .

Epistle: (Apoc. 14, 13)

In those days: I heard a voice from heaven saying to me, "Write: Blessed are the dead who die in the Lord henceforth. Yes, says the Spirit, let them rest from their labors, for their works follow them."

Gradual:

(4 Esdr. 2, 34-35)

Eternal rest give unto them, O Lord: and let perpetual light shine on them.

(Ps. 111, 7)

The just man shall be in everlasting remembrance; an evil report he shall not fear.

Tract:

Absolve, O Lord, the souls of all the faithful departed from every bond of sin.

V. And by the help of thy grace may they be enabled to escape the avenging judgment.

V. And enjoy the happiness of everlasting life.

Sequentia:

Nr. 2 Dies irae

CHORUS

Dies irae, dies illa

Solvat saeculum in favilla:

Teste David cum Sibylla.

Quantus tremor est futurus,

Quando iudex est venturus,

Cuncta stricte discussurus!

Nr. 3 Tuba mirum

SOLO (BASS)

Tuba, mirum spargens sonum

Per sepulcra regionum,

Coget omnes ante thronum.

SOLO (TENOR)

Mors stupebit et natura,

Cum resurget creatura,

Judicanti responsura.

Liber scriptus proferetur,

In quo totum continetur,

Unde mundus judicetur.

SOLO (ALT)

Judex ergo cum sedebit,

Quidquid latet, apparebit:

Nil inultum remanebit.

SOLO (SOPRANO)

Quid sum miser tunc dicturus?

Quem patronum rogaturus,

SOLI

Cum vix justus sit securus?

Nr. 4 Rex tremendae

CHORUS

Rex tremendae majestatis,

Qui salvandos salvas gratis,

Salva me, fons pietatis.

Nr. 5 Recordare

SOLI

Recordare, Jesu pie,

Quod sum causa tuae viae:

Ne me perdas illa die.

Quaerens me, sedisti lassus:

Redemisti Crucem passus:

Tantus labor non sit cassus.

Juste iudex ultionis,

Sequentia:

No. 2 Dies irae

CHORUS

Day of wrath and doom impending,

David's word with Sibyl's blending!

Heaven and earth in ashes ending!

Oh, what fear man's bosom rendeth,

When from heaven the Judge

descendeth,

On whose sentence all dependeth!

No. 3 Tuba mirum

SOLO (BASS)

Wondrous sound the trumpet flingeth,

Through earth's sepulchres it ringeth,

All before the throne it bringeth.

SOLO (TENOR)

Death is struck and nature quaking,

All creation is awaking,

To its Judge an answer making.

Lo! the book exactly worded,

Wherein all hath been recorded;

Thence shall judgment be awarded.

SOLO (ALTO)

When the Judge His seat attaineth,

And each hidden deed arraigneth.

Nothing unavenged remaineth.

SOLO (SOPRANO)

What shall I, frail man, be pleading?

Who for me be interceding,

SOLI

When the just are mercy needing?

No. 4 Rex tremendae

CHORUS

King of majesty tremendous,

Who dost free salvation send us,

Fount of pity, then befriend us.

No. 5 Recordare

SOLI

Think, kind Jesu, my salvation

Caused Thy wondrous Incarnation;

Leave me not to reprobation.

Faint and weary Thou hast sought me,

On the Cross of suffering bought me,

Shall such grace be vainly brought me?

Righteous Judge, for sin's pollution,

*Donum fac remissionis
Ante diem rationis.
Ingemisco tamquam reus:
Culpa rubet vultus meus:
Supplici parce, Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae:
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.*

**Nr. 6 Confutatis
CHORUS**

*Confutatis maledictis,
Flammis acribus addictis:
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.*

**Nr. 7 Lacrimosa
CHORUS**

*Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus:
Pie Jesu Domine,
Dona eis requiem. Amen.*

*Dominus vobiscum.
Et cum spiritu tuo.*

Evangelium: (Joann. 6, 51-55)

In illo tempore: Dixit Jesus turbis Judaeorum: Ego sum panis vivus, qui de caelo descendi. Si quis manducaverit ex hoc pane, vivet in aeternum: et panis, quem ego dabo, caro mea est pro mundi vita. Litigabant ergo Judaei ad invicem, dicentes: Quomodo potest hic nobis carnem suam dare ad manducandum? Dixit ergo eis Jesus: Amen, amen dico vobis: nisi manducaveritis carnem Filii hominis, et biberitis eius sanguinem, non habebitis vitam in vobis, Qui manducat meam carnem, et bibit meum sanguinem,

*Grant Thy gift of absolution,
Ere that day of retribution.
Guilty now I pour my moaning,
All my shame with anguish owning;
Spare, O God, Thy suppliant groaning.
Through the sinful woman shriven,
Through the dying thief forgiven.
Thou to me a hope hast given.
Worthless are my prayers and sighing,
Yet, good Lord, in grace complying,
Rescue me from fires undying.
With Thy sheep a place provide me,
From the goats afar divide me,
To Thy right hand do Thou guide me.*

**No. 6 Confutatis
CHORUS**

*When the wicked are confounded,
Doomed to flames of woe unbounded,
Call me, with Thy Saints surrounded.
Low I kneel, with heart's submission!
See, like ashes my contrition!
Help me in my last condition!*

**No. 7 Lacrimosa
CHORUS**

*Ah! that day of tears and mourning!
From the dust of earth returning,
Man for judgment must prepare him;
Spare, O God, in mercy spare him!
Lord, all pitying, Jesu blest,
Grant them Thine eternal rest. Amen.*

*The Lord be with you.
And with thy spirit.*

Gospel: (John 6, 51-55)

At that time: Jesus said to the crowd of the Jews, "I myself am the living bread that has come down from heaven. If anyone eats of this bread, he shall live forever. And now, what is this bread which I am to give? It is my flesh, given for the life of the world." Then the Jews fell to disputing with one another, "How can this man give us his flesh to eat?" Whereupon Jesus said to them, "Believe me when I tell you this; you can have no life in yourselves, unless you eat the flesh of the Son of Man, and

habet vitam aeternam: et ego resuscitabo
eum in novissimo die.

Dominus vobiscum.
Et cum spiritu tuo.
Oremus.

Offertorium:

Nr. 8 Domine Jesu
CHORUS

*Domine Jesu Christe, Rex gloriae, libera
animas omnium fidelium defunctorum de
poenis inferni et de profundo lacu: libera
eas de ore leonis, ne absorbeat eas tartarus,
ne cadant in obscurum:*

SOLI

*sed signifer sanctus Michael repraesentet
eas in lucem sanctam:*

CHORUS

*Quam olim Abrahae promisisti et semini
ejus.*

Nr. 9 Hostias

CHORUS

*Hostias et preces tibi, Domine, laudis
offerimus: tu suscipe pro animabus illis,
quarum hodie memoriam facimus: fac
eas, Domine, de morte transire ad vitam.
Quam olim Abrahae promisisti et semini
ejus.*

Secreta:

*Annue nobis, quaesumus, Domine, ut
animae femuli tui Joannis haec prosit
oblatio: quam immolando, totius mundi
tribuisti relaxari delicta. Per Dominum.*

Præfatio:

*Per omnia saecula saeculorum.
Amen.*

drink his blood. The man who eats my
flesh and drinks my blood enjoys eternal
life, and I will raise him up at the last
day.

The Lord be with you.
And with thy spirit.
Let us pray.

Offertory:

Nr. 8 Domine Jesu
CHORUS

*Lord Jesus Christ, King of glory, deliver
the souls of all the faithful departed
from the pains of hell, and from the
deep pit. Deliver them from the lion's
mouth, lest hell swallow them, lest they
fall into darkness:*

SOLI

*And let the standard-bearer, St. Michael,
bring them into the holy light.*

CHORUS

*Which Thou didst promise of old to
Abraham and his seed.*

No. 9 Hostias

CHORUS

*We offer Thee, O Lord, a sacrifice of
praise and prayer: accept them in behalf
of the souls we commemorate this day:
and let them, O Lord, pass from death
to life. That life which Thou didst
promise of old to Abraham and his seed.*

Secreta:

*Hear us, Lord, we implore thee, and let
the soul of thy servant John profit by this
sacrifice, by the offering of which, thou
granted that the sins of the whole world
should be forgiven. Through our Lord . . .*

Præface:

*For ever and ever.
Amen.*

THE CANON OF THE MASS

Dominus vobiscum.
Et cum spiritu tuo.
Sursum corda.
Habemus ad Dominum.
Gratias agamus Domino, Deo nostro.
Dignum et iustum est.

Vere dignum et iustum est, aequum et salutare, nos tibi semper et ubique gratias agere: Domine, sancte Pater, omnipotens aeternae Deus: per Christum, Dominum nostrum. In quo nobis spes beatæ resurrectionis effulsit, ut, quos contristat certa moriendi condicio, eosdem consoletur futurae immortalitatis promissio. Tuis enim fidelibus, Domine, vita mutatur, non tollitur: et, dissoluta terrestribus huius incolatus domo, aeterna in caelis habitatio comparatur. Et ideo cum Angelis et Archangelis, cum Thronis et Dominationibus cumque omni militia caelestis exercitus hymnum gloriae tuae canimus, sine fine dicentes:

Sanctus:

Nr. 10 Sanctus
CHORUS

*Sanctus, Sanctus, Sanctus
Dominus, Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.*

The Lord be with you.
And with thy spirit.
Let us lift up our hearts.
We lift them up to the Lord.
Let us give thanks to the Lord our God.
That is just and fitting.

Just it is indeed and fitting, right, and for our lasting good, that we should always and everywhere give thanks to thee, Lord, holy Father, almighty and eternal God, through Christ our Lord. In him there has dawned for us the hope of a blessed resurrection, heartening with a promise of immortality to come to those of us who are saddened by the certainty of dying. The life of those who are faithful to thee, Lord, is but changed, not ended; and when their earthly dwelling-place decays, an everlasting mansion stands prepared for them in heaven. Therefore it is that with Angels and Archangels, Thrones and Dominations, and all the warriors of the heavenly array, we chant an endless hymn in praise of thee, singing:

Sanctus:

No. 10 Sanctus
CHORUS

*Holy, Holy, Holy,
Lord of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest!*

Consecratio Missae: The most solemn moment of the Mass has arrived, the great "Mystery of Faith." The Celebrant pronounces the words of Consecration over the bread and wine, and immediately elevates the Sacred Species.

Nr. 11 Benedictus
SOLI

Benedictus, qui venit in nomine Domini.

CHORUS

Hosanna in excelsis.

Per omnia saecula saeculorum.
Amen.

No. 11 Benedictus
SOLI

*Blessed is He that cometh in the name
of the Lord.*

CHORUS

Hosanna in the highest!

World without end.
Amen.

End of the Canon of the Mass; Beginning of the Communion Service.

Pater noster:

Oremus: Praeceptis salutaribus moniti,
et divina institutione formati, audemus
dicere:

Pater noster, qui es in caelis: Sanctifice-
tur nomen tuum: Adveniat regnum
tuum: Fiat voluntas tua, sicut in caelo,
et in terra. Panem nostrum cotidianum
da nobis hodie: Et dimitte nobis debita
nostra, sicut et nos dimittimus debitori-
bus nostris. Et ne nos inducas in tenta-
tionem.

Sed libera nos a malo.

Libera nos . . .

Per omnia saecula saeculorum.

Amen.

Pax Domini sit semper vobiscum.

Et cum spiritu tuo.

Agnus Dei:

Nr. 12 Agnus Dei

CHORUS

*Agnus Dei, qui tollis peccata mundi:
dona eis requiem*

*Agnus Dei, qui tollis peccata mundi:
dona eis requiem*

*Agnus Dei, qui tollis peccata mundi:
dona eis requiem sempiternam*

Communio: (4 Esdr. 2, 35 et 34)

SOLO (SOPRANO) AND CHORUS

*Lux aeterna luceat eis, Domine: Cum
Sanctis tuis in aeternum: quia pius es.*

*Requiem aeternam dona eis, Domine: et
lux perpetua luceat eis. Cum Sanctis
tuis in aeternum: quia pius es.*

Dominus vobiscum.

Et cum spiritu tuo.

Oremus.

Postcommunio:

Absolve, quaesumus, Domine, animam
famuli tui Joannis, ab omni vinculo del-
ictorum: ut in resurrectionis gloria inter
Sanctos et electos tuos resuscitatus res-
piret. Per Dominum.

Dominus vobiscum.

Et cum spiritu tuo.

Requiescant in pace. Amen.

Our Father:

Let us pray. We bear in mind the com-
mands given for our salvation, and the
divine lesson we have been taught, and
make bold to say:

Our Father, who art in heaven, hallowed
be Thy name; Thy kingdom come; Thy
will be done on earth as it is in heaven.
Give us this day our daily bread; and
forgive us our trespasses, as we forgive
those who trespass against us. And lead
us not into temptation.

But deliver us from evil.

Deliver us . . .

World without end.

Amen.

The peace of the Lord be always with
you.

And with thy spirit.

Agnus Dei:

No. 12 Agnus Dei

CHORUS

*Lamb of God, who takest away the sins
of the world, give them rest.*

*Lamb of God, who takest away the sins
of the world, give them rest.*

*Lamb of God, who takest away the sins
of the world, give them eternal rest.*

Communio: (4 Esdr. 2, 35 and 34)

SOLO (SOPRANO) AND CHORUS

*Let eternal light shine upon them, O
Lord, with Thy saints for ever, because
Thou art merciful.*

*Eternal rest give unto them, O Lord:
and let perpetual light shine upon them.
With Thy saints for ever: because Thou
art merciful.*

The Lord be with you.

And with thy spirit.

Let us pray.

Postcommunio:

Absolve, O Lord, we entreat thee, the
soul of thy servant John from every
bond of sin, that he may be raised up
in the glory of the Resurrection and
live among thy Saints and elect. Through
our Lord . . .

The Lord be with you.

And with thy spirit.

May they rest in peace. Amen.

MOZART IN CHURCH

Our age has been the first to appreciate the genius of Mozart with something approaching the comprehension and reverence it deserves. Yet we remain happily baffled in the presence of this incredibly many-sided man. In the lyric theater he is, for our age, supreme. His orchestral and chamber works are equal, if not superior, to any that have so far been given us. We feel, justly, that this master arrived at the Everestian altitudes of his creative power in the four great operas, in the piano concerti, in the last trio of symphonies, in the quartets and quintets for strings.

We do not think of Mozart as a "Church" composer (as we unhesitatingly think of Bach as a "Church" composer despite the great volume and beauty of his secular music), not even those of us who are persuaded that Mozart was a profoundly religious composer. Yet we ought not to forget that he wrote over fifty works of a directly ecclesiastical character intended, in one fashion or another, for use in the Church.

The earliest, a Kyrie in "F" Major, no doubt the first part of a planned but unrealized Mass, was put down when he was ten years old. The last, and his last work of any species, came a quarter century later, when Mozart was dying. This was the Requiem in "D" Minor.

We may say that he began, as a composer, with God and ended, as a composer, with God; further, that he was with God all along the too brief way, even in the salacious intrigues of Figaro, in the sulphurous cruelties of Don Giovanni, in the celestial inanities of *Così*: or, more securely and more significantly, that God was with him who was, and who must ever remain, one of the most luminous manifestations of the Divine Beauty.

No one, however, not even the most worshipful Mozartian, is going to claim that Mozart's church music is on a level with the best of his secular music — not even the superb Mass in "C" Minor (K. 427), not even the Requiem. Much of it, especially the early Salzburg pieces written for the Archbishop's chapel, is merely lovely in the "gallant" manner. Even so, one must never be unalert to the reality, so familiar to lovers of this master, that Mozartian loveliness is a special thing. It is a loveliness which can, by its sheer innocence, suddenly both fill our eyes with tears and raise our hearts to heaven. An angel even at play remains an angel.

Of Mozart's music for church how much does one hear in church today outside of his native Austria? Bits of organ music, usually unidentifiable, and the Motet, "Ave, Verum Corpus" (K. 618), an exquisite piece well known to Catholic congregations; a piece written, like the Requiem, in the last year of his life. None of the Masses, none of the graceful Litanies, none of the Vespers.

The neglect of Mozart's church music is not without reason. Yet, apart from the difficulties (and, in many instances, the impossibilities) of performance with the slender forces at our command, his ecclesiastical pieces are too gay for our prevailing Lenten taste. I fear we no longer understand in him the security, the unquestioning, unagonized centrality of the Faith which left him free to be sportive in the presence of God, to dance like David ("humble" David, says Dante) before the Ark. We lack the deepest religious esthetic that will hear in the acrobatics of coloratura the irrepressible overflow of Christian joy, the Hebraic melismata of the ancient synagogue, the dazzling play of an adorable and adoring virtuosity. We have forgotten that if reverence may not laugh reverence may smile.

Our refuge is in the naked, impersonal, almost inhuman beauty of plainsong. And when we yearn as yearn we must from time to time, for figuration, for sheer multiplicity, we turn (at least evaluatively) to Palestrina, Victoria, Lassus, whom we prize as arch-ecclesiastical because they sound to us remote archaic, Theocentric, as they could not possibly have sounded to their contemporaries. We are afraid of Fauré, of Poulenc, because they sound "amoroso"; we admire, without singing it, the Mass of Stravinsky. We find its studied angularity, its acerbity "other-worldly," "unsensuous," "hieratic."

No sane man is going to contend, meanwhile, that Mozart's music can be easily adapted, if it can be adapted at all, to current liturgical practice. No, but the Masses *are* liturgical music of the late Eighteenth Century, perfectly suited to the princely society they served (i.e., to the mood of its piety), and to the architectural and decorative media in which they were performed. They are, moreover, the best of them, *religious* music for all time. The holy texts are respected and are set with a great care for the existing tradition. With respect to the service of the Mass, Mozart's best pages might be described as a distraction-attraction in which the beauty of sound vies occultly with the beauty of text to give listening and comprehending men some faint glimmer of the Ineffable Loveliness they jointly aspire to praise.

I have said that much of Mozart's church music dances and sings with a gaiety which is centrally Catholic. The Requiem Mass is an exception.

If it is a dance, it is a dance of death; and its song is a threnody, a gigantic lamentation and an agonizing appeal.

The Mass, composed in great part by Mozart, was finished by other hands. We face the mystery of Mozart's rising to the heights of his invention when he was a dying man, and heavily occupied already with his operas "La Clemenza di Tito" and "Die Zauberflöte." One feels painfully in this

music the *physical* sickness of the doomed man, the torment of his spirit, too, confronting the dissolution of his flesh. But over and under all one marvels ever anew at the wizardry of the musical intellect and the unkillable vivacity of the man fated to make music.

Historically, the work is the first in a great line of Romantic Requiems. One thinks of the subsequent work of Cherubini, of Berlioz, of Verdi, of Dvořák. Yet Mozart's work remains the most intensely lyrical of any, the most personal, the most poetic. Here — despite the paradox of incompleteness, we hear Mozart's own voice, begging God for mercy in his extremity, the brass and timpani sounding the collapse of his body, the quartet of soloists aspiring to the serenity of Paradise.

A Requiem by the prince of musicians becomes today a requiem for a prince of men. Across the abyss of 173 years we summon Amadeus Mozart to pray for John Kennedy — this time, almost uniquely, in conjunction with the Holy Mass in which each sought faithfully the source of his salvation.

Beyond their common humanity and common Faith, moreover, the little Austrian and the handsome American had something touchingly relating them man to man. Each died, unwillingly, in his youth, the one cut down by inexorable disease, the other by a pitiless bullet. The work of each seemed only begun, to develop unimaginably in the years not granted. The pathos of Youth and Incompletion!

Yet no. For Faith gives us the insight dimly to know that a loving and most particular Providence had guided each to the perfect fulfillment of his earthly destiny.

It is God who, as the prefatory psalm of the Mass says, knows how to give joy to youth.

REVEREND DANIEL J. HONAN

ACKNOWLEDGMENTS

The members of the Boston Symphony Orchestra, Mr. Leinsdorf, the soloists and members of the choruses have contributed their services to this occasion.

RCA Victor plans to make a special recording of this Memorial Service.

The National Broadcasting Company's television and radio networks, which are carrying this morning's service throughout the United States, will make a donation to the projected John F. Kennedy Memorial Library Fund in Boston.

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