THE ANNUAL CHRISTMAS CONCERT FOR CHARITY

presented by

THE CATHOLIC UNIVERSITY OF AMERICA
BENJAMIN T. ROME SCHOOL OF MUSIC

THE BASILICA OF THE NATIONAL SHRINE OF THE IMMACULATE CONCEPTION

This evening's concert has been taped for broadcast on

The Eternal World Television Network
Tuesday 23 December at 11 p.m.
Thursday 25 December at 2 p.m.

Howard University Television
WHUT T.V. 32
Tuesday 23 December at 8 p.m.

(all times are Eastern Daylight Savings)

THE CATHOLIC UNIVERSITY OF AMERICA
Very Reverend David M. O'Connell, C.M., President
Benjamin T. Rome School of Music
Murry Sidlin, Dean

BASILICA OF THE NATIONAL SHRINE OF THE IMMACULATE CONCEPTION
Reverend Monsignor Walter R. Rossi, Rector

THE GREAT UPPER CHURCH
BASILICA OF THE NATIONAL SHRINE OF THE IMMACULATE CONCEPTION
WASHINGTON, DISTRICT OF COLUMBIA

FRIDAY, 5 DECEMBER 2008
SEVEN-THIRTY O'CLOCK IN THE EVENING
LITTLE SISTERS OF THE POOR AND JEANNE JUGAN RESIDENCE

In the years following the Civil War, Washington DC’s population was expanding rapidly but there was relatively slow progress in the delivery of basic services and few governmental provisions for social welfare. Federal assistance for the impoverished was practically non-existent. It was at this time, in 1871, that Father Jacob Ambrose Walter, the fourth pastor of St. Patrick’s Church, the oldest Roman Catholic parish in Washington City, welcomed seven Little Sisters of the Poor from France to care for the aged poor in a building he provided them at 924 G Street, NW. The Little Sisters soon attracted considerable attention and political support in late-nineteenth century Washington. This political support aided their efforts, and soon after their arrival the Sisters were granted unprecedented permission to beg for donations in the buildings of the federal government.

Such favor among Washington’s Catholics and non-Catholics was immensely helpful when the community outgrew its first home at St. Patrick’s after only two years. Several moves around the District of Columbia were necessary before the Jeanne Jugan Residence opened across the street from Catholic University in 1982.

Jeanne Jugan Residence now welcomes almost 100 residents from over 20 countries, a true representation of a wealth of nations, which is the United States. It is the support of the local community, which enables us to continue our mission. Like the residents, the staff and volunteers come from all over the world and they come from all walks of life. The Little Sisters of the Poor welcome all who wish to join them in proclaiming the great gift that the elderly are to our country and our world!

Jeanne Jugan Residence
4200 Harewood Road, NE
Washington, DC 20017-1554
Phone: 202-269-1831
www.littlesistersofthepoor.org

THE CATHOLIC UNIVERSITY OF AMERICA SCHOOL OF MUSIC

Music studies at The Catholic University of America began in 1927. A Department of Music was established in 1950, and the School of Music in 1965. It was named in 1984 in honor of Benjamin T. Rome, alumnus, Trustee Emeritus, and longtime friend and benefactor. The school offers both undergraduate and graduate programs of study in performance of instrumental music (which includes chamber music and orchestral studies), piano, voice (which includes choral music and opera), composition and theory, musicology, conducting, music theater, music education, voice and piano pedagogy. New programs include the Institute of Sacred Music for young musicians who envision a life in musical service to the Church, and an emphasis within the composition program on composing for the theater. The School of Music is designing programs and curricula which will inspire young musicians to become imaginative in the development of audiences, imaginative in providing musical service throughout communities, and to connect with the evolution of American arts institutions and the variety of new ways in which professional artists can and will serve humanity. The School of Music, through its Studio X sessions, presents major performers, renowned composers, music technologists, critics, scholars, and arts administrators in seminar sessions to lecture and work with students. The studies within curricula are solidly traditional, but the paths for the students will be diverse and often new; what is referred to as “other.” The Benjamin T. Rome School of Music continues to be a nurturing institution with quality teaching and adventurous opportunities for all students.

You are cordially invited to all concert performances at the School of Music.
Complete information may be found at http://music.cua.edu/calendar/
FEATURING

CHOIR OF THE BASILICA OF THE NATIONAL SHRINE
OF THE IMMACULATE CONCEPTION

For Charity

THE ANNUAL CHRISTMAS CONCERT

FOR CHARITY

PATRICK CRAGIN (tenor), a Junior Musical Theatre major at The Catholic University of America, is delighted to be fulfilling his dream since his freshman year of being featured in the Christmas concert. His CUA stage credits include Beggar's Opera (Macheath), Myths and Hymns, Grand Hotel; at Centerstage: Hitch's Piece, Children of Eden, and Centerstage Sings Disney. Patrick's performance in dance extends to ballet, jazz, and tap. Patrick studies voice with Tom Pedersen.

CHRISTINE GAHAGAN (soprano) is a junior Musical Theatre major at The Catholic University of America. A native of Northern Virginia, Christine has been featured in several community and professional productions. Most recently, she was a chorus member in CUA's performance of La Bohème and in Summer Opera Theatre Company's Carmen at the Harman Center. She is a member of the University Chorus and Chamber Choir. Christine studies voice with Tracy Lynn Olivera.

MICHAEL GIGANTE (baritone) is a junior Musical Theatre major at CUA, where he has appeared in productions of L'Elisir d'amore, Our Town the opera, Little Shop of Horrors, and Sweeney Todd. He has also performed at the Kennedy Center in More Than This, a review of the music of Stephen Schwartz. Other credits include Gaston in Beauty and the Beast with Montgomery College's Summer Dinner Theatre. Michael studies voice with Dr. Gene Galvin.

CROSLEY HAWN (soprano) is a junior vocal performance major, minoring in theology. She has been involved with CUA's opera productions of Giulio Cesare, Candide, La Bohème, and has stage managed the production of Our Town. In Fall of 2007, she performed Giannetta in Donizetti's L'Elisir d'amore. She has performed solo work with University Chorus, Chamber Choir and Town and Gown ensembles on campus and in the community and frequently performing in graduate choral recitals with her colleagues. Crosley studies voice with Sharon Christman and looks forward to her junior recital next semester.

CHARLES HYLAND (bass-baritone) is a junior vocal performance major, and is currently studying with Dr. In Dal Choi. He has appeared in several operas at Catholic University, most recently as Schaunard in La Bohème. In his time at Catholic, Charles has performed frequently as soloist with the University Chorus and Chamber Choir, and was also a member of the Choir of Seventeen, which sang for Pope Benedict XVI's visit to CUA. Charles performs as bass section leader at St. Peter's Church on Capitol Hill.

KRISTIANA JARQUIN-MORELAND (soprano) senior musical theatre major at CUA whose stage credits include Mistress, Evita (Catholic University); Chorus, Dames At Sea (Summer Dinner Theatre at Montgomery Community College); Marian, The Music Man (Northwestern High School); Brenda Hicks, The Real Idol (Prince George's Children's Theatre); and Skunk/Ester, Chica the Fox and the Hens Who Weren't Chicken (Prince George's Children's Theatre). She studies with voice with Felita Hylton.

DANIELLE KERLIN (mezzo soprano), a senior musical theater major, has appeared in The Furies, Giulio Cesare, Evita, Myths and Hymns, and Sweeney Todd. She has also appeared at the Kennedy Center's New Year's Eve Gala. Danielle serves as a cantor and member of the professional chorus at the Basilica of the National Shrine of the Immaculate Conception and was privileged to be chosen as cantor for Pope Benedict XVI's recent visit to Washington. Danielle studies voice with Fleta Hylton.

CHRISTINA MASSIMEI (soprano) is a sophomore vocal performance major at The Catholic University of America. She was last seen in CUA's production of La Bohème, where she also understudied the role of Mimi. In the fall of last year, Christina also performed in the chorus for CUA's production of L'Elisir d'amore. Christina studies voice with Elizabeth Daniels.

ZACHARY NELSON (baritone) Zachary is a senior vocal performance major at CUA. Roles to his credit are: Don Alfonso in Mozart's Così Fan Tutte, Achilla and Curio in Handel's Giulio Cesare, Antonio in Opera Bel Cantanti's Le Nozze di Figaro, Martin in Candide, Mr. Dashwood in Adamo's Little Women, Sciarone in Puccini's Tosca, and Belcore in Donizetti's L'Elisir d'Amore, the Painter in Gregg Martin's World Premier opera Life in Death, Mr. Webb in Rorem's Our Town, Marcello in Puccini's La Bohème with Opera Bel Cantanti and Catholic University, and Morales in Bizet's Carmen. Mr. Nelson was a 2005 Maryland Distinguished Scholar finalist, and he is the 2008 recipient of The Summer Opera Guild Scholarship. He studies with Sharon Christman.

ALYSON SUTHERLAND (soprano) is a senior vocal performance major at CUA. In October Alyson sang the role of Mimi in La Bohème. Other roles include the world premiere of Andrew Simpson’s The Furies, Handel’s Giulio Cesare and Bernstein’s Candide. Last year, Alyson sang in the Washington D.C. premiere of Our Town the Opera as Mrs. Webb. She sang with The National Symphony Orchestra and fellow CUA students at the Kennedy Center in Washington, D.C. to commemorate the music of Leonard Bernstein with conductor Murry Sidlin. This summer, Alyson studied and performed in the Music Festival of Perugia in Italy. She is a student of Sharon Christman.

THE CATHOLIC UNIVERSITY OF AMERICA CHORUS
AND SYMPHONY ORCHESTRA

LEO NESTOR and DAVID SEARLE, conductors
CAROLS FOR BELLS
MUSIC FROM THE KNIGHTS’ TOWER CARILLON
Robert Grogan, Basilica Carillonneur

The Bells
William Byrd
(1543-1623)

Wexford Carol
County Wexford, Ireland

Virgen saneta
Francisco Guerrero
(1528-1599)

Sweet was the Song the Virgin Sang
William Ballet’s Lute Book
(c. 1590)

O Jesulein süss
Georg Friedrich Kauffmann
(1679-1735)

Noël Polonais, Op. 60
Alexandre Guilmant
(1837-1911)

Noël Nouvelet
Jehan Alain
(1911-1940)

Lord Jesus has a Garden
Flor Peeters
(1903-1986)

In dulci jubilo
from “A Carillon Book for the Liturgical Year”
Roy Hamlin Johnson
(b. 1929)

Through an international array of orchestral, opera, and contemporary music performances, conductor David Searle has forged a dynamic career on both sides of the Atlantic. In 2007, David Searle was appointed Director of Orchestral Activities and Conducting Studies at the Benjamin T. Rome School of Music of The Catholic University of America in Washington, DC, where he serves as Music Director of the University Symphony Orchestra and Professor of Conducting. From 2003 to 2007, Mr. Searle served as Chief Conductor of the Helsinki University Symphony Orchestra. Of his debut concert, the Capitol City News of Helsinki wrote that he was the orchestra’s “veritable golden thread. He is an excellent conductor; interpretively decisive, expressively generous and, judging from all appearances, has an abundant ability to communicate with musicians.”

As one of the few Americans to have received the Diploma in Conducting with Highest Honors from the Sibelius Academy in Finland, Mr. Searle has conducted the Helsinki Philharmonic, the Iceland Symphony Orchestra, the Oulu Symphony Orchestra, the Joesuu City Orchestra, the Porti Sinfonia, and the Sibelius Academy Symphony Orchestra. In 2002, Mr. Searle was a guest conductor and teacher for the Barratt Due Musikinstitutt Symphony Orchestra in Oslo, Norway.

In addition to his regular appearances in Helsinki and throughout Scandinavia, Mr. Searle conducted the Sisux City Symphony Orchestra in Iowa. He also led the Helsinki University Symphony Orchestra on a critically acclaimed Finnish tour. The Savo News (Kuopio) wrote that “David Searle has a clearly splendid rapport with his young players. His conducting is a wonderful combination of authority, warmth and vision.” He also served as guest conductor and teacher at the Oulu Conservatory in Finland and debuted in summer 2005 with the Kristiansand (Norway) Symphony Orchestra on a regional Norwegian tour.

In 2000 Mr. Searle made his opera debut with the Royal Stockholm Opera in performances of Kurt Weill’s The Thre has his Photograph Taken and H.K. Gruber’s Frankenstein. Other opera performances include the 2003 premiere of Seppo Paakkunainen’s opera Kaikkeuden ytimessä (At the Heart of the Universe) with the Oulu Opera and Oulu Symphony Orchestra. Classic magazine wrote of that performance, “This production’s greatest gift was its steadfast and authoritative musical execution … David Searle and the Oulu Symphony should be thanked for their fine esprit de corps”. The Helsinki News added, “American conductor and Finnish resident David Searle conducted with a keen attentiveness and stately authority”.

Mr. Searle’s affinity for contemporary music resulted in a 2002 collaboration with Canada’s Ergo Ensemble, performing works by Finnish composers Asko Hyvärinen, Kimmo Kuitunen, and Johan Talgren, and Canadian composers Barbara Croad, Chris Paul Harman and Linda Catlin Smith. Performances took place in both Turku, Finland, and in Toronto, where Mr. Searle also served as Visiting Artist and Lecturer at the Royal Conservatory of Music. Previously, he was the Assistant Conductor of Northwestern University’s Contemporary Music Ensemble, a position highlighted by an innovative concert of the music of Frank Zappa. He has also appeared at the Helsinki Musica Nova and Ung Nordisk Musik (Young Nordic Music) festivals.

At the Sibelius Academy, Mr. Searle was a student of Leif Segerstam, Chief Conductor of the Helsinki Philharmonic. In 2000, another graduate of the Sibelius Academy, Esa-Pekka Salonen, Music Director of the Los Angeles Philharmonic, selected Mr. Searle from a field of international applicants as one of eight participants for an intensive master class for promising young conductors in Porvoo, Finland. Mr. Searle also studied with Gunther Schuller, Robert Spano, and Victor Yampolsky.

Organist and pianist Jonathan Laird is in his second year as accompanist and first year as assistant conductor for The Catholic University of America Chorus; he is in his second year of the Master of Music degree in Sacred Music program with concentration in organ performance. Jon attended his first year at CUA as a scholar of the Dom Scolaire Foundation. A native of Fairfax County, Jon has been active as a professional pianist, percussionist, and organist in the Washington metropolitan area for over a decade. In the fall of 2008 he was named Director of Music for Campus Ministry at CUA. He currently studies organ with Dr. Edward Moore and performs with CUA Chamber Choir.

Ryan Keebaugh is currently pursuing the DMA degree in Composition at The Catholic University of America as a student of Andrew Simpson and Steven Strunk. Prior to his doctoral work, he studied composition with John Hilliard at James Madison University, William Averitt, and Jena Root at Shenandoah Conservatory, and with Koshanne Etezady and Libby Larson at the Interlochen Arts Academy. Ryan earned a BA in music from Bridgewater College in Bridgewater, VA, in 2002 and a MM in composition from Shenandoah Conservatory in Winchester, VA, in 2004. His creative endeavors span a wide variety performance media, from arrangements for high school marching bands to works for solo instrumentals, dance companies, and high school and university ensembles. Ryan has received commissions from the Notoway High School Wind Ensemble, South Pointe High School Wind Ensemble, Bridgewater Brass Quintet and Trombone Quartet, and the Lawrence Conservatory Wind Ensemble.
Leo Nestor  (B.A., Music-Composition, California State University, East Bay; M.M., D.M.A., Choral Music, University of Southern California) is Justine Bayard Ward Professor of Music; Director of Choral Activities, Director, Institute of Sacred Music, member of the conducting faculty, co-operating member of the composition faculty at The Catholic University of America Benjamin F. Rome School of Music, Washington, District of Columbia. Dr. Nestor conducts the CUA Chamber Choir and University Chorus, teaches undergraduate conducting and guides the formation of graduate students in musica sacra and choral music.

Dr. Nestor is founder, conductor, and artistic director of the American Repertory Singers, a professional vocal ensemble specializing in the performance and recording of contemporary literatures with eight recordings on Arsis Audio, most recently Come to Me: Love Songs by American Composers. He is among the four founding members (1984) and serves as advisor (1996) to the Conference of Roman Catholic Cathedral Musicians.

In 2001, Dr. Nestor was appointed musical advisor to the Secretariat for Liturgy of the United States Conference of Catholic Bishops (USCCB) and assisted in the writing of the recently promulgated document Sing to the Lord: Music in Divine Worship. Dr. Nestor has taught at Mt. St. Mary's College, Los Angeles, St. John's Seminary, Camarillo, California; during summers he has lectured at the University of Wisconsin, Madison and served as professor of conducting at St. John's University, Collegeville MN. He served as artistic advisor, member of the international jury and Comitato d'Onore, conductor of the Coro Internazionale di L'Associazione Internazionale Amici della Musica Sacra from 1991-1998. Dr. Nestor was music director at Washington's Basilica of the National Shrine of the Immaculate Conception from January of 1984 through July of 2001. Performances of Professor Nestor’s works are frequent throughout the United States; he has been fortunate to have works performed in London as well as Rome; commissions increasingly form a significant part of his output. Larger works have been composed for The Catholic University of America (In the Fullness of Time for chorus, solo and orchestra) and the papal visits to Los Angeles (People of God in the City of Our God) and St. Louis (Magnificat). Among recent premières and recordings: Kennedy Center-commission for The Washington Chorus, Variations on “Of the Father’ s Love Begotten” for divisi chorus, large brass ensemble, percussion and organ; American Songs and Ballads for chorus, violin, violoncello and guitar for the Capitol Hill Chorale; Four Part Songs from the Highlands for divisi chorus and flute for the composer’s alma mater, California State University, East Bay; An American Triptych for divisi chorus and organ for National City Christian Church; Psalmody for the Great Vigil of Easter for solo voices and string orchestra at St. Peter’s Church on Capitol Hill; in July 2006; Four Anthems on Gregorian Themes for Randall Swanson and St. Clement’s Choir received its première performance at the Chicago 2006 AGO National Convention. Most recently, Ablide in Me (2007) for the installation of the Most Rev. John Charles Wester, Bishop Salt Lake City; Strength for Service (2007) for the installation of Rev. William Byrne, St. Peter’s Church on Capitol Hill, the composer’s parish. Rise Heart Thy Lord Is Risen (2007) for University Christian Church, Fort Worth. Rhapsody, Narrative and Prayer (2007) for the one-hundred-fiftieth anniversary of the Church of the Immaculate Conception, Montclair, New Jersey. During his December 2007-August 2008 sabbatical, Nestor’s principal compositional project was and continues to be the completion of I Will Sing and Make Melody; a liturgical Psalter for the three-year Sunday cycle and major feasts. In April Prof. Nestor was invited to address the graduate students in sacred music at the University of Notre Dame. He served as composer-in-residence at the Cathedral of the Madeleine, Salt Lake City, working daily with music director Gregory Glenn, the Cathedral Choir, Cathedral Choristers and Coro Hispano, composing and conducting works for each ensemble, often performing with members of the Utah Symphony.

Lord, You Give the Great Commission for chorus, double brass quintet, organ and percussion was commissioned by the Archdiocese of Washington for the April 2008 Apostolic Visit of Pope Benedict XVI to Washington DC, performed by Washington Symphonic Brass; Regina caeli, laetare for chorus, organ and trumpet for the Most Reverend Michael J. Bransfield, Bishop of Wheeling-Charleston; a work for chorus and organ will receive its première performance at the 2010 American Guild of Organists National Convention. Nestor will conduct the University Chorus and Symphony Orchestra in the President’s Festival of the Arts in a performance on Mendelssohn’s Elijah in March 2009. Residing on Washington’s Capitol Hill, Dr. Nestor maintains an active life as teacher, conductor and composer. 

PART I

Choir of the Basilica of the National Shrine of the Immaculate Conception

Peter Latona, conductor

Welcome

Very Rev. David O’Connell, C.M.
President, The Catholic University of America

Welcome Yule

Edwin Fissinger
(1920-1990)

Welcome Yule, thou merry man, in worship of this holy day!
Welcome Yule, welcome be thou heaven king, welcome born in one morning, welcome for whom we shall sing: welcome Yule!
Welcome be ye Stephen and John, welcome Innocents ev’ryone, welcome Thomas, martyr one: welcome Yule!
Welcome be ye Candlemas, welcome be ye, queen of bliss, welcome both to more and less: welcome Yule!
Welcome be ye that are here, welcome all and make good cheer, welcome Yule!
The Angel Gabriel

The angel Gabriel from heaven came, His wings drifted snow, his eyes as flame: 'All hail!' he said, 'thou lowly maiden Mary, Most highly favoured lady!' Gloria!

'For known a blessed Mother thou shalt be; All generations laud and honour thee: Thy son shall be Emmanuel, by seers foretold. Most highly favoured lady! Gloria!'

Then gentle Mary meekly bowed her head: 'To me be as it pleaseth God!' she said. 'My soul shall laud and magnify his holy Name.'

Most highly favoured lady! Gloria!

Of her Emmanuel, the Christ was born, In Bethlehem, all on a Christmas morn; And Christian folk throughout the world will ever say: Most highly favoured lady! Gloria!

Salve Regina

Salve regina, mater misericordiae, vita, dulcedo et spes nostra salve. Ad te clamamus exules filii Evae; ad te suspiramus gementes et flentes in hac lacrimae valle. Eia ergo advocata nostra, illos tuos misericordes oculos turn thine eyes of mercy ad nos ostende. Of your womb, Jesus. O clemens, o pia, o dulcis Virgo Maria. O clement, O loving, O sweet Virgin Mary.

Attributed to Aimar, Bishop of Pay, XI c.)

Basque Trad.

Hail Queen, Mother of mercy, Hail, our life, sweetness, and hope. To thee do we cry mourning and weeping in hac lacrimum valle. Salve regina, mater misericordiae, vita, dulcedo et spes nostra salve. Ad te clamo exules filii Evae; ad te suspiramus gementes et flentes in hac lacrimae valle. Eia ergo advocata nostra, illos tuos misericordes oculos turn thine eyes of mercy ad nos ostende. Of your womb, Jesus. O clement, O loving, O sweet Virgin Mary.
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<th>Instrument</th>
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<td>Flute</td>
<td>Rebecca Davidson</td>
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<td>Sophia Musleh</td>
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<tr>
<td></td>
<td>Sarah Bridge*</td>
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<td>Trumpet</td>
<td>Laura Walter</td>
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<td>Preston Hardage</td>
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<td>Doug Rogers</td>
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<td>Steve Kellner (Gabrieli only)</td>
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<td>Tuba</td>
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<td>Aaron Fidler</td>
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**Resonet in laudibus**

Let us make the church resound
with the merry praises of the faithful.
He whom Mary bore hath appeared.

**Fourteenth Century**

Let the voice of praise resound,
and let it give thanks
to the same God,
who gives us pardon and joys.

Resonet in laudibus
Cum jucundis plausibus
Sion cum fidelibus:
Apparuit quem genuit Maria!

Sunt impleta quae praedixit Gabriel:
Eia! eia! Maiden’s womb a God doth bear,
For the Father’s tender care doth so decree,
And today he comes to dwell,
He comes to dwell in Israel:

Resonet in laudibus
Cum jucunditas ecclesiam fidelibus.
Apparuit quem genuit Maria.

God made man
in his own image
and likeness.

Therefore let our company
bless the Lord
with strings and instrument,
and let it give thanks
to the same God,
who gives us pardon and joys.

Resonet in laudibus
Cum jucundis plausibus
Sion cum fidelibus:
Apparuit quem genuit Maria!

Magnum Nomen Domini Emanuel
O proclaim the mighty name: Emanuel!
Now behold what was foretold by Gabriel:
Eia! eia! Maiden’s womb a God doth bear,
For the Father’s tender care doth so decree,
And today he comes to dwell,
He comes to dwell in Israel:
Virgin born this blessed morn, our King is he.

Resonet in laudibus
Cum jucunditas ecclesiam fidelibus.
Apparuit quem genuit Maria.

Resonet in laudibus
Cum jucunditas ecclesiam fidelibus.
Apparuit quem genuit Maria.

Let the voice of praise resound,
and let it give thanks
to the same God,
who gives us pardon and joys.

Resonet in laudibus
Cum jucundis plausibus
Sion cum fidelibus:
Apparuit quem genuit Maria!

Sunt impleta quae praedixit Gabriel:
Eia! eia! Maiden’s womb a God doth bear,
For the Father’s tender care doth so decree,
And today he comes to dwell,
He comes to dwell in Israel:
Virgin born this blessed morn, our King is he.
O proclaim the mighty name: Emanuel!
Gabriel from heaven came that name to tell.
In the bleak mid-winter
Frosty wind made moan,
Earth stood hard as iron,
Water like a stone;
Snow had fallen, snow on snow,
Snow on snow,
In the bleak mid-winter, Long ago.

Our God, heaven cannot hold him nor earth sustain:
Heaven and earth shall flee away When he comes to reign:
The Lord God almighty Jesus Christ

Enough for him, whom cherubim Worship night and day,
A breastful of milk And a mangerful of hay:
Enough for him, whom angels Fall down before,
The ox and ass and camel Which adore.

What can I give him, Poor as I am?
If I were a shepherd I would bring a lamb;
If I were a wise man I would do my part;
Yet what I can I give him? Give my heart.
THE CHOIR OF THE BASILICA OF THE NATIONAL SHRINE OF THE IMMACULATE CONCEPTION

Peter Latona, Director of Music
Daniel B. Sañez, Assistant Director of Music
Katherine Motsuk, Choral Librarian

Jonathan Laird, assistant conductor & accompanist
Section Leaders
Alyson Sutherland, Soprano I
Sarah Biediger, Soprano II
Lucinda Savage, Mezzo soprano
Eleanor Nemeth, Tenor
Ryan Welsh, librarian

A Hymn to the Mother of God (1985) John Tavener (b. 1944)

In you, O Woman full of Grace, the angelic choirs, and the human race all creation rejoices.

O sanctified Temple, mystical Paradise, and glory of Virgins.

In You, O Woman full of Grace, all creation rejoices.

All praise be to you.

Beata es Virgo Maria à 12 voci Vincenzo Ugolini (c. 1580-1638)

(Motecta et missae...liber secundus, Rome 1622) 

Beata es Virgo Maria, who carried the Lord, creator of the world.

Blessed are you, Virgin Mary, who carried the Lord, creator of the world.

You bore him who made you, though remaining forever a virgin.

Hail Mary, full of grace, The Lord is with you.

(Transcribed and edited by Graham Dixon)
Make We Joy

Make we joy now in this feast
In quo Christus natus est.

A Patre unigenitus
Through a maiden is come to us:
Sing we of him and say
"Welcome, welcome,
Veni redemptor gentium."
Agnoiset omne seculum:
A bright star made three kings come,
For to seek with their presents
Verbum supernum prodienis.

Maria ventre concipit,
The Holy Ghost was ay her with:
In Bethlehem yborn he is,
Consors paterni luminis.
O lux beata Trinitas!
He lay between an ox and ass,
And by his mother, maiden free.
Gloria tibi, Domine!
Make we joy now in this feast
In quo Christus natus est.

(John Francis Wade, c. 1711-1786)
Setting: David Willcocks, 1961

O Come, All Ye Faithful

O come, all ye faithful,
Sing, choirs of angels,
Joyful and triumphant
Sing in exultation,
O come ye, O come ye to Bethlehem;
sing, all ye citizens of heav’n above;
Come and behold him
Glory to God
born the King of Angels:
in the highest:
O come let us adore him,
O come let us adore him,
O come let us adore him,
Christ the Lord!

Yea, Lord, we greet Thee, born this happy morning;
Jesus, to Thee be glory given;
Word of the Father, now in flesh appearing.
O come let us adore him,
O come let us adore him,
O come let us adore him,
Christ the Lord!

(John Francis Wade, c. 1743; published in Cantus Diversi, 1751)

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O come let us adore him,
Christ the Lord!

(John Francis Wade, c. 1743; published in Cantus Diversi, 1751)
On Christmas Night All Christians Sing

On Christmas night all Christians sing, To hear the news the angels bring:
News of great joy, news of great mirth, News of our merciful King’s birth.

Then why should men on earth be sad, Since our Redeemer made us glad:
When from our sin He set us free, All for to gain our liberty.

When sin departs before thy grace, Then life and health come in its place;
Angels and men with joy may sing, All for to see the newborn King.

All out of darkness we have light, Which made the angels sing this night:
“Glory to God and peace to men, Now and forevermore. Amen.”

*(Small Garland of Pious and Godly Songs, 1684)*

Kristiana Jarquin-Moreland, soprano
Michael Gigante, bass

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**Resonant in laudibus**

Eia, eia! Let praises ring out and joyful acclaim:
the one whom Mary bore has appeared to the faithful in Zion.
Eia, eia!

O magnum mysterium
et admirabile sacramentum, ut animalia viderent Dominum
natum jacentem in praesepio.
Beata virgo, cujus viscera meruerunt
portare Dominum Jesum Christum.
Alleluia!

*(Responsory IV at Matins of Christmas Day)*

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**Morten Lauridsen**

O magnum mysterium (1994)
(b. 1943)

Eia, eia!

Resonent in laudibus, cum jucundis plausibus.
Sion confidelibus apparuit quem genuit Maria.
Eia, eia!

Sunt impleta quae prædicta Gabriel.
Virgo Deum genuit,
quod (divina) voluit clementia.
Eia, eia!

Magnum nomen Domini Emmanuel
Quod annunciatum est per Gabriel.
Eia, eia!

*(Piae Cantiones, 1585)*

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**Kristiana Jarquin-Moreland, soprano**

**Michael Gigante, bass**

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** Ryan Keebaugh**

(b. 1980)
Mary said to the angel:
Behold the handmaid of the Lord,
Be it done unto me according to thy word.

(Luke 1:38; Antiphon III at II Vespers, Solemnity of the Annunciation of the Lord)

Then was I born of a Virgin pure,
Of her I took fleshly substance:
Then was I knit to man's nature,
To call my true love to the dance.

In a manger laid and wrapp'd I was,
So very poor this was my chance,
Betwixt an ox and a silly poor ass,
To call my true love to the dance.

Then afterwards baptised I was,
The Holy Ghost on me did glance,
My Father's voice heard from above,
To call my true love to my dance.

Into the desert I was led,
Where I fasted without substance:
The Devil bade me make stones my bread,
To have me break my true love's dance.

Then down to Hell I took my way,
For my true love's deliverance,
And rose again on the third day,
Up to my true love and the dance.

Then up to Heav'n I did ascend,
Where now I dwell in sure substance,
On the right hand of God.
That man may come into the general dance.

(Gloria in excelsis Deo from Sandys, Christmas Carols, Ancient and Modern, published 1833)
Tomorrow shall be my dancing day; I would my true love did so chance
To see the legend of my play, To call my true love to my dance.

Sing, oh! my love, oh! my love, my love, my love, This have I done for my true love.
Then was I born of a virgin pure, Of her I took fleshly substance
Thus was I knit to man’s nature To call my true love to my dance.
In a manger laid, and wrapped I was So very poor, this was my chance
Betwixt an ox and a silly poor ass To call my true love to my dance.
Then afterwards baptized I was; The Holy Ghost on me did glance,
My Father’s voice heard from above, To call my true love to my dance.

(Christmas Carols Ancient and Modern, 1833)

Good King Wenceslas

Hark! The herald angels sing
Christ, by highest heaven adored,
Christ, the everlasting Lord,
late in time behold him come,
offspring of a Virgin’s womb.
Veiled in flesh the Godhead see:
hail, the incarnate Deity,
pleased as man with man to dwell,
Jesus, our Emmanuel.
Hark, the herald angels sing
glory to the new-born King.

(Christmas Carols Ancient and Modern, 1833)

Hail, the heaven-born Prince of Peace:
hail, the Sun of Righteousness.
Light and life to all he brings,
risen with healing in his wings.
Mild he lays his glory by,
born that man no more may die,
born to raise the sons of earth,
born to give them second birth.
Hark, the herald-angels sing
glory to the new born King.

(Christmas Carols Ancient and Modern, 1833)

Song of Mary

Bring not a crown to wear, upon his head so fair,
He needs no gold upon his shining hair,
Place not a scepter in his hands,
For this my babe no glory understands,
Nor shall he reign o’er earthly lands.
Bring not your incense sweet, to lay before his feet,
For thrones shall pass and kingly joys are fleet.
Greet not my babe in homage deep,
Let no praise break upon his sleep,
Like guarding angels, silence keep.
Bring him your hearts alone, to God such gifts are known,
The poor and meek the Father calls his own,
Only your love and service bring,
At gifts so sweet the heavens sing,
O enter now and greet your King!

(Leonard Young)

Good King Wenceslas

All:
Good King Wenceslas looked out
On the feast of Stephen,
When the snow lay round about,
Deep and crisp and even.
Brightly shown the moon that night,
Though the frost was cruel,
When a poor man came in sight,
Gathering winter fuel.

King and Page:
Hither, page, and stand by me.
If thou know it telling:
Yonder peasant, who is he?
Where and what his dwelling?
Sire, he lives a good league hence,
Underneath the mountain,
Right against the forest fence
By Saint Agnes fountain.

King:
Bring me flesh, and bring me wine.
Bring me pine logs hither.
Thou and I will see him dine
When we bear the thither.

(Christmas Carols Ancient and Modern, 1833)
**Dixit Dominus domino meo**

The Lord said to my Lord: Sit at my right hand: until I make your enemies your footstool.

**Virgam virtutis tuae emittet Dominus ex Sion dominare in medio inimicorum tuorum.**

The Lord will send forth the sceptre of your power out of Sion: rule in the midst of your enemies.

**Tecum principium in die virtutis tuae**

Yours is the power of princes in the day of thy strength:

**in splendoribus sanctorum ex utero ante luciferum genui te.**

in the brightness of the holy ones, from the womb before the day star I begot you.

**Iuravit Dominus et non paenitebit eum:**

The Lord has sworn, and he will not repent:

**tu es sacerdos in aeternum secundum ordinem Melchisedech.**

You are a priest forever according to the order of Melchisedech.

**Dominus a dextris tuis confregit in die irae suae reges.**

The Lord at your right hand has broken kings in the day of his wrath.

**Iudicabit in nationibus implebit cadavera conquassabit capita in terra multorum.**

He shall judge among nations, he shall fill up the ruins: he shall crush the heads in the land of the many.

**De torrente in via bibet propterea exaltabit caput.**

He shall drink of the torrent in the way: therefore shall he lift up his head.

**Gloria Patri et Filio et Spiritui Sancto:**

Glory to the Father, and to the Son, and to the Holy Spirit:

**Sicut erat in principio, et nunc et semper, et in saecula saeculorum. Amen.**

As it was in the beginning, is now, and ever shall be, world without end. Amen.

*(Psalm 110)*

**Christina Massimei, soprano**

**Hodie Christus natus est**

Today Christ is born:

**Hodie Salvator apparuit:**

today the Savior has appeared:

**hodie in terra canunt Angeli, lætantur Archangeli:**

today the Angels sing, the Archangels rejoice:

**hodie exsultant justi, dicentes:**

today the just rejoice, saying:

**Gloria in excelsis Deo,**

Glory to God in the highest,

**et in terra pax hominibus bonæ voluntatis:**

and on earth peace and good will towards men:

**Alleluia.**

*(Antiphon at the Magnificat, II Vespers of Christmas)*

**Canzona duodecimi toni**

Sacrae symphoniae, 1597