



**MUSIC PLAN
FOR
EVENING PRAYER
WEDNESDAY OF THE FOURTH WEEK OF EASTER**

**HIS HOLINESS POPE BENEDICT XVI
PRESIDING**

16 APRIL 2008
CRYPT CHURCH
BASILICA OF THE NATIONAL SHRINE OF THE IMMACULATE CONCEPTION
WASHINGTON, DISTRICT OF COLUMBIA

EVENING PRAYER
WEDNESDAY OF THE FOURTH WEEK OF EASTER

THE HOLY FATHER

BENEDICT XVI



PRESIDING

16 APRIL 2008

BASILICA OF THE NATIONAL SHRINE OF THE IMMACULATE CONCEPTION
WASHINGTON, DISTRICT OF COLUMBIA

THE ORDER OF CELEBRATION

Prelude sung by the Choir of the Basilica
(beginning 15 minutes before the procession.)

Laudibus in Sanctis

(Cantiones Sacrae, 1591)

William Byrd

(1543-1623)

Laudibus in sanctis Dominum celebrate supremum:	Celebrate the Lord most high in holy praises:
Firmamenta sonent inclita facta Dei.	Let the firmament echo the glorious deeds of God.
Inclita facta Dei cantate, sacraque potentis	Sing ye the glorious deeds of God, and with holy voice
Voce potestatem saepe sonate manus.	Sound forth the power of his mighty hand.:
Magnificum Domini cantet tuba martia nomen:	Let the warlike trumpet sing the great name of the Lord:
Pieria Domino concelebrate lira.	Celebrate the Lord with Pierian lyre.
Laude Dei resonent resonantia tympana summi:	Let resounding timbrels ring to the praise of the most-high God,
	Lofty organs peal to the praise of the holy God.:
Alta sacri resonent organa laude Dei.	Him let melodious psalteries sing with fine string,
Hunc arguta canant tenui psalteria corda,	Him let joyful dance praise with nimble foot.
Hunc agili laudet laeta chorea pede.	Let hollow cymbals pour forth divine praises,
Concava divinas effundant cymbala laudes,	Sweet-sounding cymbals filled with the praise of God.
Cymbala dulcisona laude repleta Dei.	Let everything in the world that feeds upon the air of heaven
Omne quod aethereis in mundo vescitur auris	Sing Halleluia to God for evermore
Halleluia canat tempus in omne Deo.	

Psalm 150

Dum transisset Sabbatum

John Taverner

(c.1490-1545)

*Dum transisset Sabbatum
Maria Magdalene,
Et Maria Jacobi,
Et Salome emerunt aromata,
Ut venientes ungerent Jesum
Alleluia.
Et valde mane
Una Sabbatorum,
Veniunt ad monumentum
Orto jam sole,
Ut venientes ungerent Jesum.
Gloria Patri et Filio
Et Spiritui Sancto. Alleluia.*

When the Sabbath had passed,
Mary Magdalene,
And Mary, mother of James,
And Salome brought sweet spices,
That coming they might anoint Jesus.
Alleluia.
And very early in the morning
On the first day of the week,
They came to the tomb
At sunrise,
That coming they might anoint Jesus.
Glory to the Father and to the Son
And to the Holy Ghost. Alleluia.

Procession

All stand

The Holy Father, having vested, proceeds with the other ministers to his chair in the sanctuary.

Organ improvisation. Peter Latona, organist. When the Holy Father reaches center nave, Choir sings *Tu es Petrus*. Organ improvisation continues if needed.

Tu es Petrus

Maurice Duruflé
(1902-1986)

*Tu es Petrus
et super hanc petram
aedificabo ecclesiam meam.*

You are Peter,
and upon this rock
I will build my church.

INTRODUCTORY RITES

The Holy Father makes the sign of the cross and sings the “Deus” festal tone.:



D E-us in adju-tó-ri-um me-um inténde. *℟.* Dómine ad adjuvándum me
festína. Gló-ri- a Pa-tri, et Fí-li- o, et Spi-rí-tu- i Sancto. Sicut e-rat in prin-
cípi- o, et nunc, et semper, et in sæcu-la sæcu-lórum. Amen. Alle-lú-ia.

The hymn is sung by all. Vv. 2&3 in harmony. Descant (Latona) on Vs. 4.

Hymn

1. At the Lamb's high feast we sing Praise to our vic - to - rious King.
2. Where the Pas - chal blood is poured, Death's dark an - gel sheathes his sword;
3. Might-y vic - tim from the sky, Hell's fierce powers be - neath you lie;
4. East - er tri - umph, East - er joy, This a - lone can sin de - stroy;
Who has washed us in the tide Flow - ing from his pierc - ed side;
Is - rael's hosts tri - umph - ant go Through the wave that drowns the foe.
You have con - quered in the fight, You have brought us life and light:
From sin's power, Lord, set us free New-born souls in you to be.
Praise we him, whose love di - vine Gives his sa - cred Blood for wine,
Praise we Christ, whose blood was shed, Pas - chal vic - tim, Pas - chal bread;
Now no more can death ap - pall, Now no more the grave en - thrall;
Fa - ther, who the crown shall give, Sa - vior, by whose death we live,
Gives his Bod - y for the feast, Christ the vic - tim, Christ the priest.
With sin - cer - i - ty and love Eat we man - na from a - bove.
You have o - pened par - a - dise, And in you your saints shall rise.
Spir - it, guide through all our days, Three in One, your name we praise.

Text: *Ad regias agni dapes*; Latin, 4th C.; Tr. by Robert Campbell, 1814-1868, alt.
Tune: SALZBURG, 77 77 D; Jakob Hintze, 1622-1702

from the Latin Breviary hymn for Eastertide: *Ad regias agni dapes*, 4th c.;
tr. Robert Campbell 1814-1868.

PSALMODY

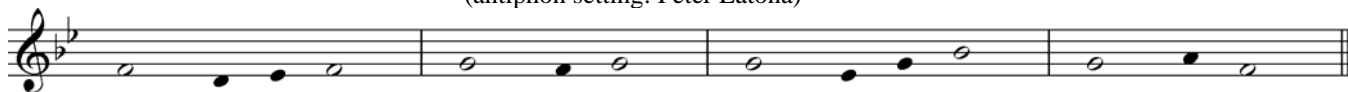
Psalm verses sung in alternation between choir and assembly (led by the cantor)

Antiphon 1

Psalm 139:1-18, 23-24

The night will be as clear as day, alleluia.

(antiphon setting: Peter Latona)



(psalm tone setting from St. Meinrad's Abbey)

Antiphon 2

I know my sheep and mine know me, alleluia.

(antiphon setting: Peter Latona)



(psalm tone setting: Laurence Bevenot)

Canticle

Colossians 1:12-20

Antiphon 3

His glory covers the heavens and his praise fills the earth, alleluia.

(antiphon setting: Peter Latona)



(psalm tone setting: A. Gregory Murray)

Reading

Hebrews 7:24-27

Responsory

The cantor leads the assembly in the singing of the responsory.



(Responsory setting: Peter Latona)

Cantor: The disciples rejoiced, alleluia, alleluia.

All: **The disciples rejoiced, alleluia, alleluia.**

Cantor: When they saw the *risen* Lord,

All: **alleluia, alleluia.**

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

All: **The disciples rejoiced, alleluia, alleluia.**

Magnificat

During the antiphon for the Cantic of Mary, the Holy Father puts incense into the censer. When the choir begins the canticle, the Holy Father, rises and all rise with him. Making the sign of the cross from forehead to breast, the Holy Father goes to the altar and, after making the appropriate reverence together with the ministers, goes up the altar and incenses it. The Holy Father is then incensed followed by the others present. The Magnificat is sung during this time.

Antiphon at the Magnificat

God sent his Son into the world not as its judge but as its savior, alleluia.

(falso bordone mode viii: Tomas Luis de Victoria ,1548-1611, adapted: Peter Latona)



Psalm tone chant mode VIII

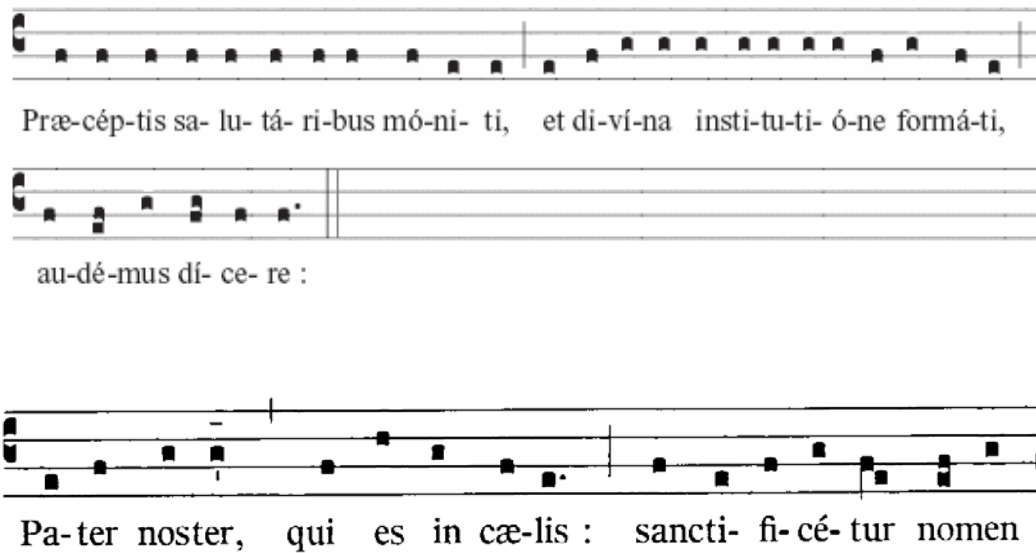
Magnificat sung in Latin

Final verse of *Magnificat* sung by choir. Setting by T. L. de Victoria, *Magnificat mode VIII*

Intercessions

The Lord's Prayer

Following the Holy Father's invitation to prayer, all chant *Pater noster* (in Latin)



Præ-cép-tis sa-lu-tá-ri-bus mó-ni-ti, et di-ví-na insti-tu-ti-ó-ne formá-ti,
au-dé-mus dí-ce-re :
Pa-ter noster, qui es in cæ-lis : sancti-fi-cé-tur nomen

ETC.

Conclusion

Final Blessing

Pontifical blessing and dismissal in Latin: Chanted responses.

Dominus vobiscum.

All: Et cum spiritu tuo.

Sit nomen Domini benedictum.

All: Ex hoc nunc et usque in saeculum.

Adiutorium nostrum in nomine Domini.

All: Qui fecit caelum et terram.

**Benedicat vos omnipotens Deus, Pater, + et Filius, +
et Spiritus + Sanctus.**

All: Amen.

Dismissal

The Deacon chants the dismissal in Latin:

Ite in pace.

All: **Deo gratias.**

Marian Antiphon

(intoned by trebles)

Re - gí - na cae - li, lae - tá - re, al - le - lú - ia.

Qui - a quem me - ru - í - sti por - tá - re, al - le - lú - ia,

Re - sur - ré - xit si - cut di - xit, al - le - lú - ia,

O - ra pro no - bis De - um, al - le - lú - ia.

Queen of heaven rejoice, alleluia. The one whom you merited to bear has risen as he said, alleluia. Pray to God for us, alleluia.

Postlude

Improvisation on “Regina caeli”

Personnel

Dr. Peter Latona, Director of Music

Conductor, Organist for entrance improvisation, hymn and improvised postlude

Assistant Director 1997-2001; Director of Music 2001-present. Born in Passaic New Jersey. Degrees from Bucknell Univ., Yale Univ., Manhattan School of Music.

Daniel B. Sañez, Assistant Director of Music

Organist, conductor for *Tu es Petrus*

Assistant director of Music 2007 – present. Born in Los Angeles, CA. Degrees from Boston College; Oberlin Conservatory

Mark Owens, Cantor

Basilica cantor since 2001

Choir of the Basilica

The Choir of the Basilica is the resident choir of the Basilica of the National Shrine of the Immaculate Conception (Washington, DC). The choir is comprised of approximately twenty professional singers from the greater Washington metro area and is responsible for performing at Solemn Eucharist on Sundays and Solemnities that mark the church calendar. The choir is engaged in close to one hundred performances (liturgical and otherwise) each year, and prepares approximately three hundred works each season. On solemn occasions, the choir performs with Washington-area musicians including the Washington Symphonic Brass, Orchestra of the 17th Century and members of the National Symphony Orchestra. Solemn liturgies are broadcast live on the Eternal Word Television Network throughout the world.

The choir of the Basilica of the National Shrine has completed several recording projects. In 2005 the choir traveled to Rome to record a musical tribute to John Paul II. The recording, released in August of 2005, is comprised of texts drawn from the many writings of the late John Paul II interspersed with sacred choral works that illuminate the message of the selected texts. The recording was made in the Basilica of Santa Maria Maggiore, Rome. The Choir was invited back to Rome to participate in the International Festival of Sacred Music and the Arts. The Choir will sing at a Mass at St. Peter's Basilica and will present a concert of Renaissance and 20th c music at the Basilica of Santa Maria Maggiore.

The choir performs under the direction of Dr. Peter Latona, Basilica director of music since 2001. The Basilica of the National Shrine of the Immaculate Conception in Washington, D.C., is the pre-eminent Marian shrine of the Catholic Church in the United States. For more information, please visit www.nationalshrine.com.

Singers for Evening Prayer with Pope Benedict XVI on April 16, 2008.

Soprano

Meghan Whittier
Dawn Frederick
Elkin, Jane
Abigail Lennox

Danielle Kerlin
Danielle Good

Alto

Melissa Kornacki
Gingrich, Callista
Motsuk, Katherine
Patricia George-Hauser
Dan Ebeling
Marjorie Bunday
Eleanor Nemeth

Tenor

Downey, Charles
Jerry Kavinski
John Stephen Murray
Michael Maliakel
Edward Kerrick

Bass

Reichwein, Louis
Alec Davis
William Golden
Owens, Mark
Clint Nesmith
David Smedberg
Joshua Hong
Michael McCarthy

Bob Grogan ,carillonneur

Dawn Bentz, Administrative Assistant for Music

Katherine Motsuk, Music Librarian

About the composers of the polyphonic choral music

William Byrd was the leading English composer of his generation, and together with his continental colleagues Palestrina and Lassus, one of the acknowledged great masters of the late Renaissance. Byrd is considered by many the greatest English composer of any age, and indeed his substantial volume of high quality compositions in every genre of the time makes it easy to consider him the greatest composer of the Renaissance

John Taverner was the leading English composer of his generation, and one of the most influential of English composers. He was born in Lincolnshire, served in a prestigious post at the short-lived Cardinal College at Oxford, and ended his life back in the Lincolnshire town of Boston. Much of Taverner's music was apparently composed early in his life, before the effects of the Reformation could be fully felt in England and before continental compositional practice would have its full influence.

Maurice Durufle, was a member of the modern French school. Although not very prolific, (he only published 14 pieces), Durufle's works are each meticulously written. All of his music has a basis in Gregorian chant, as he was director of the Gregorian Institute at the Paris Conservatory. He was born in 1902 in Louviers and attended the cathedral school at Rouen where he developed his talents under the auspices of Catholic music, in particular Gregorian Chant, which was to permeate his music.

Tomas Luis de Victoria is the most significant composer of the Counter-Reformation in Spain, and one of the best-regarded composers of sacred music in the late Renaissance, a genre to which he devoted himself exclusively.

About the Organ

The pipe organ in the Crypt Church was built by Schudi Organ Company (Texas), installed in 1987 and modeled after instruments familiar to J.S. Bach in Southern Germany (Bavaria). It is mechanical action and has about 22 stops and 1600 pipes.



**BASILICA OF THE NATIONAL SHRINE
OF THE IMMACULATE CONCEPTION**

Rev. Msgr. Walter R. Rossi, Rector

Four Hundred Michigan Avenue, Northeast • Washington, District of Columbia 20017
202.526.8300 • www.nationalshrine.com

