

# ✠ FEAST OF THE ANNUNCIATION OF THE BLESSED VIRGIN MARY ✠



## MASS SETTING

*Missa Ave Maria* Giovanni Pierluigi da Palestrina (c.1524-1594)

## ORGAN PRELUDE

*La Vierge et L'enfant* Olivier Messiaen (1908-1992)

## OFFERTORY MOTET

*Gabriel Archangelus (Prima Pars)* Francisco Guerrero (1528-1599)

Gabriel archangelus locutus est ad  
Virginem dicens:  
"Ave Maria, gratia plena, dominus  
tecum, benedicta tu in mulieribus."

*The archangel Gabriel spoke to the Virgin,  
saying:  
Hail Mary, full of grace, the Lord be with  
you, you are blessed among women.*

## COMMUNION MOTET

*Gabriel Archangelus (Secunda Pars)* Francisco Guerrero (1528-1599)

Gabriel archangele veni in adiutorio  
populo Dei,  
qui semper assistis in conspectu  
Domini.

*Archangel Gabriel, come in aid for the  
people of God,  
you who always stand by in the sight of the  
Lord.*

## ORGAN POSTLUDE

*Fugue in G Minor Op 7*

Marcel Dupre (1886-1971)



## ✦ NOTES ON TODAY'S GUEST MUSICIANS ✦



**The St. Mary Student Schola**, *Mr. David Hughes, Director & Choirmaster*

**The St. Mary's Student Schola** is a program of musical formation that is grounded in Gregorian chant, and which has singing for divine worship as its final end. Students from kindergarten through high school receive instruction in chant and modern musical notation, medieval music theory, polyphonic repertoire, counterpoint, vocal technique, and liturgical Latin. The students sing on a regular basis for Masses at St. Mary's, Norwalk. They have sung for Masses and celebrations of the Divine Office in New York, Boston, Philadelphia, and Madrid, among other places.

**David J. Hughes** is Organist & Choirmaster at St. Mary Church in Norwalk, Connecticut, where he directs a professional choir for a weekly Solemn Mass in the Extraordinary Form of the Roman Rite (Missal of 1962), a volunteer choir for the Latin Mass according to the Roman Missal of 2002, and several children's choirs. He led the St. Mary's Student Schola to sing chant and Renaissance polyphony for the primary English-speaking Masses in August 2011 at World Youth Day in Madrid; the students also sang for pontifical Masses at the Cathedral of Toledo, Extraordinary Form Missae cantatae at the Carmelite monasteries in Avila and Madrid, and for the Latin Masses sponsored by Juventutem. Active as a composer, and fascinated by the role that plainchant can play in the inspiration of new compositions, Mr. Hughes has written extensively for choir and organ. Recent premieres include *Pascha jucundissimum* and the *Missa de Beata Maria*. Film scoring credits include Navis Pictures' *St. Bernadette of Lourdes* and several documentaries. Mr. Hughes is a member of the board of the Church Music Association of America, and serves as a chant instructor and the director of new music at the CMAA's annual Summer Music Colloquium. He is director of music for the annual Roman Forum Summer Symposium at Lake Garda in the north of Italy. Mr. Hughes' composition teachers have included Ruth Schonthal and John Halle, and he has studied organ with Paul Jacobs and Daniel Sullivan. A native of Stamford, Connecticut, Mr. Hughes is a graduate of Yale College.



The St. Mary's Student Schola in concert at St. Cecilia's in Back Bay, CT.



# ✠ CHOIR SCHOOL AT ST. AGNES ✠



## WHAT IS A CHOIR SCHOOL?

The Choir School forms and trains children in Sacred Music and Liturgy. Students not only learn music theory and receive vocal training but also learn the ancient and beautiful Catholic Liturgical tradition.

## WHAT DOES THE CHURCH SAY?

Almost all the documents on Sacred Music, from 1903 to Sacrosanctum Concilium ask for cathedral schools to teach children about Liturgy and music. Here are a few invaluable quotes families will find helpful to shed light on understanding what the Church asks of us to properly train our children in the sacred art of music in the Liturgy.

“Let care be taken to restore, at least in the principal churches, the ancient Scholae Cantorum, in these last the pastors will find a very easy means of gathering around them both children and adults, to their own profit and the edification of the people.” (Tra le Sollecitudini 1903)

“Choir schools ...should be established ..for..cathedrals. (Children) should be taught by the choirmaster to sing properly, so that, in accordance with the ancient custom of the Church, they may sing (Gregorian chant and sacred polyphony.)” (Divini Cultus 1928)

“First of all see to it that there is a good school of singers (for boys) in the cathedral itself .....This school should serve as an example to others and influence them to carefully develop and perfect sacred chant.” (Musicae Sacra Disciplina 1955)

“Great importance is to be attached to the teaching and practice of music....in other Catholic institutions and schools. To impart this instruction, teachers are to be carefully trained and put in charge of the teaching of sacred music. It is desirable also to found higher institutes of sacred music whenever this can be done. Composers and singers, especially boys, must also be given a genuine liturgical training.” (Sacrosanctum Concilium 1963 VATICAN II)

## THE FUTURE OF THE CHURCH IS NOW!

I look forward to meeting with families interested in auditioning and enrolling in this vital part of our growing music ministry at The Church of St. Agnes in New York City. To arrange an interview and receive information please contact me via e-mail:

**[sacredmusic@stagneschurchnyc.org](mailto:sacredmusic@stagneschurchnyc.org)**

Heitor A. Caballero

*Director of Sacred Music of The Church of Saint Agnes*

