Love Came Down at Christmas

2016 Candlelight Christmas Concert
December 9-10, St. Aloysius Church

Gonzaga University Choirs
Gonzaga Brass Choir
Spokane Brass Quintet

Timothy Westerhaus, Keith Whitlock,
Robert Spittal, conductors
Tidings of joy and peace from Gonzaga University Choirs!

Over the past several months, we have witnessed rampant division in our country and world. We seem to be less and less connected with those who are different from us. We find ourselves fearful, full of anxiety. We yearn for kindness, compassion, and connection, viewing the stranger not as one to be feared but as a potential friend. We yearn for “a love so pure, so true” that “begins anew” in the bleak cold of winter.

Our 2016 Candlelight Concerts celebrate the great mystery that Love came down on earth at Christmastime—love incarnate. We begin in darkness with the lonesome call, originally sung in the Appalachian night, “I wonder as I wonder,” and continue the plea with the cosmic sound of “Seek him that maketh the seven stars,” and “O Come!” to invoke our desire to “bid our sad divisions cease.” We honor Mary and her role as a strong woman in the Russian “Bogoroditse dyevo” and American “There is no rose.”

This program celebrates the rich diversity of global music through the Central African “Noel,” the Spanish Renaissance “Riu, riu, chiu,” and the Sufi “Adinu,” sung in Arabic. Two pieces by Minnesota composer Abbie Betinis capture the essence of the Christmas mystery: resilience in the face of harshest adversity (“The Mirthful Heart”) and love beginning anew in Carol of the Snow—a Washington premiere—which the composer wrote following her third cancer diagnosis at age 31. The popular “Do you hear what I hear” was written by a married couple in 1962 directly in response to the Cuban missile crisis: we hear their plea, “pray for peace, people everywhere,” and likewise give voice to our deep desire for peace—in Syria, our country, our homes.

We sincerely invite you to join us in singing five carols: O come, o come Emmanuel (newly arranged for the 2016 Candlelight Concerts); O, Come All Ye Faithful; the First Nowell; Silent Night; and Hark! the Herald Angels Sing. Singing together draws us closer together: when we breathe and sing as one—no matter what voice we all have!—we become united as part of the human family. Please join us and sing!

CDs of tonight’s performance are available for purchase and will be mailed before Christmas. Consider sharing the gift of Gonzaga choirs with your loved ones.

May this music bring you peace, love, and joy this Advent-Christmastide.

Timothy Westerhaus, D.M.A.
Director of Choirs and Vocal Studies

Cover Design: David Tyree, ‘18
2016 Candlelight Christmas Concerts

Love Came Down at Christmas

Gonzaga University Choirs
Timothy Westerhaus, Keith Whitlock conductors

Spokane Brass Quintet

Friday, December 9, 7:30 p.m.
Saturday, December 10, 2:00 p.m.
St. Aloysius Church

This concert will be broadcast on Spokane Public Radio at 91.1 KPBX FM and streaming at kpbx.org on Monday, December 19, 2016, at 7:00 pm, and on December 24. The program will be broadcast on KAGU Radio 88.7 FM on December 24-25.

Prelude

Gonzaga Brass Choir
Robert Spittal, conductor

Spokane Brass Quintet

Please join in singing carols as indicated and hold applause until the end of the program.
I wonder as I wander

I wonder as I wander out under the sky,
How Jesus the Savior did come for to die.
For poor on’ry people like you and like I,
I wonder as I wander out under the sky.

When Mary birthed Jesus, ‘twas in a cow’s stall,
With wise men and farmers and shepherds and all.
But high from God’s heaven a star’s light did fall,
And promise of the ages it then did recall.

If Jesus had wanted for any wee thing,
A star in the sky or a bird on the wing,
Or all of God’s angels in heav’n for to sing,
He surely could have had it, for He was the King.

Seek him that maketh the seven stars

Seek him that maketh the seven stars and Orion
and turneth the shadow of death into the morning.
Alleluia, yea, the darkness shineth as the day,
the night is light about me. Amen.

O come, O come Emmanuel

Women: O come, O come, Emmanuel! and ransom captive Israel,
that mourns in lowly exile here until the son of God appear.
Rejoice! Rejoice! Emmanuel shall come to thee, O Israel.

Men: O come, desire of nations bind in one the hearts of humankind,
O bid our sad divisions cease, and be for us the king of peace.
Rejoice! Rejoice! Emmanuel shall come to thee, O Israel.

All: O come, O dayspring from on high,
and cheer us by your drawing nigh.
Disperse the gloomy clouds of night,
and death’s dark shadow put to flight.
Rejoice! Rejoice! Emmanuel shall come to thee, O Israel.
**Bogoroditse Dyevo**

Bogoróditse Dyévo, ráduisya,  
Blagodátnaya Maríye,  
Gospód s tobóyu.  
Blagoslovyéna ty v zhenákh,  
i blagoslovýén plod chryéva tvoyevó,  
yáko Spása rodilá yesí dush náshikh.

Sergei Rachmaninoff (1873-1943)

Rejoice, virgin mother of God  
Mary full of grace,  
the Lord is with you.  
Blessed are you among women,  
and blessed is the fruit of your womb,  
for you have borne the savior of our souls.

*Translation: Barry Johnston*

**There is no rose**

There is no rose of such virtue  
As is the rose that bare Jesu. *Alleluia.*

Z. Randall Stroope (b. 1953)

Now leave we all this worldly mirth,  
and follow we this joyous birth;  
*Transeamus Domini. (Let us follow)*

For in this rose contained was  
Heaven and earth in little space.  
*Resmiranda. (Wondrous thing)*

The angels sungen the shepherds to:  
*Gloria! Gloria transeamus.*  
*Gloria! Gloria in excelsis!*

**Noel**

Noel! Jesu me kwisa ku zinga ti beto.  
Kana nge zola ku zaba mwana.  
Nge fwiti kwisa ku fukama.

15th century, anonymous

Carol:  
Kwisa ku zinga ti beto.  
Kana nge zola ku zaba mwana.  
Nge fwiti kwisa ku fukama.

**O come, all ye faithful**

John Francis Wade (c. 1711-1786)  
arr. David Willcocks (1919-2015)

*All:*  
O come, all ye faithful, Joyful and triumphant,  
O come ye, O come ye to Bethlehem;  
Come and behold him, Born the King of Angels:  

*Women:*  
*O come, let us adore him, O come let us adore him,*

*All:*  
*O come, let us adore him, Christ the Lord!*
All: Sing, choirs of angels, Sing in exultation,
Sing, all ye citizens of heav’n above;
Glory to God In the highest:
*O come, let us adore him, O come let us adore him,*
*O come, let us adore him, Christ the Lord!*

All: Yea, Lord, we greet thee, Born this happy morning,
Jesu, to thee be glory giv’n;
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!*

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**Ríu, ríu, chíu**

Mateo Flecha (1481-1553)
arr. Richard Bjella

Ríu, ríu, chíu la guarda ríbera,
Dios guardó el lobo de nuestra cordera.

El lobo rabioso La quiso morder,
Mas Dios poderoso la supo defender,
Quiso la hazer que no pudiesse pecar,
ni’aun original esta virgin no tu viera.

Éste ques nacido es el Gran Monarcha,
Christo Patriarca de carne vestido;
Hanos redimido con se hazer chiquito
Aunque’ ra infinito, finito se hiziera.

Calling “Riu, riu, chiu” like the river guard,
God saved our Lamb from the wolf.

The rabid wolf wanted to bite her,
but God Almighty knew how to defend her,
He wished to create her impervious to sin,
Nor did this Virgin have original sin.

This one which is born is the Great King,
Christ the Father, clothed in flesh.
He redeemed us by making himself small;
He who was infinite became finite.

*Castilian Villancico*

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**Ring out ye crystal spheres**

Stephen Paulus (1949-2014)

Ring out, ye crystal spheres!
Once bless our human ears,
If ye have power to touch our senses so;
And let your silver chime
Move in melodious time,
And let the bass of heaven’s deep organ blow;
And with your ninefold harmony
Make up full consort to the angelic symphony.

*John Milton (1608-1674)*
The Mirthful Heart

Abbie Betinis (b. 1980)

Without, a city’s whirling dust,  
But slave of day I am not – nay,  
A city’s alley-wall;  
Her mistress still, I wield  
Without, a bleak, pale strip of sky,  
The crystal sceptre of my mood,  
Within, high festival.  
Bearing my dream’s white shield.

Exultant, rapture-flooded, mad  
Without, no greeting on the street,  
With mystic inner mirth,  
From the hurrying crowd no smile.  
My heart holds her strange carnival  
Within, my heart’s bold pageant moves  
Unseen of all the earth.  
In glorious solemn file.

There was no call for revel. Day,  
Noël, noël, noël, noël!  
Who summons us each morn,  
“Heart’s Holiday,” by Grace Fallow Norton  
Came forth in dreariest garb and blew  
(1876-1926)  
No gala herald-horn.  
Unseen of all the earth.

Festival First Nowell  
arr. Dan Forrest (b. 1978)

All: The first Nowell the angels did say  
All: The first Nowell the angels did say  
Was to certain poor shepherds in fields as they lay;  
Was to certain poor shepherds in fields as they lay;  
In fields where they lay, keeping their sheep,  
In fields where they lay, keeping their sheep,  
On a cold winter’s night that was so deep:  
On a cold winter’s night that was so deep:  
Nowell, Nowell, Nowell, Nowell,  
Nowell, Nowell, Nowell, Nowell,  
Born is the King of Israel.  
Born is the King of Israel.

Women: They looked up and saw a star  
Women: They looked up and saw a star  
shining in the east beyond them far;  
shining in the east beyond them far;  
Men: And to the earth it gave great light,  
Men: And to the earth it gave great light,  
and so it continued both day and night.  
and so it continued both day and night.  
Choir only: Nowell, Nowell, Nowell, Nowell,  
Choir only: Nowell, Nowell, Nowell, Nowell,  
Born is the King of Israel.  
Born is the King of Israel.

All: Then let us all with one accord  
All: Then let us all with one accord  
Sing praises to our heav’nly Lord  
Sing praises to our heav’nly Lord  
That hath made heav’n and earth of nought,  
That hath made heav’n and earth of nought,  
and with His blood mankind hath bought:  
and with His blood mankind hath bought:  
Nowell, Nowell, Nowell, Nowell,  
Nowell, Nowell, Nowell, Nowell,  
Born is the King of Israel.  
Born is the King of Israel.

17th century English carol
The Sussex Carol

On Christmas night all people 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 all on earth be so sad,
since our Redeemer made us glad?
News of great joy, news of great mirth.
News of our merciful King’s birth!

When from our sin he set us free,
all for to gain our liberty?
News of great joy, news of great mirth.
News of our merciful King’s birth!

When sin departs before his grace,
then life and health come in its place.
Angles and men with joy shall sing.
All for to see the newborn King.

Adinu

Adinu bidinil hubbi
Anna tawaj-jahat raka’ibuhu
fal hubbub dini wa Imani

I follow the religion of love
wherever love is found
for love is my religion and my faith.

Ibn 'Arabi (1165-1240)

Il est né, le Divin Enfant

Il est né, le divin enfant!
Jouez hautbois, résonnez musettes.
Il est né, le divin enfant!
Chantons tous, son a vènement.

He is born, the divine Christ child!
Sound the oboe, play the harp and drum.
He is born, the divine Christ child!
Sing we all, for he has come.

Through long ages which have passed,
prophets told of the Savior’s coming;
Through long ages which have passed,
we have awaited this happy day.

O how delightful, O how sweet!
O how perfect are his graces.
O how delightful, O how sweet!
What a joy, this precious child!

A bare stable is his home,
A bit of straw now makes his bed;
A bare stable is his home,
For our God, such a humble place.

Traditional French Carol
Carol of the Snow

Abbie Betinis

Out of the bosom of the air,
   Out of the cloud-folds of her garments shaken,
Over the woodlands brown and bare,
   Over the harvest fields forsaken,
       Silent, and soft, and slow,
   Descends the snow.

This is the poem of the air,
   Slowly in silent syllables recorded;
This is the secret of despair,
Long in its cloudy bosom hoarded,
       Troubled, the sky reveals
   The grief it feels.

Even as our burdens are released,
   Lovingly laced in some divine expression,
Even as the troubled heart cries peace,
And in the white countenance makes confession,
       A love so pure so true
   Begins anew.

Adapted from “Snowflakes”
H.W. Longfellow (1807-1882)

Love Came Down at Christmas

Philip Stopford (b. 1977)

Love came down at Christmas,
Love all lovely Love divine;
Love was born at Christmas,
Star and angels gave the sign.

Worship we the Godhead,
Love incarnate, love divine;
Worship we our Jesus:
But wherewith for sacred sign?

Love shall be our token,
Love be yours and love be mine,
Love to God and all men,
Love for plea and gift and sign.
Love came down at Christmastime.

Christina Rossetti (1830-1894)
Silent Night

Franz Gruber (1787-1863)
arr. Shawn Kirchner (b. 1970)

**Choir:**

Silent night! Holy night!
All are sleeping; alone and awake
Only the intimate holy pair,
Lovely boy with curly hair,
Sleep in heavenly peace!

**Women:**

Silent night, holy night!
Son of God, love’s pure light,
radiant, beams from thy holy face
with the dawn of redeeming grace,
Jesus, Lord, at thy birth.

**All:**

Silent night, holy night!
Wondrous star, lend thy light,
With the angels let us sing
“Allélui’a” to our King,
“Christ the Savior is born.”

*Joseph Mohr (1792-1848)*

Do you hear what I hear?

Noel Regney (1922-2002)
Gloria Shayne (1923-2008)

Said the night wind to the little lamb,
“Do you see what I see?
‘Way up in the sky, little lamb.
Do you see what I see?
A star, a star,
Dancing in the night,
with a tail as big as a kite.”

Said the shepherd boy to the mighty king,
“Do you know what I know?
In your palace warm, mighty king,
Do you know what I know?
A Child, a Child
shivers in the cold,
Let us bring him silver and gold.”

Said the little lamb to the shepherd boy,
“Do you hear what I hear?
Ringing thru the sky, shepherd boy,
Do you hear what I hear?
A song, a song
high above the tree,
With a voice as big as the sea.”

Said the king to the people ev’rywhere,
“Listen to what I say:
Pray for peace, people ev’rywhere!
Listen to what I say:
The Child, the Child
sleeping in the night,
He will bring us goodness and light.”
In the bleak midwinter  
John Michael Trotta (b. 1978)

In the bleak midwinter, frosty wind made moan,
Earth stood hard as iron, water like a stone;
Snow had fallen, snow on snow,
In the bleak midwinter, long ago.
Heaven cannot hold Him, nor earth sustain;
Heaven and earth shall flee away when He comes to reign.
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.

Christina Rossetti (1830-1894)

All my heart this night rejoices  
Z. Randall Stroope (b. 1953)

All my heart, all this night rejoices,
As I hear far and near sweetest angel voices,
“Gloria, gloria in excelsis Deo!”
All the air, and ev’rywhere, “Gloria!”

Come let us all both great and small sing “Gloria!”
Hail the star where hope is burning, “Gloria!”
Love Who with love is yearning,
ever yearning, “Gloria, gloria!”

Come and dwell in glory forever and ever.
Far on high in joy that can alter never.
Dwell in the house of Love forever,
ever and ever “Gloria!”

“Fröhlich soll mein Herze springen,” Paul Gerhardt (1607-1676)
Trans. Catherine Winkworth (1827-1878)

The Sussex Mummers Christmas Carol  
arr. Percy Grainger

Solo piano

Lucy E. Broadwood (1858-1929) likely heard this folk melody at the conclusion of a public play with costumes in Sussex county, in the southeast of England. She published it in a folksong collection, whereupon Percy Grainger discovered it and created this tender arrangement. The seventh verse ends in a blessing:

God bless your house, your children too,
Your cattle and your store;
The Lord increase you day by day,
And give you more and more.
Weihnachten

Frohlocket, ihr Völker auf Erden, und preiset Gott!
Der Heiland ist erschienen, den der Herr verheissen.

Er hat seine Gerechtigkeit der Welt offenbaret.
Halleluja!

Rejoice, ye people of the earth, and praise God!
The savior is come, whom the Lord has promised.

He has revealed his justice to the world.
Hallelujah!

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Please stand during the brass fanfare to sing the concluding carol.

Hark! the herald-angels sing

All: Hark! the herald-angels sing Glory to the newborn King;
Peace on earth and mercy mild, God and sinners reconciled:
Joyful all ye nations rise, Join the triumph of the skies,
With th’angelic host proclaim, Christ is born in Bethlehem.
Hark! the herald-angels sing Glory to the newborn King!

Christ, by highest heav’n adored, Christ, the everlasting Lord,
Late in time behold him come Offspring of a virgin’s womb:
Veiled in flesh the Godhead see, Hail th’incarnate Deity!
Pleased as man with man to dwell, Jesus, our Emmanuel.
Hark! the herald-angels sing Glory to the newborn King!

Hail the heav’n-born prince of Peace! Hail the Sun of Righteousness!
Light and life to all he brings, Ris’n with healing in his wings;
Mild he lays his glory by, Born that we 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 newborn King!
GONZAGA UNIVERSITY CHOIRS AND VOCAL STUDIES is a comprehensive program where excellence in performance intersects with academic rigor within an inspiring community. Comprised of four ensembles—Concert Choir, Chamber Chorus, Women’s Chorus, and Men’s Chorus—choirs are open to all students, regardless of major: Gonzaga’s choirs thrive on the participation of both music majors and non-majors, with non-majors included in every ensemble. Performances include masterworks concerts with professional orchestra on modern and period instruments, and performances explore interdisciplinary connections through collaborations with Dance, Theatre, and Visual Art Departments.

Global engagement is a center of education at Gonzaga University. Global music initiatives include performance exchange tours, international residencies by Gonzaga ensembles, and study abroad. Cultural exchange tours have included recent performance tours to China, Austria, and Germany. In 2015, Gonzaga’s Chamber Chorus completed a three-week residency at Javeriana Universities in Bogotá and Cali, Colombia, partnering with Colombian students and faculty in performances and fostering intercultural exchange. In 2017, the Chamber Chorus will embark on a residency in Zambia, Africa, building upon university partnerships. Beginning in 2018, Gonzaga will offer a summer study abroad program for music students in Graz, Austria.

Students who desire to pursue a major in music may do so in music performance, music composition, or music education, and students may also minor in music. Graduates of Gonzaga’s music department are active in the choral profession as music educators, church music directors and organists, arts administrators, and active performers. Gonzaga students have successfully pursued graduate degrees, including study at the University of Arizona, University of Minnesota, University of Oregon, University of Washington, and New England Conservatory of Music.

Gonzaga’s Vocal Studies Program achieves rigorous instruction through its vocal curriculum of diction, pedagogy, and song literature; master classes with professional artists, studio classes, recitals, and student solo opportunities with orchestras.

Music department scholarships are available to all incoming students, regardless of major, and they are awarded at various levels. Although the highest level is reserved for music majors, Gonzaga recognizes the importance of the contributions of music minors and non-majors: those students who wish to be involved with music ensembles and lessons are eligible for scholarship awards that support such involvement. Students involved with choral ensembles are also eligible for the competitive Lyle C. Moore Choral Scholarships. These merit-based scholarships are offered to students based on their musical excellence and academic success. In addition, the Marjory Halvorson Vocal Scholarship is awarded to exceptional vocal performance students. Students interested in applying for any choral-vocal scholarship should contact Dr. Timothy Westerhaus at westerhaus@gonzaga.edu.
**Performers**

**Gonzaga University Women’s Chorus**  
Katie Kenkel, Student Conductor  
Emily Barville, Piano

### Soprano I

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<tr>
<th>Name</th>
<th>Major</th>
<th>Year</th>
<th>Location</th>
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<td>Margot Amalachandran</td>
<td>Biology, 2020</td>
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<td>Bothell, WA</td>
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<tr>
<td>Kyzyl Atienza</td>
<td>Psychology, Public Relations, 2019</td>
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<td>Ally Barros Barreto</td>
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<tr>
<td>Megan Carroll†</td>
<td>Journalism, 2018</td>
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<td>Christina Choi</td>
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<td>Rachael Gowen^</td>
<td>Biology, Psychology, 2019</td>
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<td>Kathryn Graham</td>
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<tr>
<td>Avery Jones†</td>
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### Soprano II

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<tr>
<td>Alexis Brown</td>
<td>Nursing, 2019</td>
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<td>Rocklin, CA</td>
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<tr>
<td>Ashley Burk</td>
<td>Undecided, 2020</td>
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<tr>
<td>Meghan Carlos</td>
<td>Biology, 2020</td>
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<tr>
<td>Dawn Isherwood</td>
<td>Music, 2017</td>
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<td>Tiah Johnson</td>
<td>Criminal Justice, 2019</td>
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<td>Riley Kvarda</td>
<td>Environmental Studies, Music, 2019</td>
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<td>Amanda Leasure</td>
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<td>Hayley Rauch</td>
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<td>Jae Whitney</td>
<td>Political Science, History, 2019</td>
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† denotes choir council leadership  
^ denotes soloist
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<td>Alexis Ashe</td>
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<td>Katrina Baber†</td>
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<td>Holly Ebel</td>
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<td>Isabel Frohnhofner</td>
<td>English, 2020</td>
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<td>New York, NY</td>
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<td>Natlie Hittmeier</td>
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<td>Zoe Jaspers</td>
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<td>Carmen Leslie</td>
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<td>Sydney Lowe</td>
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<td>Frances Minigan</td>
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<tr>
<td>Julia Regalbuto^</td>
<td>English, 2019</td>
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<td>Lauren Schaefer</td>
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<tr>
<td>Abigail Stroh^</td>
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<td>Emily Timm</td>
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<td>Reno, NV</td>
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<td>Mason Dellutsi</td>
<td>Computer Science, 2020</td>
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<td>Derek Dunkin</td>
<td>Criminal Justice, Sociology, 2019</td>
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<td>Rourke Mackey</td>
<td>Mechanical Engineering, 2018</td>
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<tr>
<td>Jacob McLain</td>
<td>Music Composition, 2018</td>
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<td>Kennewick, WA</td>
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<tr>
<td>Joe Panchessen</td>
<td>Environ. Studies, Music, 2018</td>
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<tr>
<td>Cameron Summers</td>
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<td>Joseph Syren</td>
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<tr>
<td>Matthew Williams</td>
<td>Undeclared, Engineering, 2020</td>
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<td>Gresham, OR</td>
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<tr>
<td>Toby Wilson</td>
<td>Communications, 2018</td>
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<td>Belton, TX</td>
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## Gonzaga University Concert Choir

**Celeste Johnson, Piano**

### Soprano

<table>
<thead>
<tr>
<th>Name</th>
<th>Major/License</th>
<th>Location</th>
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<tbody>
<tr>
<td>Molly Boca</td>
<td>Vocal Performance, English, 2018</td>
<td>Scottsdale, AZ</td>
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<tr>
<td>Haley Charlton†</td>
<td>Music Education, 2018</td>
<td>Monument, CO</td>
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<tr>
<td>Melissa Davies</td>
<td>Psychology, 2019</td>
<td>Denver, CO</td>
</tr>
<tr>
<td>Maddie Dellinger^</td>
<td>Political Science, 2019</td>
<td>Lynnwood, WA</td>
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<tr>
<td>Maria Farrier</td>
<td>International Relations, French, 2017</td>
<td>Centennial, CO</td>
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<tr>
<td>Maren Fleming</td>
<td>Business, 2020</td>
<td>Danville, CA</td>
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<tr>
<td>Teresa Halsey†</td>
<td>Vocal Performance, 2017</td>
<td>Concord, CA</td>
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<tr>
<td>Erika Harper</td>
<td>Public Relations, Promotions, 2017</td>
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<tr>
<td>Brianna Kangas</td>
<td>Undecided, 2020</td>
<td>University Place, WA</td>
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<tr>
<td>Morgan Schindele</td>
<td>Psychology, 2018</td>
<td>Chandler, AZ</td>
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<tr>
<td>Makenna Sellers†*^</td>
<td>Environmental Studies, 2017</td>
<td>Billings, MT</td>
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<tr>
<td>Kelly Sweeney</td>
<td>Biology, 2018</td>
<td>Seattle, WA</td>
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<tr>
<td>Annie Stanger^</td>
<td>Music Education, 2019</td>
<td>Kirkland, WA</td>
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<tr>
<td>Maddie Ulery</td>
<td>Business, 2020</td>
<td>Glendora, CA</td>
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<tr>
<td>Leigha Warner†</td>
<td>Accounting, 2017</td>
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### Alto

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<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Emily Barville</td>
<td>Music Education, 2018</td>
<td>Spokane Valley, WA</td>
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<tr>
<td>Kaylee Bossé</td>
<td>English, 2020</td>
<td>San Diego, CA</td>
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<tr>
<td>Isabella Braganza^</td>
<td>Undecided, 2020</td>
<td>Yakima, WA</td>
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<tr>
<td>Ryann Bruno†^</td>
<td>Finance, 2018</td>
<td>Camas, WA</td>
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<tr>
<td>Kayla Buchmeier</td>
<td>Communications, 2019</td>
<td>Bainbridge Island, WA</td>
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<tr>
<td>McKenna Emmerich</td>
<td>Business, 2017</td>
<td>Columbia Falls, MT</td>
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<tr>
<td>Christina Heid</td>
<td>Biology, 2018</td>
<td>Vancouver, WA</td>
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<tr>
<td>Katie Kenkel*^</td>
<td>Music Education, 2017</td>
<td>Elburn, IL</td>
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<tr>
<td>Jordan Martinez</td>
<td>Music Ed., Vocal Perform., 2019</td>
<td>Lawrence, KS</td>
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<tr>
<td>Zabelle Messick</td>
<td>Vocal Performance, 2020</td>
<td>Salem, OR</td>
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<tr>
<td>Anna Muhich^</td>
<td>Biology, 2017</td>
<td>Lake Tapps, WA</td>
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<tr>
<td>Lilly Moyer</td>
<td>Nursing, Vocal Performance, 2019</td>
<td>McCall, ID</td>
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<tr>
<td>Amanda Rood^</td>
<td>Vocal Performance, 2017</td>
<td>Spokane, WA</td>
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<tr>
<td>Andrea Timm</td>
<td>Music, 2017</td>
<td>Seattle, WA</td>
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<tr>
<td>Sandra Vance†</td>
<td>Psychology, 2018</td>
<td>Newberg, OR</td>
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<tr>
<td>Emma Watanabe</td>
<td>Accounting, 2017</td>
<td>Issaquah, WA</td>
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</tbody>
</table>

* denotes section leader  
† denotes choir council leadership  
^ denotes soloist
TENOR

Kyle Bowman†
Aiden Brown
Nick Chambers
Andrew Contreras^
Mitch Davey*^
Nicholas Ferguson Fritschler^
Jaylun Hutchison
Rory Loe
Francis Mana-ay
Michael McAtee
Daniel Mobley
Kyle Poje
Tanner Rookard
John Tomassi
David Tyree
Joey Underwood

Engineering Management, 2018
Undeclared, 2020
Music Education, 2018
Psychology, 2019
Vocal Perform., Pre-Med, 2017
Mechanical Engineering, 2019
Political Science, 2020
Mechanical Engineering, 2019
Mathematics, 2017
Business, 2019
Engineering Management, 2019
Philosophy, 2017
Chemistry, 2019
Philosophy, 2017
Psychology, 2018
Business, 2019

Glendale, AZ
Tacoma, WA
Gig Harbor, WA
Phoenix, AZ
Spokane, WA
Port Angeles, WA
Tacoma, WA
Post Falls, ID
Puyallup, WA
Austin, TX
Glendale, AZ
Spanaway, WA
E. Wenatchee, WA
Portland, OR
Parker, CO
Phoenix, AZ

BASS

David Barnes
Nicholas Braukmann†*^ Ckyrro Carlos
Jaron Fuglie
Bill Goodwin
Andrew Kelley^ Peter Jones
Ian Loe
Vincent Lopez
Jimmy McGinley
Sean Morton
Ben Satterlee
Jimmy Sherman
Carlos Vazquez Baur

Mechanical Engineering, 2019
Biology, 2017
Business, 2019
Theater, 2019
Biochemistry, 2019
Mechanical Engineering, 2019
Communications, 2019
Music Comp., Broadcasting 2017
English, 2017
Music Composition, 2018
Civil Engineering, 2017
Political Science, 2019
Computer Science, 2017
Civil Engineering, 2019

Bellevue, WA
Portland, OR
Pomona, CA
Atascadero, CA
Lake Oswego, OR
Albany, OR
Orinda, CA
Post Falls, ID
West Covina, CA
Ridgefield, WA
Highlands Ranch, CO
Boise, ID
Idaho Falls, ID
Sante Fe, NM

INSTRUMENTALISTS

Flute
Christina Choi, 2020

Oboe
Megan Shultz, 2019

Clarinet
Nicholas Ferguson Fritschler, 2019

Percussion
Marty Zyskowski
Gonzaga University Chamber Chorus

Soprano
Haley Charlton
Melissa Davies
Maddie Dellinger
Maria Farrier
Teresa Halsey
Makenna Sellers
Annie Stanger
Leigha Warner

Alto
Ryann Bruno
McKenna Emmerich
Katie Kenkel
Jordan Martinez
Zabelle Messick
Amanda Rood
Andrea Timm

Tenor
Aiden Brown
Andrew Contreras
Mitch Davey
Nicholas Ferguson Fritschler
Rory Loe
Francis Mana-ay
David Tyree

Bass
David Barnes
Nicholas Braukmann
Bill Goodwin
Ian Loe
Sean Morton
Ben Satterlee
Jimmy Sherman

Spokane Brass Quintet

Eric Moe, trumpet
Andy Plamondon, trumpet
Casey Traver, horn
Ross Holcombe, trombone
Skyler Johnson, tuba

Gonzaga Brass Ensemble
Robert Spittal, conductor

Trumpet
Joseph Panchesson
Michael Lenke
Remy DePlanche
Daniel Erickson

Horn
Lisa Sousa
Eden Glassner
Sean Howland
Matthew Repplier

Trombone
Jerry Olson
Taylor Ritchie
Carson Stowell

Tuba
Jonah Guerrero
Jonathan Thurman
With a style described as eloquent by the *Baltimore Sun*, pianist **Celeste Johnson** is deeply inspired by the unique power of words and music functioning in artistic tandem and constantly seeks diverse opportunities as a collaborative performer. A resident of Spokane, WA, she is on staff in the vocal departments of Gonzaga and Whitworth universities and is involved with Opera Coeur d’Alene and Coeur d’Alene Summer Theatre. This summer, she was the recipient of the Atlantic Music Festival’s Apprentice Opera Coach Fellowship. Celeste completed a Master of Music degree in vocal accompanying at the Peabody Conservatory in 2014, where she studied with Eileen Cornett, and a Bachelor of Music from Baylor University in 2011, studying with Jane Abbott-Kirk.

**Robert Spittal** is Professor of Music and conductor of the Wind Symphony at Gonzaga University. An accomplished conductor and composer, Dr. Spittal is in demand to conduct bands and orchestras in the United States and Canada and has led performances by the Spokane Symphony, Clarion Brass, Spokane Youth Orchestra, and Spokane Area Children’s Chorus. His compositions for band, orchestra, and chamber ensembles are performed and recorded worldwide by professional, academic and community ensembles, and are published by Boosey & Hawkes, Hal Leonard Co., and Maestro and Fox Music.

**Keith Whitlock** is currently the director of choirs at Gonzaga Preparatory School in Spokane, Washington where he directs their four choirs. He is also an adjunct professor at Gonzaga University where he directs the Men’s Chorus. He has recently taught at Eastern Washington University where he taught classes in Advanced Conducting and Music Appreciation. Before moving to Spokane, Dr. Whitlock was the Director of Music & Arts at First Presbyterian Church of San Diego, where he directed the Westminster Choir in their traditional services and major seasonal presentations in collaboration with members of the San Diego Symphony. He was also the Director of Choral Activities at Grand Canyon University for seven years and has taught at public high schools in Santa Barbara, CA.
Timothy Westerhaus is an active conductor, educator, tenor, and pianist, and he seeks to combine musical scholarship, technical excellence, and expressive artistry in performance. He has conducted collegiate and professional ensembles in the United States and Europe; his teaching activities span from universities to national music organizations; and his solo appearances as tenor and keyboardist encompass music from the Baroque to modern eras.

As a conductor, Dr. Westerhaus is the director of choirs and vocal studies at Gonzaga University in Spokane, Washington. In 2014, he was appointed music director of the Cathedral of St. John the Evangelist and directs the St. John’s Music Series. He has served as assistant chorus master of the Oregon Bach Festival, and he conducted a variety of choral ensembles at Boston University from 2005 to 2010. He has founded professional ensembles, including the Boston-based chamber orchestra and choir Bridge Ensemble and the Incendo Music Ensemble, a chamber orchestra in Spokane. He has led tours in Austria, Germany, Colombia, and the United States.

Dr. Westerhaus has performed in several capacities with renowned conductor, Helmuth Rilling: he sings in the Oregon Bach Festival Berwick Chorus and has sung as a soloist for Mr. Rilling’s master classes; he studied conducting with Mr. Rilling at the Festival; and in 2009, Dr. Westerhaus assisted Kathy Saltzman Romey in preparing the Festivalensemble Stuttgart chorus for its European premiere of Sven-David Sandström's Messiah. He was recently a Conducting Fellow of the International Conductor Exchange Program in South Korea in 2016.

As an educator, Dr. Westerhaus teaches courses in conducting, choral methods, and sacred music at Gonzaga University. He serves as the Northwest American Choral Directors Association chair for University Repertoire and Standards. He conducts the festival chorus of Music Ministry Alive, a sacred music institute for youth in St. Paul, and he regularly serves as a choral clinician, adjudicator, and speaker at festivals and conventions. He reviews new compositions for the National Association of Pastoral Musicians; he has published articles in Pastoral Music and the GIA Quarterly; and he contributed analyses to Ann Howard Jones in “Analyzing the Choral-Orchestral Score.” Recent publications and presentations include “Ildebrando Pizzetti’s Messa di Requiem” and “Exploring Bach’s Choir: Connecting Vocal Pedagogy, Leadership, and Performance Practice.”

As a tenor, Dr. Westerhaus has sung as a soloist at the Idaho Bach Festival under the direction of Jeffrey Thomas, on Boston Public Radio’s Bach cantata series, and with professional choruses. In professional and collegiate ensembles, he has sung in Germany, Italy, Ireland, and Norway. The 2016-17 season includes performances with Vox Humana, the professional chamber choir based in Dallas, and Mozart’s Requiem with the Palouse Choral Society.

As a pianist and harpsichordist, Dr. Westerhaus performs solo and chamber recitals; he has performed concertos with professional orchestras, and he regularly leads Baroque ensembles from the continuo keyboard. He has led two baroque ensembles in residence at Gonzaga University. In 2008, he performed as guest organist at Saint Peter’s Basilica in Rome.

Dr. Westerhaus received his formal music degrees with highest honors. He received his master’s and doctoral degrees in choral conducting from Boston University, where he studied with Ann Howard Jones, Dennis Shrock, Joshua Rifkin, and Jeremy Yudkin. He holds a bachelor’s degree in liturgical music from the University of Saint Thomas, where he studied with Angela Broecker. His dissertation explores the Baroque Requiem Mass at the Imperial Habsburg Court in Vienna.
BUILDING THE FUTURE OF GONZAGA MUSIC WITH YOU

In spring 2017, construction on the Myrtle Woldson Performance Arts Center will begin. This will serve as a dynamic center for innovative performance in music, theatre, and dance for Gonzaga and the Inland Northwest. The musical future for Spokane is bright with this facility, which includes a concert hall and recital hall.

We are deeply grateful for Ms. Woldson’s gift, ensuring two outstanding venues for musical artistry at Gonzaga. Current plans, however, do not account for equipping the Center with instruments, such as performance pianos. **We are seeking your support.**

The Candlelight Christmas Concerts feature a **Steinway 9’ Grand Piano**, generously donated for use in this series by the Steinway Piano Gallery. We are grateful especially to Kevin Rindlisbacher and Ryan Crossette for making this possible. An instrument of this quality can transform our students’ performance into inspirational art.

Music of the transformative level that Gonzaga and Spokane deserve requires instruments that are capable of artistry. The new Woldson Performing Arts Center will require two Steinway 9’ Grand Pianos at a cost of $165,000 each. If you enjoyed this performance and can support our future together, please talk with a music department representative or conductor Timothy Westerhaus after the concert, or email westerhaus@gonzaga.edu.

IN GRATITUDE

We are thankful for the generous support of the following people, who have made tonight’s concert possible:

- Cheryl Carney, Administrative Assistant
- Colleen McLean, Administrative Assistant
- Sandy Hank, Faculty Services
- Kara Hertz, Alumni Relations
- Gonzaga Physical Plant
- Knights and Setons, concert hospitality
- Gonzaga University Choir Councils
- Music Department Student Employees
- Jim Tevenan, Spokane Public Radio
- Tom Kuntz, piano technician
- Amy Porter, Darnelle Preston: Voice Faculty
- Chris Grant, Percussion Faculty
- Emily Barville, Gonzaga Choirs Intern
- Gonzaga Music Department Faculty
- Judy Applebaum, florist
- Don Weber, St. Aloysius Church
- John Benham, recording engineer
- Bob Lyons, SJ, KAGU Radio
- Megan Phillips, Spokane Fire Department
Gonzaga University Choirs Mission Statement

Gonzaga University Choirs seek artistic expression through choral excellence to deliver passionate, imaginative performances that move audiences, spark the imagination, and create a sense of awe and wonder.

We advocate for choral arts among singers of all ages because we believe that choral music inspires creativity, it bonds humans together in community, and it builds bridges between cultures.

Gonzaga University Choirs needs your support to continue its mission of choral performance and advocacy.

Funding is particularly needed to support performance and recruiting tours, hosting high school choral festivals, collaborating with professional musicians, and purchasing music.

Please consider a donation before the New Year. Scan the QR code to the left and:
- Click “I’d like to choose my areas of support.”
- Under “Fund Not Listed,” enter “Choir.”

Thank you for your support!
February 24-26 - TBA  Black History Month Celebration Concert
Men’s Chorus, Women’s Chorus, and Concert Choir

March 3-5 – TBA  Argentina Cross-Continental Concert
International Conductor Exchange Program
Emiliano Linares, Guest Conductor, Argentina Chamber Chorus, Timothy Westerhaus

Saturday, April 30, 2017  Spring Masterworks Concert: Mozart & Luminosity*
W. A. Mozart, Great Mass in C minor, KV 427
James Whitbourn, Luminosity
Cathedral of St. John the Evangelist, 3:00 pm
Concert Choir, Incendo Music Ensemble

May 6, 8pm and May 7, 3pm  “The Power of the Human Voice”
Spokane Symphony Orchestra, Chamber Chorus
Ralph Vaughan Williams, Serenade to Music
Giuseppe Verdi, Requiem

* = Tickets required: https://commerce.cashnet.com/gonzagamusic

For concert information, please call (509) 313-6733
or visit www.gonzaga.edu/music

Follow Gonzaga University Choirs on FaceBook:
Scan the QR Code Below and “Like” us!
Love shall be our token,
Love be yours and love be mine,
Love came down at Christmastime.