

YALE INSTITUTE OF SACRED MUSIC

Yale Repertory Chorus
November 14, 2022, 5 p.m.
Battell Chapel

Andrew Liu
Sarah Shapiro
Margaret Winchell
conductors
Ethan Haman *piano, organ*

I.

Creation

William Billings
(1746–1800)

All Creatures Now

John Bennet
(1575–1614)

Sarah Shapiro *conductor*

II.

In horrore visionis

Francisco López Capillas
(c.1614–c.1674)

Full Fathom Five
From *Three Shakespeare Songs*

Ralph Vaughan Williams
(1872–1858)

Margaret Winchell *conductor*

Unicornis captivator

Ola Gjeilo
(b. 1978)

Andrew Liu *conductor*

III.

Crucifixion
From *Five Short Choral Works*

Adolphus Hailstork
(b. 1941)

Spaséniye sodélal

Pavel Chesnokov
(1877–1944)

Sarah Shapiro *conductor*

IV.

Lord, How Long Wilt Thou Be Angry, Z. 25

Henry Purcell
(1659–1695)

Michael Lukin, Ryan Rogers *tenor*
Mattias Lundberg *baritone*

Richte mich Gott, op. 78, no. 2

Felix Mendelssohn
(1809–1847)

Andrew Liu *conductor*

V.

When Thunder Comes

Mari Esabel Valverde
(b. 1987)

The Battle of Jericho

arr. Moses Hogan
(1957–2003)

Sarah Shapiro *conductor*

Don't be Weary, Traveler

Robert Nathaniel Dett
(1882–1943)

Violet Barnum, Yiran Zhao *sopranos*
Alex Whittington *tenor*

Margaret Winchell *conductor*

VI.

Bogoróditse djévo

Arvo Pärt
(b. 1935)

Illuminare Jerusalem

Judith Weir
(b. 1954)

Andrew Liu *conductor*

Singet dem Herrn ein neues Lied
From *Geistliche Chormusik*, op. 12

Hugo Distler
(1908–1942)

Margaret Winchell *conductor*

Texts and Translations

William Billings, *Creation*

When I with pleasing wonder stand
And all my frame survey
Lord, 'tis thy work, I own thy hand
Thus built my humble clay

Our life contains a thousand springs,
And dies if one be gone.
Strange that a harp of thousand strings
Should keep in tune so long.

(first vs: Psalm 139; second vs: Isaac Watts, 1709–19)

John Bennet, *All Creatures Now*

All creatures now are merry minded,
The shepherd's daughters playing,
the nymphs are falalaing.
Yond bugle was well winded.
At Oriana's presence each thing smileth.
The flow'rs themselves discover,
Birds over her do hover,
Music the time beguileth,
See where she comes,
with flow'ry garlands crowned,
Queen of all queens reknowned.
Then sang the shepherds and nymphs of Diana,
"Long live fair Oriana!"

(Anonymous)

Francisco López Capillas, *In horrore visionis*

In horrore visionis nocturnae,
quando solet sopor occupare homines,
pavor tenuit me et tremor,
et omnia ossa mea perterrita sunt.

*In the horror of the nocturnal vision,
when sleep usually occupies people,
fear and trembling took hold of me
and all my bones were disturbed.*

(Job 4:13–14)

Ralph Vaughan Williams, *Full Fathom Five*

Full fathom five thy father lies,
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:

Hark! now I hear them, ding-dong bell.

(William Shakespeare, *The Tempest*, act 1, scene 2)

Ola Gjeilo, *Unicornis captivator*

Unicornis captivator,
Aule regum presentatur
Venatorum laqueo,
Palo serpens est levatus
Medicatur sauciatus
Venero vipereo.

*The Unicorn is captured,
it is presented to the royal court
in the hunter's snare;
creeping, it freed itself from the pole;
because it is wounded, it heals itself
with the viper's venom.*

Alleluia canite,
Agno morienti,
Alleluia pangite,
Alleluia promite
Leoni vincenti.

*Sing alleluia
to the dying lamb;
sing alleluia,
cry alleluia
to the victorious Lion.*

Pellicano vulnerato
Vita redit pro peccato
Nec stratis misera,
Phos fenicis est exusta,
Concremanturque vetusta
Macrocosmi scelera.

*Life returns to the wounded Pelican
after miserable death
in its nest for the sins of the world.
The Phoenix's light is burnt out,
the ancient sins of the world
are utterly consumed by flame.*

Alleluia canite...

Sing alleluia...

Idrus intrat crocodillum,
Extis privat, necat illum,
Vivus inde rediens;
Tris diebus dormitavit
Leo, quem resuscitavit
Basileus rugiens.

*The Hydra enters the crocodile,
deprives it of its entrails, kills it,
and comes back alive.
Three days long
the Lion slept till the King
awakened it with a roar.*

Alleluia canite...

Sing alleluia...

(Engelberg Codex, fourteenth century)

Adolphus Hailstork, *Crucifixion*

My Lord,
They crucified my Lord
and he never said a mumblin' word.
Not a word, oh my Lord.
They nailed him to a tree,
They pierced him in the side.

He bowed his head and died.

Oh, my Lord,
Not a word,
Lord my Lord,
And he never said a mumblin' word,
My Lord!

(Traditional Spiritual)

Pavel Chesnokov, *Spaséniye sodélal*

Spaséniye sodélal yesí posredé ziemlí, Bózhe.
Allilúiya.

*Salvation is created in the midst of the earth, O God.
Alleluia.*

(Psalm 74)

Henry Purcell, *Lord, How Long Wilt Thou Be Angry*, Z. 25

Lord, how long wilt thou be angry:
shall thy jealousy burn like fire forever?

O remember not our old sins, but have mercy upon us, and that soon:
for we are come to great misery.

Help us, O God of our salvation, for the glory of thy Name:
O deliver us, and be merciful unto our sins, for thy Name's sake.

So we, that are thy people, and sheep of thy pasture, shall give thee thanks for ever:
and will always be shewing forth thy praise from generation to generation.

(Psalm 79:5, 8-9, 14)

Felix Mendelssohn, *Richte mich Gott*

Richte mich, Gott, und führe meine Sache
wider das unheilige Volk, und
errette mich von den falschen und bösen Leuten.
Denn du bist der Gott meiner Stärke;
Warum verstößest du mich?
Warum lässest du mich so traurig geh'n,
wenn mein Feind mich drängt?
Sende dein Licht und deine Wahrheit,
daß sie mich leiten
zu deinem heiligen Berge,
und zu deiner Wohnung.

*Do me justice, o God, and fight my fight
against a faithless people;
From the deceitful and impious man, rescue me.
For you, o God, are my strength.
Why do you keep me so far away?
Why must I go about in mourning,
with my enemy oppressing me?
Send forth your light and your fidelity;
they shall lead me on
and bring me to your holy mountain,
to your dwelling place.*

Daß ich hineingehe zum Altar Gottes,
zu dem Gott, der meine Freude und Wonne ist,
und dir, Gott, auf der Harfe danke, mein Gott.

*Then will I go in to the altar of God,
the God of my gladness and joy;
Then will I give you thanks upon the harp, my God.*

Was betrübst du dich, meine Seele,
und bist so unruhig in mir?
Harre auf Gott! Denn ich werde ihm noch danken,

*Why are you so downcast, o my soul?
why do you sigh within me?
Hope in God! Then I will again give him thanks*

Daß er meines Angesichts Hülfe,
und mein Gott ist.

*in the presence of my savior
and my God.*

(Psalm 43)

Mari Esabel Valverde, *When Thunder Comes*

The poor and dispossessed take up the drums
For civil rights–freedoms to think and speak,
Petition, pray, and vote. When thunder comes,
The civil righteous are finished being meek.

Why Sylvia Mendez bet against long odds,
How Harvey Milk turned hatred on its head,
Why Helen Zia railed against tin gods,
How Freedom Summer’s soldiers faced the dread

Are tales of thunder that I hope to tell
From my thin bag of verse for you to hear
In miniature, like ringing a small bell,
And know a million bells can drown out fear.

For history was mute witness when such crimes
Discolored and discredited our times.

(J. Patrick Lewis, 2012)

Moses Hogan, *The Battle of Jericho*

Joshua fit the battle of Jericho
And the walls come tumbalin’ down.

Talk about your kings of Gideon.
Go on you can talk about.
Talk about your men of Saul.
Go on. Yes, you can talk about him.
But none like good old Joshua
At the battle of Jericho.

That mornin’ Joshua fit the battle of Jericho.

Right up to the walls of Jericho,
He marched with spear in hand.
“Go blow that ram horn,” Joshua cried,
“Cause the battle am in my hand.”

God almighty, then the lamb, ram, sheep horns begin to blow
And the trumpet begins to sound.
Joshua commanded the children to shout!
And the walls come a tumbalin’ down.
Oh Lord, you know that Joshua fit the battle of Jericho.

(Traditional Spiritual)

Robert Nathaniel Dett, *Don't Be Weary, Traveler*

Don't be weary, traveler,
Come along home to Jesus!

All ye that labor and are heavy laden,
Take my yoke upon you, and learn of me,
For my yoke is easy, my burden is light,
And ye shall find rest unto your souls.

(Traditional Spiritual, Matthew 11:29–30)

Arvo Pärt, *Bogoróditse Djévo*

Bogoróditse Djévo, rádujssja,
Blagodatnaya Marije, Gospód ss Tobóju.
Blagosslovjéna Ty v zhenách,
i blagosslovjén plod chrxéva Tvojégó,
jáko Sspássa rodilá jeessí dush náshikh.

*O Mother of God and Virgin, rejoice!
O Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the Fruit of thy womb,
for thou hast borne the Savior of our souls.*

(Orthodox Book of Prayers)

Judith Weir, *Illuminare Jerusalem*

Jerusalem rejos for joy:
Jesus, the sterne of most beauty,
in thee is rissin as richtous roy,
fro dirkness to illumine thee.
With glorious sound of angel glee
thy prince is born in Bethlehem
which sall thee mak of thrall-dome free:
Illuminare Jerusalem.

*Jerusalem, rejoice for joy:
Jesus, the star of greatest beauty
is risen in thee as righteous king
from darkness to illumine thee.
With glorious sound of angels' glee
thy prince is born in Bethlehem
who shall make thee from slavery free.
Shine out, Jerusalem!*

With angellis licht in legionis
thou art illuminit all about.
Three kingis of strange regionis
to thee are cumin with lusty rout.
All drest with dyamantis,
reverst with gold in every hem,
sounding attonis with a shout:
Illuminare Jerusalem.

*With the light of angels' legions
thou art illumined all about;
three kings from far regions
have come to thee in a lusty rout;
all adorned with diamonds,
and trimmed with gold on every hem,
crying together with one shout,
Shine out, Jerusalem!*

The regeand tyrant that in thee rang,
Herod, is exileit and his offspring,
The land of Juda that josit wrang,
and rissin is now thy richtous king.

*The raging tyrant who reigned over thee,
Herod, is exiled with his offspring;
he possessed the land of Judah unjustly,
and risen is now thy rightful king.*

Wo he so mychtie is and digne,
when men his glorious name does nem heaven,
heaven erd and hell makis inclining:
Illuminare Jerusalem.

*Because he is so mighty and worthy,
when his glorious name is spoken,
heaven, earth and hell bow;
Shine out, Jerusalem!*

(Bannatyne Manuscript, sixteenth century)

Hugo Distler, *Singet dem Herrn ein neues Lied*

Singet dem Herrn ein neues Lied,
denn er tut Wunder!

*Sing to the Lord, sing a new song,
who has done wonders!*

Lobet dem Herren mit Harfen und mit Psalter
und mit Trompeten und Posaunen!
Das Meer erbrause, und was darinnen ist,
der Erdboden, und die darauf wohnen,
die Wasserströme frohlocken,
und alle Berge seien fröhlich vor dem Herrn!
Singet dem Herrn ein neues Lied!
Singet, rühmet und lobet! Singet!

*Praise and extol Him with harp songs and with psalt'ry
And with the trumpets and with trombones!
Let the sea roar and all that is therein,
the earth shout out and all that dwell there,
the streams of water shall clap hands,
and all the hills shall sing together to the Lord!
Sing to the Lord, sing a new song,
sing ye, praise and laud Him! Sing ye!*

(Psalm 98)

YALE REPERTORY CHORUS

Soprano

Keilah Avery
Violet Barnum
Virginia Grabovsky
Ellie Latham
Avery Mitchell
Miriam Remshard
Yiran Zhao

Alto

Katherine Balch
Lucy Ellis
Vi Lynk
Kathryn Muensterman
Sarah Shapiro
Carson White
Margaret Winchell
Thisbe Wu

Tenor

Sully Hart
Andrew Liu
Michael Lukin
Ryan Rogers
Noah Stein
Angus Warren
Alex Whittington

Bass

Luke Brennan
Even Brock
Matthew Judd
Hyunsung Lim
Mattias Lundberg
Daniel Rodriguez Schlorff
Terence Wu

Rehearsal Accompanist

Ethan Haman

Program Notes

Published in *The Continental Harmony* with a number of his other pieces, Billings's "Creation" sets texts from both Psalm 139 and from Isaac Watts' hymns. William Billings was a schoolmaster of the First New England School movement, teaching and composing sacred harp singing, a tradition dating back to eighteenth century New England and eventually extending down to the American South. Characterized by raw, bright, classically untrained sound, sacred harp singing is an entirely communal activity and unassociated with performances or services. At traditional conventions, the group will stand in a square while one member stands in the middle and beats time, picking a good starting pitch and singing it to the group. Sacred harp singing is learned through shape note singing, a sight-reading aid which can be divided into two systems: four-shape "fasola" and seven-shape systems. In sacred harp singing, there is less of an emphasis on bringing out the melody as in other Western music, as all parts function independently as their own melodic lines and hold equal value. This vocal style often doubles tenors on the melody and emphasizes leaps of fourths and fifths. "Creation" is entirely homophonic until the second half of the piece, at which point it breaks out into polyphony, categorizing it as a fuguing tune, where each voice enters in succession.

"All creatures now" is a Renaissance English madrigal composed at the very beginning of the seventeenth-century. It tells of "fair Oriana" (thought to refer to Queen Elizabeth I or Anne of Denmark) and is characterized by playful harmonies and dance-like rhythms. Its constant dynamic contrasts and mood shifts serve to keep the listener engaged and excited by the spontaneity and fickleness of Bennet's writing. "Diana" from the "nymphs of Diana" refers to the twin sister of Apollo, who is often equated with Artemis and is known as the goddess of the moon, the hunt, and chastity. Though largely homophonic, the end weaves into a beautiful polyphonic texture.

Francisco López Capillas is associated with the Latin American Colonial era, often referred to as the Latin Baroque. European colonizers brought to the New World the *seconda prattica* style, which composers and organists in Mexico and South America adopted and often infused with elements of the existing indigenous music. Nevertheless, composers in Europe and the Americas continued to use the *prima prattica* style as well, which this piece follows. Capillas's motet "In horrore visionis" represents the European style and largely conforms to rules of counterpoint, even while capturing the unsettling mood of the text through harmonic inflections and carefully crafted dissonance.

Ralph Vaughan Williams wrote *Three Shakespeare Songs* in the last decade of his life as a test piece for ensembles at a British choral festival. The text is drawn from early in Shakespeare's *The Tempest*, when the spirit Ariel tells the prince Ferdinand that his father has died in the storm. Perhaps due to the composer's pedagogical purpose, the piece affords ample opportunity to explore tone color and musical imagery. Vaughan Williams uses clever harmonic transitions and intricate rhythmic interplay to illustrate the mystical, haunting scene Ariel describes. In this program, one could imagine this piece as both an expansion of Capillas's "horrific visions" and as a link to Gjeilo's other-worldly "Unicornis Captivatur."

"Unicornis captivatur," composed in 2001, is an early composition by Norwegian composer Ola Gjeilo. The text is taken from the Engelberg Codex, a manuscript believed to date back to around 1400. While the mention of mythical creatures like the unicorn and the phoenix might lead one to view this text in a secular light, a closer examination of the text would discover various instances of Christian imagery like "agno morienti" (dying lamb, the lamb of God) as well as the alleluias. Such imagery gives rise to an interpretation which sees the text as an allegory for the fall of humankind and salvation through Jesus Christ. Some even believe the text to be based on Physiologus, a second-century semi-sacred Christian

text which ascribes moral and symbolic characteristics to mythical creatures and fantastic beasts for didactic purposes.

Described on the composer's website as "an energetic early music-inspired piece with a lyrical middle section," "Unicornis captivator" is full of contrast between its multiple sections. The opening section grows from a unison soprano line to an expansive eight-part texture. The melody uses a mixture of modes, a feature often associated with medieval music, thus possibly fitting with the source of the text. The energy in this opening section contrasts sharply with the slower middle section, whose calmness portrays a sense of relief. This section features frequent modulations and is full of lush harmonies. The piece ends with a return of energy through two repetitions of the "alleluia" refrains, but now more extensively developed, bringing the music to a grand and energetic close.

The third of Adolphus Hailstork's *Five Short Choral Works*, "Crucifixion" depicts Jesus's death on the cross with expressive polyphony and deeply moving melodies. The key of B minor evokes a certain darkness that portrays the suffering of a crucifixion. The text, "and he never said a mumblin' word," recurs throughout the piece, capturing Jesus's stoicism and willingness to die for humankind's sins. The piece can be divided into three sections, with "A" as the homophonic opening and fugal counterpoint, "B" as the juxtaposing, intimate, tender moment that seems to exist out of space and time, and "C" as the two interchanging ostinatos, with blue notes in the tenor line. Hailstork's training as a boy chorister in an Episcopal cathedral is very evident; he artfully blends elements of African-American spirituals with baroque counterpoint, rendering "Crucifixion" a non-idiomatic piece that maintains its connection to the spiritual. His use of dissonance is exquisite and poignant, passed between all four voices. Hailstork's piece uses dialect consistent with the performance practice of spirituals.

One of Pavel Chesnokov's last composed sacred works, "Spaséniye sodélal" is written in Church Slavonic, a language very similar to Russian with some pronunciation differences regarding vowel reduction in unstressed syllables. The text is from Psalm 74, with the melody based on a Kievan chant. Chesnokov was forced to only compose secular music when the Soviet Union suppressed Christianity. He never heard this piece performed, though his children later did. The piece begins in an open fifth with no third to indicate that the key is in major or minor; this most likely represents the hollowness and incompleteness which can only be filled by God. Humble and subdued in worship, "Spaséniye sodélal" tells of salvation: the mystery of the Eucharist and how the host is transubstantiated (certain sects of Christianity believe that the bread and wine are actually transformed into Jesus's body and blood). The unusual five measure phrases serve as a musical propulsion as the music rocks back and forth, swelling and soaring fervently. The first sopranos and first tenors are doubled during particularly climactic moments in a high tessitura to emphasize the melody. This piece is profoundly tender and intimate, with many "Russian bass" moments at cadential points.

"A greater musical genius England never had," as early eighteenth-century biographer Roger North wrote, Henry Purcell is often viewed as the most important post-Restoration English composer. Purcell's music is especially noted for its chromatic harmonic language, as exhibited in the opening section of "Lord, How Long Wilt Thou Be Angry." The vocal parts enter one after another in imitation, building up towards a climax in "shall thy jealousy burn like fire." This is immediately followed by a verse section, which sets a more reflective tone. Then, the full choir re-enters with two declaratory repetitions of "help us, O God," followed by another chromatic polyphonic section. Finally, the piece closes with a more optimistic triple-meter section. In many ways, it still retains the music's penitential mood overall. However, it is also somewhat dance-like, showing how Purcell was influenced not only by his English predecessors like William Byrd, but also by contemporary music at the French courts, like that by Jean-Baptiste Lully.

Felix Mendelssohn-Bartholdy enjoyed a prolific career composing in a wide variety of genres. In “Richte mich Gott,” Mendelssohn incorporates elements from various genres within his compositional oeuvre, from the wide range of colors of a symphony to the close attention to text in vocal music, and combines them with the dramatic text of Psalm 43.

Comparing the psalm settings in this program by Purcell and Mendelssohn, they both follow a similar trajectory – both starting downcast but ending in a more uplifting mood. Taking some of the same music from his earlier large-scale setting of Psalm 42, “Richte mich Gott” opens with a dialogue between a plea to God (sung by the lower voices) and a lament (sung by the upper voices), highlighting the spiritual ambivalence and distress in these opening two verses of the psalm. This is followed by a petition to God to “sende dein Licht” (send forth thy light) as the music moves into the relative major. The triple-time middle section is reminiscent of a dance, reflecting “Freude und Wonne” (gladness and joy). Finally, the music reaches its tonic major in the piece's closing section, suggesting a reaffirmation of faith as it encourages one to trust in God even in the worst circumstances. When the full choir sings “Harre auf Gott” (hope in God), one can almost imagine trumpets confirming one's faith in God and proclaiming God's glory.

An acclaimed and frequently performed composer, Mari Esabel Valverde has been featured at various choral festivals around the world. Her piece, “When Thunder Comes,” tells the story of lesser-known American civil rights leaders of the twentieth-century and their pursuits towards social justice. Sylvia Mendez is an American civil rights activist of Mexican and Puerto Rican descent who was key in the *Mendez v. Westminster* desegregation case of 1946 in California schools as an eight-year-old. Harvey Milk was the first openly gay man elected to public office in California. Helen Zia is a Chinese-American lesbian journalist who is a key figure in the Asian-American movement. The Freedom Summer Soldiers refer to the Freedom Summer/Mississippi Summer Project, a voter registration drive in 1964 to increase the number of Black voters and reduce intimidation and discrimination. Though the text is powerful and resilient, the music flows ethereally while maintaining a strong sense of dignity and resolution. Valverde writes the expressive markings, “like rain” and “like winds,” to depict a storm. There are occasional moments of sarcasm and irony as the text remarks that “the civil righteous are finished being meek” while the music shifts from minor to major.

A renowned composer, arranger, and pianist, Moses Hogan led an exceedingly successful career before tragically dying of a brain tumor at the age of 45. He began arranging in his early 20's, eventually founding the New World Ensemble, the Moses Hogan Chorale, and the Moses Hogan Singers. His concert spirituals, such as “Elijah Rock,” “Didn't My Lord Deliver Daniel,” and “The Battle of Jericho,” are performed internationally by both amateur and professional choral ensembles. Since so many spiritual melodies cannot be ascribed to any particular person, Hogan found in the genre a plethora of opportunities for composing his own harmonies to pre-composed melodies. His arrangements and compositions are known for their rhythmic and harmonic complexity, wide vocal ranges and tessituras, challenging accents and stylistic techniques, and divisi, often into more than two parts per section. “The Battle of Jericho” begins with the tenors and basses moving together chromatically in a rhythmically percussive and dynamic style which Moses Hogan himself described as a battle (he specifically requested that the singers use a percussive “t” on “battle,” as well as closing to the “sh” on “Joshua”), underpinned by the sopranos and altos entering commandingly in a warm, rounded timbre. Hogan's piece uses dialect consistent with performance practice of spirituals. The sopranos sing the melody while moving together homophonically with the altos, supported by interjections from the tenors and basses. The tenors frequent a high tessitura and can be characterized as the “heroes” in “The Battle of Jericho,” which is especially discernible during the repeat section towards the end as they soar up to a high A-flat while maintaining a rhythmic ostinato. The end of the piece finishes with a dramatic flourish as a solo soprano wails on a high C and the full ensemble reunites in homophony, glissandoing to the final chord.

“Don’t Be Weary, Traveler” is one of several motets that Nathaniel Dett based on an African-American spiritual, as contrasted with arrangements of spirituals, which Dett also wrote. In between opening and closing sections based on the spiritual, Dett adds a contrasting middle section with text from the Gospel of Matthew. As with many spirituals, the text operates on multiple levels simultaneously; enslaved African-Americans sought to encourage themselves and each other through singing, but the exhortation to “come along home to Jesus” reminds singers and listeners alike that there is a home beyond our earthly dwellings. In this setting, Dett employs some tropes of African-American spirituals, many of which have their origins in the improvisatory, participatory singing of African musical cultures. These tropes include call-and-response passages between the treble and lower voices and various exclamatory interjections that interrupt the larger choral texture.

“Bogoróditse djévo,” composed in 1990 by Estonian composer Arvo Pärt, is a short piece commissioned for the Festival of Nine Lessons and Carols at King’s College, Cambridge. Started in 1983 by the late Sir Stephen Cleobury, it has been a tradition at King’s to commission a new work annually for their globally broadcasted Christmas Eve service. The text of “Bogoróditse djévo” is likely well-known to those familiar with choral music, having been set, arguably more famously, by Sergei Rachmaninov as part of his *All-Night Vigil*. A hymn in praise of the Blessed Virgin Mary, this text is not explicitly Christmas-related, and it might not be clear why such a text was chosen for a commissioned Christmas carol. Nevertheless, the music itself, characterized by its vigorous rhythmic patterns and bright major tonality, reflects the jubilant nature of the festive season and starts this final triptych of the concert in a joyous and upbeat mood. While it is a departure from Pärt’s signature holy minimalist or “tintinnabuli” style, “Bogoróditse djévo” has become one of Pärt’s most frequently performed choral works.

Another piece commissioned for the Festival of Nine Lessons and Carols and King's College, Cambridge, “Illuminare Jerusalem” (1985) is an early work by Judith Weir, a leading British composer who was the first female to be appointed Master of the Queen's (now King's) Music. In this piece, Weir sets the first three verses of an anonymous poem from the Bannatyne Manuscript, a sixteenth-century anthology of literature mostly in medieval Scots. The music subverts expectations of a Christmas carol being primarily cheerful and jubilant, but instead is seemingly enigmatic. This sense of uncertainty is heightened as the treble voices sing unaccompanied at the start of the piece, and one can only imagine how nervous the boy choristers likely were when the piece was premiered at one of the most high-profile services of the year. In the refrain, Weir asks for a “soft but weighty” color in the organ, utilizing the low 16' and 32' stops, which adds to the darkness of the music. The drama and dynamic contrast further as the story of Jesus's birth unfolds, yet an enthralling sense of mystery remains throughout this short work.

“Singet dem Herrn ein neues Lied” is part of Hugo Distler’s larger work *Geistliche Chormusik*, op. 12. The motet is in three parts, each dealing with a different segment of Psalm 98. Throughout the motet, Distler adheres to some distinctive facets of his style. He was deeply interested in early music and frequently writes the vocal lines independent of an identifiable meter. As a result, his music takes on some characteristics of Renaissance polyphony, coupled with a more modern harmonic sensibility in a mostly tonal idiom. Rhythmic motives like the effervescent dotted rhythm on the word “singet” lend the motet a sense of cohesion. Distler leverages consonant sounds and antiphonal textures to capture the exuberant character of the text.

Program notes provided by the conductors.

Ethan Haman (Organ MM '21 MMA '22) from Fremont, California, is the staff accompanist for the Yale Institute of Sacred Music and director of music for the Episcopal Church at Yale. He is also the organist and assistant conductor at Noroton Presbyterian Church in Darien, CT, and staff accompanist for the Greater New Haven Community Chorus. Prior to his studies at Yale, he graduated from the University of Southern California with a BM degree in composition and organ performance, studying with such esteemed teachers as Cherry Rhodes, Andrew Norman, and Morten Lauridsen. He has gone on several study trips to Paris and Lyon, France for immersion into the French tradition of organ performance and improvisation. Ethan performs regularly throughout the United States and internationally both as an organ recitalist and in collaboration with various ensembles. He has performed in such notable venues as Davies Symphony Hall in San Francisco, the Walt Disney Concert Hall in Los Angeles, and the church of Notre Dame d'Auteuil in Paris. His recitals often feature extensive improvisations. In addition to his performing activities, Ethan teaches improvisation both privately and in workshops for universities as well as local chapters of the American Guild of Organists. He is regularly commissioned to compose new choral and keyboard music, and he enjoys recording organ and improvisation videos for his YouTube channel. www.ethanhamanmusic.com

Andrew Liu is a conductor, organist, flautist, and composer who is currently in his first year pursuing a master of music degree in choral conducting at Yale University. He earned a BA in music at the University of Oxford, UK, graduating with first-class honors. While at Oxford, he was organ scholar at Hertford College, serving as conductor and accompanist for Hertford College Chapel Choir. As an organist, he was a prize-winning recipient of the Associateship Diploma of the Royal College of Organists (ARCO) in 2018 and is hoping to take the fellowship examination (FRCO) in the near future. His past conducting teachers include Steven Grahl and James Morley Potter, and he is currently studying under David Hill. Andrew Liu is also an avid composer and has recently been commissioned to compose music combining Chinese and Western instruments for Yao Yueh Chinese Music Association and Hong Kong Legends Chamber Orchestra (Hong Kong, China). He is currently enjoying the opportunity of working with such excellent choirs, outstanding colleagues, and distinguished faculty at Yale, which will hopefully prepare him well for a successful career in church music.

Sarah Shapiro is currently in her first year at Yale, pursuing a master of music degree in choral conducting. Originally from New York City and the Chicago suburbs, she was brought up in an Episcopal church choir through the Royal School of Church Music before attending St. Olaf College, where she earned a bachelor of music degree in music education and K-12 teaching licensure. Sarah has attended a variety of summer music programs, including the Aspen Music Festival, Interlochen Arts Camp, the Conductors Retreat at Medomak, and the Amherst Early Music Festival. She has also been composing choral music since the age of twelve and was recently named a national finalist for the American Prize in Choral Composition for four of her pieces. She has loved her time at Yale so far and looks forward to further opportunities for music-making and learning from her amazing colleagues and professors.

Margaret Winchell is a choral conductor and music educator originally from Houston, Texas. She is currently in her first year at Yale in the DMA program in choral conducting. She holds a master of music degree in conducting from Western Michigan University and a bachelor of music education from Wheaton College. Before her graduate studies, Margaret taught high school for several years in the Chicagoland area, where she often returns in the summers for assorted musical, theatrical, and educational projects. She has presented at state and regional conferences on the use of theater education practices to enhance choral singers' connections to text and meaning. She is delighted to be at Yale and to learn alongside such warm, insightful colleagues and faculty.