

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE CAMERATA

DR. FELICIA BARBER, CONDUCTOR

Joyeux Noël

DECEMBER 7, 2024

7:30 PM

WOOLSEY HALL

NEW HAVEN



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YALE CAMERATA

Joyeux Noël

DR. FELICIA BARBER, CONDUCTOR

Cantique de Jean Racine

Gabriel Fauré(1845–1924)
ed. John Rutter (b. 1945)

Hark! the Herald Angels Sing

Felix Mendelssohn(1809–1847)

The audience is invited to sing

arr. David Wilcocks (1919–2015)

Hark! the herald angels sing,
“Glory to the new-born 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 hosts proclaim,
“Christ is born in Bethlehem.”

Refrain

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 Immanuel.

(Refrain)

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 man no more may die;
Born to raise the sons of earth;
Born to give them second birth.

(Refrain)

(C. Wesley, T. Whitefield, M. Madan, and others)

(continues on next page)

The Unexpected Early Hour

Reena Esmail (b. 1983)

Coventry Carol

Eizel Magno, Elizabeth Lee *soprano*

Traditional English carol
arr. B.E. Boykin (b. 1989)

Noël nouvelet

Traditional French carol
arr. Sofia Söderberg (b. 1972)

Il est né le divin Enfant

Kelsey M. Guinipero *soprano*

Traditional French carol
arr. Chester Alwes (b. 1947)

Joseph est bien marié

Marc-Antoine Charpentier (1643–1704)

(a French carol set to *Messe de Minuit: Kyrie*)

The audience is invited to sing

1. Orchestra introduction
2. Camerata only
3. Audience and Camerata
4. Orchestra only
5. Audience and Camerata

Jo - seph est bien ma - ri - é, Jo - seph est bien ma - ri - é
à la fil - le de Jes - sé, à la fil - le de Jes - sé: C'é - tait cho - se bien nou -
vel - le, que d'ê - tre_ mère et pu - cel - le, Dieu y a bien o - pé - ré, Jo - seph est bien ma - ri - é.

Joseph est bien marié
à la fille de Jessé:
C'était chose bien nouvelle,
que d'être mère et pucelle,
Dieu y a bien opéré,
Joseph est bien marié

Dieu y a bien opéré,
Joseph est bien marié

*Joseph is well betrothed
to Jesse's daughter.
It was a new thing indeed
to be both mother and maiden.
God has worked well,
Joseph is well betrothed
God has worked well,
Joseph is well betrothed*

Christmas Motets

Francis Poulenc (1899–1963)

1. O magnum mysterium

Hyunju Yang *conductor*

4. Hodie Christus natus est

Caspar Wein *conductor*

The Rose
Tim Lind *tenor*

Joel Thompson (b. 1988)

He is Born

Traditional French carol
arr. Joseph Joubert
and arr. Michael McElroy (b. 1967)

Joy to the World

Isaac Watts (1674–1719)
arr. Seb Kelly

The audience is invited to sing

Joy to the world, the Lord is come!
Let earth receive her King:
Let ev'ry heart prepare him room
And heav'n and nature sing,
And heav'n and nature sing,
And heav'n, and heav'n and nature sing.

Joy to the world, the Savior reigns!
Let us our songs employ,
While fields and floods, rocks, hills, and plains
Repeat the sounding joy,
Repeat the sounding joy,
Repeat, repeat the sounding joy.

He rules the world with truth and grace
And makes the nations prove
The glories of his righteousness
And wonders of his love,
And wonders of his love,
And wonders, wonders of his love.

(Isaac Watts, 1719)

INTERMISSION

Gloria

Poulenc

- I. Gloria
- II. Laudamus te
- III. Domine Deus
- IV. Domine fili unigenite
- V. Domine Deus, Agnus Dei
- VI. Qui sedes ad dexteram Patris

Juliet Papadopoulos *soprano*
Caspar Wein *tenor*

O Come, All Ye Faithful

J. F. Wade (c. 1711–1786)

The audience is invited to sing

arr. Wilcocks

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;

O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord.

Sing, choirs of angels,
sing in exultation;
sing, all ye citizens of heaven above!
Glory to God,
in the highest;

O come...

Yea, Lord, we greet thee,
born this happy morning;
Jesus, to thee be glory given;
Word of the Father,
now in flesh appearing.

O come...

(Latin carol, tr. F. Oakeley, W.T. Brooke, and others)

Cantique de Jean Racine

Verbe égal au Très-Haut, notre unique espérance,
Jour éternel de la terre et des cieux,
De la paisible nuit nous rompons le silence:
Divin Sauveur, jette sur nous les yeux.

*Word of the Highest, our only hope,
Eternal day of earth and the heavens,
We break the silence of the peaceful night;
Savior Divine, cast your eyes upon us!*

Répands sur nous le feu de Ta grâce puissante;
Que tout l'enfer fuie au son de Ta voix;

*Pour on us the fire of your powerful grace,
That all hell may flee at the sound of your voice;*

Dissipe le sommeil d'une âme languissante
Qui la conduit à l'oubli de Tes lois!

*Banish sleep from a weary soul,
That leads it to forget your laws!*

Ô Christ! sois favorable à ce peuple fidèle,

O Christ, look with favor upon your faithful people

Pour Te bénir maintenant rassemblé;
Reçois les chants qu'il offre à Ta gloire
immortelle,
Et de Tes dons qu'il retourne comblé.

*Now gathered here to praise you;
Receive their hymns offered to your
immortal glory;
May they go forth filled with your gifts.*

(Jean-Baptiste Racine, 1864–65)

The Unexpected Early Hour

Praise be! praise be!
The dim, the dun, the dark withdraws
Our recluse morning's found.
The river's alive
The clearing provides
Lie down, night sky, lie down.
I feel the cold wind leaving, gone,
I feel the frost's relief.
My tracks in the snow can still be erased
In us, the sun believes.
Winter is, Winter ends,
So the true bird calls.
The rocks cry out
My bones cry out
All the trees applaud.
Ev'ry hard thing lauds.
Lie down, night sky, lie down.
I know the seeding season comes,
I know the ground will spring.
My fate is not night
I don't need to try
Behold! The dawn, within.

Horizon lights across my thoughts,
Horizon lines redraw.
Inside of my throat a rise of the gold
Inside my chest I thaw.
Winter is, Winter ends,
Nothing stays the same.
The moon strikes high,
The sun strikes high and
Now I hear your name:
Earth's Untired Change.
Praise be! praise be!
The unexpected early hour
grows the good light long.
Our darkness ends,
O mercy sun,
Trust can warm us all.
Begin again, again, again,
O may our day begin!

(Rebecca Gayle Howell, b. 1975)

Coventry Carol

Lully, lullay, Thou little tiny Child
Bye, bye, lully, lullay
Lullay, Thou little tiny Child
Bye, bye, lully, lullay

O sisters too, how may we do
For to preserve this day
This poor youngling for whom we do sing
Bye, bye, lully, lullay

Herod, the king, in his raging
Charged he hath this day
His men of might, in his owne sight
All young children to slay

That woe is me, poor Child for Thee!
And ever mourn and say
For Thy parting neither say nor sing
Bye, bye, lully, lullay

(Anonymous, sixteenth century)

Noël nouvelet

Noël nouvelet, Noël chantons ici.
Devotes gens, crions à Dieu merci!
Chantons Noël pour le roi nouvelet,
Noël nouvelet, Noël chantons ici.

L'ange disait: "Pasteurs, partez d'ici,
L'ame en repos et le coeur rejoui:
En Bethleem trouverez l'Agnelet."
Noël nouvelet, Noël chantons ici.

En Bethleem, étant tous reunis
Trouvent l'Enfant, Joseph, Marie aussi,
La creche etait au lieu d'un bercelet.
Noël nouvelet, Noël chantons ici.

*New Noël, Noël let us sing here,
Devoted folk, let us thank God.
Let us sing Noël for the new-born King.
New Noël, Noël we sing here.*

*The Angel said: Shepherds leave from here.
With your soul at rest and heart rejoicing;
In Bethlehem you'll find the Small Lamb.
New Noël, Noël let us sing here.*

*In Bethlehem, being all together,
They found the Child, Joseph and Mary.
A manger was replacing the cradle.
New Noël, Noël let us sing here.*

(Traditional French carol, fifteenth century)

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 avènement.

Depuis plus de quatre mille ans
Nous le promettaient les prophètes,
Depuis plus de quatre mille ans
Nous attendions cet heureux temps. (Refrain)

Une étable est son logement,
Un peu de paille est sa couchette,
Une étable est son logement,
Pour un Dieu quel abaissement. (Refrain)

Partez ô rois de l'orient,
Venez vous unir à nos fêtes.
Partez ô rois de l'orient,
Venez adorer cet Enfant. (Refrain)

Ô Jésus, ô Roi tout puissant,
Tout petit Enfant que vous êtes.
Ô Jésus, ô Roi tout puissant,
Régnez sur nous entièrement. (Refrain)

*The divine Child is born,
Play oboe, sound musettes.
The divine Child was born,
Let us all sing of his advent.*

*For over four thousand years
The prophets promised us,
For over four thousand years
We were waiting for this happy time. (Refrain)*

*A stable is his accommodation,
A little straw is his berth,
A stable is his accommodation,
For a God what abasement. (Refrain)*

*Go, O kings of the east,
Come join our celebrations.
Go, O kings of the east,
Come and adore this Child. (Refrain)*

*O Jesus, O Almighty King,
Little Child that you are.
O Jesus, O Almighty King,
Rule over us completely. (Refrain)*

(Nineteenth century French Christmas carol)

O magnum mysterium

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
iacentem in praeseptio!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Iesum Christum.
Alleluia!

*O great mystery,
and wonderful sacrament,
that animals should see the newborn Lord,
lying in a manger!
Blessed is the Virgin whose womb
was worthy to bear
the Lord, Jesus Christ.
Alleluia!*

(Gregorian chant)

Hodie Christus natus est

Hodie Christus natus est:
Hodie Salvator apparuit:
Hodie in terra canunt angeli,
Laetantur archangeli:
Hodie exultant iusti, dicentes:
Gloria in excelsis Deo, alleluia.

*Today Christ is born;
Today the Savior has appeared;
Today on earth the angels sing,
The archangels rejoice;
Today the just exult, saying:
Glory in the highest to God, alleluia.*

(Based on Luke 2:11, 13-14, and Psalm 33:1)

The Rose

The Rose unfolds on tender vines,
as seers foretold from Jesse's line.
Its petals radiant in the light
of stars aglow this holy night.

Isaiah divined the Flower would bloom
a spotless Rose from Mary's womb,
As Angels praise the glorious sight:
the blessed Rose this holy night.

E'en though we now our anthem raise
In gratitude and joyous praise,
I wonder why, for me, God chose
To show such love with a spotless Rose.

(vv. 1 & 2: sixteenth century German, trans. Joel Thompson; v. 3: Joel Thompson, b. 1988)

He is Born

He is born! See the child divine.
Play the oboe. Set the bagpipes sounding.
He is born, the heavenly child divine!

Let's sing, sing!
All the people sing. Let's sing.
Sing we all our sweetest song.

In a stable He was born,
A manger filled with hay.
Because of his humility,
we can sing today.
Prophets said that He would come in
majesty and power.
The King of Kings and Lord of Lords,
He reigns this very hour.

He is born in the manger,
Holy child so divine.
O Jesus, what a gift for all mankind.
So pure and so lovely, perfect in His grace.
O Jesus, we exalt you in this place.
He is born to redeem us, giving all a new start!

Let us sing, play our instruments, as your love
to us impart.

He is King! He is King!
O Jesus, you're the reason why we sing.

He is born! See the child divine.
Sing we all our sweetest song, our sweetest
song.
Sing we all our sweetest song.
Sing our sweetest song!
He is born!

*(based on traditional French carol
-Il est né le divin Enfant)*

Gloria

Gloria in excelsis Deo
Et in terra pax hominibus bonae voluntatis.

Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, rex coelestis,
Deus pater omnipotens,

Domine fili unigenite, Jesu Christe,

Domine Deus, agnus Dei, filius patris,
Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi.
Suscipe deprecationem nostrum.

Qui sedes ad dexteram patris,
Miserere nobis.

Quoniam tu solus sanctus,
Tu solus Dominus,
Tu solus altissimus, Jesu Christe,
Cum sancto spiritu
In gloria dei patris. Amen.

*Glory to God in the highest
and on earth peace to men of good will.*

*We praise you.
We bless you.
We adore you.
We glorify you.
We give you thanks for your great glory.*

*Lord God, heavenly king,
God the father almighty,*

Lord Jesus Christ, the only begotten son,

*Lord God, lamb of God, son of the father,
Who takes away the sins of the world,
have mercy on us.
You who take away the sins of the world,
receive our prayer.*

*You who sit at the right hand of the father,
have mercy on us.*

*For you alone are holy.
you alone are the Lord.
you alone, Jesus Christ, are most high,
with the holy spirit
in the glory of God the father. Amen.*

(from the Roman Catholic Mass)

YALE CAMERATA

Dr. Felicia Barber *conductor*

Caspar Wein and Hyunju Yang *student assistant conductors*

Don Youngberg *manager*

Ethan Haman *rehearsal accompanist*

Soprano I

Shane Gillespie

Kelsey M. Guinipero

Kristin Jensen

Veronica Kushner

Elizabeth Lee

Eizel Magno

Mae McDonnell

Isabel Mestey-Colon

Rebecca Stoll

Kate Walker

Soprano II

Harriett Alfred

Jaminda Blackmon

Nira Hernández Martín

Nida Noor Khan

Matiya Kouassi

Carolyn Ladd

Erin Low

Elle Rothermich

Rachel Segman

Beth Wang

Hannah Xiong

Hyunju Yang

Lisa Zhang

Wanxue Zhang

Alto I

Katie Becker

Emily Breeze

Savita Diggs

Liese Franklin-Zitzkat

Gabrielle Johnson

Helena Lindner

Sylvia Lipnick

Valerie Trantum

Iris Xia

Mika Yamaguchi

Jungmin Youn

Alto II

Carey A. Bates

Emilee Biles

Katie Bucaccio

Sara Culver

Grecia Hernandez Perez

Gabriella Mendoza

Susan Olson

Martha Kirk Swartz

Lindasusan Ulrich

Amber Woodward

Tenor I

Lindsay Elliott

Junjie Guo

Michael F. McGovern

Christopher Song

Kevin Vondrak

Caspar Wein

Andrew Zager

Tenor II

Josh Goodbaum

Dennis Jin

Tim Lind

Frank Parker

Al Powers

Jason Zentz

Bass I

William Chang

Michael Coderre

Ethan Haman

Andrew Jean-Charles

Donald Kohn

Michel Ledizet

John Lee

Joon Lee

Shoji Mizumoto

Bass II

Matthew Bogen

Gerry Holmes

Hahram Kim

Hyunsung Lim

David Low

Burton Lyng-Olsen

John Phelan

Terence Wu

ORCHESTRA

Violin I

Josh Liu *concertmaster*

Inhae Cho *assistant concertmaster*

Naeun Kim

Miyu Kubo

Violin II

Jimin Lee

Stella Lee

Jiyeon Park

Millie Piekos

Viola

Nicolas Garrigues

Matthew Lee

Ayano Nakamura

Julian Seney

Cello

Dylan Kinneavy

Abigail Leidy

Double Bass

Julide San

Yihan Wu

Flute

Jolie Fitch

Michael Huerta

Piccolo

Rafael Mendez

Oboe

Amy Kim

Annie Winkelman

English Horn

Maren Tonini

Clarinet

Nickolas Hamblin

Nicole Martin

Bass Clarinet

Alex Swers

Bassoon

Tucker Van Gundy

Kennedy Plains

Contrabassoon

Darius Farhoumand

Saxophone

Christopher Sylvester

Rohan Wassink

French Horn

Dylan Kingdom

Brian Nichols

Will Sands

Cristina Vieytez

Trumpet

Benjamin Ray Haden

Jacob Rose

Kenneth Tedeschi

Karlee Wood

Trombone

Jeremy Mojado

Griffin Rupp

Naomi Wharry

Bass Trombone

Alex Felker

Tuba

Junming Wen

Timpani/Percussion

Aya Kaminaguchi

Michael Singer

Harp

Subin Lee

Piano/Organ

Nathaniel Gumbs

Ethan Haman

Electric Keyboard

Andrew Jamieson

Electric Guitar

Yiannis Scotiniandis

Electric Bass

Thara Joseph

Drum Kit

Christopher Palazzo

Gabriel Fauré's *Cantique de Jean Racine*, a lyrical and expressive work that reflects the composer's early development, was composed in 1865 while he was still a student at the Niedermeyer School. Fauré, who would go on to become one of France's most celebrated composers, was deeply influenced by the classical traditions of his time, and this piece shows his early affinity for combining classical forms with a more lyrical, personal style. The text of *Cantique* is drawn from a poem by the renowned French poet and dramatist Jean-Baptiste Racine (1639–1699), who is best known for his tragedies and for his struggles to have his religious works accepted. The poem, which is part of Racine's collection *Hymns Translated from the Roman Breviary*, expresses a prayer of supplication, and Fauré's music beautifully reflects this tone of reverence and devotion. While the title *Cantique* can be translated as "song," the English term "canticle" more accurately conveys the sense of prayerful petition at the heart of the work. *Cantique de Jean Racine* exemplifies Fauré's early mastery of choral writing, with its lush harmonies and sweeping melodic lines that evoke both a deep sense of reverence and the young composer's emerging individuality.

Known for her blend of Western and Indian musical traditions, Reena Esmail brings unique sensitivity to *The Unexpected Early Hour*. Esmail often incorporates Indian ragas, rhythms, and tonal colors into her work, and here, her music mirrors the poem's graceful imagery with gently shifting harmonies and subtle dynamics, creating an atmosphere of quiet anticipation. *The Unexpected Early Hour* is the third carol in Esmail's *A Winter Breviary*, a suite that sets new carols to texts by Rebecca Gayle Howell. This work traces a journey through the winter solstice, following the canonical hours of Evensong, Matins, and Lauds, with each piece reflecting Hindustani ragas for those times. Esmail envisions the set as a cross-cultural meeting point that honors the darkness and celebrates the return of light. Soft, lyrical lines unfold at an unhurried pace, evoking dawn's peaceful yet introspective mood. This setting captures the poem's essence, offering a soundscape of stillness and promise, celebrating the beauty and transience of life.

Coventry Carol is a haunting 16th-century English carol from the mystery play *The Pageant of the Shearmen and Tailors*. It reflects the sorrow of the "Massacre of the Innocents," with a lullaby sung by grieving mothers. Its melancholy melody and modal harmonies create a poignant, timeless lament. Contemporary African American composer B.E. Boykin enriches this carol with lush harmonies and subtle dissonances, deepening the sense of lament at its heart. Her arrangement captures the haunting beauty of the original while adding modern resonance, offering a vivid, contemplative experience that preserves the carol's medieval character and intensifies its emotional power.

Acclaimed Scandinavian composer and conductor Sofia Söderberg's arrangement of the French carol *Noël nouvelet* for unaccompanied chorus skillfully blends contrasts of homophony and polyphony, with the melody passing fluidly between the voices, thereby contemporizing this traditional work. The earliest sources of *Noël nouvelet* date to late 15th-

century France, though its origins likely extend further back in time. The composer of the carol remains unidentified. While the carol has been translated into English as “Sing We Now of Christmas,” a more precise translation would be “Christmas Comes Anew.” The earliest extant verses describe key elements of the Christmas narrative – Mary and Joseph, the stable, the angels and shepherds, and the three wise men. In pre-modern societies, oral tradition was crucial for transmitting histories, myths, and religious beliefs, particularly in a context where literacy was confined to the clergy and a small segment of the nobility. Consequently, songs and plays played a vital role in religious education and the dissemination of cultural and theological narratives.

Chester Alwes’s arrangement of *Il est né le divin Enfant* revitalizes this beloved 17th-century French carol with both respect and originality. Alwes, an esteemed American choral composer and conductor, is known for his arrangements of folk songs and carols, which preserve their cultural character while introducing nuanced harmonies and textures. Scored for chorus and woodwind instruments, the carol’s text celebrates the birth of Jesus, calling upon shepherds and townsfolk to rejoice in the arrival of the “divine Child.” Its lyrics portray the nativity story with warmth and simplicity, embodying the pastoral traditions of rural France. Alwes’s arrangement emphasizes the rhythmic, dance-like quality of the melody, often adding syncopated rhythms that suggest pealing bells or festive instruments. Harmonically, he weaves in lush textures, with sections of gentle dissonance and imitative polyphony that enhance the sense of joyous proclamation. This arrangement offers a spirited and heartfelt addition to the holiday repertoire, embodying the carol’s jubilant energy.

Francis Poulenc’s *Christmas Motets* are a collection of sacred choral works that showcase the composer’s ability to blend spiritual reverence with lyrical beauty. Composed in the 1950s, these motets reflect Poulenc’s deep Catholic faith and his exploration of French liturgical traditions. The motets include *O magnum mysterium*, *Videntes stellam*, *Hodie Christus natus est*, and *Laudamus te*, each capturing different aspects of the Christmas story, from the mystery of the Nativity to the adoration of the Christ Child. This performance features two of the four motets: *O magnum mysterium* and *Hodie Christus natus est*.

The text of *O magnum mysterium*, taken from the Responsory for Matins on Christmas Day, meditates on the awe and mystery surrounding the birth of Christ. The opening line, “O great mystery,” is the heart of the work, expressing the wonder of the divine Incarnation. Poulenc’s setting is both delicate and expressive, featuring lush harmonies and striking dissonances that convey the mystery and beauty of the Nativity. The motet’s slow, meditative tempo and the carefully balanced use of the voices create a sense of reverence and awe. The writing for the choir is rich and expansive, with moments of warmth and transparency, particularly in the radiant concluding section, which evokes the joy of the Virgin Mary and the adoration of the Christ Child.

Hodie Christus natus est sets text drawn from the antiphon for Christmas Day, celebrating the birth of Christ with exuberance and clarity. Poulenc's setting contrasts the solemnity of the occasion with a lively, almost playful spirit, reflecting his unique ability to blend reverence with joyful energy. The motet opens with a rhythmic drive that carries through the entire piece, with bold, sweeping phrases that evoke the triumph of the Nativity. Poulenc's use of harmonic color is striking—bright major chords and sudden shifts in tonality create a sense of excitement and celebration, while his rhythmic patterns add a lively, almost dance-like quality to the music.

Together, these two motets illustrate Poulenc's ability to capture the full range of emotions found in the Christmas story, from quiet reverence to jubilant celebration.

Joel Thompson's *The Rose* is a contemporary reimagining of the traditional German carol *Es ist ein Ros' entsprungen* ("Lo, How a Rose E'er Blooming"), which dates back to the 16th century. This carol, with its metaphor of a rose blooming to symbolize the Virgin Mary and the Nativity, has long been a cherished part of the Christmas tradition. Thompson, an acclaimed African American composer and conductor, is known for his powerful choral works that explore themes of social justice, race, and identity. In *The Rose*, he blends classical and contemporary styles, using innovative harmonies and textures to deepen the emotional impact of the carol. While briefly quoting the original melody by Praetorius, Thompson offers a fresh perspective by updating the text, infusing the piece with new cultural and emotional layers. This setting not only honors the tradition of the original carol but also gives it a modern voice, resonating with contemporary themes.

Originally composed for Broadway Inspirational Voices, *He Is Born*, by Joseph Joubert and Michael McElroy, is a jubilant reimagining of *Il est né le divin Enfant*, the traditional French carol. First published in 1862 by Jean-Romain Grosjean and Paul Webster, organist of the Cathedral of Saint-Dié-des-Vosges, *Il est né* appeared in a collection titled *Airs des Noël's Lorrains*. The carol's text was first printed in a compilation of ancient carols by Dom G. Legeay, released in either 1875 or 1876. In *He Is Born*, Joubert and McElroy offer a gospel-infused celebration of the Nativity, adding new text and music. The arrangement follows a traditional gospel structure, with verses, choruses, a bridge, and a vamp. As the piece progresses, it builds towards a climax with modulations and inversions that symbolize the worship of the Christ Child. In addition to gospel, the arrangement incorporates elements of jazz and blues harmonies, creating a rich blend of Black musical idioms.

Francis Poulenc's *Gloria*, composed between 1959 and 1960, stands as a monumental work in the choral-orchestral repertoire. This composition emerged during a period marked by significant cultural and political upheaval, reflecting both the personal and broader societal contexts of its time. The post-World War II era, particularly in France, was characterized by a search for meaning and renewal amidst the scars of conflict. Poulenc, a member of the Groupe des Six and a prominent figure in 20th-century music, infused his spiritual and musical explorations into this piece, creating a profound statement of faith and artistry.

Poulenc's personal journey heavily influenced the creation of *Gloria*. After experiencing a profound religious awakening following the death of a close friend, he turned towards sacred music, seeking solace and expression in his faith. This period of introspection led him to reflect deeply on his spirituality, and *Gloria* represents one of his most significant contributions to liturgical music. The work was commissioned by the American conductor Serge Koussevitzky for the Boston Symphony Orchestra and was premiered on January 28, 1961, in Boston, under Koussevitzky's direction.

Gloria is scored for soprano solo, mixed choir, and orchestra, combining rich vocal textures with a vibrant orchestral palette. The instrumental forces include strings, brass, woodwinds, and percussion, allowing for a wide range of color and dynamic contrast. Poulenc's orchestration is notable for its clarity and brilliance, capturing the joyous and contemplative elements of the text. He employs a blend of neoclassical techniques and his unique harmonic language, characterized by bright, bold chords and playful rhythms.

The composition consists of six movements, each distinct yet interconnected, illustrating a progression from exuberance to reverence.

1. *Gloria in excelsis Deo*: The opening movement bursts forth with jubilant energy. The choral writing is spirited, employing syncopated rhythms and bright orchestral colors, establishing a tone of celebration. Poulenc's distinctive use of harmony creates a sense of both joy and surprise, inviting the listener into the sacred narrative.
2. *Et in terra pax*: This movement contrasts with a serene, lyrical quality. The music adopts a more reflective character, allowing the soprano to shine with an elegant and haunting melody. The choir and orchestra create a tranquil backdrop, embodying the peace proclaimed in the text.
3. *Laudamus te*: Here, Poulenc reintroduces a lively, rhythmic character. The interplay between the choir and orchestra is playful, showcasing Poulenc's ability to blend humor and reverence. The text's exclamatory nature is mirrored in the vibrant music, exuding joy.
4. *Gratias agimus tibi*: This section features a more somber tone, with a contemplative atmosphere. The music reflects a sense of gratitude, unfolding in rich harmonic textures that evoke introspection. Poulenc's sensitive handling of the text allows the emotional weight to resonate deeply.
5. *Domine Deus*: A pivotal moment in the work, this movement introduces a heightened sense of drama. The soprano soloist takes on a more prominent role, with the orchestral forces enhancing the emotional intensity. The use of chromaticism and dynamic contrasts creates a powerful and dramatic soundscape.
6. *Quoniam tu solus sanctus*: The concluding movement returns to the exuberance of the opening, culminating in a grand affirmation of faith. The music swells with triumphant themes, reflecting both a personal and universal sense of worship. The interplay of choral and orchestral elements culminates in a resounding finale, leaving the listener with a sense of upliftment and closure.

In summary, Poulenc's *Gloria* encapsulates a moment of personal and cultural reflection, merging spiritual expression with vibrant musicality. Through its varied movements, the work invites audiences to engage with themes of joy, reverence, and contemplation, showcasing Poulenc's masterful ability to navigate the sacred and the secular in a uniquely expressive manner.

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Yale Camerata is an eighty-voice vocal ensemble whose members are Yale graduate and undergraduate students, faculty, staff, and experienced singers from the New Haven community. Conducted by Dr. Felicia Barber, the ensemble performs a widely varied spectrum of sacred choral literature, with a special commitment to choral music of our time. The Camerata was founded by Marguerite L. Brooks in 1985.

The Camerata has collaborated with Yale Schola Cantorum, Yale Glee Club, Yale Philharmonia, Yale Symphony, Yale Band, Yale Chamber Players, Yale Collegium Musicum, the New Haven Chorale, and the symphony orchestras of Hartford, New Haven, and Norwalk. The ensemble has also performed for Yale Music Spectrum and New Music New Haven.

The Camerata has been heard on Connecticut Public Radio and national broadcasts of National Public Radio's program *Performance Today*. Guest conductors have included Marin Alsop, Simon Carrington, André Thomas, Matthew Halls, David Hill, Nicholas McGegan, Erwin Ortner, Stefan Parkman, Grete Pedersen, Krzysztof Penderecki, Helmuth Rilling, Jaap Schroder, Robert Shaw, and Dale Warland.

The Institute of Sacred Music has commissioned works for Camerata by Martin Bresnick, Daniel Kellogg, Aaron Jay Kernis, Robert Kyr, Tawnie Olson, Stephen Paulus, Daniel Pinkham, Robert Sirota, Julia Wolfe, and Ellen Taaffe Zwilich, among others. The chorus has sung premiere performances of works by many other composers, including Kathryn Alexander and Francine Trester.

Dr. Felicia Barber is the associate professor, adjunct, of choral conducting at Yale University and conductor of the Camerata. In addition to teaching graduate-level choral conductors and aspiring undergraduate conductors, Dr. Barber is developing a new initiative designed to prepare Yale students to work with young musicians on choral music in school and church settings.

Previous to her appointment at Yale, Dr. Barber served as associate professor of music and director of choral activities at Westfield State University (WSU) in Westfield, MA, where she conducted the Chamber Chorale, University Chorus, and Gospel Choir, as well

as taught courses in conducting and choral methods. In addition to her position at WSU, Dr. Barber also served as choral lecturer for the summer master's program at Gordon College for five years. There she taught courses in choral conducting and choral music education for the M.M.E. degree.

Dr. Barber, whose research interests include effective teaching strategies, fostering classroom diversity and incorporating equity and justice initiatives in choral curricula, and the linguistic performance practice of African American spirituals, has contributed to such periodicals as the American Choral Directors Association's *Choral Journal* and is the author of *A New Perspective for the Use of Dialect in African American Spirituals: History, Context, and Linguistics* (Rowman & Littlefield, 2021).

Additional projects include serving as curator and editor for the "Felicia Barber Choral Series," a choral series with Hinshaw Music Publications to promote and amplify music of new BIPOC composers and arrangers. In addition, Dr. Barber's poetry has recently been featured in a new choral project entitled *Dedication* (music composed by Dr. Zanaida Robles). Dr. Barber also served as the conductor for the SATB premiere at the American Choral Director's (ACDA) Eastern Division SATB High School Honor Choir; the SSAA version will be premiered March of 2025 in Dallas as part of ACDA's National Conference with the SSAA National High School Honor Choir.

An active member of the American Choral Directors Association (ACDA), she has presented her research at state, divisional, and national conferences. Dr. Barber has also served the organization on the National Diversity Committee, the Eastern Division 2020 Conference committee, and is the current president of the Massachusetts ACDA board. In addition, she is regularly engaged as a guest conductor for youth and community festivals around the country; including several All-State ensembles including Vermont, Oklahoma, California, Louisiana, New Hampshire, North Carolina, Wisconsin, and Rhode Island; and she conducted the ACDA Eastern Division Conference in 2024. Upcoming events include North Carolina SATB High School All State Choir in November of 2024 and a Carnegie Hall Festival in March of 2025.

Dr. Barber earned a B.M. in vocal performance from Oral Roberts University, in Tulsa, OK, an M.M. in choral music education from Mansfield University, in Mansfield, PA, and a Ph.D. in Music Education and Choral Conducting from The Florida State University.

Caspar Wein, born and raised in Berlin, Germany, completed his master's degree in church music at the Berlin Universität der Künste (University of the Arts) in May 2022 with majors in both organ playing and conducting.

While earning his bachelor of music degree (Church Music, UdK Berlin) in 2017, Wein served at the cathedral in Brandenburg an der Havel as substitute kantor, where he was fully responsible for the Cathedral's musical activities. There he conducted his first J. S. Bach *Christmas Oratorio* and performed Franz Schubert's "Tragic" Symphony No. 4 in C minor with the Brandenburg Symphony Orchestra.

In the following years he was musical director of several ensembles and carried out among other works Mendelssohn's *Elijah*, Händel's *Acis and Galatea*, and Puccini's *Missa di Gloria*. In January 2023, Wein became kantor at the Friedenskirche Potsdam-Sanssouci, overseeing all musical activities at this historic UNESCO World Heritage Site. In this position he conducted, among other works, Schütz's *Schwanengesang*, Händel's *Israel in Egypt*, and Dvořák's Requiem. In June 2024, he left the position in Potsdam to pursue his Master of Musical Arts degree in choral conducting at Yale University (Class of 2026).

Hyunju Yang is a South Korean conductor and soprano, currently pursuing a Master of Music degree at Yale University (class of 2026, choral conducting). She graduated from Yonsei University with undergraduate degrees in church music (with an emphasis in choral conducting) and business administration. With an extensive background in music education and performance, Yang served as both a teacher and conductor of the Seoul Metropolitan Junior Chorus and conducted a choir composed of North Korean defectors and their descendants. She also spent four years as music director at Kangseo Holiness Church, where she developed diverse musical programs. As a professional soprano soloist, Yang has performed extensively with the Boryeong City Chorale and other ensembles across South Korea.

Praised by the Greek *National Herald* as having a “powerful and clear voice that dazzles audiences,” young Greek-American soprano **Juliet Ariadne Papadopoulos** has performed solo across the East Coast and in many of the major halls in New York City, including Carnegie Hall, Alice Tully Hall, David Geffen Hall, and Symphony Space. Her “jewel-toned” voice (operatoday.com) and “compelling stage presence” (nick-holmes-music.com) have led her to several international engagements; this year, Juliet performed solo in Austria, Scotland, Greece, and England. She is a passionate interpreter of concert repertoire, opera, oratorio, new music, and chamber music. This year, she won the Grand Prize in the CSU Bakersfield Music Performance Award for her recording of Doug Davis's song cycle *Family Portraits*, and she also was named as a finalist in the Lyndon-Woodside Oratorio Solo Competition. In August, she made her professional operatic debut singing the role of Donna Anna with The Opera Theater of Connecticut. This season, she launched BERGAMOT, a clarinet, piano, and voice trio, and has sung several times with the Yale Consort. This coming May, she will return to Carnegie Hall to sing the soprano solo in John Rutter's Requiem with the composer at the podium. Juliet graduated this past May with her Master of Music from the Yale School of Music and Yale Institute of Sacred Music, and she holds a Bachelor of Music degree from Purchase Conservatory (State University of New York). JULIETPAPADOPOULOS.com

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