

YALE INSTITUTE OF SACRED MUSIC PRESENTS

YALE SCHOLA CANTORUM

DAVID HILL, CONDUCTOR

Johann Sebastian Bach:
Christmas Oratorio

DECEMBER 10, 2022

7:30PM

WOOLSEY HALL



Please silence all mobile devices.

The use of photographic, recording, or electronic equipment during the performance is prohibited.

Your courtesy is appreciated.

YALE SCHOLA CANTORUM

J. S. Bach: Christmas Oratorio

DAVID HILL, CONDUCTOR

Weihnachts-Oratorium, BWV 248

Johann Sebastian Bach
(1685–1750)

PART I: CHRISTMAS DAY

1. Chorus: Jauchzet, frohlocket, auf, preiset die Tage
2. Evangelist: Es begab sich aber zu der Zeit
Matthew Newhouse *Evangelist*
3. Recit: Nun wird mein liebster Bräutigam
4. Aria: Bereite dich, Zion
Sandy Sharis *mezzo-soprano*
5. Chorale: Wie soll ich dich empfangen
6. Evangelist: Und sie gebar ihren ersten Sohn
7. Chorale: Er ist auf Erden kommen arm
Peter Schertz *baritone*
8. Aria: Großer Herr, o starker König
Peter Schertz *baritone*
9. Chorale: Ach mein herzliebes Jesulein

BRIEF PAUSE

PART II: SECOND CHRISTMAS DAY

10. Sinfonia
11. Evangelist: Und es waren Hirten in derselben Gegend
12. Chorale: Brich an, o schönes Morgenlicht
13. Evangelist, Engel: Und der Engel sprach zu ihnen
Matthew Newhouse *Evangelist*
Sea Han *Engel*
14. Recit: Was Gott dem Abraham verheißen
Peter Schertz *baritone*

(continues on next page)

15. Aria: Frohe Hirten, eilt, ach eilet
Matthew Newhouse *tenor*
16. Evangelist: Und das habt zum Zeichen
17. Chorale: Schaut hin, dort liegt im finstern Stall
18. Recit: So geht denn hin, ihr Hirten, geht
Peter Schertz *baritone*
19. Aria: Schlafe, mein Liebster, genieße der Ruh
Molly McGuire *mezzo-soprano*
20. Evangelist: Und alsobald war da bei dem Engel
21. Chorus: Ehre sei Gott in der Höhe
22. Recit: So recht, ihr Engel, jauchzt und singet
23. Chorale: Wir singen dir in deinem Heer

BRIEF PAUSE

PART III: THIRD CHRISTMAS DAY

24. Chorus: Herrscher des Himmels, erhöre das Lallen
25. Evangelist: Und da die Engel von ihnen gen Himmel fuhren
26. Chorus: Lasset uns nun gehen gen Bethlehem
27. Recit: Er hat sein Volk getröst'
Jared Swope *baritone*
28. Chorale: Dies hat er alles uns getan
29. Aria Duetto: Herr, dein Mitleid, dein Erbarmen
Sea Han *soprano*
Jared Swope *baritone*
30. Evangelist: Und sie kamen eilend
31. Aria: Schließe, mein Herze, dies selige Wunder
32. Recit: Ja, ja, mein Herz soll es bewahren
Sandy Sharis *mezzo-soprano*
33. Chorale: Ich will dich mit Fleiß bewahren
34. Evangelist: Und die Hirten kehrten wieder um
35. Chorale: Seid froh dieweil

BRIEF PAUSE

PART VI: FEAST OF THE EPIPHANY

54. Chorus: Herr, wenn die stolzen Feine schnauben
55. Evangelist, Herodes: Da berief Herodes die Weisen heimlich
Matthew Newhouse *Evangelist*
Peter Schertz *Herodes*
56. Recit: Du Falscher, suche nur den Herrn zu fällen
57. Aria: Nur ein Wink von seinen Händen
Juliet Ariadne Papadopoulos *soprano*
58. Evangelist: Als sie nun den König gehöret hatten
59. Chorale: Ich steh an deiner Krippen hier
60. Evangelist: Und Gott befahl ihnen im Traum
61. Recit: So geht! Genug, mein Schatz geht nicht von hier
62. Aria: Nun mögt ihr stolzen Feinde schrekken
Matthew Newhouse *tenor*
63. Recit: Was will der Höllen Schrekken nun
Juliet Ariadne Papadopoulos *soprano*
Sandy Sharis *mezzo-soprano*
Matthew Newhouse *tenor*
Peter Schertz *baritone*
64. Chorale: Nun seid ihr wohl gerochen

I. Teil: Am 1. Weihnachtstag

1. Coro

Jauchzet, frohlocket, auf, preiset die Tage,
Rühmet, was heute der Höchste getan!
Lasset das Zagen, verbannet die Klage,
Stimmet voll Jauchzen und Fröhlichkeit an!
Dienet dem Höchsten mit herrlichen Chören,
Laßt uns den Namen des Herrschers verehren!

2. Rezitativ (Evangelist)

Es begab sich aber zu der Zeit, daß ein Gebot von dem Kaiser Augusto ausging, daß alle Welt geschätzt würde. Und jedermann ging, daß er sich schätzen ließe, ein jeglicher in seine Stadt. Da machte sich auch auf Joseph aus Galiläa, aus der Stadt Nazareth, in das jüdische Land zur Stadt David, die da heißet Bethlehem; darum, daß er von dem Hause und Geschlechte David war: auf daß er sich schätzen ließe mit Maria, seinem vertrauten Weibe, die war schwanger. Und als sie daselbst waren, kam die Zeit, daß sie gebären sollte.

3. Rezitativ (Alt)

Nun wird mein Liebster Bräutigam, nun wird der Held aus Davids Stamm zum Trost, zum Heil der Erden einmal geboren werden. Nun wird der Stern aus Jakob scheinen, sein Strahl bricht schon hervor. Auf, Zion, und verlasse nun das Weinen, dein Wohl steigt hoch empor!

4. Arie (Alt)

Bereite dich, Zion, mit zärtlichen Trieben,
den Schönsten, den Liebsten bald bei dir zu sehn!

Deine Wangen müssen heut viel schöner
prangen,
eile, dein Bräutigam sehnlichst zu lieben!

5. Choral

Wie soll ich dich empfangen
und wie begegn' ich dir?
O aller Welt Verlangen,
o meiner Seelen Zier!
O Jesu, Jesu, setze,
mir selbst die Fackel bei,
damit, was dich ergötze,
mir kund und wissend sei!

Part I: Christmas Day

1. Chorus

*Celebrate, rejoice, rise up and praise these days,
glorify what the Highest has done today!
Abandon despair, banish laments,
sound forth full of delight and happiness!
Serve the Highest with glorious choruses,
let us honor the name of the Supreme Ruler!*

2. Recitative (Evangelist)

It came to pass at that time, however, that a decree went out from Caesar Augustus that the whole world should be appraised. And everyone went to be appraised, each to his own city. So Joseph also went out of Galilee, out of the city of Nazareth, into the Jewish territory to the city of David, which was called Bethlehem; since he was of the house and race of David; so that he might be appraised with Mary, his betrothed wife, who was pregnant. And while they were there, the time came for her to deliver.

(Luke 2:1, 3-6)

3. Recitative (alto)

Now my dearest Bridegroom, now the hero from David's branch, for the comfort, for the salvation of the earth, will be born at last. Now the Star out of Jacob will shine, its light already breaks forth. Arise, Zion, and give up your weeping now, your happiness rises high above you!

4. Aria (alto)

*Prepare yourself, Zion, with tender efforts,
to behold your lovely one, your beloved, near you soon!*

*Your cheeks must now glow much more
radiantly,
hurry to love the Bridegroom with passion!*

5. Chorale

*How shall I embrace you,
and how shall I encounter you?
O desire of the whole world,
O adornment of my soul!
O Jesus, Jesus, place
the torch near me yourself,
so that what gives you pleasure
be known and familiar to me!*

(Paul Gerhardt, 1653)

6. Rezitativ (Evangelist)

Und sie gebar ihren ersten Sohn und wickelte ihn in Windeln und legte ihn in eine Krippe, denn sie hatten sonst keinen Raum in der Herberge.

7. Choral und Rezitativ (Baß)

Er ist auf Erden kommen arm,
Wer will die Liebe recht erhöh'n,
die unser Heiland vor uns hegt?

Daß er unser sich erbarm,
Ja, wer vermag es einzusehen,
wie ihn der Menschen Leid bewegt?

Und in dem Himmel mache reich,
Des Höchsten Sohn kömmt in die Welt,
weil ihm ihr Heil so wohl gefällt,
Und seinen lieben Engeln gleich.
So will er selbst als Mensch geboren werden.
Kyrieleis!

8. Arie (Baß)

Großer Herr, o starker König,
liebster Heiland, o wie wenig
achtest du der Erden Pracht!
Der die ganze Welt erhält,
ihre Pracht und Zier erschaffen,
muß in harten Krippen schlafen.

9. Choral

Ach mein herzliebes Jesulein,
mach dir ein rein sanft Bettelein,
zu ruhn in meines Herzens Schrein,
daß ich nimmer vergesse dein!

II. Teil: Am 2. Weihnachtstag

11. Rezitativ (Evangelist)

Und es waren Hirten in derselben Gegend auf dem Felde bei den Hürden, die hüteten des Nachts ihre Herde. Und siehe, des Herren Engel trat zu ihnen, und die Klarheit des Herren leuchtet um sie, und sie fürchten sich sehr.

12. Choral

Brich an, o schönes Morgenlicht,
und laß den Himmel tagen!

6. Recitative (Evangelist)

And she bore her first son, and wrapped him in swaddling clothes and laid him in a manger; since there was no other room in the inn.

(Luke 2:7)

7. Chorale and Recitative (bass)

He came to earth in poverty,
Who can rightly exalt this love,
that our Savior harbors for us?

So that he might have sympathy for us,
Indeed, who could possibly have predicted
how the sorrow of humanity moved him?

And make us rich in heaven,
The Son of the Highest came into the world,
since its salvation pleased him so much,
and like his dear angels.

Thus he himself will be born a human.
Lord have mercy!

(Chorale text: Martin Luther, 1524)

8. Aria (bass)

Great Lord, o powerful King,
dearest Savior, o how little
you care about the glories of the earth!
He who sustains the entire world,
who created its magnificence and beauty,
must sleep in a harsh manger.

9. Chorale

Ah, my heart's beloved little Jesus,
make yourself a pure, soft little bed
within my heart's chamber in which to rest,
so that I never forget you!

(Martin Luther, 1535)

Part II: Second Christmas Day

11. Recitative (Evangelist)

And there were shepherds in the same region in the fields near the sheepfolds, who guarded their flock at night. And behold, the angel of the Lord approached them, and the brilliance of the Lord shone around them and they were very afraid.

(Luke 2:8-9)

12. Chorale

Break forth, o lovely light of morning,
and let the heaven dawn!

Du Hirtenvolk, erschrecke nicht,
weil dir die Engel sagen,
daß dieses schwache Knäbelein
soll unser Trost und Freude sein,
dazu den Satan zwingen
und letztlich Friede bringen!

13. Rezitativ (Evangelist, Engel)

Und der Engel sprach zu ihnen: Fürchtet euch nicht, siehe, ich verkündige euch große Freude, die allem Volke widerfahren wird. Denn euch ist heute der Heiland geboren, welcher ist Christus, der Herr, in der Stadt David.

14. Rezitativ (Baß)

Was Gott dem Abraham verheißen, das läßt er nun dem Hirtenchor erfüllt erweisen. Ein Hirt hat alles das zuvor von Gott erfahren müssen. Und nun muß auch ein Hirt die Tat, was er damals versprochen hat, zuerst erfüllet wissen.

15. Arie (Tenore)

Frohe Hirten, eilt, ach eilet,
eh ihr euch zu lang verweilet,
eilt, das holde Kind zu sehn!
Geht, die Freude heißt zu schön,
sucht die Anmut zu gewinnen,
geht und labet Herz und Sinnen!

16. Rezitativ (Evangelist)

Und das habt zum Zeichen: Ihr werdet finden das Kind in Windeln gewickelt und in einer Krippe liegen.

17. Choral

Schaut hin, dort liegt im finstern Stall,
des Herrschaft gehet überall!
Da Speise vormals sucht ein Rind,
da ruhet itzt der Jungfrau'n Kind.

18. Rezitativ (Baß)

So geht denn hin, ihr Hirten, geht, daß ihr das Wunder seht: Und findet ihr des Höchsten Sohn in einer harten Krippe liegen, so singet ihm bei seiner Wiegen aus einem süßen Ton und mit gesamtem Chor dies Lied zur Ruhe vor!

*You shepherd-folk, do not fear,
for the angel tells you
that this weak little boy
shall be our comfort and joy,
compelling Satan as well
and bringing peace at last!*

(Johann Rist, 1641)

13. Recitative (Evangelist, Angel)

And the angel said to them: Do not be afraid; behold, I proclaim great joy for you, which will occur for all people. For today the Savior is born for you, which is Christ, the Lord, in the city of David.

(Luke 2:10-11)

14. Recitative (bass)

What God promised to Abraham, now, fulfilled, he has announced To the group of shepherds. A shepherd, then, first of all, had experience of God. And now, also, a shepherd is first of all to know the fulfillment of what once was promised.

15. Aria (tenor)

*Happy shepherds, hurry, ah hurry,
before you delay too long,
hurry to see the lovely child!
Go, this joy is so exquisite,
seek to achieve this loveliness,
go and delight heart and senses!*

16. Recitative (Evangelist)

And you will have this as a sign: you will find the child wrapped in swaddling clothes and lying in a manger.

(Luke 2:12)

17. Chorale

*Look there, there he lies in a dark stall,
whose majesty encompasses everything!
Where once an ox searched for food,
now the child of the virgin rests.*

(Paul Gerhardt, 1667)

18. Recitative (bass)

Then go there, you shepherds, go, so that you see the miracle: and when you find the son of the Highest lying in a harsh manger, then sing to him by his cradle in a sweet tone and with full chorus this lullaby!

19. Arie (Alt)

Schlafe, mein Liebster, genieße der Ruh,
 wach nach diesem vor aller Gedeihen!
 Labe die Brust,
 empfinde die Lust,
 wo wir unser Herz erfreuen!

20. Rezitativ (Evangelist)

Und alsobald war da bei dem Engel die Menge
 der himmlischen Heerscharen, die lobten Gott
 und sprachen:

21. Chor (Die Engel)

Ehre sei Gott in der Höhe und Friede auf Erden
 und den Menschen ein Wohlgefallen.

22. Rezitativ (Baß)

So recht, ihr Engel, jauchzt und singet, daß
 es uns heut so schön gelinget! Auf denn! Wir
 stimmen mit euch ein, uns kann es so wie euch
 erfreuen.

23. Choral

Wir singen dir in deinem Heer
 aus aller Kraft Lob, Preis, und Ehr,
 daß du, o lang gewünschter Gast,
 dich nunmehr eingestellt hast.

III. Teil: Am 3. Weihnachtstag**24. Chor**

Herrscher des Himmels, erhöere das Lallen,
 laß dir die matten Gesänge gefallen,
 wenn dich dein Zion mit Psalmen erhöht!
 Höre der Herzen frohlockendes Preisen,
 wenn wir dir itzo die Ehrfurcht erweisen,
 weil unsre Wohlfahrt befestiget steht!

25. Rezitativ (Evangelist)

Und da die Engel von ihnen gen Himmel fuhren,
 sprachen die Hirten untereinander:

26. Chor

Lasset uns nun gehet gen Bethlehem und die
 Geschichte sehen, die da geschehen ist, die
 uns der Herr kundgetan hat.

19. Aria (alto)

*Sleep, my dearest, enjoy your rest,
 and awaken for all the fortunate!
 Let your heart delight,
 experience the joy
 that rejoices our hearts!*

20. Recitative (Evangelist)

*And immediately, with the angel, there was a throng
 of the heavenly hosts, who praised God and said:*

21. Chorus (The Angels)

*Glory be to God in the highest and peace on earth
 and goodwill to all people.*

22. Recitative (bass)

*Thus rightly, you angels, rejoice and sing, that we
 succeed so well today! Up then! We join in with you,
 we celebrate just as you do.*

23. Chorale

*We sing to you in your host
 with all our might praise, glory and honor,
 since you, o long awaited guest,
 from now on have become present.*

(Paul Gerhardt, 1656)

Part III: Third Christmas Day**24. Chorus**

*Ruler of Heaven, hear the murmur,
 let the dull songs be pleasing to you,
 when your Zion exalts you with psalms!
 Hear the delightful praises of our hearts,
 when we acknowledge our present awe of you,
 since our pilgrimage has been confirmed!*

25. Recitative (Evangelist)

*And when the angels went away from them towards
 heaven, the shepherds said to one another:*

26. Chorus

*Let us go now towards Bethlehem and see this thing
 that has happened there, which the Lord has
 announced to us.*

(Luke 2:15)

27. Rezitativ (Baß)

Er hat sein Volk getröst', er hat sein Israel erlöst,
die Hülf aus Zion hergesendet und unser Leid
geendet. Seht, Hirten, dies hat er getan; geht,
dieses trifft ihr an!

28. Choral

Dies hat er alle suns getan,
sein groß Lieb zu zeigen an;
des freu sich alle Christenheit
und dank ihm des in Ewigkeit.
Kyrieleis!

29. Arie im Duett (Sopran, Baß)

Herr, dein Mitleid, dein Erbarmen
tröstet uns und macht uns frei.
Deine holde Gunst und Liebe,
deine wundersamen Triebe
machen deine Vätertreu
wieder neu.

30. Rezitativ (Evangelist)

Und sie kamen eilend und funden beide, Mariam
und Joseph, dazu das Kind in der Krippe liegen.
Da sie es aber gesehen hatten, breiteten sie das
Wort aus, welches zu ihnen von diesem Kind
gesaget war. Und alle, für die es kam, wunderten
sich der Rede, die ihnen dir Hirten gesaget
hatten. Maria aber behielt alle diese Worte und
bewegte sie in ihrem Herzen.

31. Arie (Alt)

Schließe, mein Herze, dies selige Wunder
fest in deinem Glauben ein!
Lasse dies Wunder, die göttlichen Werke,
immer zur Stärke
deines schwachen Glaubens sein!

32. Rezitativ (Alt)

Ja, ja, mein Herz soll es bewahren, was es an
dieser holden Zeit zu seiner Seligkeit für sicheren
Beweis erfahren.

33. Choral

Ich will dich mit Fleiß bewahren,
ich will dir leben hier,
dir will ich abfahren,

27. Recitative (bass)

*He has comforted his people, he has rescued his Israel
sending help out of Zion and ending our sorrow.
Look, shepherds, he has done this; go, this is what
awaits you!*

28. Chorale

*All this he has done for us,
to indicate his great love;
for this all Christianity rejoices
and thanks him in eternity.
Lord have mercy!*

(Martin Luther, 1524)

29. Duet aria (soprano, bass)

*Lord, your compassion, your mercy
comforts us and makes us free.
Your gracious favor and love,
your miraculous doings
make your fatherly devotion
renewed again.*

30. Recitative (Evangelist)

*And they came hastily and found both Mary and
Joseph, along with the child lying in the manger.
When they had seen it, however, they spread the
word, that had been spoken about this child. And
everyone to heard it marveled at the sayings that the
shepherds had told them. Mary however kept all these
words and pondered them in her heart.*

(Luke 2:16–19)

31. Aria (alto)

*Enclose, my heart, these blessed miracles
fast within your faith!
Let these wonders, these divine works,
forever be the reinforcement
of your weak faith!*

32. Recitative (alto)

*Yes, yes, my heart shall cherish this, what it has
experienced at this glorious time for its blessedness as
a sure revelation.*

33. Chorale

*I will cherish you assiduously,
I will live for you here,
to you will I depart,*

mit dir will ich endlich schweben
voller Freud ohne Zeit
dort im andern Leben.

34. Rezitativ (Evangelist)

Und die Hirten kehrten wieder um, preiseten
und lobten Gott um alles, das sie gesehen und
gehöret hatten, wie denn zu ihnen gesaget war.

35. Chor

Sei froh dieweil,
das euer Heil
ist hie ein Gott und auch ein Mensch geboren,
der, welcher ist
der Herr und Christ
in Davids Stadt, von vielen auserkoren.

Herrscher des Himmels, erhöre das Lallen...

VI. Teil: Am Epiphaniafest

54. Chor

Herr, wenn die stolzen Feinde schnauben,
so gib, daß wir im festen Glauben
nach deiner Macht und Hülfe sehn!
Wir wollen dir allein vertrauen,
so können wir den scharfen Klauen
des Feindes unversehrt entgehn.

55. Rezitativ (Evangelist, Herodes)

Da berief Herodes die Weisen Heimlich und
erlernet mit Fleiß von ihnen, wenn der Stern
erschieden wäre. Und weiset sie gen Bethlehem
und sprach, "Ziehet hin und forschet fleißig nach
dem Kindlein, und wenn ihr's findet, sagt mir's
wieder, daß ich auch komme und es anbete."

56. Rezitativ (Sopran)

Du Falscher, suche nur den Herrn zu
fallen, nimm alle falsche List, dem Heiland
nachzustellen; der, dessen Kraft kein Mensch
ermißt, bleibt doch in sichrer Hand. Dein Herz,
dein falsches Herz is schon, nebst aller seiner
List, des Höchsten Sohn, den du zu stürzen
suchst, sehr wohl bekannt.

*with you, at last, I will float
full of joy, endlessly,
there in the other life.*

(Paul Gerhardt, 1653)

34. (Evangelist)

*And the shepherds went back again, praising and
glorifying God for everything they had seen and
heard, as it had been spoken to them.*

(Luke 2:20)

35. Chorale

*Meanwhile, be happy,
for your salvation
is born here: a God and also a person,
he, who is
the Lord and Christ
in David's city, chosen out of many.*

(Christoph Runge, 1653)

Ruler of Heaven, hear the murmur...

Part VI: Feast of the Epiphany

54. Chorus

*Lord, when our proud enemies snarl,
then grant that, in firm faith,
we can look for your help and strength!
We will trust in you alone,
thus we can escape the sharp claws
of the enemy unscathed.*

55. Recitative (Evangelist, Herod)

*Then Herod summoned the sages secretly and cleverly
discovered from them when the star had appeared.
And he directed them towards Bethlehem and said,
"Go there and seek diligently for the infant, and when
you find it, report to me, so that I can also come and
pay my devotions to it."*

(Matthew 2:7-8)

56. Recitative (soprano)

*Liar, you seek only to destroy the Lord; you employ
all false trickery to supplant the Savior; yet he, whose
power no man can measure, remains in secure hands.
Your heart, your false heart is already, with all its
deceit, very well known to the Son of the Highest
whom you seek to crush.*

57. Arie (Sopran)

Nur ein Wink von seinen Händen
 stürzt ohnmächtger Menschen Macht.
 Hier wird alle Kraft verlacht!
 Spricht der Höchste nur ein Wort,
 seiner Feinde Stolz zu enden,
 o, so müssen sich sofort
 sterblicher Gedanken wenden.

58. Rezitativ (Evangelist)

Als sie nun den König gehöret hatten, zogen
 sie hin. Und siehe, der Stern, den sie im
 Morgenlande gesehen hatten, hing für ihnen
 hin, bis daß er kam und stund oben über, da das
 Kindlein war. Da sie den Stern sahen, wurden
 sie hoch erfreuet und gingen in das Haus und
 funden das Kindlein mit Maria, seiner Mutter,
 und fielen nieder und beteten es an und täten
 ihre Schätze auf und schenkten ihm Gold,
 Weihrauch, und Myrrhen.

59. Choral

Ich steh an deiner Krippen hier,
 o Jesulein, mein Leben;
 ich komme, bring und schenke dir,
 was du mir hast gegeben.
 Nimm hin! es ist mein Geist und Sinn,
 Herz, Seel und Mut, nimm alles hin,
 und laß dirs wohlgefallen!

60. Rezitativ (Evangelist)

Und Gott befahl ihnen im Traum, daß sie nicht
 sollten wieder zu Herodes lenken, und zogen
 durch einen andern Weg wieder in ihr Land.

57. Aria (soprano)

*Only a wave of his hands
 topples the impotent power of humans.
 Here all strength is laughable!
 If the Highest speaks only a word,
 to terminate the pride of his enemies,
 oh, then how immediately must
 the thoughts of mortals be turned aside!*

58. Recitative (Evangelist)

*When they had heard the king, they went away. And
 behold, the star which they had seen in the East went
 before them until it came and stood over where the
 infant was. When they saw the star, they were highly
 delighted, and went into the house, and found the
 infant with Mary, his mother; and they fell down and
 worshipped him and presented their treasures; and
 they gave him gold, frankincense, and myrrh.*

(Matthew 2:9-11)

59. Chorale

*I stand here by your cradle,
 o little Jesus, my life;
 I come, I bring and give to you,
 what you have given to me.
 Take it! It is my spirit and mind,
 heart, soul, and will, take all of it,
 and let it be pleasing to you!*

(Paul Gerhardt, 1656)

60. Recitative (Evangelist)

*And God commanded them in a dream that they
 should not journey back to Herod, and they traveled
 by another way back to their own land.*

(Matthew 2:12)

61. Rezitativ (Tenor)

So geht! Genug, mein Schatz geht nicht von hier,
 er bleibet da bei mir, ich will ihn auch nicht von
 mir lassen. Sein Arm wird mich aus Lieb mit
 sanftmutsvollem Trieb und größter Zärtlichkeit
 umfassen; er soll mein Bräutigam verbleiben,
 ich will ihm Brust und Herz verschreiben. Ich
 weiß gewiß, er liebet mich, mein Herz liebt ihn
 auch inniglich und wird ihn ewig ehren. Was
 könnte mich nun für ein Feind bei solchem
 Glück versehen! Du, Jesu, bist und bleibst mein
 Freund; und werd ich ängstlich zu dir flehn:
 Herr hilf! so laß mich Hülfe sehn!

62. Arie (Tenor)

Nun mögt ihr stolzen Feinde schrecken;
 was könnt ihr mir für Furcht erwecken?
 Mein Schatz, mein Hort ist hier bei mir.
 Ihr mögt euch noch so grimmig stellen,
 droht nur, mich ganz und gar zu fallen,
 doch seht! mein Heiland wohnt hier.

63. Rezitativ (Sopran, Alt, Tenor, Baß)

Was will der Höllen schrecken nun,
 was will uns Welt und Sünde tun,
 da wir in Jesu Händen ruhn?

64. Choral

Nun seid ihr wohl gerochen
 an eurer Feinde Schar,
 denn Christus hat zerbrochen,
 was euch zuwider war.
 Tod, Teufel, Sünd und Hölle
 sind ganz und gar geschwächt;
 bei Gott hat seine Stelle
 das menschliche Geschlecht.

61. Recitative (tenor)

*Go then! It is enough my treasure does not leave
 here, he remains here with me, I also will not let
 him leave me. His arm will, out of love, embrace me
 with tender inclination and the greatest gentleness;
 he shall remain my bridegroom, I will dedicate my
 heart and breast to him. I surely know that he loves
 me, my heart loves him inwardly as well and will
 always honor him. What kind of enemy now amid
 such happiness could harm me! You, Jesus, are and
 remain my friend; and if I beseech you in fear: Lord,
 help! let me behold your aid!*

62. Aria (tenor)

*Now, you arrogant enemies, you may tremble;
 what kind of fear can you arouse in me?
 My treasure, my sanctuary is here with me.
 You may still seem so fierce,
 threatening to defeat me once and for all,
 Yet behold! my Savior dwells with me.*

63. Recitative (soprano, alto, tenor, bass)

*How can hell frighten us now,
 what can the world and sin do to us,
 since we are safe in Jesus's hands?*

64. Chorale

*Now are you well avenged
 upon the horde of your enemies,
 since Christ has pulverized
 what was contrary to you.
 Death, devil, sin, and hell
 are weakened once and for all;
 the place of all humanity
 is next to God.*

(Georg Werner, 1648)

Translations by © Pamela Dellal

YALE SCHOLA CANTORUM

David Hill *principal conductor*

Masaaki Suzuki *principal guest conductor*

Jeff Hazewinkel *manager*

Matthew Newhouse, Sarah Shapiro,

Yiran Zhao *student managers*

Matthew Cramer *preparer*

Ethan Haman *rehearsal accompanist*

Soprano

Cora Hagens

B.A. '24 (Cognitive Science)

Sea Han*

M.M. '23 (Early Music Voice)

Jaqueline Kaskel

B.A. '24 (English Language and Literature)

Juliet Ariadne Papadopoulos*

M.M. '24 (Early Music Voice)

Frances Pollock

D.M.A. '25 (Composition)

Deborah Stephens*

M.M. '23 (Early Music Voice)

Yiran Zhao

M.M. '23 (Choral Conducting)

Alto

Renée Barbre

Ph.D. '26 (Music Theory)

Emily Helferty*

M.M. '23 (Early Music Voice)

Nicole Lam

B.S. '25 (Applied Mathematics and Computer Science)

Molly McGuire*

M.M. '23 (Early Music Voice)

Hannah Schiller

Ph.D. '27 (Music History)

Sarah Shapiro

M.M. '24 (Choral Conducting)

Sandy Sharis*

M.M.A. '24 (Early Music Voice)

Margaret Winchell

D.M.A. '28 (Choral Conducting)

Tenor

Collin Edouard

Ph.D. '27 (Ethnomusicology)

Sullivan Hart

M.Div. '25 (Undecided)

Michaël Hudetz*

M.M.A. '24 (Early Music Voice)

Michael Lukin

M.M.A. '23 (Choral Conducting)

Matthew Newhouse*

M.M. '23 (Early Music Voice)

Nathan Peace

M.Div. '25 (Anglican Studies)

Angus Warren

Ph.D. '28 (Medieval Studies)

Alex Whittington

M.A. '23 (Music History)

Bass

Benjamin Beckman

B.A. '24 (Music)

Lee Larson

M.B.A. '24 (Management)

Mattias Lundberg

M.M. '23 (Choral Conducting)

Henry Quillian

Ph.D. '24 (Neuroscience)

Peter Schertz*

M.M. '24 (Early Music Voice)

Jared Swope*

M.M. '23 (Early Music Voice)

*Yale Voxtet

ORCHESTRA

Flute

Bethane Walker

Rachel Gain (Ph.D. '28)

Oboe

Alison Gangler

Andrew Blanke

Emily Ostrom

Owen Watkins

Bassoon

Ben Matus

Trumpet

Maximilian Morel

Vincent Yim

Lizabeth Yanez

Timpani

Mingyu Son (M.M. '24)

Violin I

Daniel Lee* (M.M. '06, A.D. '08,
M.Div. '20)

Riana Heath (M.M. '23)

Kako Miura

Herdís Guðmundsdóttir (M.M. '23)

Violin II

Mandy Wolman

Guan-Ru Lin (M.M. '23)

Tiffany Wee (M.M.A. '23)

Viola

Madison Marshall (M.M. '23)

Brian Isaacs (M.M. '23)

Violoncello

Ana Kim

Francis Fedora (B.S. '24)

Double Bass

Dylan Reckner (M.M. '23)

Organ

Han Cheol Kang (M.M. '23)

Harpsichord

Anyi Cai (M.M.A. '24)

*Concertmaster, Orchestra Preparer

Between 1723, when Bach took up his appointment as music director in Leipzig, and his demise in 1750, the hard-working “Thomaskantor” composed music for nearly thirty Christmas celebrations. Yet although a dozen of his extant cantatas and oratorios are Christmas-themed, only one has the name of the holy day enshrined in its title. Written in 1734, *Weihnachts-Oratorium*, or *Christmas Oratorio*, was designed to be performed in installments over the thirteen-day period between Christmas and Epiphany. Each of the work’s six parts – of which four will be heard in tonight’s concert – is roughly the length of a standard cantata. Bach’s individual autograph scores bore separate headings and weren’t assembled into the oratorio we know until the nineteenth century. Thus Leipzig churchgoers

in the winter of 1734–35 experienced Bach's retelling of the Christmas story in bits and pieces. Indeed, some listeners didn't even get to hear the whole story: for reasons both logistical and liturgical, only parts 1, 2, 4, and 6 of the *Christmas Oratorio* were repeated on the same day (morning and afternoon) at the two principal Leipzig churches, St. Thomas's and St. Nicholas's, for which Bach regularly furnished music. Because no vespers services were held on the third day of Christmas and the following Sunday, the congregation at his home church, St. Thomas's, missed out on two of the most popular episodes, the adoration of the shepherds and the journey of the magi to Bethlehem (Parts 3 and 5, respectively).

In Bach's day, the German celebration of Christmas was in flux, as the often rowdy pagan rituals associated with the winter solstice gave way to private religious observances more in keeping with the pietistic temper of the time. As Yale professor Markus Rathey observes in his recent monograph on the *Christmas Oratorio*, the libretto weaves together two narratives: the birth of Jesus as related in the gospels of Luke and Matthew, and the welcoming of Christ into the hearts of believers. Not surprisingly, elements of both secular and sacred traditions are found side by side in BWV 248. Indeed, the boundary between the two genres was so porous in the early eighteenth century that Bach felt no compunction about combining newly composed music with recycled material from his earlier birthday cantatas and other secular works based on mythological or allegorical figures, a procedure known as parody. Bach's anonymous librettist (likely his frequent collaborator Picander, the poet of the *St. Matthew Passion* and other works) skillfully retrofitted the existing music to new words. The result is a lively mix of speech-like recitatives, lyrical solo arias and ensembles, and choruses. As director of Leipzig's outstanding Collegium Musicum ensemble, Bach had the pick of the city's top instrumentalists; in his celebratory oratorios for Christmas, Ascension, and Easter, he supplements the core ensemble of strings and woodwinds with festive trumpets and timpani.

Although the word *oratorio* has come to denote a musical genre, it originally meant a place set aside for prayer. Specifically, it referred to the prayer halls attached to Catholic churches where, beginning in the mid-fifteen-hundreds, devout Italians gathered for informal spiritual fellowship and refreshment. The music associated with these intimate spiritual exercises ranged from popular hymns to more elaborate narratives based on biblical stories and texts. Over the course of the Baroque era, the oratorio—and its Protestant counterpart, the *historia*—gradually evolved into the large-scale religious dramas epitomized by such works as Bach's *Christmas Oratorio* and Handel's *Messiah*. As a form of sacred drama, the baroque oratorio had much in common with opera. The two genres originated in Italy around the same time, grew up alongside each other, and attracted many of the same composers, performers, and audiences. Moreover, the oratorio had all the musical trappings of opera—arias, recitatives, ensembles, and choruses; orchestral accompaniments and interludes; and so on—but was typically presented in concert form, with no (or minimal) sets and costumes. As such, it offered an alternative for opera lovers craving entertainment during the penitential season of Lent, when theaters were shuttered

and concerted dramatic music was traditionally taken off the menu. Bach's employment contract as a church musician in Leipzig stipulated that his music "be of such a nature as not to make an operatic impression, but rather incite the listener to devotion." In that light, the *Christmas Oratorio* is not so much a "sacred opera" as a musical sermon on the theme of what contemporary theologians called *inhabitatio*, Christ's loving habitation in the human heart.

The first three parts of Bach's masterpiece, centering on the familiar story of Jesus's birth and the adoration of the shepherds, form a tightly organized unit appropriate to the three days of Christmas (December 25–27). This is followed in Part 6 by the account of the three Wise Men's arrival in Bethlehem on January 6. These four cantata-like sections of the *Christmas Oratorio* are unified tonally as well as dramatically, with Parts 1, 3, and 6 in D major and Part 2 in the closely related key of G major. As in Bach's passions, an Evangelist serves as narrator, declaiming the gospel texts in (mostly) *secco* recitative, supported by a keyboard and one or two other continuo instruments. Other portions of the narration are entrusted to various solo singers and have more elaborate instrumental accompaniments. With the exception of Part 2, each individual "cantata" begins with a grandly scored choral movement and ends with a sober four-part chorale representing the collective voice of the congregation. In between come an assortment of recitatives (both *secco* and *accompagnato*), chorales, solo arias, and ensemble pieces in which dramatic action is subordinated to Bach's overarching theme: internalizing the lesson of Christ's three "comings" in this life and the hereafter.

"Jauchzet, frohlocket" (Celebrate, rejoice), sings the choir in the oratorio's exuberant opening number, echoing the brilliant introductory fanfare. Drawn from Bach's secular Cantata 214, *Tönet, ihr Pauken! Erschallet, Trompeten!*, this brassy chorus contrasts with the dulcet timbre of the oboi d'amore in the introspective alto aria "Bereite dich, Zion" (Prepare yourself, Zion) and the sopranos' lightly tripping chorale "Er ist auf Erden kommen arm" (He came to earth in poverty). The trumpets return in the concluding chorale of Part 1, but Part 2 opens onto a very different sonic landscape: a delicate instrumental *sinfonia* whose lilting siciliano rhythm, together with the soothing strains of the newly invented oboe da caccia, evokes the biblical shepherds "abiding in the field." The nineteenth-century Bach scholar Philipp Spitta described this bucolic interlude as "full of calm rejoicing, and yet unutterably solemn, child-like, and overflowing with yearning." A similar aura of beatific quietude suffuses the alto lullaby "Schlafe, mein Liebster" (Sleep, my dearest), with its languid melismas and gently rocking accompaniment. (Ironically, Bach originally set this enchanting music to accompany Pleasure's attempted seduction of the young Hercules in his Cantata 213, known as *Hercules auf dem Scheidewege* [Hercules at the Crossroads].) Part 3, like the first section of the oratorio, is scored for a festive panoply of trumpets, timpani, flutes, oboes, and strings. This time, however, the emphasis is on personal devotion, as illustrated by the intimately intertwined lines of the soprano and bass in the love duet "Herr, dein Mitleid" (Lord, your compassion). Bach drives the lesson home in the tender

alto aria “Schliesse, mein Herz,” imploring the faithful to keep “this blessed wonder” – that is, the infant Jesus – safely locked within their souls.

At the tail end of the *Christmas Oratorio*, in the chorale “Nun seid ihr wohl gerochen” (Now are you well avenged), Bach reprises a sturdy chorale melody heard in Part 1 (which he had also used a few years earlier in the *St. Matthew Passion*). In fact, Part 6 consists entirely of music borrowed from a now-lost church cantata that he had performed in Leipzig a year earlier. Professor Rathey speculates that the composer was pressed for time as Christmastide approached and so decided to reuse as much pre-existing material as possible in the home stretch. The opening chorus “Herr, wenn die stolzen Feinde schnauben” (Lord, when our proud enemies snarl) bristles with martial trumpets and densely woven fugal textures. In the course of the final chapter in Bach’s Christmas narrative, King Herod and Christ’s other adversaries are duly vanquished, a jubilant tenor soloist proclaims that “my Savior dwells with me,” and God summons his elect to stand by his side for eternity. On the last page of his autograph score, Bach inscribed his customary self-effacing dedication, “SDGI” – short for “Soli Deo Gloria” (To the Glory of God Alone). Even as he magnified his creator and celebrated the birth of Jesus, the devoutly religious cantor of Leipzig’s St. Thomas’s Church affirmed his abiding faith in the ultimate salvation of humankind.

Notes © by Harry Haskell

A former editor for Yale University Press, Harry Haskell is the author of *The Early Music Revival: A History* and a program annotator for Carnegie Hall in New York and the Pierre Boulez Saal in Berlin. *In Her Own Wright*, his new podcast about the Wright Brothers’ sister Katharine, is available on iTunes and other outlets.

Sea Han is a Korean-American soprano, keyboardist, and researcher specializing in early Western art music and the music of living, “global” composers. Born and raised in Queens, New York, they attended Fiorello H. LaGuardia High School of Music & Art and Performing Arts in Manhattan. They earned a bachelor of music in vocal performance from Westminster Choir College, studying with Margaret Cusack. A chorister and a creative recitalist, Han is at Yale to actively move the classical music scene away from its white supremacist and capitalist ideologies toward a safer space for people of color and other marginalized individuals, specifically, queer, non-Christian, transgender, neurodivergent, disabled, and unhoused people.

Emily Helferty is the youngest of eleven children and grew up singing and performing with her family in the Ottawa Valley of Canada. She was introduced to and fell in love with classical music at age ten, when she began taking voice lessons. Emily holds a bachelor of music in Vocal Performance from Queen’s University in Kingston, Ontario, where she was awarded the Queen’s Medal in Music. From there, she came to the Yale Institute of Sacred Music, where she is pursuing a master’s degree as a returning alto in the Voxtet.

Emily regularly sings in Catholic liturgies and has a particular interest in solo sacred music repertoire.

Hailing from Bellingham, Washington, mezzo-soprano **Molly McGuire** is an enthusiastic performer of all styles of classical voice repertoire. As a recent resident of Boston, she has performed regularly with et al., the Cantata Singers, and the Choir of King's Chapel as both a chorus member and soloist. Outside of Boston, McGuire has performed with the VOCES8 Foundation, Bach Akademie Charlotte, Quintessence Choral Festival in Albuquerque, and the Des Moines Choral Festival. Recent performances include a staged production of *The Play of Daniel* with the Boston Camerata and Handel's *Solomon* with Cantata Singers.

Tenor **Matthew Newhouse** brings power, tenderness, and evocative story-telling to the concert stage. A rising name in concert, ensemble, and historically informed performance, Matthew's recent performance highlights include Handel's *Messiah* with Apollo's Fire and the New York Philharmonic, tenor solos in Haydn's *Die Schöpfungsmesse* with Yale Schola Cantorum, and arias from Bach's BWV 37 *Wer da gläubet und getauft wird* with Emmanuel Music. Other professional ensemble engagements include collaborations with The Thirteen, Emmanuel Music, and St. Thomas More Chapel Choir. Matthew performed as a soloist with the Houston Masterworks Chorus, Juilliard415, Baylor Chamber Singers and Symphony Orchestra, and the New Mexico Philharmonic. Matthew gave his Carnegie Hall debut as the winner of the 2019 Semper Pro Competition. He is an avid proponent of Icelandic vocal repertoire, and strives to incorporate Icelandic works into the classical music canon. Matthew holds a bachelor of music in vocal performance from Baylor University.

Juliet Ariadne Papadopoulos is a Greek-American soprano. Her recent performances and honors include playing Susanna in Mozart's *Le Nozze di Figaro* and winning SUNY Purchase's Concerto Competition. She has performed with Carnegie Hall's The Somewhere Project, at Symphony Space, and on Broadway with Kristen Chenoweth. Other recent accomplishments include playing Belinda in Purcell's *Dido and Aeneas* and Constance in Poulenc's *Dialogues of the Carmelites*. Juliet has performed as a soprano soloist for Mozart's *Exsultate Jubilate*, Vivaldi's *Gloria*, Vaughan Williams's *Dona Nobis Pacem*, Schubert's *Magnificat*, Brahms's *Liebeslieder Waltzes*, and C.P.E. Bach's *Magnificat*, all with full orchestra. Juliet discovered a love for early music while singing with NYC's Voyces as a child and continued her classical training at Fiorello H. LaGuardia High School of Music and Art. Juliet graduated *summa cum laude* from SUNY Purchase's Opera program in May of 2022 and is now pursuing her musical studies in the Early Music Voice program at Yale University.

Peter Schertz is a baritone from New Jersey. A regular church musician and choral singer, Peter has sung in ensembles in central New Jersey and Philadelphia, including the Philadelphia Orchestra Symphonic Choir, the Princeton Festival Baroque Chorus, and most recently, The Lotus Project of New Jersey, a non-profit ensemble that partners with

charitable humanitarian organizations. Peter holds a bachelor's degree in sacred music from Westminster Choir College, where he performed choral works regularly with The Philadelphia Orchestra, and New York Philharmonic. Peter was also a member of the Westminster Kantorei and Concert Bell Choir, and can be heard on Westminster Kantorei's recording *Lumina*.

Sandy Sharis is delighted to join the Yale Voxtet and especially enjoys performing in the choral and early music genres. Her summer training includes the Festival Lyrique de Belle-Ile-en-Mer, Norfolk Chamber Choir Institute, International Baroque Institute at Longy, Aquilon Music Festival, and Duke Chapel ChorWorks. In 2019, Sandy was named first place winner in the Great Lakes region of the NATS Artist Awards competition, and was a finalist in the Kentucky Bach Competition. She has performed in the Duke Chapel Bach Cantata Series and will join Seraphic Fire and the VOCES8 US Scholars Programme during the 2022–2023 season. Sandy earned a BM at Furman University, a master's degree at The Ohio State University, and is now pursuing an MMA degree at the Yale Institute of Sacred Music.

Deborah Stephens, soprano, performs with professional choral ensembles such as Kinnara, Coro Vocati, and the Lake Junaluska Singers, and is a sought-after freelance soloist. In 2017 she founded and directed VERITAS Vocal Ensemble, a small group of students at the University of Georgia who are passionate about choral singing. VERITAS has performed on the UGA Student Spotlight Concert and at faculty and student recitals, and hosted a joint-ensemble benefit concert to support music education. Stephens earned a bachelor of music degree in voice performance from the University of Georgia.

Acclaimed for having a voice “perfectly suited to Baroque music” (*KCMetropolis*), baritone **Jared Swope** sings in a multitude of genres spanning early music, contemporary choral, oratorio, opera, and more. Recent solo engagements include Bach's cantata *Wachet auf, ruft uns die Stimme* with CORO Vocal Artists and *Mass in B Minor* with the JSB Ensemble, Handel's *Messiah* with the Spire Chamber Ensemble, and Telemann's *Johannespassion* with the JSB Ensemble. Swope has performed internationally with conductors Helmuth Rilling, Jos van Veldhoven, and Hans-Christoph Rademann. He can also be heard on recordings of Michael John Trotta's *Seven Last Words* and Chorosynthesis's *Empowering Silenced Voices*.

Members of the **Yale Voxtet** are current students of Professor James Taylor at the Yale Institute of Sacred Music and Yale School of Music, where they are candidates for graduate degrees in voice. The select group of eight singers specializes in early music, oratorio, and chamber ensemble. In addition to performing a variety of chamber music programs each year, the group sings, tours, and records as part of Yale Schola Cantorum.

David Hill has a long and distinguished career as one of the leading conductors in Europe. He has held appointments as chief conductor of the BBC Singers, musical director of the

Bach Choir, chief conductor of the Southern Sinfonia, music director of Leeds Philharmonic Society, and associate guest conductor of the Bournemouth Symphony Orchestra.

In the 2019 New Year's Honours for services to music, Hill was appointed Member of the Order of the British Empire (MBE). He has also been awarded an honorary doctorate by the University of Southampton, an honorary Fellowship of the Royal School of Church Music, and an honorary membership to the Royal Academy of Music. He has been Master of the Music at Winchester and Westminster Cathedrals, music director of the Waynflete Singers, artistic director of the Philharmonia Chorus, and director of music at St. John's College, Cambridge.

Guest conducting credits include some of the leading musical ensembles of Europe: the London Philharmonic, the English Chamber Orchestra, the Royal Philharmonic Orchestra, the Netherlands Radio Choir, and the RIAS Kammerchor, Berlin. Hill also maintains an active career as organist and pianist in recitals worldwide.

With over one hundred recordings to his credit, Hill has performed virtually every style and period in the choral repertoire from Gregorian chant to Renaissance polyphony, from Baroque oratorios to modern masterpieces for chorus and orchestra. He has commissioned dozens of works from leading composers of today, including Judith Bingham, Francis Pott, Patrick Gowers, Sir John Tavener, Philip Wilby, and Jonathan Dove.

At Yale University, Hill serves as principal conductor of Yale Schola Cantorum, and participates in the training of choral conducting majors with Jeffrey Douma and Dr. Felicia Barber.

Yale Schola Cantorum is a chamber choir that performs sacred music from the sixteenth century to the present day in concert settings and choral services around the world. It is sponsored by the Yale Institute of Sacred Music and conducted by David Hill; Masaaki Suzuki is principal guest conductor. Open by audition to students from all departments and professional schools across Yale University, the choir has a special interest in historically informed performance practice, often in collaboration with instrumentalists from Juilliard⁴¹⁵.

Schola was founded in 2003 by Simon Carrington. In recent years, the choir has also sung under the direction of internationally renowned conductors Marcus Creed, Matthew Halls, Simon Halsey, Paul Hillier, Stephen Layton, Sir Neville Marriner, Nicholas McGegan, James O'Donnell, Stefan Parkman, Krzysztof Penderecki, Helmuth Rilling, and Dale Warland. In addition to performing regularly in New Haven and New York, the ensemble records and tours nationally and internationally. Most recently, Hyperion released Schola Cantorum performing a chamber version of the Brahms Requiem and recordings of the music of Roderick Williams, Tawnie Olson, and Reena Esmail. Schola's 2018 recording on the Hyperion label featuring Palestrina's *Missa Confitebor tibi Domine* has garnered enthusiastic reviews. A live recording of Heinrich Biber's 1693 *Vesperae longiores ac breviores* with Robert Mealy and Yale Collegium Musicum received international acclaim from the

early music press, as have subsequent CDs of J. S. Bach's rarely heard 1725 version of the *St. John Passion* and Antonio Bertali's *Missa resurrectionis*. On tour, Schola Cantorum has given performances in England, Hungary, France, China, South Korea, Italy, Greece, Turkey, Japan, Singapore, Russia, Estonia, Latvia, India, Spain, Denmark, Sweden, Finland, Norway, and Germany.