

GENEVA CONCERTS

presents

CHANTICLEER



Thursday, 7 April 2016 • 7:30 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2015–2016 SEASON

Saturday, 19 September 2015, 7:30 p.m.

Ensemble Español

Original Spanish classical ballets, folkloric suites, and Flamenco dramas are accompanied by Flamenco guitar, percussion, and vocals. Olé!

Friday, 16 October 2015, 7:30 p.m.

Rochester Philharmonic Orchestra

Christopher Seaman, conductor

Christopher O'Riley, piano

Debussy: "Ibéria" from *Images*

Mozart: Piano Concerto No. 22 in E-flat Major, K. 482

Brahms: Symphony No. 4 in E Minor, Op. 98

Friday, 5 February 2016, 7:30 p.m.

Rochester Philharmonic Orchestra

Ward Stare, conductor

Marina Piccinini, flute

Haydn: Symphony No. 67 in F Major

Kernis: Flute Concerto (premiere commission)

Beethoven: Symphony No. 4 in B-flat Major, Op. 60

Thursday, 7 April 2016, 7:30 p.m.

Chanticleer

This Grammy Award-winning ensemble is known around the world for the seamless blend of its 12 male voices.

Friday, 6 May 2016, 7:30 p.m.

Rochester Philharmonic Orchestra

Jeff Tyzik, conductor

Juliana Athayde, violin

Rochester City Ballet – David Palmer, Artistic Director

Bernstein: Symphonic Dances from *West Side Story*

Piazzolla: *Tangazo*

Marquez: Danzon No. 2

Tyzik: Violin Concerto (premiere)

Programs subject to change.

Performed at the Smith Opera House, 82 Seneca Street, Geneva

These concerts are made possible by generous underwriting from the Williams Family Foundation and by a continuing subscription from Hobart and William Smith Colleges.

GENEVA CONCERTS, INC.

Thursday, 7 April 2016 • 7:30 p.m.

CHANTICLEER

Over the Moon

Gerrod Pagenkopf, Kory Reid, Darita Seth – *soprano*

Cortez Mitchell, Alan Reinhardt, Adam Ward – *alto*

Michael Bresnahan, Brian Hinman, Blake Morgan – *tenor*

Eric Alatorre, Matthew Knickman, Marques Jerrell Ruff – *baritone and bass*

William Fred Scott, Music Director

I.

My Spirit Sang All Day*

Gerald Finzi (1901-1956)

S'andasse Amor a caccia*

Claudio Monteverdi (1567-1643)

There is Sweet Music, Op. 53, No. 1*

Edward Elgar (1857-1934)

Ecco mormorar l'onde*

Monteverdi

II.

Conditor alme siderum*

Orlando de Lasso (c. 1530-1594)

Gaude, caelestis domina

Antoine Busnois (c. 1430-1492)

Ave Maria*

Robert Parsons (c. 1535-1572)

Benedicta es, caelorum Regina

Josquin Desprez (c. 1455-1521)

III.

Three Moon Songs*

Nico Muhly (b. 1981)

Poetry from Albert Guiraud's "Pierrot Lunaire"

Harlequin

Moondrunk

Solo: Marques Jerrell Ruff

The Alphabet

*Commissioned for Chanticleer in 2015 by Sarah Billingham Solomon
in honor of Howard Solomon*

IV.

Liebst du um Schönheit*

Gustav Mahler (1860-1911), arr. Jennings

Ich bin der Welt abhanden gekommen*

Mahler, arr. Clytus Gottwald

— Intermission —

V.

The tide rises, the tide falls*

Jaakko Mäntyjärvi (b. 1963)

Observer in the Magellanic Cloud*

Mason Bates (b. 1977)

Commissioned for Chanticleer in 2009

VI.

From “The Lotus Lovers”

Stephen Paulus (1949-2014)

Poetry by Tzu Yeh

A Rich Brocade

Late Spring

All Night

Illusions

Commissioned for Chanticleer in 2010 by Mary Rodgers and Henry Guettel

VII.

To be selected from...

Mirrorball*

Elbow/Guy Garvey, arr. Peter Eldridge

Solo: Adam Ward

Moon River*

Henry Mancini, arr. Jace Wittig

Fly Me to the Moon*

Bart Howard, arr. Evan Price

We Shall Walk through the Valley in Peace*

Trad. Spiritual

arr. William Appling and Joseph Jennings

There is a Balm in Gilead*†

arr. Jennings

Solo: Marques Jerrell Ruff

Good News, The Chariot’s Comin’*

Trad. Spiritual, arr. Moses Hogan

Ride the Chariot

Trad. Spiritual, arr. Hogan

Program subject to change

* These works have been recorded and are available for purchase at tonight’s performance or at www.chanticleer.org.

† This piece is published in *The Silver Jubilee Anthology of Choral Music*, published by Hinshaw Music, Inc.

Chanticleer is a non-profit organization, governed by a volunteer Board of Trustees, administered by a professional staff with a full-time professional ensemble. In addition to the many individual contributors to Chanticleer, the Board of Trustees thanks the following foundations, corporations, and government agencies for their exceptional support:

The National Endowment for the Arts
Grants for the Arts/San Francisco Hotel Tax Fund
The William and Flora Hewlett Foundation • Dunard Fund USA
The Ann and Gordon Getty Foundation
The Bernard Osher Foundation • The Bob Ross Foundation
The Wallis Foundation • The Carol Franc Buck Foundation

Chanticleer Staff

Christine Bullin, President & General Director
Andreas Tischhauser, Director of Development
Curt Hancock, Director of Operations and Touring
Ben Johns, Director of Education & Merchandise
Brian Bauman, Senior Accountant/Budget Manager
Joe Ledbetter, Marketing/Development & IT Systems Manager
Barbara Bock, Development and Marketing Associate

William Fred Scott, Music Director
Kory Reid, Assistant Music Director

Brian Hinman, Road Manager
Matthew Knickman, Merchandise Manager
Alan Reinhardt, **Marques Jerrell Ruff**, Merchandise Associates

Artist Management: Opus 3 Artists, Ltd.
Label Manager: Lisa Naful

Founder: Louis Botto (1951-1997)
Music Director Emeritus: Joseph H. Jennings

Website – chanticleer.org

Program Notes

by Jace Wittig, Gregory Peebles, Joseph Jennings, Andrew Morgan, Matthew Oltman, and David Crook

My Spirit Sang All Day – Gerald Finzi (1901-1956)

Born in England in 1901, the reclusive and introspective composer Gerald Finzi lived only 55 years, dying before his time from Hodgkin's Disease. During his brief life, he dedicated himself to music. Much of his time was spent composing, attending concerts, lecturing, collecting music, and befriending the likes of Gustav Holst and Ralph Vaughan Williams. His output includes orchestral and choral music as well as many solo songs and essays. He shows a brilliance in the way he sets words by finding the essence of the text without the need for over-embellishment (indeed, much of his vocal music is primarily set syllabically). *My Spirit Sang All Day* is from a set of seven part-song settings of poetry by Robert Bridges (1844-1930) and is an ecstatic declaration of the joy wrought by love.

My spirit sang all day, O my joy.
Nothing my tongue could say, only my joy!
My heart an echo caught, O my joy, and spake,
Tell me thy thought, hide not thy joy.
My eyes gan peer around, O my joy,
What beauty hast thou found? Shew us thy joy.
My jealous ears grew whist; O my joy,
Music from heaven is't, sent for our joy?
She also came and heard; O my joy,
What, said she, is this word? What is thy joy?
And I replied, O see, O my joy,
'Tis thee, I cried, 'tis thee:
Thou art my joy.

S'andasse Amor a caccia – Claudio Monteverdi (1567 – 1643)

Claudio Monteverdi, revered as a revolutionary composer whose music spurred the transition between Renaissance and Baroque idioms, was born to a surgeon in Cremona, Italy. He began his musical training in the church at a young age and quickly showed promise as a composer. Though his legacy is strongly tied to the composition of two remarkable operas (*L'Orfeo*, 1607 and *L'incoronazione di Poppea*, 1642), his focus until age forty was primarily the mastery of madrigal composition, both sacred and secular.

Monteverdi's madrigals, divided into nine volumes, can be seen as a snapshot of his evolution as a composer. Volumes one through eight were com-

piled sequentially as they were composed; as such, the first two volumes were composed in the late 1500s and resemble Renaissance madrigals in most ways, with only small clues of the developments yet to come in Monteverdi's career. *S'andasse Amor a caccia* comes from Monteverdi's second book of madrigals (published 1590, Venice), setting a flirtatious text by Tasso, perhaps seen as witty commentary on the fine line between love and lust.

S'andasse Amor a caccia,	If Love were to go hunting,
Grechin a lass'avria per suo diletto	he'd bring Grechino along for fun,
e de le dame seguiria la traccia,	and would follow the ladies' tracks,
ché vago e pargoletto	for the latter is as fair and playful
è questo come quello	as the former is graceful
e leggiadretto'è bello.	and handsome.

Vezzoso Grechino,	Charming Grechino,
se pur vuol tuo destino	if your fate wishes
ch'egli sia cacciatore,	that Love be a hunter,
prendi costei mentr'ella fugge Amore.	catch that lady as she flees Love.

There is Sweet Music, Op. 53, No. 1 - Edward Elgar (1857-1934)

Sir Edward Elgar was born the son of a piano-tuner and musician. His childhood improvisations on the piano won admiration from family and friends, but he had no formal training on any instrument until much later. He learned to play the organ by ear and took violin lessons, and played both of these instruments professionally as an adult. Elgar may have a reputation as a quintessentially British composer, but in fact stated openly that he felt more connected to the musical culture of mainland Europe, from which he drew much of his inspiration. He is most famous for his orchestral work, though his compositional output is large and includes staged works, solo songs, chamber music, and choral pieces.

The distinctive *There is Sweet Music* is the first piece in Elgar's Opus 53—a collection of four part-songs for mixed voices. The set was written while Elgar was on holiday in Rome, around Christmastime in 1907. The composer considered the set his best work for chorus, and among them, *There is Sweet Music* was his favorite. It is notable not only for its rich sonority, but also for being written in two keys at once (scored for lower voices in G, while the upper voices are in A-flat). That the overall affect is not terribly dissonant speaks highly of Elgar's skill as a composer and interpreter of text.

There is sweet music here that softer falls
Than petals from blown roses on the grass,

Or night-dews on still waters between walls
 Of shadowy granite, in a gleaming pass;
 Music that gentlier on the spirit lies,
 Than tired eyelids upon tired eyes;
 Music that brings sweet sleep down from the blissful skies.
 Here are cool mosses deep,
 And through the moss the ivies creep,
 And in the stream the long-leaved flowers weep,
 And from the craggy ledge the poppy hangs in sleep.

Ecco mormorar l'onde – Monteverdi

Monteverdi's first two books of madrigals primarily utilize an imitative style, following the traditions of voice-leading and polyphony established in the 16th century. Upon closer inspection, these charming and surprisingly intricate works offer clues of what is yet to come in the Baroque. *Ecco mormorar l'onde* (text by Tasso) comes from Monteverdi's second book of secular madrigals (1590) and sets a bucolic seaside text with subtle imitation. In the final phrase, however, the bass voice begins a descending, sustained line, providing a harmonic anchor for the upper voices. This technique was increasingly common in Monteverdi's madrigals, and eventually evolved into the decidedly Baroque practice of melody and accompaniment.

Ecco mormorar l'onde	Here the waves are murmuring
e tremolar le fronde	and the foliage and young trees quivering
a l'aura mattutina e gli arborscelli	in the morning breeze.
e sovra i verdi rami i vaghi augelli	And on the green boughs the pretty birds
cantar soavemente;	sing gently;
e rider l'Oriente.	and the Orient laughs.
Ecco già l'alba appare	Here dawn appears
e si specchia nel mare	and is reflected in the sea.
e rasserena il cielo	The sky becomes light,
e imperla il dolce gielo	making pearls of the dewdrops
e gli alti monti indora.	and gilding the high mountains.
O bella e vaga aurora,	O beautiful, gentle dawn,
l'aura è tua messaggiera e tu de l'aura,	the breeze is your herald and you its herald,
che ogni arso cor ristaura.	which comforts every burning heart.

Conditor alme siderum – Orlando di Lasso (c. 1532-1594)

To his contemporaries, Orlando di Lasso was the "Prince of Music," the "King of Musicians," the "Divine Orlando." His early career was sensational and meteoric: born in the French-speaking province of Hainault in present-

day Belgium, di Lasso had already been abducted three times during childhood on account of the beauty of his voice. His teens were spent in southern Italy and Rome, where in 1551, at the age of twenty-one (or nineteen?—sources differ as to the year of his birth), he became choirmaster at St. John the Lateran, a position Palestrina would assume following his departure in 1554. By 1556 he had entered the service of the Bavarian court at Munich, and there he remained until his death in 1594, working first as a singer and later as court composer. A master of all the major vocal genres of his time—French *chanson*, Italian madrigal, German *lied*, as well as Latin Mass and motet—Lasso became the most published composer of the sixteenth century. According to one recent estimate, approximately one half of the music publications from the late sixteenth century contain works by him.

The beautiful hymn *Conditor alme siderum* is quite ancient. Often sung during the Advent season at Vespers, the chant dates from the 7th Century and has been translated in various languages through the ages (today it is commonly known as “Creator of the Stars at Night”). Di Lasso’s setting uses a verse anthem format in which alternating verses are sung in chant and polyphony. The composer’s gift for setting the chant tune is particularly evident when comparing the fourth and sixth verses — the former a relatively florid and intimate setting for two voices, and the latter a celebratory and grand setting for five parts.

Conditor alme siderum aeterna lux credentium Christe redemptor omnium exaudi preces supplicum	Creator of the stars, everlasting light for believers, Christ, the redeemer of all, hear the prayers of your servants.
--	---

Qui condolens interitu mortis perire saeculum salvasti mundum languidum donans reis remedium.	Grieving the destruction and death wrought upon the universe, You saved the languishing world and granted a healing remedy.
--	--

Vergente mundi vespere uti sponsus de thalamo egressus honestissima Virginis matris clausula.	As the world was covered in darkness, You came as a groom from his chamber, from within your most pure Virgin mother, at last.
--	---

Cujus forti pontentiae genu curvantur omnia, caelestia, terrestria nutu fatentur subdita.	At Your majestic and powerful name, all must bend their knees, Heavens and Earth; all must bow their heads in humility.
--	--

Te, deprecamur agie, venture iudex saeculi, conserva nos in tempore hostis a telo perfidi.	We beseech You, who come to judge the world, save us, in time, from the armed foe.
---	---

Laus, honor, virtus, gloria, Deo Patri et Filio, Sancto simil Paraclito, in saeculorum saecula.	Praise, honor, power, and glory, to God the Father and the Son, and to the Holy Spirit, from ages unto eternity.
--	---

Gaude, caelestis domina – Antoine Busnois (c. 1430-1492)

Following the death of Guillaume Dufay, Antoine Busnois was considered the principal figure amongst the composers of the Burgundian School—a group of composers living and working in area encompassed by present-day France, Belgium, and the Netherlands. While Dufay is primarily famous today for his sacred compositions, Busnois is known for his secular *chansons*. Among Renaissance scholars, there is much debate about whether or not Busnois wrote the popular tune “L’homme armé,” one of the most beloved melodies in the entire Renaissance period (used as a *cantus firmus* for more mass settings than any other melody).

His *Gaude, caelestis domina* is representative of the sonic transition between the rhythmically elaborate style of Dufay and the more lyrical works of Josquin and Gombert, for it echoes the former and foreshadows the latter.

Gaude, caelestis Domina transgressa super agnima que cantant semper carmina tuo benigno filio.	Rejoice, heavenly lady who has gone above the throngs forever to sing hymns to your bounteous Son.
---	---

Gaude quod tua facies illustret caeli facies tuacue clara species ut mundum sol ex radio.	Rejoice that your countenance and your beauty light up the face of heaven as the sun lights the world with its rays.
--	---

Gaude cui obedient et te revera sitiunt tibi se subiciunt angeli obsequio.	Rejoice, you whom angels obey and for whom they truly thirst; to you they bow with reverence.
---	--

Gaude quod tui servuli nunc et in fine seculi et hoc in ictu oculi ut fruuntur premio.	Rejoice that your servants now and at the end of time and in the blinking of an eye delight in their reward.
---	---

Gaude Deo vicinior Rejoice, you who are nearer to God
et ad precandum potior and superior in prayer,
tu cunctis es potentior you who, more powerful than all,
in summo sedes solio. sit on the highest throne.

Gaude quod sanctos superas Rejoice that you surpass the saints,
tu hoc questo imperas you rule on this throne
dum ad precandum te preparas while you prepare yourself for praying
ut potens mater filio. as the powerful mother to your Son.

Gaude quia delectaris Rejoice because you delight
dum a nato veneraris while you are venerated by your Son
ei semper coniungaris and are forever joined with Him,
tanto digna filio. worthy of such a Son.

Gaude quod tua gloria Rejoice that your glory
omni carebit tristitia; will be free from all sadness;
perpes manes in prima. you will remain forever in a place of honor.
Deo nos reconcilia. Reconcile us with God.

Que es mater cum filio You, mother with your Son;
ora ut ipso tuo gaudio pray that we may ever partake
fungamur in perpetuo. Amen. of this, your joy. Amen.

Ave Maria – Robert Parsons (c. 1530 – 1570)

“You who were so great, Parsons, in life’s springtime, how great you would have been in autumn had not death intervened.” So Robert Dow eulogized Robert Parsons in his part books of 1580. Parsons tragically met his fate in a drowning accident on the river Trent, but not before writing several monumental pieces (mostly in Latin), which were a great influence on his younger contemporaries, especially William Byrd. He was officially appointed to the Chapel Royal (the private church of the English Monarchy) in 1563, but was likely associated with the choir some years before as his pieces were in the Chapel’s repertoire even during the reign of Mary Tudor alongside those of Thomas Tallis, John Sheppard and William Mundy. His most famous surviving work, a ravishingly beautiful setting of the *Ave Maria*, could have been written anytime during his unfortunately short career, and there is no question that it is the work of a master. The treatment of the *cantus firmus* is especially transcendent in its scalar and repetitive structure, allowing each of the soprano’s first six entrances to begin on successively higher pitches.

Ave Maria, gratia plena,	Hail Mary, full of grace,
Dominus tecum.	The Lord is with you.
Benedicta tu in mulieribus,	Blessed are you among women,
et benedictus fructus ventris tui.	and blessed is the fruit of your womb.
Amen.	Amen.

Benedicta es, caelorum Regina – Josquin Desprez (c. 1450 – 1521)

Although considered one of the greatest composers of the Renaissance, Josquin Desprez lived a life steeped in mystery for present-day scholars. The earliest surviving written record dates from 1459, which lists him as an “adult” singer at the cathedral in Milan, where he was employed until 1472. He subsequently worked at the chapel of Duke Galeazzo Sforza. Other posts included serving as a singer in the Papal Chapel in Rome and as court composer to Duke Ercole I of Ferrara. In 1503, Josquin moved to France, where he served as Provost of Notre Dame de Condé, a post he held until his death in 1521. Despite the lack of historical evidence surrounding Josquin’s life, the fact that he was well respected by his contemporaries is certain. The great sixteenth-century printer of music, Petrucci, devoted as many as three of his books to the works of Josquin. No other composer was allotted more than one volume by Petrucci, and publications devoted to a single composer were extremely rare at the time.

Like many of his contemporaries, Josquin seemed particularly taken with texts honoring the Virgin Mary. *Benedicta es, caelorum Regina* is among the composer’s more celebratory motets. Josquin often employs smaller groupings of voices for repetitions of the same phrase, each seemingly more lush and effusive than the next. Josquin is known for often setting apart the “*ave*” text (his beloved *Ave Maria* uses an entirely original text to close the motet, set in a homophonic and austere style); such is certainly the case with this motet. The text *Ave plena gratia* (“Hail, full of grace”) shines through the thick polyphonic texture in sustained and radiant tones. The final plea to the Virgin for intercession (*Nunc Mater exora natum...*) is set in gently lilting triple meter, preceding the joyful “amen.”

Benedicta es, caelorum regina,	Blessed you are, queen of heaven,
Et mundi totius domina,	And ruler of the entire world,
Et aegris medicina.	And medicine for the sick.
Tu praeclara maris stella vocaris,	You are called Brightest Star of the Sea,
Quae solem justitiae paris,	Who gave birth to the sun of justice,
A quo illuminaris.	By whom you are illuminated.
Te Deus Pater, ut Dei Mater	God the Father, so that you might become
	God’s mother
Fieres et ipse frater,	and God’s son also his brother,

Cujus eras filia,	Whose daughter you were;
Sanctificavit, sanctam servavit,	He sanctified you, kept you sacred,
Et mittens sic salutavit:	And sent you this salutation:
Ave plena gratia.	“Hail, full of grace.”

Per illud ave prolatum	Through that spoken “ <i>ave</i> ,”
Et tuum responsum gratum	and your pleasing response,
Est ex te Verbum incarnatum,	The Word became incarnate through you,
Quo salvantur omnia.	By whom all are saved.

Nunc Mater exora natum,	Now, Mother, implore your son,
Ut nostrum tollat reatum,	That He may take away our guilt,
Et regnum det nobis paratum	and may give us the kingdom prepared
In caelesti patria. Amen.	in the celestial fatherland. Amen.

Three Moon Songs – Nico Muhly (b. 1981)

Nico Muhly is a celebrated composer of chamber music, orchestral music, sacred music, opera, ballet, and music for collaborators across a variety of fields. He has composed on commission from St. Paul’s Cathedral and Carnegie Hall, and has written choral music for the Tallis Scholars and the Hilliard Ensemble, songs for Anne Sofie von Otter and Iestyn Davies, an encore for violinist Hilary Hahn, and a viola concerto for Nadia Sirota. The Metropolitan Opera recently commissioned him to compose *Marnie* for its 2019-2020 season, based on Winston Graham’s 1961 novel that was adapted into an Alfred Hitchcock movie. Muhly has scored ballets for choreographer Benjamin Millepied and films including *The Reader* and *Kill Your Darlings*, in addition to arranging music by Antony & the Johnsons, Björk, Grizzly Bear, and the National. His debut CD *Speak Volumes* (2007) was the first of many collaborations with the artists of Reykjavik’s Bedroom Community label, and with singer/songwriter Thomas Bartlett (Doveman), he is half of the gamelan-inspired song project Peter Pears. He lives in New York City.*

This commission, made possible by Sarah Billinghamurst Solomon, is Muhly’s first composition for Chanticleer. It sets three poems by the Symbolist poet, Albert Giraud (1860–1929), from his enigmatic cycle, “*Pierrot Lunaire*” (1884). The French poems (Giraud was Belgian) have been translated into numerous languages—perhaps most famously a German translation by Otto Erich Hartleben, as set to music by Arnold Schoenberg. This English translation, by Andrew Porter, captures the larger themes of the cycle—turn-of-the-century decadence, the artist’s yearn for escape (often through intoxicants), the allure of the moon, and a melancholy nostalgia for simpler times.

*Biography taken from the composer’s website, nicomuhly.com

Harlequin

Gleaming like a solar spectrum,
The slender Harlequin
Accosts the sad old servant
And rumples her great cape.

To quiet her quick temper
He makes a sequin shine.
Gleaming like a solar spectrum,
The slender Harlequin.

Now the sad old woman, pocketing her fee,
Brings Columbine to the roguish knave.
A silhouette against the turquoise sky,
He sings out gleefully,
Gleaming like a solar spectrum.

Moondrunk

The wine we drink with our eyes
Flows from the Moon in green waves,
Submerging in its swell
The still horizons.

Urges, sweet and deadly,
Swim in swarms in the falling philter.
The wine we drink with our eyes
Flows from the Moon in green waves.

The poet, ecstatic, Drunk with the strange absinthe,
Breathes in until he reels,
His gesture wild, his head in the skies
The wine we drink with our eyes.

The Alphabet

A multicolored alphabet,
Whose every letter was a mask,
Was the fantastic primer
From which I learned to spell.

Very long have I recalled,
Better than my swords and my helm,
A multicolored alphabet
Whose every letter was a mask.

Now my enchanted heart,
Throbbing like a Basque tambour
Dreams of Harlequin from Bergamo,
Tracing of a body arc-in-ciellé
A multi-colored alphabet.

Liebst du um Schönheit – Gustav Mahler (1860-1911), arr. Joseph Jennings

Austrian composer and conductor Gustav Mahler was one of the last in a long line of great composers of the Austro-German tradition, reaching back as far as Heinrich Schütz (1585-1672). Mahler's achievements include the revitalization of the symphonic form with song, creating new melodic, tonal and formal methods to expand the resources of the orchestra. Although his output was relatively small, Mahler almost exclusively composed extended works, including nine symphonies and several orchestral song cycles. His accompanied solo songs are enduringly popular, and with good reason—they are at once familiar but intriguing; melodically simple but harmonically complex; memorable but virtually inimitable. *Liebst du um Schönheit* was the final song in his five-song set *Rückert-Lieder*, so titled because the poetry was written by Friedrich Rückert (1788-1866), a favorite poet for Romantic composers in Germany and beyond. Mahler scored *Liebst du um Schönheit* for soloist and piano, though it was later orchestrated by a publishing house in Vienna. It has been arranged for Chanticleer by Music Director Emeritus, Joseph Jennings.

Liebst du um Schönheit,	If you love for beauty,
O nicht mich liebe!	Oh, do not love me!
Liebe die Sonne,	Love the sun,
Sie trägt ein gold'nes Haar!	For it has golden hair!

Liebst du um Jugend,	If you love for youth,
O nicht mich liebe!	Oh, do not love me!
Liebe den Frühling,	Love the spring time,
Der jung ist jedes Jahr!	That is young each year!

Liebst du um Schätze,	If you love for wealth,
O nicht mich liebe!	Oh, do not love me!
Liebe die Meerfrau,	Love the mermaid;
Sie hat viel Perlen klar.	She has many shimmering pearls.

Liebst du um Liebe,	If you love for love,
O ja, mich liebe!	Oh yes, love me!
Liebe mich immer,	Love me forever;
Dich lieb' ich immerdar.	For I will love you for forever.

Ich bin der Welt abhanden gekommen – Mahler, arr. Clytus Gottwald

This song from Mahler's *Rückert-Lieder*, composed between 1901 and 1902, displays his indebtedness to the orchestral writing of Debussy. *Ich bin der Welt abhanden gekommen* also points to a new direction in his song writing, which culminated in *Das Lied von der Erde* ("The Song of the Earth"), where the voice becomes essentially another instrumental line. Originally for voice and piano, *Rückert-Lieder* is more usually performed in its orchestrated form.

Clytus Gottwald is a musicologist, singer, conductor, and arranger based in Germany. He is the founder and director of the Schola Cantorum Stuttgart, and is known as a specialist in *avant-garde* choral music and compositions. He has gained considerable notoriety for his many well-known choral transcriptions of Mahler's orchestral *lieder*.

Ich bin der Welt abhanden gekommen, mit der ich sonst viele Zeit verdorben, sie hat so lange nichts von mir vernommen, sie mag wohl glauben, ich sei gestorben!	I have become lost to the world with which I wasted so much time; it has heard nothing from me for so long that it may well think that I am dead!
--	--

Es ist mir auch gar nichts daran gelegen, ob sie mich für gestorben hält; Ich kann auch gar nichts sagen da gegen, denn wirklich bin ich gestorben der Welt.	It does not concern me in the least if it treats me as if I were dead. I can say nothing at all to the contrary, for I am, in truth, dead to the world.
---	--

Ich bin gestorben dem Weltgetümmel, und ruh' in einem stillen Gebiet! Ich leb' allein in meinem Himmel, in meinem Lieben, in meinem Lied!	I am dead to the world's hustle and bustle and rest in a land of quietude! I live alone in my heaven, in my loving, and in my song.
--	--

Translation by Earl Rosenbaum

The tide rises, the tide falls – Jaakko Mäntyjärvi (b. 1963)

Finnish composer Jaakko Mäntyjärvi studied English and Linguistics at the University of Helsinki and is currently employed as a translator and computer system manager at The English Centre Helsinki, a private translation company. As a composer, Mäntyjärvi describes himself as an eclectic traditionalist: eclectic in that he adopts influences from a number of styles and periods, fusing them into his own idiom; traditionalist in that his musical language is based on a traditional approach and uses the resources of modern music rather sparingly.

Mäntyjärvi set Henry Wadsworth Longfellow's poem *The tide rises, the tide falls* in 2009. He shares the following thoughts about the composition (taken from the composer's website, jaakkomantyjarvi.fi):

Longfellow's poem about the unchanging swell of the sea and the transitory-ness of human life is a small but profound one, and this setting is principally built on a small gesture: a slowly breathing motion that reflects the wash of waves on the shore. A number of brighter moments emerge from the fog, as it were, but on the whole the music both emerges from and retreats into silence. There is a distant kinship with the much earlier *Canticum calamitatis maritimae* [recorded by Chanticleer in 2012]. --JM

The tide rises, the tide falls,
The twilight darkens, the curlew calls;
Along the sea-sands damp and brown
The traveller hastens toward the town,
And the tide rises, the tide falls.

Darkness settles on roofs and walls,
But the sea, the sea in the darkness calls;
The little waves, with their soft, white hands,
Efface the footprints in the sands,
And the tide rises, the tide falls.

The morning breaks; the steeds in their stalls
Stamp and neigh, as the hostler calls;
The day returns, but nevermore
Returns the traveller to the shore,
And the tide rises, the tide falls.

Observer in the Magellanic Cloud – Mason Bates (b. 1977)

In his latest original work for Chanticleer, composer and DJ Mason Bates captures a futuristic snapshot of two distant worlds briefly passing each other in celestial alignment. *Observer in the Magellanic Cloud* utilizes a chorus divided into two groups (the Satellites and the Maori), which are at times quite separate and at other times intertwined. Bates offers these thoughts on the piece:

Eons from now, a lost satellite floats in the Magellanic Cloud (*Nubecula Magellani*), a group of dwarf galaxies. The satellite picks up a glimpse of ancient light from Earth. The light is old because it has

been traveling for so long, and it reveals a look into Earth's distant past.

Focusing its telescope, this robotic observer witnesses the Maori (the indigenous people of New Zealand) chanting to the Magellanic Cloud, which appears as a cluster of stars when seen from Earth's surface. They invoke the power of the stars to bring bountiful food. Distant future meets distant past in this brief moment. Then the telescope retracts, the satellite floats on, and the Maori leave their vegetable shoots in thanks. --*MB*

Tuputupu tu atua	Magellanic Cloud, sacred one,
ka eke mai i te rangi e roa e	mounting the heavens,
whangainga iho ki te mata o' te tau e roa e.	cause all the new year's growth to flourish.

From *The Lotus Lovers* - Stephen Paulus (1949-2014)

Stephen Paulus, regarded as one of America's most beloved and often-performed modern composers, wrote well over 200 works in a multitude of genres, including commissions from many of the world's most prestigious symphony orchestras, chamber ensembles, and soloists. His music has been hailed by the *New York Times* to be "fresh and familiar at the same time," and *The New Yorker* described Paulus as "...a bright, fluid inventor with a ready lyric gift." *The Lotus Lovers*, commissioned in 2010, was Paulus' first composition for Chanticleer.

The texts heard in this performance are English translations of very old Chinese poems once attributed to a poet named Tzu Yeh (alternately spelled "Zi Ye"). Current scholarship seems to indicate that these poems may not actually come from the pen of Tzu Yeh; in fact, there may not even have been a Tzu Yeh. Nonetheless, the poems are at once provocative, sensuous, and redolent of ancient China. Thoughts of a bright moon, a sultry night, rustling leaves, swaying branches and a solitary figure, alone and lost, are not far away as we listen to the equally sensuous and provocative music of Stephen Paulus.

Stephen Paulus shared these remarks about the poetry and music:

"I had long wanted to set some of these poems, and when Chanticleer approached me, I was asked to find a sensual text to set. The many images evoked in the poems are rich in descriptions of nature. The text talks of 'endless nights, winter skies, harsh winds, the moon's white light, the willows,' and 'the sea breeze.' The translations are by my friend and colleague, Sam Hamill, who lives in the

Pacific Northwest, is a poet in his own right, and has made extensive translations of Japanese, Chinese, and Greek poems.

Musically, I have tried to take advantage of the tremendous vocal talents of Chanticleer. I have used everything from unison to *divisi* chords with a variety of choral textures and ranges. With each movement I have tried to exploit a different choral 'portrait' or character.

My deep gratitude is extended to my dear friends, Mary and Hank Guettel for their kindness and generosity. I am happy to offer this work in honor of their friendship and their wonderful ability to inspire and motivate." --SP

A Rich Brocade

Bright moonlight fills the trees, and like a rich brocade, the flowers bloom.
How can I not think of you, alone, lonely?

Late Spring

The willows bend, bend to the seabreeze—
How suddenly springtime flies!
Magpies welcome the summer, but cicadas cry from the trees.
How suddenly springtime flies!

All Night

All the sleepless night
In the moon's white light,
Alone,
She listens.
Does his voice call out?
She replies to an empty room.
All the sleepless night,
Alone.

Illusions

The night is endless,
Under the bright moonlight,
And the sleep I long for never, never comes.
Suddenly I hear—I think—your voice, and I call for you,
My heart racing into my throat.
Only the echo
Answers,
Only the echo to mock me in the night.
And the sleep I long for never, never comes.

Mirrorball – Elbow/Guy Garvey, arr. Peter Eldridge

The British band Elbow has been soaring just beneath the mainstream since their debut album was released in 2001. Peter Eldridge, from the New York Voices, captures the weightless, elevated feeling of new love in this arrangement, his first for Chanticleer. *Mirrorball* was commissioned by Chanticleer in 2013 for the studio album, *Someone New*.

Make the moon our mirror ball...

I plant the kind of kiss that wouldn't wake a baby
On the self same face that wouldn't let me sleep.
And the street is singing with my feet,
And dawn gives me a shadow I know to be taller.
All down to you, dear.
Everything has changed.

My sorry name has made it to graffiti.
I was looking for someone to complete me.
Not anymore, dear.
Everything has changed.

Chorus:

You make the moon our mirrorball,
The streets an empty stage,
The city sirens violins.
Everything has changed.

So lift off, love.

And we took the town to town last night.
We kissed like we invented it...
And now I know what every step is for:
To lead me to your door.
Know that while you sleep, dear,
Everything has changed.

[Chorus]

So lift off, love.

Moon River – Henry Mancini, arr. Jace Wittig

Fly Me to the Moon – Bart Howard, arr. Evan Price

The first half of the twentieth century saw American popular music flourish and take the world by storm. Access to records and record-players allowed worldwide listeners to hear the latest hits, ushering in an era dominated by the great songwriters and lyricists from the 1920s in Tin Pan Alley through the Broadway and Hollywood musicals of the 1950s. The brightest stars of this era (Harold Arlen, Duke Ellington, Cole Porter, George Gershwin, and Irving Berlin, among several others) are credited with creating and contributing to the Great American Songbook—a generally agreed-upon collection of the most popular and memorable songs of the era. Today, jazz and popular musicians simply call these songs “standards.”

We Shall Walk through the Valley in Peace – Traditional Spiritual, arr. William Appling, Joseph Jennings

There is a Balm in Gilead – Traditional Spiritual, arr. Joseph Jennings

Good News, The Chariot’s Comin’ – Traditional Spiritual, arr. Moses Hogan

Ride the Chariot – Traditional Spiritual, arr. Moses Hogan

African American sacred music is a fountain that never runs dry. Long before blues or jazz, African American musicians sought to integrate the sounds of Europe and America. Their joy resided in the tension between the formal strictures of the concert hall and the unbridled freedom of the church. Impeccable enunciation—often of dialect, as if to highlight the singers’ identification with, and distance from, slavery—was combined with a moaning tonality incarnated in American music’s greatest indigenous sound, the blue note. The ensemble sound was typically huge and the vocal range immense.

In the course of his extended tenure with Chanticleer, Joseph Jennings’ arrangements have become popular favorites with audiences worldwide. To his more reflective settings of “We Shall Walk Through the Valley in Peace” and the perennial favorite, “There is a Balm...” we add new and rousing settings of spirituals as arranged by the late Moses Hogan. Hogan (1957-2003) received acclaim as a pianist, arranger and conductor of the Moses Hogan Singers. These final selections are examples of his ability to bring the traditions of the church to the modern concert audience. In the works of Jennings and Hogan exuberance and deep reverence are equally matched.

Chanticleer



Called “the world’s reigning male chorus” by *The New Yorker* magazine, the San Francisco-based Grammy Award-winning ensemble Chanticleer celebrates its 38th season in 2015-16, performing in the United States, Germany, Austria, Italy, Hong Kong, Singapore, Macao, and the People’s Republic of China. Chanticleer will also represent the United States at the biannual Festival de las Chiquitas in Bolivia, celebrating the rich musical heritage of the South American missions. Praised by the *San Francisco Chronicle* for their “tonal luxuriance and crisply etched clarity,” Chanticleer is known around the world as “an orchestra of voices” for the seamless blend of its twelve male voices ranging from soprano to bass and its original interpretations of vocal literature, from Renaissance to jazz and popular genres, as well as contemporary composition.

Chanticleer’s 27-concert 2015-16 Bay Area Season will be the first under the direction of newly appointed Music Director William Fred Scott. The season opens in September with *Over the Moon* featuring a world premiere by Nico Muhly, music by Gustav Mahler, Jaakko Mäntyjärvi, Mason Bates, Stephen Paulus, Orlando di Lasso, Claudio Monteverdi, Josquin Desprez and others. *A Chanticleer Christmas* is in high demand at the Christmas season with performances from coast-to-coast in venues including New York’s St. Ignatius Loyola, Chicago’s First Presbyterian Church, Walt Disney Concert Hall and churches and missions in the San Francisco Bay Area. *A Chanticleer Christmas* is broadcast annually on over 300 affiliated public radio stations nationwide. The season continues in 2016 with *Mission Road*; Chanticleer’s ongoing exploration of the glorious music of the mission period includes music from the Mexican and Bolivian missions. *Washing of the Water*, a program of spiritually inspired music ranging from Palestrina to Leonard Cohen and Paul Simon, will conclude the season in June.

With the help of individual contributions, government, foundation and corporate support, Chanticleer’s education programs engage over 5,000 young

people annually. The Louis A. Botto (LAB) Choir—an after-school honors program for high school and college students—is now in its sixth year, adding to the ongoing program of in-school clinics and workshops; Youth Choral Festivals in the Bay Area and around the country; Skills/LAB—an intensive summer workshop for 100 high school students; masterclasses for university students nationwide; and the *Chanticleer in Sonoma* summer workshop for adult choral singers in June 2016. *The Singing Life*—a documentary about Chanticleer’s work with young people—was released in 2008. Chanticleer’s education program was recognized with the 2010 Chorus America Education Outreach Award.

Since Chanticleer began releasing recordings in 1981, the group has sold well over a million albums and won two Grammy Awards. Chanticleer’s recordings are distributed by Chanticleer Records, Naxos, ArkivMusic, Amazon, and iTunes, among others, and are available on Chanticleer’s website: chanticleer.org. Chanticleer will release a live recording of *Over the Moon* on its *Chanticleer Live in Concert* (CLIC) series.

In 2014, Chorus America conferred the inaugural Brazeal Wayne Dennard Award on Chanticleer’s Music Director Emeritus, Joseph H. Jennings, to acknowledge his contribution to the African-American choral tradition during his 25-year (1983-2009) tenure as a singer and music director with Chanticleer. The hundred plus arrangements of African-American gospel, spirituals, and jazz made by Jennings for Chanticleer have been given thousands of performances worldwide—live and on broadcast—and have been recorded by Chanticleer for Warner Classics and Chanticleer Records.

Chanticleer’s long-standing commitment to commissioning and performing new works was honored in 2008 by the inaugural Dale Warland/Chorus America Commissioning Award and the ASCAP/Chorus America Award for Adventurous Programming. Among the over eighty composers commissioned in Chanticleer’s history are Mark Adamo, Mason Bates, Régis Campo, Chen Yi, David Conte, Shawn Crouch, Douglas J. Cuomo, Brent Michael Davids, Anthony Davis, Gabriela Lena Frank, Guido López-Gavilán, Stacy Garrop, William Hawley, Jake Heggie, Jackson Ince, Jeeyoung Kim, Tania León, Jaakko Mäntyjärvi, Michael McGlynn, Peter Michaelides, John Musto, Tarik O’Regan, Roxanna Panufnik, Stephen Paulus, Shulamit Ran, Bernard Rands, Steven Sametz, Carlos Sanchez-Gutierrez, Jan Sandström, Paul Schoenfield, Steven Stucky, John Tavener, Augusta Read Thomas, and Janike Vandervelde.

Named for the “clear-singing” rooster in Geoffrey Chaucer’s *Canterbury Tales*, Chanticleer was founded in 1978 by tenor Louis A. Botto, who sang in the ensemble until 1989 and served as artistic director until his death in 1997. Chanticleer was named Ensemble of the Year by Musical America in 2008 and inducted in the American Classical Music Hall of Fame the same year. William Fred Scott began his tenure as Chanticleer’s fifth Music Director in 2015.

William Fred Scott

William Fred Scott, music director, was the artistic director of the Atlanta Opera from 1985 to 2005 and the associate conductor of the Atlanta Symphony Orchestra from 1981 to 1988 — a post offered him by Robert Shaw. As associate conductor and artistic administrator of the Opera Company of Boston, he worked alongside that company's legendary founder, Sarah Caldwell, from 1975 until 1981. He is a frequent guest conductor at many of the world's opera companies and symphony orchestras and the director of choral music at the Westminster Schools in Atlanta. His first encounter with Chanticleer was in 1994 when he conducted Chanticleer and the Atlanta Symphony Orchestra in a program of music of the Mexican Baroque.

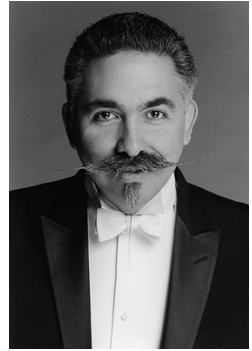


Christine Bullin

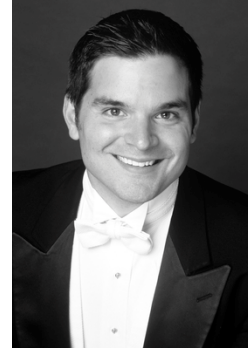
Christine Bullin, Chanticleer's president and general director, oversees the organization's artistic and administrative activities. Prior to joining Chanticleer, Bullin served as the director of the Centre de formation lyrique for the Opéra National de Paris, directing a new training center for singers. During her tenure there, she managed all administrative, financial, and artistic activities and produced numerous operas and concerts. From 1982 until 1993, Bullin was director of the San Francisco Opera Center, which she created from existing and new programs and which is now revered throughout the operatic world. Among her initiatives were a long-term exchange program with the Shanghai Conservatory; and Pacific Voices, a project which involved ten Pacific Rim countries. She was the executive producer for three video documentaries about the San Francisco Opera Center, including the Rocky Mountain Emmy-winning *Scaling the Wall*, featuring the historic visit of Western Opera Theater to China. In recognition of her work in San Francisco, she was the recipient of the Bernard Osher Cultural Award. Prior to joining the San Francisco Opera, she directed the touring company of the Opera Company of Boston.

Bullin is a frequent panelist for the National Endowment of the Arts and a frequent jury member for vocal competitions. A native of New Zealand, she holds degrees from Wellesley College and Simmons College. She was a Peace Corps volunteer in Liberia.

ERIC ALATORRE, bass, joined Chanticleer in the last century. Really. Now in his 26th season, he is the provider of much of the Chanticleer lore from former times and is enjoying sharing the joy of singing with some of his colleagues who are, quite literally, a new generation of singers. He still enjoys being able to perform all over the country and the world, which gives him plenty of time to explore his other passion: food. A part-time hedonist and full-time wine enthusiast, he is always looking for another wonderful dining experience to share with friends and his fellow singers on the road. His other passions include promoting Apple products to others, eating his way around the world, being married to his wonderful wife, Dorothee, and enjoying watching his daughters Mia and Clara discover the joys of learning English, German, and Spanish.



MICHAEL BRESNAHAN, tenor, is thrilled to be in his fourth year with Chanticleer. A West Virginia native, he received his BM in vocal performance at the Chicago College of Performing Arts where he studied with Mark Crayton and Matthew Chellis and sang several leading roles. He then received a master's degree in music education from VanderCook College of Music and worked as a choir teacher at a high school in downtown Chicago. He sang with some of the finest church choirs in Chicago, including the choirs of Our Lady of Mount Carmel Church and Fourth Presbyterian Church. His other interests include country two-stepping, random adventures, and delicious food.



BRIAN HINMAN, tenor, is in his tenth year with Chanticleer as both tenor and Road Manager. In addition to performing on several Chanticleer recordings since joining in 2006, Brian has been increasingly more involved in the production end of Chanticleer Records, most notably co-producing Chanticleer's foray into pop and jazz on the album *Someone New*. Brian is also thrilled to have written new pop and gospel arrangements for the group in recent years. Before joining Chanticleer, Brian built a background in theater, studied vocal performance at the University of Tennessee, and studied jazz and acting in New York City.



MATTHEW KNICKMAN, baritone, is proud to be in his fifth season with Chanticleer. Born in Korea, he started singing as a boy at St. Stephen's Cathedral Choir of Men and Boys in Harrisburg, Pennsylvania. He holds degrees in vocal performance and pedagogy from Westminster Choir College. As a member of the critically acclaimed Westminster Choir and Westminster Kantorei, he performed with the New York Philharmonic, Dresden Philharmonic, and New Jersey Symphony, and was led by celebrated conductors, including Alan Gilbert, Lorin Maazel, Kurt Masur, Harry Bicket, Charles Dutoit, Rafael Frühbeck de Burgos, Richard Hickox, Neeme Järvi, Bernard Labadie, Nicholas McGegan, Julius Rudel, Stefan Parkman, Joseph Flummerfelt, and Andrew Megill. He has also performed with Les Violons du Roy et La Chapelle de Québec, Early Music New York, Opera Company of Philadelphia, Opera Theatre of Weston, and Spoleto Festival USA. He has been a soloist in numerous oratorios and Bach cantatas, including the *St. John* and *St. Matthew Passions* with early music organizations such as Fuma Sacra, Philadelphia Bach Festival, and Carmel Bach Festival. In 2010, he was a finalist in the Sixth Biennial Bach Vocal Competition for American Singers. When not singing, Matthew enjoys comfort foods and is an exercise and nutritional science enthusiast.



CORTEZ MITCHELL, alto, is a native of Detroit, Michigan. He graduated from Morgan State University with a BA in music and a BS in mathematics, and holds an MM in voice from the University of Cincinnati College-Conservatory of Music. As Minnesota Opera's first resident artist countertenor, he performed the role of Cherubino in Mozart's *Le Nozze di Figaro* and covered Nicklausse in Offenbach's *Les Contes de Hoffman*. With Urban Opera he performed the role of 1st Witch in Purcell's *Dido and Aeneas*. He has been featured in solo performances of J.S Bach's Cantata No. 147, *Herz und Mund und Tat und Leben*, with the Dayton Philharmonic, R. Nathaniel Dett's *The Ordering of Moses* and Adolphus Hailstork's *Done Made My Vow* with the Baltimore Symphony Orchestra, Rachmaninov's *Vespers* in St. Petersburg, Russia, and Wynton Marsalis' *All Rise* with the Lincoln Center Jazz Ensemble. Cortez has received awards from the National Opera Association, the



Washington International Competition and the Houston Grand Opera Eleanor McCollum Competition. He is in his ninth season with Chanticleer.

BLAKE MORGAN, tenor, is honored to begin his first season with Chanticleer. A singer, educator, instrumentalist, and composer, Blake has regularly appeared as an oratorio soloist. Before joining Chanticleer he was a full-time member of the Minneapolis-based ensemble, Cantus, and has also sung with the Choir of Trinity Wall Street and the Grammy Award-winning ensemble Conspirare. He is an accomplished jazz vocalist—featured in *DownBeat* magazine’s Student Music Awards as the “Best Vocal Jazz Soloist of 2013”—and has performed with many noted artists including Kurt Elling, the New York Voices, Paquito D’Rivera, and Janis Siegel of the Manhattan Transfer. Blake holds degrees in music performance and education from Western Michigan University and has taught choir, voice, guitar, and percussion. An up-and-coming folk artist and composer, often writing under the moniker of Esto, he has released more than five CDs of original music, the most recent being *Houghton-Hancock Hum-Alongs*, featuring original tunes about the beautiful Upper Peninsula of his native Michigan.



GERROD PAGENKOPF, soprano, is in his first season with Chanticleer. A native of rural Wisconsin, he received his bachelor’s degree in music education from the University of Wisconsin-Madison and a master of music in voice from the University of Houston. In 2008, Gerrod made his professional operatic debut with Amarillo Opera as Prince Orlofsky in *Die Fledermaus*. Other opera credits include the title roles in *Actéon*, *Orlando*, and *Rinaldo*; as well as roles of Ottone in *L’incoronazione di Poppea*, Satirino in *La Calisto*, Tolomeo in *Giulio Cesare*, Polinesso in *Ariodante*, Public Opinion in *Orpheus in the Underworld*, Oberon in *A Midsummer Night’s Dream*, and the Refugee in *Flight*. He has performed with ensembles including Ars Lyrica Houston, Mercury Baroque, the Bach Society of Houston, the Houston Chamber Choir, the Dominic Walsh Dance Theater, Ballet Florida, Sarasota Ballet, Orchestra X (Houston), the Green Bay Symphony, the Bel Canto Chorus of Milwaukee, Masterworks Chorale of Boston, Exsultemus, the Blue Heron Ensemble, Aston



Magna Festival, Ensemble Altera, La Donna Musicale, Newton Baroque, as well as the Wisconsin Baroque Ensemble. He has performed as soloist in such oratorios as Handel's *Messiah* and *Israel in Egypt*; Bach's Passions, *Magnificat*, and *Mass in B Minor*; and Vivaldi's *Gloria* and *Dixit Dominus*.

KORY REID, soprano and assistant music director, is in his fifth season with Chanticleer. He studied music education at Pepperdine University and completed a master's degree in choral conducting from the University of Southern California. Kory is a sought-after countertenor soloist who has sung for Los Angeles Zimriyah Chorale, Los Robles Master Chorale, Catgut Trio, USC Chamber Singers, Pepperdine University Concert Choir, and Collegium Musicum, and for many diverse choral recitals and church music programs, including Mel Gibson's church. He is a barbershop music enthusiast and was a past member of the Westminster Chorus, winning the International Barbershop Chorus Contest in 2010. Kory also served as the music and choir director for St. Matthew's United Methodist Church in Newbury Park, California. In his spare time, he enjoys watching eccentric documentaries, drinking wine, and teaching barbershop tags to his Chanticleer brothers on the road. Kory would like to give a shout out to his beautiful wife, Madeleine!



ALAN REINHARDT, alto, is pleased to be in his tenth season with Chanticleer. He grew up in Long Island, New York, and prior to joining sang with various ensembles in New York City including the Men and Boys Choir at St. Thomas Church on Fifth Avenue, Early Music New York, and choral performances with the New York Philharmonic. In 2005, he sang the lead countertenor role in the premiere of the dance/opera *A More Perfect Union* in the State Theatre in Perm, Russia as part of the Sergei Diaghilev Festival. Recently, he has been exploring his love of poetry on the website, voetica.com, where you can find him reading classic American poets Robert Frost, Richard Wilbur, and Walt Whitman. Alan holds degrees from SUNY Potsdam and the University of Illinois at Champaign-Urbana.



MARQUES JERRELL RUFF, bass-baritone, is in his third season, and grateful for the opportunity to sing with Chanticleer. A native of East Hartford, Connecticut, Marques is a graduate of Central Connecticut State University where he earned a degree in music, and also founded and directed the all-male a cappella ensemble, DIVISI. He has been privileged to appear in concert as a soloist with the Hartford Symphony Orchestra, Vivre Musicale, Concora, and Voce Inc. where he recorded “Sure on This Shining Night” with American composer, Morten Lauridsen. Marques has been the recipient of top honors from the National Association of Teachers of Singing Voice Competition and the Classical Singer Competition. A lover of classical and choral music, he is also an avid jazz, gospel, and musical theater performer, and has appeared in regional theater productions of several plays, including *Rent* (Tom Collins) and *Ain’t Misbehavin’*. Prior to joining Chanticleer, Marques recorded and released a brand new song cycle written specifically for his unique instrument by composer and friend Daniel J. Campolieta entitled *Guided Imagery*. When not performing with Chanticleer, he enjoys consuming good southern cuisine and being continuously inspired by his muse, Beyoncé!

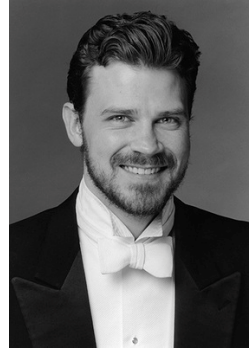


DARITA MARA SETH, soprano, is honored to be returning for his third season with Chanticleer. Born and raised in Columbus, Ohio, he gained recognition as a young church musician singing and playing piano in worship teams. Darita attended the Conservatory of Music at Capital University studying vocal performance. While at Capital, Darita sang with the renowned Chapel Choir, was a founding member of the chamber ensemble, Philomel, and was named roles in operatic and music theatre productions. While pursuing his undergraduate degree, he first gained experience singing countertenor and was immersed in sacred choral rigor at Saint Joseph Cathedral in Columbus. Additionally, Darita has recorded with AireBorn Studios (Zionsville, Indiana) for various new music publications, namely, Beckenhorst Press. He also is a proud alumnus of the Interlochen Arts Academy and Camp, where he participated in the composition, opera, and choral programs. As a composer, he is recognized by the National Foundation for Advancement in the Arts as a youngARTS 2008 winner and he is still actively composing church music as well as arranging for high school and college-level ensembles. Darita enjoys



taking part in Chanticleer’s education programs serving as clinician and a mentor for young choral students. His other interests include cooking meals of his Cambodian-American roots, having the opportunity to explore the most gorgeous European cathedrals, and walking dogs.

ADAM WARD, alto, is originally from Tecumseh, Oklahoma. At an early age, he became fascinated with the voice of Patsy Cline and as a child he made a number of television appearances singing Cline’s songs. Adam began singing countertenor while studying French horn performance at Yale University. There he was also a founding member of the Yale Schola Cantorum. He has since performed as soloist with the International Contemporary Ensemble and was a member of the Choir of St. Mary the Virgin at the famed “Smoky Mary’s” in midtown Manhattan. As a horn player, Adam was a member of the Verbier Festival Orchestra, winner of the concerto competitions at Yale and Stony Brook Universities, and was a top prize-winner at the Coleman, Fischhoff, and Yellow Springs national chamber music competitions. He is currently composer-in-residence for the New York City based Choral Chameleon directed by Vince Peterson. Adam holds a BM from Manhattan School of Music, MM from Yale School of Music, and additional years of study at the Hartt School, Royal College of Music (London), and Stony Brook University. Adam is overjoyed to be in his tenth season with Chanticleer.



Geneva Concerts wishes to thank our donors:

Sustaining Organizations (\$250 or more)

Geneva Rotary Club
Grateful Dental of Geneva
Hobart and William Smith Colleges
Williams Family Foundation
Wyckoff Family Foundation

Supporting Organizations (\$100 or more)

Billsboro Winery
Finger Lakes Partners Insurance
H. Touhey Agency
Parker's/Halsey's
Pedulla's Wine & Liquor
The Printing Center

Benefactors (\$250 or more)

Mieko Alexander
A.E. Ted Aub & Phillia C. Yi
Jim & Sheila Bennett
Eileen & Brad Broyles
Michael & Hilda Collins
Caryl Dooley
Ellen & Paul Grebinger
Elmer & Lynda Hartman
Ellen & Kevin Mitchell
Larry & Chris Smart
Mary & Terry Spittler
Dr. Kenneth & Eva Steadman
John & Jessica Lou Tarr
Ford & Harriot Weiskittel
Joanna & Max Whelan
Dr. & Mrs. Charles E. Wisor

Patrons (\$175 or more)

Susan & David Belding
Walter Bowyer
Alaine Espenscheid
& Brad Prozeller
Cornelia & Phil Johnson
David & Martha Matloff
Theodore S. Smith, Jr.
Jim Spates & Jen Morris

Supporters (\$100 or more)

Margene A. Achilles
Carl Aten
Nancy & Charles Bauder
Willard C. & Sharon P. Best
Paul & Joanne Bleakley

Supporters, cont'd

Ann C. Bohner
Malcolm & Janice Bourne
John & Midge Burns
Larry & Judy Campbell
Elena Ciletti & James Crenner
Dr. Richard & Mary F. Collins
William & Liz Dean
Dorothy Dickieson
Jane B. Donegan
Marion Donnelly
Ed & Elfredia Frick
Walter & Joan Gage
Duke & Barbara Gerlach
Harlene Gilbert
Harry & Susan Givelber
Neil Gold & Susan Mattick-Gold
Margaret Haining
Edgar & Renee Kemp
Diane Khouri
Pim & Kamill Kovach
Tom & Joan McClure
Perry McGee
Daniel & Monika McGowan
John B. Mulvey
Elizabeth Newell
Jack & Elaine Reich
John D. Robbins
Elise & Stephen Rosenfeld
Howard & Susan Sabin
Jeanne & Paul Salisbury
Tony & Ann Shelton
Karl & Ti Siebert
Fred & Myra Sonnenfeld
Thomas & Joyce Toher
Amanda Tourtellote
& Ethan Powell
Stephen & Linda Venuti
Ann Warner
Sally Webster & Susan Bassett
Martha Winsor

Friends (\$50 or more)

Bonnie & Dick Barney
Shirley Blanchard
Mary Augusta & John Boogaard
Ann & Harry Burt
Richard & Claire Damaske
Mary Ellen Darling
Mabel & Jerry Deal
Phyllis DeVito

Friends, cont'd

Jean & Mike Dickson
Dorothy Dunham
Philip R. Dunham
David J. Eck
Jay Freer
Kathryn & Daniel Slining Haynes
Meg & Murray Heaton
Fran & David Herd
Bob & Shirley Hunt
Edna May Langan
Natalie Lemmon
Mary Luckern
Verne Marshall
Richard & Meredith McCaughey
Judith & Scott McKinney
Lynn & Jorgen Overgaard
Mrs. Betty E. Pirozzi
Roslyn Rice
Richard & Inge Robinson
Lawrence & Virginia Rockwell
Ron & Bette Schubert
Helene W. Scribner
Beverly Simons
Brenton & Eleanor Stearns
Mrs. Saul Towers
Susan Treadwell
Renata Turri
Donald & Christine Wertman

Contributors (up to \$50)

Michael & Mary Bolan
Patti & Roger Brazill
Mary Chapin
Kate Collier
Joyce Crupi
Jewel E. Hara
Gary & Susan Horvath
Erika & Charles King
Marie Luffman
Joan Manning
Lt. Gen. Charles
& Mrs. McCausland
Patricia Perrin
Jonathan & Christine Porschet
Ellen Reynolds
Hella Santee
Paul & Fran Wenderlich
Ed Woodams
Karen Zona

Geneva Concerts Board of Directors

Ford Weiskittel, President

Tom McClure, Vice-President for Education and Community Engagement

Ann Warner, Vice-President for Membership

Susan Belding, Vice-President for Performance

Susan Horvath, Vice-President for Programming

Phyllia Yi, Vice-President for Publicity

Hilda Collins, Secretary

Joanna Whelan, Treasurer

Larry Campbell

Alaine Espenscheid

Jay Freer

Neil Gold

Margaret Haining

Charity Lofthouse

Scott McKinney

Kevin Mitchell

Allauna Overstreet-Gibson

Sarah Pullman (HWS student)

Gena Rangel

Gillian Smith (HWS student)

Amanda Tourtellotte

Martha Winsor

Karen Zona

Nozomi Williams, Honorary Member

Visit us at www.GenevaConcerts.org

 **Like us on Facebook**

Families are encouraged to bring children to concerts but are asked to be considerate of other patrons. Patrons are asked not to bring food or drink into the concert hall. As we do not have ushers, please use discretion upon late entrance. For your convenience, blue recycling containers are provided in the lobby. Please deposit unwanted programs for reuse and recycling. The use of cameras and recording equipment is strictly prohibited. Please turn off cell phones and signal watches during concerts.