

GENEVA CONCERTS

presents

CHANTICLEER



Thursday 27 September 2018 • 7:30 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2018–2019 SEASON

Thursday 27 September 2018 at 7:30 p.m.

Chanticleer

Then and There, Here and Now—celebrating Chanticleer’s 40th year

Called “the world’s reigning male chorus” by *The New Yorker*, the San Francisco-based Grammy Award-winning ensemble is known around the world as “an orchestra of voices” for its seamless blend of twelve male voices.

Friday 9 November 2018 at 7:30 p.m.

Rochester Philharmonic Orchestra

Carlos Kalmar, conductor; Ahrim Kim, cello

KODÁLY Dances of Galanta

SCHUMANN Cello Concerto in A Minor, Op. 129

HAYDN Symphony No. 98 in B-flat Major

LISZT Hungarian Rhapsody No. 1

Friday 1 February 2019 at 7:30 p.m.

Rochester Philharmonic Orchestra

Ward Stare, Music Director; Jon Nakamatsu, piano

RACHMANINOFF Isle of the Dead

BEETHOVEN Piano Concerto No. 2 in B-flat Major, Op. 19

STRAVINSKY The Rite of Spring

Saturday 2 March 2019 at 7:30 p.m.

Darrah Carr Dance

Ceilidh: An Evening of Irish Music and Dance

The champion Irish step dancers are acclaimed for their lightning-fast renditions of both hard-shoe and soft-shoe styles set to live music on fiddle, accordion, spoons, and guitar.

Friday 12 April 2019 at 7:30 p.m.

Rochester Philharmonic Orchestra

Michael Francis, conductor

Yekwon Sunwoo, piano (2013 Van Cliburn Gold Medalist)

WALTON Symphony No. 1 in B-flat Minor

RACHMANINOFF Piano Concerto No. 3 in D Minor, Op. 30

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 27 September 2018 • 7:30 p.m.

CHANTICLEER

*Then and There, Here and Now —
celebrating Chanticleer's 40th year*

Cortez Mitchell, Gerrod Pagenkopft, Kory Reid,
Alan Reinhardt, Logan Shields, Adam Ward – *countertenor*
Brian Hinman†, Matthew Mazzola, Andrew Van Allsburg – *tenor*
Andy Berry†, Zachary Burgess, Matthew Knickman – *baritone and bass*

William Fred Scott – *Music Director*

Surrexit pastor bonus	I.	Orlando di Lasso (1530-1594)
Gaude gloriosa		Giovanni Pierluigi da Palestrina (c. 1525-1594)
O Clap Your Hands		Orlando Gibbons (1583-1625)
Ave Verum Corpus	II.	William Byrd (c. 1539-1623)
Whispers*		Steven Stucky (1949-2016)
Nude Descending a Staircase*	III.	Allen Shearer (b. 1943)
Now is the Month of Maying*		Thomas Morley (1557-1602) arr. Evan Price
Stelle, vostra merce l'eccelse sfere* <i>from Sirens</i>		Mason Bates (b. 1977)
Il bianco e dolce cigno		Jacques Arcadelt (1507-1568)
Io son la Primavera*		William Hawley (b. 1950)

Drei Männerchöre
Vor den Türen
Traumlicht
Fröhlich im Maien

IV. Richard Strauss (1864-1949)

Salve Regina

V. Antonio de Salazar (1650-1715)

Intermission

I Have Had Singing* Steven Sametz (b. 1954)
Summertime from *Porgy and Bess* George Gershwin (1898-1937)
Cortez Mitchell, solo arr. Kirby Shaw
Dúlamán* Michael McGlynn (b. 1964)
Matthew Knickman and Zachary Burgess, solos
In Winter's Keeping * Jackson Hill (b. 1941)
Járbă, măré járbă* trad. Hungarian-Romani
Andrew Van Allsburg, solo arr. Stacy Garrop (b. 1969)

Creole Love Call attrib. Duke Ellington (1899-1974)
arr. Harry Frommermann
Bei mir bist du schön* Sholom Secunda (1894-1974)
arr. Brian Hinman
I Want to Die Easy trad. Spiritual
Matthew Mazzola, solo arr. Alice Parker and Robert Shaw
Straight Street* J.W. Alexander (1916-1996)
and Jesse Whitaker (1920-2006)
arr. Joseph Jennings

*written or arranged for Chanticleer

– Program subject to change –

†Andy Berry occupies *The Eric Alatorre Chair* given by Peggy Skornia. Brian Hinman occupies the *Tenor Chair* given by an anonymous donor. Gerrod Pagenkopf occupies *The Ning G. Mercer Chair for the Preservation of the Chanticleer Legacy*, given by Ning and Stephen Mercer.

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:

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Website – www.chanticleer.org

Program Texts and Translations

Readers are encouraged to visit www.GenevaConcerts.org for an interesting description of each piece's composer and the circumstances of composition.

Surrexit pastor bonus – Orlando di Lasso

Surrexit pastor bonus, qui animam suam posuit pro ovibus suis, et pro grege suo mori dignatus est. Alleluia.	The good shepherd has arisen, who laid down his life for his sheep, and for his flock deigned to die. Alleluia.
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Gaude gloriosa – Giovanni Pierluigi da Palestrina

Gaude gloriosa, super omnes speciosa, Vale, valde decora, et pro nobis semper Christum exora.	Rejoice, glorious one, surpassing all others in beauty, Fare you well, fair Lady, and intercede for us to Christ.
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O Clap Your Hands – Orlando Gibbons

O clap your hands together, all ye people: O sing unto God with the voice of melody.
For the Lord is high, and to be feared: he is the great King upon all the earth.
He shall subdue the people under us: and the nations under our feet.
He shall choose out an heritage for us: even the worship of Jacob, whom he loved.
God is gone up with a merry noise: and the Lord with the sound of the trumpet.
O sing praises, sing praises unto our God: O sing praises, sing praises unto our King.
For God is the King of all the earth: sing ye praises with understanding.
God reigneth over the heathen: God sitteth upon his holy seat.
For God, which is highly exalted, doth defend the earth, as it were with a shield.
Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be, world without end.

Ave verum corpus – William Byrd

Ave verum corpus	Hail true body,
natum de Maria Virgine,	born of the Virgin Mary,
vere passum,	truly suffering,
immolatum in cruce pro homine:	was sacrificed on the cross for all men.
cuius latus perforatum	From whose pierced side
unda fluxit sanguine.	flowed blood.
Esto nobis praegustatum,	Be a foretaste for us
in mortis examine.	in the trial of death.
O Dulcis, O Pie,	O Sweet, O Merciful,
O Jesu fili Mariae;	O Jesus, Son of Mary.
miserere mei. Amen.	Have mercy on us. Amen.

Whispers – Steven Stucky

Whispers of heavenly death, murmur'd I hear,
Labial gossip of night, sibilant chorals,
Footsteps gently ascending, mystical breezes wafted soft and low,
Ripples of unseen rivers, tides of a current flowing, forever, flowing,

I see, just see skyward, great cloud-masses,
Mournfully slowly they roll, silently swelling and mixing,
With at times a half-dimm'd sadden'd far-off star,
Appearing and disappearing.

Walt Whitman

Nude Descending a Staircase – Allen Shearer

Toe upon toe, a snowing flesh,
a gold of lemon, root and rind,
she sifts in sunlight down the stairs
with nothing on. Nor on her mind.

We spy beneath the banister
a constant thresh of thigh on thigh;
her lips imprint the swinging air
that parts to let her parts go by.

One-woman waterfall, she wears
her slow descent like a long cape
and pausing on the final stair,
collects her motions into shape.

X.J. Kennedy

Now is the Month of Maying – Thomas Morley, arr. Evan Price

Now is the month of Maying when merry lads are playing,
Fa la la la la la la la!
Each with his bonny lass upon the greeny grass.
Fa la la la la la la la!
The spring, clad all in gladness, doth laugh at winter's sadness,
Fa la la la la la la la!
And to the bagpipes' sound the nymphs tread on the ground.
Fa la la la la la la la!
Fie, then, why sit we musing, youth's sweet delight refusing?
Fa la la la la la la la!
Say, dainty nymphs, and speak, shall we play barley break?
Fa la la la la la la la!

Stelle, vostra mercé l'eccelesse sfere – Mason Bates

Stelle, vostra mercé l'eccelesse sfere
Dette del Ciel Sirene hanno concesso
A lei non solo in belle note altere,
Come titol gradito, il nome istesso,
Ma de le lor perfette armonie vere
Con suprema dolcezza il suono impresso
Ne le sue chiare e nette voci: ond'ella
Quasi in lingua de gli Angioli favella.

Stars, thanks to you the lofty spheres,
known as the heavenly Sirens,
not only granted their name itself
as a lovely title, they even imprinted
the sound of their perfect harmonies
with sublime sweetness
on her clear voice, so that she speaks
almost in the language of angels.

Pietro Aretino

Il bianco e dolce cigno – Jacques Arcadelt

Il bianco e dolce cigno
cantando more, ed io piangendo
Giung' al fin del viver mio.
Stran' e diversa sorte,
Ch'ei more sconcolato
ed io moro beato.
Morte che nel morire
m'empie di gioia tutto e di desire.
Se nel morir, altro dolor non sento,
di mille mort' il di sarei contento.

The white and sweet swan
dies singing, and I, weeping,
reach the end of my life.
Strange and different fate,
that he should die disconsolate
while I die blessed.
[I die] a death which in dying
fills me full of joy and desire.
If in dying, were I to feel no other pain,
I would be content to die a thousand deaths a day.

Giovanni Giudiccioni

Io son la Primavera – William Hawley

Io son la Primavera, Che lieta, o vaghe donne, a voi ritorno Col mio bel manto adorno Per vestir le campagne d'erbe e fiori E svegliarvi nel cor novelli a mori.	I am Spring who gladly, lovely women, returns to you with my beautiful, embellished mantle to dress the countryside in greenery and flowers and to arouse in your hearts new loves.
A me Zefiro spira, A me ride la terra, e'l ciel sereno; Volan di seno in seno Gli Amoretti vezzosi a mille. Chi armato di stral, di chi faville.	For me Zephyr sighs, for me the earth laughs, as do the serene heavens; from breast to breast fly the charming Amoretti by the thousands armed with arrows and with torches.
E voi ancor gioite, Godete al mio venir tra rise e canti; Amate i vostri amanti Or che'l bel viso amato april v'infiora; Primavera per voi non torna ognora.	And you, again delighted, take pleasures in my coming amidst laughing and song; love your lovers now, while April adorns lovely faces with flowers; Spring for you will not return forever.

Torquato Tasso, translated by William Hawley

Drei Männerchöre, Op. 45 – Richard Strauss (1864 – 1949)

Von den Türen

Ich habe geklopft an des Reichthums Haus; man reicht mir 'nen Pfennig zum Fenster heraus.	I knocked at the house of Wealth; they handed me a penny through the window.
Ich habe geklopft an der Liebe Tür; da standen schon fünfzehn andre dafür.	I knocked at Love's door; fifteen others were already standing there.
Ich klopfte leis' an der Ehre Schloß; hier tut man nur auf dem Ritter zu Roß.	I knocked softly at the castle of Honor; here they only open for the knight on horseback.
Ich habe gesucht der Arbeit Dach; da hört' ich drinnen nur Weh und Ach! Ich suchte das Haus der Zufriedenheit; es kann' es niemand weit und breit.	I sought Labor's floor; inside there I heard only "woe" and "alas!" I sought the house of Contentment; far and wide, no one knew of it.
Nun weiß ich noch ein Häuslein still, wo ich zuletzt anklopfen will. Zwar wohnt darin schon mancher Gast, doch ist für Viele im Grab noch Rast.	Now I know of another quiet, little house, where I want to knock at last. True, some guests already dwell there, but for the Many, there is still rest in the grave.

Traumlicht

Ein Licht im Traum hat mich besucht, es nahte kaum und nahm die Flucht. Der Blick ist tief hier eingesenkt, den, als ich schlief, du mir geschenkt. Hell dämmert mild am Tage wach, O Nachtgebild', dein Glanz mir nach. Komm oft, o Stern, in meiner Ruh'! Dir schließ' ich gern die Augen zu. Hell dämmert mild ein Licht im Traum am Tage mir nach. Komm oft, o Stern, in meiner Ruh'! Dir schließ' ich gern die Augen zu.	A light visited me in my dream, it barely came near before taking flight. The image is here deeply embedded, that which you sent me as I slept. Even in my waking hours, your luster shines brightly upon me, O nocturnal image. Come often, O star, during my rest! For you, I gladly close my eyes. I often see the bright light of my dream during the day. Come often, O star, during my rest! For you, I gladly close my eyes.
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Fröhlich im Maien

Blühende Frauen, lasset euch schauen fröhlich im Tanze unter dem Kranze!	Blossoming young women, let yourselves be seen dancing joyously under the wreath!
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<i>Tanzet zu zweien unter Schalmeien, tanzet am Reihen fröhlich im Maien!</i>	<i>Dance in pairs to the sound of shawms [wind instruments], dance in rows, joyous in May!</i>
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Prüfende Kenner, kommet, ihr Männer, sehnet die klaren Bilder sich paaren.	The demanding connoisseurs! Come, you men, see the bright figures couple off.
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<i>Tanzen zu zweien...</i>	<i>Dance in pairs...</i>
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Freut euch, ihr Alten, junger Gestalten! Wie ihr gesprungen, springen die Jungen.	Rejoice, you elders, in the youthful figures! As you once did leap, so now the young ones leap.
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<i>Tanzen zu zweien...</i>	<i>Dance in pairs...</i>
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(Continued on page 12)

Junge und schöne
Töchter und Söhne,
Enkel nicht minder
reizend als Kinder.

Young and beautiful
daughters and sons,
and grandchildren no less
charming than children.

Tanzen zu zweien... *Dance in pairs...*

Junges Gelichter,
ihr seid nicht Richter;
Jünglinge, wählet,
eh' es euch fehlet!

Young rascals,
you are not judges;
Young men, choose
before you miss out!

Tanzet zu zweien... *Dance in pairs...*
(Tra la la...) (Tra la la...)

Salve Regina – Antonio de Salazar

Salve Regina, Mater misericordiae, vita, dulcedo, et spes nostra, Salve!	Hail, Holy Queen, Mother of mercy, our life, our sweetness and our hope!
Ad te clamamus, exsules filii Hevae, ad te suspiramus, gementes et flentes, in hac lacrimarum valle.	To you we cry, poor banished children of Eve, to you we send up our sighs, mourning and weeping in this vale of tears.
Eja ergo, advocata nostra, illos tuos misericordes oculos ad nos converte.	Then, most gracious advocate, turn your eyes of mercy toward us.
Et Jesum, benedictum fructum ventris tui, nobis, post hoc exsilium, ostende,	And after this, our exile, show unto us the blessed fruit of thy womb, Jesus.
O clemens, O pia, O dulcis Virgo Maria.	Oh compassionate, loving, sweet Virgin Mary.

I Have Had Singing – Steven Sametz

The singing. There was so much singing then and this was my pleasure, too.
We all sang: the boys in the field, the chapels were full of singing, always singing.
Here I lie. I have had pleasure enough. I have had singing.

Summertime – George Gershwin, arr. Kirby Shaw

Summertime, and the livin' is easy
Fish are jumpin' and the cotton is high
Oh, your daddy's rich and your mama's good-lookin'
So hush, little baby, don't you cry.

One of these mornin's you're gonna rise up singing
then you'll spread your wings and you'll take to the sky
But till that morning, there's a nothin' can harm you
With daddy and mammy standin' by.

DuBose Heyward

Dúlamán – Trad. Irish, arr. Michael McGlynn (b. 1964)

A n'íon mhín ó, sin anall na fir shúirí Oh gentle daughter, here come the wooing men,
A mháithairin mhín ó cuir na roithléan go dtí mé. Oh gentle mother, put the wheels in motion for me.

Refrain

Dúlamán na binne buí Gaelach Gaelic seaweed of the yellow peaks,
Dúlamán na farraige Seaweed from the ocean,
Dúlamán na binne buí Gaelach Gaelic seaweed of the yellow peaks.

Rachaidh mé chun 'lúir leis a' dúlamán Gaelach, I would go to Dore with the Gaelic seaweed
Ceannódh bróga daor' arsa dúlamán Gaelach. "I would buy expensive shoes," said the Gaelic seaweed.

Bróga breátha dubh' ar a' dúlamán Gaelach, The Gaelic seaweed has beautiful black shoes
Bearéad agus triús ar a' dúlamán Gaelach. The Gaelic seaweed has a beret and trousers.
A 'n'íon mhín ó, sin anall na fir shúirí Oh gentle daughter, here come the wooing men,
A mháithairin mhín ó cuir na roithléan go dtí mé. Oh gentle mother, put the wheels in motion for me.

Tá ceann buí óir ar a' dúlamán Gaelach, There is a yellow gold head on the Gaelic seaweed,
Tá dhá chluais mhaol ar a' dúlamán Maorach. There are two blunt ears on the Gaelic seaweed.

Translation by Michael McGlynn

In Winter's Keeping – Jackson Hill

Fuyo-go-mori	Long hidden deep in winter's keeping,
Haru sarikureba	Spring bursts forth from its slumber.
Naka-zarishi	The once-silent birds
Tori mo kinakinu	Commence their song.
Saka-zarishi	The incipient buds
Hana mo sakeredo	Now bloom in bright array.
Yama o shigemi	Yet in the hills the growth is so thick with trees
Irite mo torazu	Our delights are out of reach.
Kusabukami	So thick the weedy grass
Torite mo mizu	We cannot find the flowers to pick them.
Akiyama no	But in the hills in the autumn-time
Konocha o mite wa	We gaze upon the rich-colored foliage.
Momichi o ba	The leaves of brightest gold
Torite so shinofu	Longingly we take for picking.
Aoki o ba	The stubborn leaves that are still green
Okite so nageku	Regretfully we leave behind.
Soko shi urameshi	There is a melancholy in our delight:
Akiyama so are wa	Oh, the beauty of the golden hills!

Princess Nukata, Translation by Jackson Hill

Járbă, măr e j arb e – trad. Hungarian-Romani, arr. Stacy Garrop

J�arb�e, m�ar�e j�arb�e, m�as dusj�e �ak�asz�e, d�a nu pot, k�a �am zsur�at.	Green grass, tall grass, I would like to go home but I cannot, because I have sworn not to.
M�ar�e j�arb�e, vergy�e j�arb�e nu m�a pot dusj�e �ak�asz�e!	Tall grass, green grass, I cannot go home!
O m�etsz m�am�a d�a p�in sz�at, �aj l�asz�at kulyib�a gal�a, Inpunz�it�a, ingurzit�a d�a-j plyn�a d�a sz�ar�sji�e,	My mother has left the village; she left the hut empty, adorned with leaves but full of poverty.
M�ar�e j�arb�e, vergy�e j�arb�e nu m�a pot dusj�e �ak�asz�e!	Tall grass, green grass, oh I cannot go home!
J�arb�e, m�ar�e j�arb�e, m�as dusj�e �ak�asz�e, d�a nu pot, k�a �am zsur�at.	Green grass, tall grass, I would like to go home, but I cannot, because I have sworn not to.

Creole Love Call – attrib. Duke Ellington, arr. Harry Frommermann

This clever arrangement, created by Frommermann, treats all of the voices as instruments. Five soloists sing as a variety of big band instruments, including trumpets, trombones, clarinets – even Hawaiian guitars! – while the rest of the ensemble “accompanies” on the piano.

Bei mir bist du schön – Sholom Secunda, arr. Brian Hinman

Of all the girls I've known – and I've known some –
until I first met you, I was lonesome.
And when you came in sight, dear, my heart grew light
and this old world seemed new to me.
You're really swell, I have to admit you
deserve expressions that really fit you.
And so I've racked my brain, hoping to explain
all the things that you do to me!
Bei mir bist du schön, please let me explain
Bei mir bist du schön means you're grand
Bei mir bist du schön, again I'll explain
It means you're the fairest in the land
I could say “bella, bella,” even “sehr wunderbar.”
Each language only helps me tell you how grand you are!
I've tried to explain, bei mir bist du schön
So kiss me and say you understand.
Bei mir bist du schön, you've heard it all before
but let me try to explain.
Bei mir bist du schön means that you're grand
Bei mir bist du schön, it's such an old refrain
and yet I should explain.
It means I am begging for your hand!

I Want to Die Easy – trad. Spiritual, arr. Alice Parker and Robert Shaw

I want to die easy when I die
Shout salvation as I fly
I want to die easy when I die.

I want to see my Jesus when I die
Shout salvation as I fly
I want to see my Jesus when I die.

I want to go to heaven when I die
Shout salvation as I fly
I want go to heaven when I die.

Straight Street – James Woodie Alexander and Jesse Whitaker, arr. Joseph Jennings

Well, I used to live up on Broadway
Right next to a old liar's house
My number was self righteousness
Had very little guide of mouth
So I moved, I had to move
And I'm living on Straight Street now.

One day my heart got troubled
All about my dwelling place
I saw the Lord 'round my settlement
And He told me to leave that place
So I moved, I had to move
And I'm living on Straight Street now.

Oh since I moved, I'm really living
I got peace within.
I thank the Lord for ev'ry blessing
I'm glad I found new friends.

Before I moved over here
Let me tell you how it was with me
Old Satan had me bound up
And I had no liberty
So I moved, I had to move
And I'm living on Straight Street now.

Meet Chanticleer

Andy Berry, bass, is humbled to realize a dream and join Chanticleer for his first season. He has performed as a soloist with the Santa Fe Opera, the Pittsburgh Opera, the Vietnam National Ballet and Opera Orchestra, Singapore's Metropolitan Festival Orchestra, and the Central City Opera. His favorite past roles include the title role in Massenet's *Don Quichotte*, Isacio in the second U.S. performance of Handel's *Riccardo Primo*, and covering Kōbun Otogawa in the world premiere of Mason Bates' *The (R)evolution of Steve Jobs*. Andy believes that chamber vocal music (and all art) is vital because it testifies to the power of collaboration, the importance of the present moment, and the beauty of shared humanity. He earned his MM in voice/opera from the Yale School of Music and a BS in psychology/neuroscience *cum laude* from Yale College. In January 2016, he won second place in the Metropolitan Opera National Council's Northeast Regional Final and later that year received the David L. Kasdon Award for one outstanding singer at the Yale School of Music. As an undergraduate, Andy directed the Yale Whiffenpoofs and served as assistant undergraduate conductor to the Yale Glee Club. Andy was born and raised in Cabin John, Maryland, just outside of Washington, DC, and he is thrilled to be exploring his (half) Japanese roots living in Japantown, San Francisco.

Zachary Burgess, bass-baritone, is a native of Washington, DC. Recently, he received first prize in the Vocal Arts DC Art Song Discovery Competition, and as a result was invited to present solo recitals at the Phillips Collection and Kennedy Center for the Performing Arts. Additionally, Zachary was invited to be featured in Brahms' *Ein Deutsches Requiem* by the Alexandria Choral Society. His previous engagements include three appearances with D.C. Public Opera, where he portrayed Guglielmo from Mozart's *Così fan tutte*, Masetto from Mozart's *Don Giovanni*, and was featured in recital at the Embassy of Austria featuring the works of Franz Schubert. He has performed as bass soloist in Haydn's *The Creation* with the Alexandria Choral Society, J.S. Bach's *Magnificat* in D-major with the Boston Conservatory Chorale, Handel's *Messiah* with the Genesee Valley Orchestra and Chorus, Schumann's *Szenen aus Goethes Faust* with the Eastman Rochester Chorus, Beethoven's *Missa Solemnis* with the Eastman Rochester Chorus, and J.S. Bach's *St. Matthew Passion* with the Eastman Chorale. While at Eastman School of Music, he performed the roles of Frank Maurant in *Street Scene*, Zoroastro in *Orlando*, Collatinus in *The Rape of Lucretia*, and Keçal in *The Bartered Bride*. He has also performed Sarastro in *Die Zauberflöte* at Opera del West and the title role in *The Mikado* and Crébillon in *La Rondine* at The Boston Conservatory. Zachary is an alumnus of the CoOPERative Program, SongFest, Green Mountain Opera, as well as the Crescendo Summer Institute where his portrayal of Leporello in

Mozart's *Don Giovanni* was recorded and broadcast on regional Hungarian TV. Zachary holds his BM from the Boston Conservatory and his MM from the Eastman School of Music. This is his second season with Chanticleer.

Brian Hinman has been a part of Chanticleer for over 12 years as both tenor and road manager. In addition to performing on six studio and 10 live recordings since joining in 2006, Brian has been involved in the production end of Chanticleer Records. He has recorded, edited, and/or mixed a number of Chanticleer's live recordings and most notably was co-producer on Chanticleer's pop/jazz album, *Someone New* with Leslie Ann Jones and former Chanticleer member Jace Wittig. Brian is also thrilled to have written several pop, gospel, and jazz arrangements for the group in recent years. No stranger to committees and conference rooms, Brian also serves as the chair of the Advocacy Committee on the board of governors for the San Francisco chapter of the Recording Academy, the organization that presents the Grammy Awards. 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 eighth season with Chanticleer. Born in Korea, he started singing as a boy soprano 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, Choir of Trinity Wall Street, Saint Thomas Choir of Men and Boys, Opera Company of Philadelphia, Opera Theatre of Weston, and Spoleto Festival U.S.A. 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. He has also been a finalist in the Sixth Biennial Bach Vocal Competition for American Singers. Recently, he has performed as a soloist with Santa Clara Chorale, San Jose Chamber Orchestra, and Symphony Silicon Valley. When not singing, Matthew enjoys strawberry ice cream, eating comfort foods around the world, and is an exercise and nutritional science enthusiast.

Matthew Mazzola, tenor, is thrilled to be joining Chanticleer for his second season. Matthew received his BMusEd from the University of Houston. During his undergraduate tenure, he sang with the Moores School of Music's Concert Chorale under the direction of Betsy Cook Weber. He participated with the select group that won first prize *ex aequo* at the 2013 Marktoberdorf International Chamber Choir Competition, and received three gold medals at the 2015 Grand Prix of Nations competition in Magdeburg, Germany. After finishing his degree, Matthew taught elementary music, and sang professionally with Cantare Houston, Houston Bach Society, and Houston Chamber Choir. In his free time, Matthew is an avid gamer, foodie, and sports fan.

Cortez Mitchell, countertenor, 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 d'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 #147, *Herz und Mund und Tat und Leben*, with the Dayton Philharmonic, R. Nathaniels Dett's *The Ordering of Moses*, and Adolphus Hailstork's *Done Made My Vow* with the Baltimore Symphony Orchestra, Rachmanioff's *Vespers* in St. Petersburg, Russia, and Wynton Marsallis' *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. Cortez is in his 12th season with Chanticleer.

Gerrod Pagenkopf, countertenor and assistant music director, is excited to be returning for a fourth season with Chanticleer. A native of Northeast Wisconsin, Gerrod received his bachelor's of music education from the University of Wisconsin-Madison and also holds a master's degree in vocal performance from the University of Houston where he was a graduate fellow under Katherine Ciesinski. A specialist in early music, Gerrod has performed with many early music ensembles throughout Boston and Houston including Ars Lyrica Houston, the Handel and Haydn Society, Blue Heron Renaissance Choir, Exsultemus, and the prestigious Church of the Advent in Boston's Beacon Hill. In his spare time, Gerrod enjoys exploring the San Francisco Bay Area, geeking out over Handel operas, and discovering local coffee shops while on tour. Gerrod holds The Ning G. Mercer Chair for the Preservation of the Chanticleer Legacy.

Kory Reid, countertenor, is in his seventh 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 director of choral activities at Napa High School and 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, countertenor, is pleased to be in his 13th 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 such classic poets as Robert Frost, Richard Wilbur, Walt Whitman, William Wordsworth, and John Keats. An avid motorcyclist as well, Alan enjoys taking extensive trips in and around California and is a frequent backpacker in the national and state parks of the West Coast. Alan holds degrees from SUNY Potsdam and the University of Illinois Urbana-Champaign.

Logan S. Shields, soprano, is elated to begin his third season with Chanticleer. A peculiarly proud Michigander, Logan has studied vocal performance at Western Michigan University and Grand Valley State University. While living in Grand Rapids, he performed with St. Mark's Episcopal, Schola Choir of the Diocese, and OperaGR. Most recently, he worked with an array of singers from many of America's top choirs in the professional ensemble Audivi, based in Ann Arbor, under the direction of Noah Horn. Outside of the classical realm he has been featured in *DownBeat* Magazine's Student Music Awards, winning "Best Blues/Pop/Rock Group of 2014" for his contributions on the Aaron Garcia Band's album, *Glass Girl*. Other passions include craft beer, vegetarianism, absurdism, freestyle rap, pugs, and spending time with his partner, Gabrielle.

Andrew Van Allsburg, tenor, is thrilled to begin his third season with Chanticleer. Originally from Holland, Michigan, Andrew received his BMusEd from Western Michigan University in Kalamazoo. During his undergraduate tenure, Andrew performed with the University Chorale directed by Dr. James Bass, and recorded and released an album of Monteverdi's *Vespers of 1610* with the Miami-based professional choir, Seraphic Fire, directed by Patrick Dupré Quigley. In addition, Andrew conducted the choir of the early music ensemble, Collegium Musicum, and won a *DownBeat* Magazine award with the vocal jazz ensemble, Gold Company, under the direction of the late Dr. Steve Zegree. A versatile performer, Andrew has performed globally for various cruise lines, production companies, contemporary *a cappella* groups, musicals, and has made TV appearances on the "Oprah Winfrey Show" and "Last Week Tonight" with John Oliver. While living in New York City, Andrew sang with Schola Dominicana at the Church of Saint Catherine of Sienna directed by James Wetzel, and was a featured singer in the Radio City Christmas Spectacular featuring the Rockettes, under the musical direction of Kevin Stites. Andrew enjoys traveling, spending time with friends and family, and can throw a mean Frisbee.

Adam Ward, alto, is originally from Tecumseh, Oklahoma. At an early age, Adam became fascinated with the voice of Patsy Cline. 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 under the direction of Simon Carrington. 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 prizewinner at the Coleman, Fischhoff, and Yellow Springs national chamber music competitions. As a composer, his works have been heard around the world for nearly two decades. He was recently composer-in-residence for the New York City-based, Choral Chameleon, directed by Vince Peterson, and the Sacramento-based, Vox Musica, directed by Daniel Paulson. He is also an avid singer-songwriter. 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 13th season with Chanticleer.

William Fred Scott, music director, was the artistic director of the Atlanta Opera from 1985-2005 and the associate conductor of the Atlanta Symphony Orchestra from 1981-1988 — 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 1975-1981. He has been 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, 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, 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 1982-1993, Bullin was the 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, and was a Peace Corps volunteer in Liberia.

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