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

I.
Surrexit pastor bonus
Gaude gloriosa
O Clap Your Hands

Orlando di Lasso (1530-1594)
Giovanni Pierluigi da Palestrina (c. 1525-1594)
Orlando Gibbons (1583-1625)

II.
Ave Verum Corpus
Whispers*

William Byrd (c. 1539-1623)
Steven Stucky (1949-2016)

III.
Nude Descending a Staircase*
Now is the Month of Maying*
Stelle, vostra merce l’eccelse sfere* from Sirens
Il bianco e dolce cigno
Io son la Primavera*

Allen Shearer (b. 1943)
Thomas Morley (1557-1602)
arr. Evan Price
Mason Bates (b. 1977)
Jacques Arcadelt (1507-1568)
William Hawley (b. 1950)
IV.  
**Drei Männerchöre**

Vor den Türen
Traumlicht
Fröhlich im Maien

Richard Strauss (1864-1949)

V.  
**Salve Regina**

Antonio de Salazar (1650-1715)

**Intermission**

VI.  
**I Have Had Singing***

**Summertime** from *Porgy and Bess*

Cortez Mitchell, solo

Steven Sametz (b. 1954)

George Gershwin (1898-1937)

arr. Kirby Shaw

Michael McGlynn (b. 1964)

**Dúlamán***

Matthew Knickman and Zachary Burgess, solos

Jackson Hill (b. 1941)

trad. Hungarian-Romani

arr. Stacy Garrop (b. 1969)

**In Winter’s Keeping***

Járbă, máré járbă*

Andrew Van Allsburg, solo

**Creole Love Call**

attrib. Duke Ellington (1899-1974)

arr. Harry Frommermann

Sholom Secunda (1894-1974)

arr. Brian Hinman

trad. Spiritual

arr. Alice Parker and Robert Shaw


and Jesse Whitaker (1920-2006)

arr. Joseph Jennings

*written or arranged for Chanticleer

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*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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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.

The good shepherd has arisen, who laid down his life for his sheep, and for his flock deigned to die.

Alleluia.

Gaude gloria – Giovanni Pierluigi da Palestrina

Gaude gloria, 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.

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

natum de Maria Virgine,

vere passum,

immolatum in cruce pro homine:

cuius latus perforatum

unda fluxit sanguine.

Esto nobis praegustatum,

in mortis examine.

O Dulcis, O Pie,

O Jesu fili Mariae;

miserere mei. Amen.

Hail true body,

born of the Virgin Mary,

truly suffering,

was sacrificed on the cross for all men.

From whose pierced side

flowed blood.

Be a foretaste for us

in the trial of death.

O Sweet, O Merciful,

O Jesus, Son of Mary.

Have mercy on us. Amen.

Whispers – Steven Stucky

Whispers of heavenly death, murmer’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’eccelse sfere – Mason Bates

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

Torquato Tasso, translated by William Hawley


Von den Türen
Ich habe geklopf a n des Reichtums Haus; I knocked at the house of Wealth;
man reicht mir ‘nen Pfennig zum Fenster heraus. they handed me a penny through the window.
Ich habe geklopf a n der Liebe Tür; I knocked at Love’s door;
da standen schon fünfzehn andre dafür. fifteen others were already standing there.
Ich klopfte leis’ an der Ehre Schloß; I knocked softly at the castle of Honor;
hier tut man nur auf dem Ritter zu Roß. here they only open for the knight on horseback.
Ich habe gesucht der Arbeit Dach; I sought Labor’s floor;
da hört’ ich drinnen nur Weh und Ach! inside there I heard only “woe” and “alas!”
Ich suchte das Haus der Zufriedenheit; I sought the house of Contentment;
es kann’t es niemand weit und breit. far and wide, no one knew of it.
Nun weiß ich noch ein Häuslein still, now I know of another quiet, little house,
wo ich zuletzt anklopfen will. where I want to knock at last.
Zwar wohnt darin schon mancher Gast, True, some guests already dwelt there,
doch ist für Viele im Grab noch Rast. but for the Many, there is still rest in the grave.
Traumlicht

Ein Licht im Traum hat mich besucht,  A light visited me in my dream,
es nahte kaum und nahm die Flucht.  it barely came near before taking flight.

Der Blick ist tief hier eingesenkt,  The image is here deeply embedded,den, als ich schlief, du mir geschenkt.  that which you sent me as I slept.

Hell dämmert mild am Tage wach,  Even in my waking hours, your luster
O Nachtgebild', dein Glanz mir nach.  shines brightly upon me, O nocturnal image.

Komm oft, o Stern, in meiner Ruh'!  Come often, O star, during my rest!
Dir schließ’ ich gern die Augen zu.  For you, I gladly close my eyes.

Hell dämmert mild ein Licht im Traum  I often see the bright light of my dreamam Tage mir nach.  during the day.

Komm oft, o Stern, in meiner Ruh'!  Come often, O star, during my rest!
Dir schließ’ ich gern die Augen zu.  For you, I gladly close my eyes.

Fröhlich im Maien

Blühende Frauen,  Blossoming young women,llasset euch schauen  let yourselves be seen
fröhlich im Tanze  dancing joyously,unter dem Kranze!  under the wreath!

Tanzet zu zweien  Dance in pairs
unter Schalmeien,  to the sound of shawms [wind instruments],
tanzet am Reihe,  dance in rows,
fröhlich im Maien!  joyous in May!

Prüfende Kenner,  The demanding connoisseurs!
komm, ihr Männer,  Come, you men,sehet die klaren  see the bright
Bilder sich paaren.  figures couple off.

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

Freut euch, ihr Alten,  Rejoice, you elders,junger Gestalten!  in the youthful figures!Wie ihr gesprungen,  As you once did leap,springen die Jungen.  so now the young ones leap.

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

(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!

Tanzen 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!
Ad te clamamus, exsules filii Hevae, ad te suspiramus, gementes et flentes, in hac lacrimarum valle.
Eja ergo, advocata nostra, illos tuos misericordes oculos ad nos converte.
Et Jesum, benedictum fructum ventris tui, nobis, post hoc exsilium, ostende, O clemens, O pia, O dulcis Virgo Maria.

Hail, Holy Queen, Mother of mercy, our life, our sweetness and our hope!
To you we cry, poor banished children of Eve, to you we send up our sighs, mourning and weeping in this vale of tears.
Then, most gracious advocate, turn your eyes of mercy toward us.
And after this, our exile, show unto us the blessed fruit of thy womb, Jesus.
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 níon 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,
“The Gaelic seaweed has beautiful black shoes,” said the Gaelic seaweed.

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

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
Spring bursts forth from its slumber.

Haru sarikureba
The once-silent birds

Naka-zarishi
Commence their song.

Tori mo kinakinu
The incipient buds

Saka-zarishi
Now bloom in bright array.

Hana mo sakeredo
Yet in the hills the growth is so thick with trees

Yama o shigemi
Our delights are out of reach.

Irite mo torazu
So thick the weedy grass

Kusabukami
We cannot find the flowers to pick them.

Torite mo mizu
But in the hills in the autumn-time

Akiyama no
We gaze upon the rich-colored foliage.

Konocha o mite wa
The leaves of brightest gold

Momichi o ba
Longingly we take for picking.

Torite so shinofu
The stubborn leaves that are still green

Aoki o ba
Regretfully we leave behind.

Okite so nageku
There is a melancholy in our delight:

Soko shi urameshi
Oh, the beauty of the golden hills!

Akiyama so are wa

Princess Nukata, Translation by Jackson Hill

Járbă, máré járbă – trad. Hungarian-Romani, arr. Stacy Garrop

Járbă, máré járbă, más dusjé ákásză,
Green grass, tall grass, I would like to go home
dá nu pot, kă ám zsurat.
but I cannot, because I have sworn not to.
Máré járbă, vergyé járbă nu mă pot dusjé ákásză!
Tall grass, green grass, I cannot go home!

O métsz mámá dă pîn szát, áj lăszát kulyibă gală,
My mother has left the village; she left the hut empty,
Inpunzîtă, ingurzită dá-j plynă dă szărăsjîjé,
adorned with leaves but full of poverty.
Máré járbă, vergyé járbă nu mă pot dusjé ákásză!
Tall grass, green grass, oh I cannot go home!
Járbă, máré járbă, más dusjé ákásză,
Green grass, tall grass, I would like to go home,
dá nu pot, kă ám zsurat.
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 Kō bun 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 Maurrant 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, Rachmaninoff’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, Fischoff, 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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