

CHANTICLEER

MY SECRET HEART

Cortez Mitchell, Gerrod Pagenkopf, Kory Reid,
 Alan Reinhardt, Logan Shields, Adam Ward – soprano and alto
 Chris Albanese, Brian Hinman, Andrew Van Allsburg – tenor
 Eric Alatorre, Matthew Knickman, Marques Jerrell Ruff – baritone and bass
 William Fred Scott, Music Director

SATURDAY, MAY 6, 2017 – 3 P.M.

MEMORIAL CHAPEL

I.

“I am the Rose of Sharon”
 Poetry from the Song of Songs

Veni, dilecte mi* Sebastián de Vivanco
(1551-1622)

Nigra sum Jehan L’Héritier
(c. 1480-1551)

Osculetur me Giovanni Pierluigi da Palestrina
(1525-1594)

Ego flos campi (a 3) Jacobus Clemens non Papa
(c. 1510-c. 1556)

Surge, propera amica mea Francisco Guerrero
(1528-1599)

II.

Poetry by Pierre de Ronsard (1524-1585)

Bonjour mon coeur Philippe de Monte
(1521-1603)

Ce ris plus doux Anthoine de Bertrand
(c. 1540-1581)

Le premier jour du mois de May, Madame de Monte

III.

Poetry by Edith Södergran (1892-1923)

“Hommage à Edith” Jaakko Mäntyjärvi
(b. 1963)

*Commissioned by Chanticleer, 2016
 with the support of the Osher Pro Suecia Foundation*

IV.

Go, lovely rose Eric Whitacre
(b. 1970)

Ah! May the Red Rose Live Alway! Stephen Foster
(1826-1864)
Arr. John Musto

Jeanie with the Light Brown Hair* Foster
Arr. Gene Puerling

Solo: Brian Hinman

This Marriage Eric Whitacre

- INTERMISSION -

V.

My Blood is Blazing With Desire Mikhail Glinka
(1804-1857)

Behold, darkness has fallen Sergey Taneyev
(1856-1915)

Vocalise

Sergei Rachmaninoff
(1873-1943)
Arr. Elger Niels

Solo: Cortez Mitchell

VI.

Love Songs*

Augusta Read Thomas
(b. 1964)

II. "Look out upon the stars, my love..."

III. "Love is a beautiful dream."

V. "Alas, the love of women! It is known to be
a lovely and a fearful thing."

VI. "For stony limits cannot hold love out."

VII. "All mankind love a lover."

Commissioned for Chanticleer, 1997

*by Cathy Nicho (for her husband, Raul), Dianne Nolting
(for her husband, George Wolter), Bert Dieringer (for his wife,
Janna Blanchard), Peter Henschel (for his wife, Kathy), Ron Barrington
(for his wife, Christine), Marshall Rutter (for his wife, Terry Knowles)
and an anonymous commissioner.*

VII.

A selection of popular songs to be selected from...

I'll Follow My Secret Heart

Noël Coward
(1899-1973)
Arr. Adam Ward

Solo: Andrew Van Allsburg

It was a lover and his lass

John Rutter
(b. 1945)

Les Chemins de l'Amour

Francis Poulenc
(1899-1963)
Arr. Evan Price

La Vie en Rose

Édith Piaf
(1915-1963)
Arr. Price

Solo: Kory Reid

Love Walked In*

George Gershwin
(1898-1937)
Arr. Puerling

Frankie and Johnny

Trad. American Song
Arr. Robert De Cormier

Somebody to Love*

Freddie Mercury
(1946-1991)
Arr. Vince Peterson

- Program subject to change -

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tonight's performance or through our digital storefront at
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PROGRAM NOTES

by Kory Reid, William Fred Scott, Jace Wittig,
Gregory Peebles, and Elena Sharkova

Veni, dilecte mi*

Sebastián de Vivanco

The walled city of Ávila, in the Spanish province of Castila-Leon, gave rise to three pivotal Renaissance figures: composers Tomás Luis de Victoria, Sebastián de Vivanco, and the Spanish mystic Teresa of Ávila. Separated in age by only three years, Victoria and Vivanco undoubtedly received their earliest musical training from the same teachers. But unlike Victoria, whose career flourished in Rome, Vivanco remained in Spain throughout his life. After tenures at the cathedrals of Lérida and Segovia, he was invited to become Francisco Guerrero's assistant in Seville in 1587. He went so far as to visit the aging master in Seville, but instead accepted the maestro de capilla position at Ávila Cathedral. In 1602, Vivanco was appointed to a similar post in Salamanca; he left after less than a year to pursue a professorship at the University of Salamanca, the oldest university in Spain. It was through his connections there that he was able to publish three lavish volumes of his works. Although his music is virtually unknown today, Vivanco was one of the leading composers of his time – a master of counterpoint who imbued his works with deep emotional sentiment.

Veni, dilecte mi is scored for eight voices in two four-voice choirs, and is included in a volume of motets the composer dedicated to the Blessed Virgin Mary. Here, he employs a text from the Song of Songs, a book of the Bible closely associated with the Spanish mystics. This then-controversial sect, led by Teresa of Ávila, reimagined the quasi-erotic poetry present in the Song of Songs as a metaphor for the Church's role as the Bride of Christ. Vivanco's setting gives light to this mystical rapture through lush suspensions and sharply contrasting harmonies between the choirs.

Nigra sum

Jehan L'Héritier

Music may have been the family profession for Jehan L'Héritier. While that statement means little in comparison, say, to the Bachs or even the Couperins (to say nothing of the more modern Trapp Family Singers or even the Jackson Five), at least three members of the L'Héritier family were practicing musicians. And of these three, only Jehan has achieved any notoriety at all - an acclaim seldom reaching beyond those singers and scholars who are eager to bring to light lesser known Renaissance music. There seem to be, in Jehan's limited output, only two secular madrigals (in what would surely be called the Italian style) and not even a single full setting of the Mass itself. Hardly anything exists other than his four dozen religious motets.

So what is it that inspired Palestrina to base one of his Mass settings on this earlier motet by L'Héritier? Since L'Héritier had a connection at the Vatican (records indicate that he was for a time employed as a musician there), he may have met the young Palestrina. Palestrina may even have heard the choir singing any of a number of motets by the elusive Frenchman, born around 1480 and still setting quill to parchment in the mid-1550s. As other program annotators have quickly discovered, L'Héritier's music must speak for itself, given the paucity of biographical detail which has survived into the present day. What is unmistakable is that this music speaks with a personal voice at once elegant and profound. Jehan L'Héritier joins the more exuberant traditions of a Josquin (who may have once been Jehan's teacher) with the more sober and cultivated work of a Palestrina and thus validates his relevance as a transitional figure between the old styles and the new.

Few lines from the Biblical Song of Songs have been as cherished by composers from the Middle Ages onward as have those of *Nigra sum*. Here there lies a clear parallel between the humble handmaiden of the Lord, as the Virgin Mary describes herself, and the "black but comely" daughter of Jerusalem, whose beauty leads the King himself to invite her in. L'Héritier writes for a five-voice choir in this version, which seems to be one of three settings of the same text from his hand. There is a quiet exaltation to the way the lines rise and fall. Even more vivid is the slight frisson of delight with which the youthful girl describes herself as beautiful (*formosa*). The music alternates between passages of simple melisma -- voices tumbling over one another in humble joy -- and austere, inexorable, block chords. This culminates at the moment in which the King seems to take her by the hand and walk, step by step, into his most private chamber ("et introduxit me in cubiculum suum"). After the melodic undulations subside, there is a simple tread to the music. Perhaps there is a hint of hesitation, of blessed hush, as she imagines what her next steps will bring. Could that other comely daughter of Jerusalem have felt the same way when she received her unearthly and amazing news?

Osculetur me

Giovanni Pierluigi da Palestrina

Giovanni Pierluigi da Palestrina was born in the town from which he took his name. He was Maestro di Cappella at St. Peter's in Rome from 1551-1554 and again from 1571 until his death in 1594. At a moment in musical history in which the church fathers began to decry too much description (ornamentation) and flair (harmonic invention), Palestrina stuck to a musical style based in seriousness and sobriety. His "strict" style of Renaissance counterpoint has been held up as a pedagogical model by students of nearly every succeeding generation. Palestrina achieved a mastery of contrapuntal techniques, meticulous voice leading, and refined treatment of dissonance now universally idealized as the "Palestrina style." This is not to say that Palestrina's music is inexpressive or occasionally daring. In fact, there is a personal and deeply emotional core to all of his sacred works.

He wrote in the *prima prattica* style, codified by the treatises of Zarlino, which prioritized the polyphonic form and structure over text.

The text of *Osculetur me*, which sounds quite secular in nature, comes from Song of Songs 1:1-2. The metaphor of two lovers (or a bride and a groom) is used to describe the relationship between the love and blessings of Jesus Christ and the offerings that come from the faithful people of the Church. The polyphony is simple, restrained, and free from ornamental figures. It was most likely intended as vocal chamber music, in which the performing forces would consist of one to two on a single vocal line. Such motets were often sung inside or outside for small devotional services, social gatherings, or festival celebrations of the day.

Ego flos campi (a 3)

Jacobus Clemens non Papa

Jacobus Clemens non Papa (so called to distinguish him from Pope Clemens VII and the poet Jacobus Papa, both of whom were his contemporaries) was one of the most prolific composers of the early sixteenth century. Born in the Netherlands, he was especially at home in the idiom of the motet. His writing shows an advanced use of harmonic language as well as an expressiveness of melody directly related to the text.

The text of *Ego flos campi* is found in the second chapter of Song of Songs (2:1-3.) The poetry is especially fascinating because of its amalgam of ideas, thoughts, and metaphors from both the sacred and the profane. It is no accident that Clemens non Papa composed this piece for three voices; one can assume that this pays homage to the Trinity and also allows the chords to remain simple and clean. The compositional style of *Ego flos campi* is very much in the *prima prattica* style, employing pervasive imitation throughout the piece and a steady flowing groove that accentuates the text.

Surge, propera amica mea

Francisco Guerrero

Although his music is often neglected today, Francisco Guerrero was second in importance only to Victoria during the Spanish Renaissance. A student of Cristóbal de Morales, Guerrero served as chapelmaster at the Seville Cathedral. Unlike Victoria and Morales, Guerrero was also a prolific composer of secular songs, many of which he later re-set with sacred texts (a common practice of the time). The effort and money he dedicated to publishing his music garnered him a certain degree of fame during his lifetime--as far away as South America. His music remained widely performed in the cathedrals of Spain and New Spain for more than two hundred years after his death. Recent years have seen a resurgence of interest in Guerrero's work. Unlike many of his contemporaries, Guerrero spent the majority of his time in Spain and traveled to Italy only briefly. Perhaps because of this, his music is often said to sound quintessentially Spanish when compared

to Victoria or Morales, and he set many Spanish texts (as opposed to Victoria, who wrote exclusively in Latin).

Surge, propera amica mea is a six-part motet, divided into two sections. The second soprano line serves as the *cantus firmus* in the piece, singing "Veni, sponsa Christi" ("Come, Bride of Christ"), which anchors the harmony and weaves a sacred thread into the secular story sung by the other vocal parts. This *cantus firmus* descends by a step each time it is sung in the *prima pars*, eventually hitting the fourth below the tonic. In the *secunda pars*, that same lower fourth begins the movement and ascends back to the starting note of the piece. This chant serves not only as a rising/falling textual tool for Guerrero's idea of "flight," but also illustrates how ingeniously he tips his hat to the past, utilizing sacred chant as a foundation for his composition.

Bonjour mon coeur

Philippe de Monte

Le premier jour du mois de May, Madame

de Monte

The impact of Pierre de Ronsard on the literary scene of Western Europe is hard to overlook, although not much of Ronsard is read, or taught, any more. Known even in his own time as the "Prince of Poets," he was the chief among the French Renaissance group of poets known as "La Pléiade." Ronsard was a true son of France, although his studies and the occasional work assignment, took him away from his native country on several occasions. Born in a family manor in the Vendôme region, he died there sixty-one years later, honored by kings, decorated with honors and feted throughout Europe.

In a striking coincidence, Ronsard, Montaigne, Cervantes and Shakespeare are practically contemporaries: all four of these trail-blazing writers were born in the first part of the sixteenth century. In fact, Shakespeare and Cervantes both died in the same year, 1616. What Cervantes created in the picaresque novel, Shakespeare did in his great dramas. (Don Quixote and Falstaff are not that far apart, perhaps.) Shakespeare's love poetry, especially as found in the Sonnets, may be every bit as deep as Ronsard's, but Ronsard is frequently the more bawdy and overstated of the two. And the great essays of Montaigne stand in a niche all by themselves. No one before or since has excelled in that vein to nearly that extent.

Three of Ronsard's more clever poems are set here by composers whose names are almost forgotten. Cross-pollination between English madrigals and French chanson, however, is hard to miss. There is a certain Morley-esque verve in Philippe de Monte's setting of *Le premier jour de May, Madame*. The Month of May holds court on both sides of the English Channel, it would seem!

Philippe de Monte was a prolific writer in small forms. It has been said that he wrote more madrigals than any other composer of his time, although publishing

being what it was in those days, such a statement is difficult to verify. That he was peripatetic can hardly be doubted: born in Flanders, he studied in Italy (not surprising in his time), worked in England, composed in France, took a post in the court of the Hapsburg Maximilian II, and died in Prague. There are over 1100 madrigals to his credit, as well as some forty settings of the Mass, and over two hundred sacred motets.

Bonjour mon Coeur is one of Ronsard's most frequently used poems. The poem delights in a certain coyness: is the speaker apologizing to his mistress for having left her for a time, or is he bragging that his nearness to the King has made him more desirable than ever? In the same way that Shakespeare claims "never say that absence seemed my flame to qualify," here the speaker says "I would rather die than have you say that my affections were as ice-cold as a rock. I had to follow the king." De Monte's cadences assure us of a happy ending, as do Ronsard's words, "Let riches, position and honor perish. I would give them up anyway, for you, my sweet and beautiful goddess."

Ce ris plus doux

Anthoine de Bertrand

The work of Anthoine (sometimes, Antoine) de Bertrand is much less known than that of Philippe (sometimes, Filippo) de Monte. He is believed to have been born in Fontanges, in the Auvergne region of France, in 1540, although some records indicate an earlier birthdate of 1530. Like de Monte and others, he was influenced by the Italian madrigals of his time. There is a unity and compactness to his work, which makes its greatest effect with short-lined melismatic passages, off-the-beat syncopations and delicate word-painting.

Bertrand was quite taken with the poetry of Ronsard. He seems to have positioned himself as a member of the "inner circle" of the city of Toulouse, where he surrounded himself with other poets and composers, political figures and painters who reveled in the poetic genius of their Parisian colleague. Bertrand's first book of chansons based on poetry of Ronsard, "Premier Livre des Amours de P. de Ronsard, 1578," was dedicated to the Bourbon Charles III. Although Bertrand himself suggested, in the dedication, that this would be the first of several such collections, only two seemed to have been published.

Ce ris plus doux is a sweet piece, as its title might imply. The poet/lover delineates the beauty of his sweetheart. "The smile is sweeter than a bee's honey, the teeth are a double-row of diamonds, the lips are crimson, the voice would waken even the dead." The voices of Ronsard and de Bertrand are seductive, not death-defying. Only once does the music escape the bounds of decorum, as the poet suggests that the enchantment of "her sweet voice" makes even the woods jump for joy.

"Hommage à Edith"

Jaakko Mäntyjärvi

Jaakko Mäntyjärvi is a Finnish translator and composer. A professional freelance translator, he is also an active semi-professional musician involved mostly in choral singing. Consequently, most of his output as a choral composer consists of choral works, some 100 of which have been published to date. He describes himself as an eclectic traditionalist. From 2000 to 2005 he was composer-in-residence of the Tapiola Chamber Choir, and he has also taught a course in the history of choral music at the Sibelius Academy in Helsinki. Over the years, the music of Mäntyjärvi has had an honored place in Chanticleer's repertoire. *Die Stimme des Kindes*, the eerie *Canticum Calamitatis Maritimae*, and Mäntyjärvi's setting of Longfellow's poem, *The Tide Rises, the Tide Falls*, quickly became audience favorites. We are proud to be premiering *Hommage à Edith* this season with the support of the Osher Pro Suecia Foundation.

Mäntyjärvi's harmonic palette is immediately recognizable: it encompasses both extended harmonies (7ths, 9ths, sharp 11ths) and diminished chords. A deep appreciation for text painting is present throughout, evidenced by his creation of an organic ebb and flow between written and musical spheres. The work is cast in three movements, each movement a setting of a poem by the profound and enigmatic Edith Södergran. Mäntyjärvi's music allows the listener a share in her powerful perspectives on love. Södergran lost her father to tuberculosis when she was a teenager, and contracted the disease herself a year later. She lived the rest of her life fighting the debilitating illness, weathering waves of self-doubt and depression until her death in 1923, when she was thirty-one years of age.

Mäntyjärvi writes,

"Södergran's poetry was groundbreaking for her time, being unrhymed and in free verse and focusing on experiences of the individual, often with Futurist and Symbolist flavors. Much of her writing is dominated by a melancholy mood, probably because of her awareness of her terminal condition. Although initially her work was regarded as scandalously unconventional and difficult to understand, she was championed in public by several established authors. However, her true merit has only really been recognized in recent decades. Her poems are frequently quoted and have been set to music by numerous composers."

Go, lovely rose

Eric Whitacre

An accomplished composer, conductor and lecturer, Eric Whitacre has received composition awards from ASCAP, the Barlow International Composition Competition, the American Choral Directors Association, and the American Composers Forum. In 2001, he became the youngest recipient ever awarded

the coveted Raymond C. Brock commission by the American Choral Directors Association; commercially, he has worked with such luminaries as Barbra Streisand and Marvin Hamlisch. In the last ten years, he has conducted concerts of his choral and symphonic music in Japan, Australia, China, Singapore and much of Europe. He has collaborated with dozens of American universities at which he regularly conducts seminars and lectures with young musicians. He received his M.M. in composition from the Juilliard School of Music, where he studied composition with Pulitzer Prize-winner John Corigliano.

Go, lovely rose was composed when Whitacre was twenty-one years old and a student at the University of Nevada, Las Vegas. This piece exhibits pandiatonicism, a harmonic device which utilizes notes within a diatonic scale (without chromatic notes) to create dissonant chords that would become the trademark of Whitacre's later compositions. The text is a poem by the Elizabethan poet Edmund Waller.

Ah! May the Red Rose Live Alway! Stephen Foster, Arr. John Musto

John Musto's take on Stephen Foster's essentially simple song is typical of this Brooklyn-born composer at his best. There is a sincerity of approach to the text, a thorough knowledge of counterpoint and an appreciation of the power of dissonances, all wrapped up in music that is easily accessible and yet provocative. Repeated hearings bring great rewards with Musto's music, as substantiated by his numerous professional awards and concert appearances. During his distinguished career he has won two Emmys, two CINE awards, and was a Pulitzer Prize finalist for his orchestral song cycle *Dove sta amore*. Chanticleer audiences may be familiar with *Five Motets*, a work which he composed for the group in 2001.

Over the course of Foster's six verses, Musto turns what might seem to be a rather plain song-with-accompaniment into a richly textured choral work in *Ah! May the Red Rose Live Alway!* Even so, certain things that seem typical of Foster never change. For instance, the calm, lyrical gait implies a gentle lullaby. The closeness of the harmonic writing draws the listener into the sound-world of a post-Civil War parlor. Musto's closer involvement with the text is ever at work, however. The "tune" is transposed and transformed -- superseded by harmonic figurations and an imitative density which mirrors the poem's existential sadness and even outrage. The repeated "Why? Why?" becomes central to Musto's setting and we realize that those repetitions are as central to this arrangement as anything else. The question "Why must the innocent hide their heads?" begins to lodge itself more firmly in the listener's ears – and heart. The disarming simplicity of Foster re-asserts itself at the very end. The bits of the piano introduction which Musto has used as a ritornello between the verses have helped us to turn inward with a kind of bittersweet calm. We are left with that lingering sense of "Why?" which is far more unsettling than the simpler, "Oh, too bad..."

Jeanie with the Light Brown Hair* Stephen Foster, Arr. Gene Puerling

Stephen Foster's ethereal *Jeanie with the Light Brown Hair* was written in 1854, just a year after his failed marriage to Jane McDowell. It is widely accepted that the "Jeanie" in the song refers to his ex-wife and his constant love and admiration for her, including her physical beauty. Despite the song's modern popularity, the sheet music of this song did not benefit Foster during his lifetime. He collected just over \$200 in royalties for the first few years after it was published. Due to financial hardship, he sold the rights to *Jeanie* and other songs to sustain himself. After his death in 1864, the copyright renewals went to his wife Jane and his daughter Marion.

The late Gene Puerling was a master arranger and director in the field of vocal jazz, and his signature style can be heard in arrangements written for and performed by the Hi-Lo's, Singers Unlimited, the Manhattan Transfer, and Chanticleer, among others. Although Puerling did not receive formal music instruction in his youth, he became a professional working musician at the age of seventeen and displayed monumental skill in blending contemporary pop, calypso, barbershop, and musical theater styles into his arrangements over the course of his musical career. This arrangement showcases Puerling's typical kaleidoscope of harmonies, which serve as underpinnings to the haunting melody.

This Marriage Eric Whitacre

This Marriage, which sets a beautiful love poem by the 13th century Persian poet Mevlana Jalal ad-Din Muhammad Rumi, was composed in 2005 as a gift to Whitacre's wife, soprano Hila Plitmann, on the occasion of their seventh wedding anniversary. The song is simple and sweet. With only one exception the vocal lines are doubled throughout – soprano with tenor, alto with bass – a musical marriage, as it were. All of the chords are in root position, which support a strong harmonic foundation that moves in parallel motion. The rhythmic flow is constantly dictated by the text and the poem ends with a wordless, and otherworldly, sigh of joy, "I am out of words to describe how spirit mingles in this marriage."

My Blood is Blazing With Desire Mikhail Glinka

Mikhail Glinka is most known for his epic opera *Ivan Susanin* (originally titled *A Life for the Tsar*) and his many symphonic compositions. His songs and romances for solo voice and small ensembles are beloved by singers and audiences for their charm and the seeming simplicity of the beautiful and graceful melodies. Glinka's stylized simplicity resembles that of Schubert, hiding the mastery of artistic detail behind the unpretentious façade of a salon impromptu.

My Blood is Blazing with Desire, here arranged for a choir of mixed voices,

was written in 1838, after Pushkin's poetic setting of *The Song of Songs*, and employs sultry chromaticism as the calling card of the passionate Orient. General Orientalism is fused seamlessly here with another convention – a ballroom waltz-which only enhances the song's allure.

Behold, darkness has fallen

Sergey Taneyev

Sergei Taneyev was a pupil of Tchaikovsky and his close friend, but one could hardly find two men more different in personality, creative approach to music and, subsequently, creative output. "I play Bach gladly," Tchaikovsky wrote, "but I do not recognize in him (as some do) a great genius. Handel has for me a fourth-rate significance..." Taneyev, on the other hand, had a strong affinity for music of the High Renaissance, the Late Baroque and Viennese Classicism. "The path of Palestrina, Lasso, Bach and Handel divided and ventured northeastward in Taneyev's works," wrote the Russian musicologist Boris Asafiev.

Tchaikovsky and Taneyev also differed in their opinion concerning the role inspiration and intuition play in creative work. Tchaikovsky believed that the beginning of any creative process lay in an intuitively found image, born in a moment of inspiration, whereas Taneyev asserted that an observant mind and minutely detailed work should precede (if not replace) inspiration. "It is true that creativity does not exist without inspiration, but in creative moments a man does not produce something that is entirely new; he simply combines what already exists in him and what he had acquired while studying and working," he wrote in a letter to Tchaikovsky. Taneyev "lived and worked immersed in a world of ideas and abstract concepts," writes Asafiev.

Indeed, Taneyev, both as a person and as a composer, avoided raw emotionalism and spontaneity of expression. So it is not surprising that in Taneyev's musical language the dominant place belonged to polyphony. Therein he found the means for expressing both his aesthetical views and his personality. He tried to find the forms that would reflect the general laws of reason and express the eternal and enduring principles of human existence. According to Taneyev, only polyphony, with its unpersonified and supranational principals and devices that did not rely on transient emotions, would give the composer a real opportunity to express the universal as opposed to the subjective; only counterpoint provided "the precise, simple and almost algebraic method" that the composer may use in his search for subjective truth. Finally, technically speaking, only "counterpoint gave each voice the opportunity to produce a melodic line, thus extracting the most out of the musical texture."

Taneyev's finest compositions – his cantatas *John of Damascus* and *At the Reading of a Psalm*, as well as his numerous choruses – pay tribute to the success of his intellectual approach to composing. His greatest works are unified by a sincere

(and characteristic) endeavor to express high aspirations by rising above the feelings of individuals to principles that are universal. Sergey Taneyev wrote thirty-seven secular a cappella choruses and a number of vocal ensembles that are often performed as choruses. "Behold, darkness has fallen" is one of the choruses from his monumental cycle of twelve choral poems, op. 27, composed on the text of Yakov Polonski (1819-1898). The cycle is considered the pinnacle of Taneyev's choral output.

Vocalise

Sergei Rachmaninoff, Arr. Elger Niels

Sergei Rachmaninoff composed in a period of Russian romanticism which began in the 1880s and lasted until the Communist takeover in 1917. In terms of choral music, it was a time when dozens of Russian composers, from such prominent figures as Tchaikovsky and Rimsky-Korsakov to lesser-known "choral specialists" such as Kastalsky, Chesnokov, Gretchaninoff, and Nikolsky, focused their creative energies on texts drawn from the Russian Orthodox liturgy.

By the first decade of the twentieth century, Rachmaninoff was spending his summers at the secluded Ivanovka estate, which was owned by his uncle, Alexander Satin. It is believed that he drew much inspiration from this peaceful and bucolic landscape, which allowed him to escape the demands of urban life and concentrate on the compositional demands facing him during the year. *Vocalise, Opus 34, No. 14*, consists of a wordless soprano melody (sung on a vowel selected by the performer) superimposed on a hushed and dense choral texture, rife with rich, Romantic harmonies. The ebb and flow of this dialogue is tremendous, for it depicts the versatility and restraint that is prevalent in much of Rachmaninoff's music. The beauty lies entirely in the soundscape; the absence of words creates an expressive sonic experience that creates tension and release for the listener. The piece was originally written for piano and voice, serving as the final song in the series. Due to its instant success, Rachmaninoff arranged it for orchestra and voice, as well as for orchestra alone.

Love Songs*

Augusta Read Thomas

Augusta Read Thomas held teaching posts at Eastman School of Music and Northwestern University before settling at her current post of Professor of Composition at University of Chicago. Today, she is in high demand as a composer, receiving ample opportunities during her tenure as Composer-in-Residence for the Chicago Symphony from 1997-2006. Thomas's *Concerto for Orchestra* was commissioned and premiered by that orchestra under the direction of Pierre Boulez in 1998. Her chamber opera *Ligeia*, commissioned and premiered by Mstislav Rostropovich and the Evian Festival in 1994, won the International Orpheus Prize, and has been presented at the Spoleto Music Festival in Italy and the Aspen Music Festival in Colorado.

Love Songs, commissioned by Chanticleer, treats the group as an ensemble of 12 soloists; the five movements sung in this program are from a set of seven famous epigrams about love, each of which provides a springboard for more extended experiments in choral texture. *Love Songs* appears on Chanticleer's "Colors of Love" album, which won a Grammy for Best Small Ensemble Performance in 1999.

"The wonderful sound-world - created by the unique and beautiful color of their 12 sublime voices - allied to their abundance of technical skill makes Chanticleer my favorite ensemble. *Love Songs* is a 15-minute score made up of seven songs composed specifically for this sound of their individual, extraordinary voices. Each of the men has at least one small solo which was precisely imagined and composed for his specific vocal color. The texts, all classic love poems, are set in a variety of ways ranging from lyrical to humorous to sensuous. I hope you enjoy the pieces because they were loads of fun for me to compose!" - Augusta Read Thomas

I'll Follow My Secret Heart Noël Coward, Arr. Adam Ward

Nobody could turn a phrase like Noël Coward. He is surely considered to be one of the more witty, idiosyncratic and memorable English composers of the twentieth century. At the forefront of his popularity, of course, were the thirty-seven stage plays and nine musicals. The mention of *Bitter Sweet*, *Conversation Piece*, *Private Lives* or *Blithe Spirit* is bound to conjure a smile from lovers of his timeless romantic comedies. "I'll Follow My Secret Heart" is arguably the most popular song from *Conversation Piece*, which opened at His Majesty's Theatre in London in February of 1934. The all-star cast included Coward himself and the versatile French actress Yvonne Printemps.

Coward, never shy, talked about the difficulties he encountered in the composition of this, the most well-known song of the show:

"I poured myself a large whisky and soda... and sat gloomily envisaging everyone's disappointment and facing the fact that my talent had withered and that I should never write any more music until the day I died. ... I switched off the light at the door and noticed that there was one lamp left on by the piano. I walked automatically to turn it off, sat down, and played "I'll Follow My Secret Heart" straight through in G flat, a key I had never played in before."

Adam Ward, who is in his eleventh year singing countertenor with Chanticleer, adds his own words to Coward's. "The song is sung by the female protagonist who being set up for marriage, only to secretly fall in love with the man making the arrangements. In this version we hear a truncated recitative which facilitates

the swap from the perspective of the original female character to that of the male soloist. Regardless of context or gender, the song is a statement of honesty to one's self while patiently waiting for true love to transpire."

It was a lover and his lass

John Rutter

One of the most performed of living composers, John Rutter has made the choral idiom his life's work and artistic home. From 1975 to 1979 he was Director of Music at Clare College, whose choir he directed in a number of broadcasts and recordings. After resigning from the Clare post to allow more time for composition, he formed the Cambridge Singers as a professional chamber choir primarily dedicated to recording, and now divides his time between composition and conducting. In 2002 his setting of Psalm 150, commissioned for the Queen's Golden Jubilee, was performed at the Service of Thanksgiving in St. Paul's Cathedral, London.

It was a lover and his lass (text by one Will Shakespeare!) is a ditty that spins circles around the playful and exhilarating relationship between two lovers. The accompaniment's lightly swung rhythms provide contrast to the buoyant melody which itself is jolly, crisp and instantly appealing.

Les Chemins de l'Amour

Francis Poulenc, Arr. Evan Price

French composer and pianist Francis Poulenc was a member of Les Six, a group of composers working in Paris in the first part of the twentieth century. Poulenc eschewed the daring harmonic language of many of his contemporaries (he once wrote, "I think there is room for new music which doesn't mind using other people's chords"). He found, instead, a musical language that is easily recognizable in his numerous compositions, most notably his songs and choral music. The desire to compose for a cappella chorus came to Poulenc after hearing a performance of Monteverdi madrigals presented by Nadia Boulanger. His a cappella output runs the gamut from light "entertainment" to religiously fervent motets, reflecting the dichotomy of Poulenc's own profound spirituality and bon vivant proclivities.

Bay Area resident Evan Price has arranged Poulenc's *Les Chemins de l'Amour* for Chanticleer, often utilizing voices to portray accompaniment and melodic textures. He states,

"I first became acquainted with *Les Chemins de l'Amour* several years ago when it was added to the repertoire of my long-time band, The Hot Club of San Francisco. We performed it far and wide as part of our original score for the 1928 silent film, "The Fall of the House of Usher." Consequently, my dominant association with the piece is somewhat more macabre than was the composer's intention and, given the task of scoring it for Chanticleer, I had to learn the piece anew. Traditionally performed as a soprano solo

with piano accompaniment, this setting has more of the feel of a piece of chamber music with the melody and accompaniment shared among the voices. In particular, the bass section has to occupy many roles—from singing the melody to mimicking a pianist’s left hand.”

La Vie en Rose

Édith Piaf, Arr. Price

The Édith Piaf classic, *La Vie en Rose*, is perhaps one of the most beloved and charming French “torch songs” of the twentieth century. Piaf commissioned and performed pieces of music that romanticized her rough upbringing and her life in the streets, boasting passionate and empowering lyrics which emphasize her inner fortitude.

La Vie en Rose is inspired by an amorous moment in 1944 when Piaf locked eyes with a young American. This piece is lauded as a true lovers’ anthem, literally translated as “life in pink,” which reminds us all to alter our perspectives and view anew the romance and beauty that color our everyday life.

Love Walked In*

George Gershwin, Arr. Puerling

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 (George Gershwin, Harold Arlen, Duke Ellington, Cole Porter, 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.” George and his older brother, Ira, were known as a dynamic and highly intelligent duo that worked symbiotically. Ira was known as an expressive lyricist and George was known for his musical offerings.

In *Loved Walked In*, Puerling’s harmonic language can be described as elegant and smooth, but undeniably complex. The jazz harmonies often employ major sevenths, ninths, elevenths, and thirteenths as the voices become more distant and spread. The homophonic nature of the piece allows for the chords in close harmony to settle and shimmer as suspensions and dissonances stress certain words or ideas.

Frankie and Johnny

Trad. American Song, Arr. Robert De Cormier

In 1899, a murder in St. Louis became the subject for one of America’s top folksongs, also referred to as a murder ballad. *Frankie and Johnny* depicts Frankie Baker’s indignation when she found out her lover, Albert Britt, was being unfaithful to her.

This infidelity led Frankie to find a gun and shoot Albert at a boardinghouse for retribution. The factual details surrounding the murder case are quite cloudy: some people were convinced that Frankie was a victim of ongoing domestic violence, others thought that she was just tired of “working the streets” for her lover. Some just thought they had had a particularly nasty argument.

Rumor has it that Albert Britt’s parents had kindly requested one of the early songwriters to use an alias for Albert to protect the family from future social hardship. *Frankie and Johnny* has been recorded by a myriad of notable artists such as Sam Cooke, Elvis Presley, Guy Lombardo, and Johnny Cash. It continues to be a popular story, and one easily adapted to various musical genres.

Somebody to Love*

Freddie Mercury, Arr. Vince Peterson

“Somebody to Love” was first heard on Queen’s 1976 album, *A Day at the Races*; it was the hit single of the album, eventually hitting the number 2 spot on the UK single charts. It is also one of the most ubiquitously played and most popular songs that Queen is known for. Freddie Mercury admitted that he drew much of his musical inspiration from Aretha Franklin, which allowed him to inject multiple gospel flavors into some of his pieces. The band multi-tracked several voice parts in the recording studio to emulate a 100-voiced gospel choir, an effect that accentuates the imploring quality for love that Mercury desired for the song. Vince Peterson arranged an intricate and dense vocal chart for Chanticleer in 2011 and, since its debut, it has been loved and requested by audiences worldwide.

CHANTICLEER

Called “the world’s reigning male chorus” by *The New Yorker* magazine, the GRAMMY® award winning ensemble Chanticleer embarks upon its 39th season in 2016-17. Chanticleer performs over 100 concerts in the U.S. and around the world annually. *The Boston Globe* said of Chanticleer “(Their singing) is breathtaking in its accuracy of intonation, purity of blend, variety of color and swagger of style.” Chanticleer – based in San Francisco – is known around the world as “an orchestra of voices” for the seamless blend of its twelve male voices ranging from countertenor to bass and its original interpretations of vocal literature, from Renaissance to jazz, and from gospel to venturesome new music.

Under the direction of Music Director William Fred Scott, Chanticleer will perform this season in 52 cities in 22 of the United States, with 26 performances in the San Francisco Bay Area, its home. A winter tour of Europe will feature returns to a number of Europe’s great concert halls such as Vienna’s Musikverein, Prague’s Rudolfinum, Budapest’s Liszt Academy, and Dublin’s National Theater, as well as a debut in Berlin’s Konzerthaus. Other cities included in the tour are Paris, St. Petersburg, Pécs, Veszprém, Szeged, Somborn, Siegen, Friedrichshafen and

Dachau.

The 16-17 season in the Bay Area features a return collaboration with Nadja Salerno-Sonnenberg and the New Century Chamber Orchestra in a program called *Americans in Paris. My Secret Heart*, which includes a new commission by Finnish composer Jaako Mantyjärvi, opened the Bay Area season in September and *A Chanticleer Christmas* had its usual 23 performances across the United States as well as the Bay Area, and was broadcast by American Public Media, and a new program of sacred music, *Psalm*, featuring Pulitzer prize winner John Harbison's first work for the ensemble, will premiere in June.

With the help of individual contributions, foundation and corporate support, the Ensemble involves over 5,000 young people each year. The Louis A. Botto (LAB) Choir—an after school honors program for high school and college students—is now in its fifth year, adding to the ongoing program of in-school clinics and workshops, Chanticleer Youth Choral Festivals™ in the Bay Area and around the country, master classes for university students nationwide, and the biannual Chanticleer in Sonoma summer workshop for adult choral singers. *The Singing Life*—a documentary about Chanticleer's work with young people—was released in 2008. In 2010, Chanticleer's education program was recognized by the Chorus America Education Outreach Award.

Since Chanticleer began releasing recordings in 1981, the group has sold well over a million and won two GRAMMY® awards. Chanticleer's recordings are distributed by Chanticleer, Naxos, Rhino Records, Arkiv, and iTunes among others, and are available on Chanticleer's website, www.chanticleer.org.

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, John Harbison, William Hawley, Jake Heggie, Jackson Hill, Kamran 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.

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 this 25 year (1983-2009) tenure as a singer and music director with Chanticleer. The hundred plus

arrangements of African American gospel, spiritual and jazz made by Jennings for Chanticleer have been given thousands of performances worldwide live and on broadcast, and recorded for Warner Classics and Chanticleer Records. Jennings retired from Chanticleer in 2009; his gospel and spiritual arrangements continue to be a signature part of Chanticleer's repertoire.

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 installed in the American Classical Music Hall of Fame the same year.

Chanticleer—a 501(c)(3) non-profit corporation—is the recipient of major grants from the Amphion Foundation, the Ann and Gordon Getty Foundation, The William & Flora Hewlett Foundation, The Dunard Fund/USA, The Mid Atlantic Arts Foundation through *USArtists International* in partnership with the National Endowment for the Arts and the Andrew W. Mellon Foundation, The Bernard Osher Foundation, the Osher Pro Suecia Foundation, The Bob Ross Foundation, Grants for the Arts/San Francisco Hotel Tax Fund, and The National Endowment for the Arts.

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Website – www.chanticleer.org

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