

Chanticleer

8:00 pm

Thursday, October 22, 1998

McDougall United Church
Edmonton, Alberta

Chanticleer

8:00 pm

Monday, October 22, 1995

McIntosh Hall
Edmonton, Alberta

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Program

I

- Alleluia! Cognoverunt discipuli William Byrd (1543–1623)
Chant: Blessed sister, holy mother transcribed by Craig Hella Johnson
O vos omnes Tomás Luis de Victoria (1548–1611)

II

- Ich bin ein rechter Weinstock Heinrich Schütz (1585–1672)
Ego dormio, et cor meum vigilat Heinrich Schütz
Vulnerasti cor meum

III

- Cradle Songs Steven Stucky (b. 1949)
Rouxinol do pico preto (Brazil)
Lulajze, Jezuniu (Poland)
Buy Baby Ribbon (Tobago)
Wiigen-Lied Per Nørgård (b. 1932)
Rest Ralph Vaughan Williams (1872–1958)

INTERMISSION

IV

- Songs of Ariel Frank Martin (1890–1974)
In five movements

V

to be selected from the following:

- This sweet and merry month of May William Byrd
The Blue Bird Charles Villiers Stanford (1852–1924)
Blackbird John Lennon/Paul McCartney, arr. Gary Rosen
Contre qui, rose Morten Lauridsen (b. 1943)
Far Away Places Joan Whitney/Alex Kramer
Feet o' Jesus Spiritual, arr. William Averitt
Three Spirituals arr. Joseph Jennings
Sometimes I Feel Like a Motherless Child
Poor Pilgrim of Sorrow
Walk in Jerusalem

CHANTICLEER

Matthew Alber, Christopher Fritzsche, Jay White, *Soprano*
Michael Lichtenauer, Cameron Paine, Philip Wilder, *Alto*
Kevin Baum, Tim Krol, David Munderloh, *Tenor*
Eric Alatorre, Frank Albinder, Thomas Bold, *Baritone & Bass*

Louis Botto (1951-1997)
Founder

Craig Hella Johnson
Artistic Director

Susan G. Duncan
Executive Director

Chanticleer's official source for choral music:

Musical Resources • *Choral Literature for the Choral Professional* • 1-800-377-0234

PROGRAM NOTES

texts and translations follow notes

I

Alleluia! Cognoverunt discipuli

William Byrd (1543–1623)

William Byrd, called the “Father of Musick” by his contemporaries, was the most important composer of Elizabethan England. Nothing is known of his early life, except that he studied with Thomas Tallis for a period. By the time he was twenty, Byrd had already received his first appointment, Organist and Master of the Choristers at Lincoln Cathedral. In 1570, Byrd was appointed a Gentleman of the Chapel Royal, once again working with Tallis, and quickly found his way into the graces of the court. Ever the astute businessman, Byrd, along with Tallis, was able to secure a patent from the Crown for the printing and marketing of part-music and lined music paper within his first five years in London. In his later life, Byrd retreated from London to Essex, the seat of his patrons (and fellow Catholics), the Petres. He spent his last days there, composing music for the Catholic masses held in secret at Ingatestone Hall. William Byrd’s influence over all aspects of Renaissance composition cannot be overstated. Indeed, he not only forever changed the face of church music, but he also resurrected the English song and virtually created the verse anthem.

A devout Catholic in an militantly Protestant England, Byrd was forced to go underground for much of his sacred works, composing Latin masses and motets for services held in secret. The four-voice motet *Alleluia! Cognoverunt discipuli* was published in 1605 in his first collection of *Gradualia*. Rich with imitation and lush suspensions, the setting reflects the disciples awe at recognizing Jesus to be the Christ during the Last Supper. Three short *Alleluia* sections serve to frame two verses.

O vos omnes

Tomás Luis de Victoria (1548–1611)

The music of Renaissance Spain is inexorably linked with Italy, primarily because so many of Spain’s composers traveled there to work and study. Spanish composer and organist Tomás Luis de Victoria was no exception, venturing to Rome when he was 16 to study at the Collegio Germanico. It is possible that Victoria studied with the great Italian master Palestrina, who was teaching at the nearby Seminario. Victoria was certainly one of the few composers in Rome able to master the subtleties of Palestrina’s style. In 1575, he was ordained into the priesthood, but continued to compose throughout his life, holding a variety of posts in Italy and, from 1587 until his death, his native Spain. Victoria’s many masses, motets and other religious compositions brought him a great deal of fame, certainly enhanced by his ability to publish most of his works; all but one of the eight volumes of his *Opera omnia* consist entirely of music published during Victoria’s life.

The four-voice *O vos omnes*, perhaps Victoria’s most famous motet, was published in his first volume, *Motecta* (Venice, 1572). In the Spanish fashion, the setting is primarily chordal, but Victoria shows his unique style in the brief scalar passages, primarily in the tenor voice, and some surprising juxtapositions of harmonies. Normally a “cheerful” composer, this setting of *Lamentations 1:12* contains a good deal of passing dissonance and suspensions, reflecting the “sorrow” over Jerusalem’s destruction during the Babylonians’ siege in 587 BC.

II

Ich bin ein rechter Weinstock

Heinrich Schütz (1585–1672)

Ego dormio, et cor meum vigilat / Vulnerasti cor meum

Heinrich Schütz is perhaps the greatest German composer of the seventeenth century, and was certainly the first of international stature. His music provided the foundation for the craftsmanship and intellectual depth of German composition for the next two centuries. An incredibly prolific composer, his *oeuvre* includes roughly 500 works, almost exclusively sacred vocal music with some form of instrumental accompaniment. Schütz came to music early, serving as a choirboy in the Moritz court of Hessen-Kassel. However, his parents were against his pursuing a career in music, so he studied law - but only briefly. In 1609, against his parents’ wishes, Schütz accepted a grant to study in Italy with Giovanni Gabrieli. What was supposed to be a two-year apprenticeship turned into four; Schütz, having developed a close relationship with the Italian master, did not leave Italy until shortly after Gabrieli’s death in 1612. Returning to Germany, Schütz quickly found himself with a prestigious position in the service of Elector Johann Georg I of Saxony in Dresden, a post he held until his retirement. In 1628, he made a second trip to Italy, in part to escape the intense economic pressures brought on by the Thirty Years War. It was on this sojourn that he became acquainted with the newly-born Baroque opera, with its dramatic, declamatory style of singing, and its famous exponent, Claudio Monteverdi. Schütz returned to Germany in 1629 fully immersed in this new practice, quickly adapting the dramatic style to sacred music. After nearly forty tumultuous years at the Dresden court, including 12 years of requesting leave to do so, Schütz retired in 1657. However, he continued to compose new works for special occasions at court right up until his death in 1672.

Ich bin ein rechter Weinstock (SWV 389), a setting of *John 15:1-5*, is from the *Geistliche Chor-musik* (1648). Written in the older style of carefully-regulated counterpoint, Schütz indicated in the forward that this collection of 29 motets was intended to be used as a tool for young composers to learn traditional polyphony before they attempted the new, concerted style that was coming out of Italy. This volume is viewed today as one of the most important German motet collections of the seventeenth century, displaying a variety of compositional techniques, including strict polyphony, overlapping sections and tuneful lines.

Ego dormio, et cor meum vigilat and *Vulnerasti cor meum* (SWV 63 and 64) are from the *Cantiones sacrae* (1625), a collection of 41 motets. Here Schütz again demonstrates his mastery of the older style of Gabrieli, maintaining a complex contrapuntal structure. Declamatory motives are passed freely among all four voices, often with two voices paired against each other. A particularly exciting passage, at the words "*aperi mihi*" (open to me), has all four parts spinning around each other in close imitation, each entrance spaced by only one beat. These four-voice motets are actually intended to be sung together to form a single, larger work. The texts are from the *Song of Solomon* (5:2 and 4:9, respectively).

III

Cradle Songs

Steven Stucky (b. 1949)

Steven Stucky is widely recognized as one of the leading orchestral composers of his generation. He has received commissions from the symphonies of Chicago, Cincinnati and Baltimore, the Philadelphia and Minnesota orchestras, the Los Angeles Philharmonic, as well as Boston Musica Viva, the Koussevitsky Foundation and the Carnegie Hall Corporation. In addition to composing, Mr. Stucky is active as a conductor, writer, lecturer and teacher, and he is a frequent guest composer on college campuses throughout the United States. A well-known expert on the music of Polish composer Witold Lutoslawski, Mr. Stucky won the ASCAP Deems Taylor Prize for his 1981 book *Lutoslawski and His Music*. Among his other honors are a Guggenheim Fellowship. From 1988 until 1992, Mr. Stucky served as Composer-in-Residence for the Los Angeles Philharmonic, and he continues to serve as that orchestra's New Music Advisor. Mr. Stucky lives in Ithaca, New York, where he is Professor of Composition and Chairman of the Music Department at Cornell University.

When Stucky was asked to compose a piece for Chanticleer, the title "an orchestra of voices" struck a chord. His idea was to compose a set of pieces that dealt with the world of sound. Thus the text was not to be the driving force, but rather the sound palette he wished to create, which would be superimposed on whatever texts he chose. To this end, the poetry had to have a universality about it that would free him from concerns over the meaning of the words: hence, the lullaby. *Cradle Songs* was commissioned by Chanticleer, the Dale Warland Singers, the Phoenix Bach Choir and La Vie as part of a grant from the Meet the Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund.

Wiigen-Lied

Per Nørgård (b. 1932)

Danish composer Per Nørgård studied piano from the age of eight, and earned a degree in composition from the Copenhagen Conservatory. He also studied for a year with Nadia Boulanger, and was awarded the Nadia Boulanger Prize in 1957. After holding positions at various conservatories in Denmark, Nørgård settled at the conservatory in Århus, which has become a center for experimental music in Denmark - due in large part to his presence. Through his initiative and ingenuity, Nørgård has come to occupy a central position among young Danish composers. His music has been brought to world-wide attention through numerous performances at the International Society of Composers of Music festivals. Works include one opera, two ballets, and numerous symphonic and choral compositions, as well as chamber and solo vocal music.

Wiigen-Lied is the first of three movements from a larger work, *Wie ein Kind* ("Like a Child"), and employs a nonsense-text by the Swiss painter and author Adolph Wölfli. Brought up in a miserable environment (his father was a drunk, and he and his siblings ended up in parish child care), Wölfli was in a mental asylum from 1895 until his death in 1930. Reflecting on setting the poetic expressions of a schizophrenic to music, Nørgård writes: "The 'Lullaby' (*Wiigen-Lied*, in Wölfli's typically sensual spelling), has many psychological aspects, and it is punctuated by strange, distant calls, reminiscent of those of a street vendor or those of a mother calling from way up in a tower block to her child way down in a narrow courtyard." *Wie ein Kind* was written for the Nordiske Kørførbundet (Nordic Association of Choirs) in 1979-1980, a commission funded by NOMUS.

Rest

Ralph Vaughan Williams (1872–1958)

Ralph Vaughan Williams is the most important English composer of the early-twentieth century, and was a central figure in the revival of English music in the twentieth century. Encouraged in music from an early age, he studied composition at the Royal College of Music with Parry and Stanford, two leading British composers of the Victorian era. He also studied with Max Bruch in Berlin and Maurice Ravel in Paris. His development as a composer was slow (his first well-known work dates from 1901), and it took him some time to recognize that his creative path led not in imitating foreign models, but in employing his native resources. No British composer before or after him so fully utilized the rich fabric of English folk music in their compositions. A staunch activist in the preservation of British folk music, he collected over 800 songs and variants during his lifetime.

Although his works include nine symphonies, ten staged works and numerous songs, choral music remained the center of his output. *Rest* (1902) is a five-voice part-song setting of a text by Christina Rossetti. Dating from his earliest period of composition, *Rest* displays a deep indebtedness to the style of his teacher, Stanford, in its more lyrical passages. In addition, Vaughan Williams imparts a sense of Russian mysticism to the setting with the use of chordal recitation of text.

IV

Songs of Ariel

Frank Martin (1890–1974)

Although Swiss composer Frank Martin knew he wanted to pursue a career in music by the age of 16 (he began composing at age 8), he followed his parents' wishes and studied mathematics and physics. However, after World War I, Martin returned to music, entering the Jacques-Dalcroze Institute in Geneva, where he worked closely with the founder, a pioneer in the instruction of rhythm. Martin's music is nearly impossible to categorize, as his lengthy development crossed over the coming and going of several "schools." The influence of Bach, directly evident as late as the 1945-8 oratorio *Golgotha*, led him to view harmony as the most important element of music, a credo that remained with him throughout his life. However, Martin was also influenced by the more linear approach of Cesar Franck. This dichotomy caused a near-continual search for his own "voice," leading him through archaic styles, folk music and rhythms, and eventually the twelve-tone writing of Schönberg. However, he never fully accepted the rules of the Schönbergian school, as harmony continued to be the determining factor in his works. It was only when he achieved a fusion of these elements that Martin was able to achieve his mature style: twelve-note themes are used, but primarily as melodic devices, and dissonant chords are employed through graceful partwriting, often over a static bass used to indicate passing tonal centers. Composition did not come easily to Martin, and he was often very anxious as he undertook new projects, consequently, his output was fairly small. However, he did compose for almost every medium, including operas, ballets, orchestral and choral works, as well as chamber and solo vocal compositions.

Songs of Ariel was composed in 1950, and takes its texts from Shakespeare's *The Tempest*. These five scenes were set to the original English, but in 1955, Martin composed an entire opera based on the play in German, *Der Sturm*. Martin writes: "Long before deciding to write an opera on Shakespeare's *The Tempest*, which had been haunting my mind for many years, I chose to set for this choir (the Netherlands Kammerkoor) the songs of Ariel, the fairy incarnating the Spirit of Air in this play."

Program Notes by Andrew Morgan

TEXTS

I

Alleluia! Cognoverunt discipuli

Alleluia! Cognoverunt discipuli Dominum Iesum,
in fractione panis. Alleluia!
Caro mea vere est cibus, et sanguis meus,
vere est potus: qui manducat meam carnem
et bibit meam sanguinem in me manet,
et ego in eo. Alleluia!

Alleluia! The disciples knew Jesus to be the Lord
in the breaking of the bread. Alleluia!
My body truly is sustenance, and my blood
truly is drink. He who eats my flesh
and drinks my blood abides in me
and I in him. Alleluia!

Chant: Blessed sister, holy mother

Blessed sister, holy mother, spirit of the fountain, spirit of the garden,
Suffer us not to mock ourselves with falsehood
Teach us to care and not to care
Teach us to sit still
Even among these rocks,
Our peace in His will
And even among these rocks
Sister, mother
And spirit of the river, spirit of the sea,
Suffer me not to be separated
And let my cry come unto Thee.

- from Ash Wednesday (1930) by T.S. Eliot

O vos omnes

O vos omnes qui transitis per viam, attendite,
et videte si est dolor similis sicut dolor meus.
Attendite, universi populi, et videte dolorem meum.
Si est dolor similis sicut dolor meus.

O all you who pass along this way, attend
and see if there is any such sorrow like my sorrow.
Attend, all nations, and see my sorrow.
If there is any such sorrow like my sorrow.

Ich bin ein rechter Weinstock

Ich bin ein rechter Weinstock, mein Vater ein
Weingärtner. Einen jeglichen Reben an mir,
der nicht Frucht bringet, wird er wegnehmen,
und einen jeglichen, der da Frucht bringet,
wird er reinigen, daß er mehr Frucht bringe.

Ich bin ein rechter Weinstock, ihr seid die Reben;
bleibet in mir und ich in euch. Gleich wie der
Reben kann keine Frucht bringen von ihm selber,
er bleibe denn am Weinstock, also auch ihr nicht,
ihr bleibet denn in mir.

I am the true vine, my Father is the
gardener. Every branch on me
that does not bear fruit, He takes away,
and every branch that bears fruit
He will cleanse so that it may bring forth more.

I am the true vine, you are the branches;
abide in me and I in you. Even as the
branch can bear no fruit of itself,
except to abide in the vine, so neither can you:
abide, therefore, in me.

Ego dormio, et cor meum vigilat/Vulnerasti cor meum

Ego dormio, et cor meum vigilat.
Aperi mihi, soror mea, columba mea,
immaculata mea, quia caput meum plenum est rore,
et cincinni mei guttis noctium.

Vulnerasti cor meum, filia carissima
in uno oculorum tuorum,
in uno crine colli tui.

I sleep, but my heart is awake.
Open to me, my sister, my dove,
my spotless one, for my head is covered with dew,
and my locks with the drops of the night.

You have wounded my heart, dearest daughter,
with one glance from your eyes,
with one jewel of your necklace.

II

III

Cradle Songs

I. Rouxinol do pico preto (*Brazil*)

Rouxinol do pico preto
Diexa a bago do loueiro.

Diexa dormir, meu menino,
Que stá no sono primeiro.

Dorme, dorme, meu menino,
Que a maezinha logo vem.

II. Lulajze, Jezuniu (*Poland*)

Lulajze, Jezuniu, moja Perelko,
Lulaj, ulubione me Piescidelko.

Lulajze piekniuchny nasz Anioleczku,
Lulajze wdzieczniuchny swiata Kwiateczku.

Lulajze Rozyczko najozdobniejsza,
Lulajze Lilijko najprzyjemniejsza.

III. Buy Baby Ribbon (*Tobago*)

Mama gone a-mountain,
Papa gone a-shootin',
Ketch one lily robin bud,
Heng um up a tree top.
Malatta man go knock um down
Buy baby ribbon.

Nightingale with the black beak,
Leave the fruit of the laurel tree.

Let the baby sleep,
He is in his first good sleep.

Sleep, sleep my baby,
Your mother will come soon.

Lullaby, Jesus, my pearl,
Lullay, my beloved darling.

Lullaby, our beautiful little angel,
Lullaby, the world's graceful little flower.

Lullaby, fanciest little rose,
Lullaby, sweetest little lily.

Rest

O Earth lie heavily upon her eyes;
seal her sweet eyes weary of watching, Earth.
Lie close around her, leave no room for mirth
with its harsh laughter, nor for sound of sighs,
she hath no questions, she hath no replies,
hushed in and curtained with a blessed dearth
of all that irked her from her hour of birth;

with stillness that is almost Paradise.
Darkness more clear than noonday holdeth her,
silence more musical than any song;
even her very heart hath ceased to stir;
until the morning of Eternity
her rest shall not begin nor end, but be,
and when she wakes she will not think it long.

Songs of Ariel

I. Come unto this yellow sands (*Act I, Sc. 2*)

Come unto this yellow sands,
And then take hands.
Courtsied when you have, and kissed,
The wild waves whist.
Foot it featly here and there,
And sweet sprites, the burden bear.
Hark, hark
The watchdogs bark
Bow wow, bow wow.
Hark, hark! I hear
The strain of strutting Chanticleer,
Cry cock-a-diddle-dow!

II. Full fathom five thy father lies (*Act I, Sc. 2*)

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell.
Hark! now I hear them, 'ding dong bell'.

III. Before you can say 'come' and 'go' (*Act IV, Sc. 1*)

Before you can say 'come' and 'go',
And breathe twice, and cry 'so, so',
Each one tripping on his toe,
Will be here with mop and mow.
Do you love me, master? No?

IV

IV. You are three men of sin (*Act III, Sc. 3*)
 You are three men of sin, whom Destiny –
 That hath to instrument this lower world,
 And what is in't – the never-surfeited sea
 Hath caused to belch up you. And on this island
 Where man doth not inhabit – you 'mongst men
 Being most unfit to live – I have made you mad;
 And even with suchlike valour men hang and drown
 Their proper selves. You fools! I and my fellows
 Are ministers of Fate; The elements
 Of whom your swords are tempered may as well
 Wound the loud winds, or with bemocked-at stabs
 Kill the still-closing waters, as diminish
 One dowl that's in my plume. My fellow ministers
 Are like invulnerable. If you could hurt,
 Your swords are now too massy for your strength,
 And will not be uplifted. But remember –
 For that's my business to you – that you three
 From Milan did supplant good Prospero;
 Exposed unto the sea – which hath requit it –

Him, and his innocent child; for which foul deed,
 The powers, delaying, not forgetting, have
 Incensed the seas and shores, yea, all the creatures
 Against your peace. Thee of thy son, Alonso,
 They have bereft; and do pronounce by me,
 Ling'ring perdition – worse than any death
 Can be at once – shall step by step attend
 You, and your ways; whose wraths to guard you from –
 Which here, in this most desolate isle, else falls
 Upon your head – is nothing but heart's sorrow,
 And a clear life ensuing.

V. Where the bee sucks, there suck I (*Act V, Sc. 1*)
 Where the bee sucks, there suck I;
 In a cowslip's bell I lie;
 There I couch when owls do cry;
 On the bat's back I do fly,
 After summer merrily.
 Merrily, merrily, shall I live now,
 Under the blossom that hangs on the bough.

V

The sweet and merry month of May

This sweet and merry month of May,
 While Nature wantons in her prime,
 And birds do sing, and beasts do play
 For pleasure of the joyful time,

I choose the first for holiday,
 And greet Eliza with a rhyme:
 O beauteous Queen of second Troy,
 Take well in worth a simple toy.

The Blue Bird

The lake lay blue below the hill,
 O'er it, as I looked, there flew
 Across the waters cold and still,
 A bird whose wings were palest blue.

The sky above was blue at last,
 The sky beneath me blue in blue.
 A moment, ere the bird had passed,
 It caught his image as he flew.

Blackbird

Blackbird singing in the dead of night,
 Take these broken wings and learn to fly.
 All your life, you were only waiting
 for this moment to arise.

Blackbird singing in the dead of night,
 Take these sunken eyes and learn to see.
 All your life, you were only waiting
 for this moment to be free.

Contre-qui, rose

Contre-qui, rose,
 avez-vous adopté
 ces épines?
 Votre joie trop fine
 vous a-t-elle forcée
 de devenir cette chose
 armée?

Against whom, rose,
 have you taken up
 these thorns?
 Is it your too-delicate joy
 that forced you
 to grow such an
 army?

Mais de qui vous protège
 cette arme exagérée?
 Combien d'ennemis vous ai-je
 enlevés
 qui ne la craignaient point?
 Au contraire, d'été en automne,
 vous blessez les soins
 qu'on vous donne.

But from whom are you protected
 by this superfluous weapon?
 How many enemies have I
 lifted off of you
 who did not fear it at all?
 On the contrary, from summer to autumn,
 you offend the care
 that has been given to you.

Far Away Places

Far away places
With strange soundin' names
Far away over the sea.
Those far away places
With the strange soundin' names
Are callin', callin' to me.

Goin' to China
Or maybe Siam,
I wanna see for myself
Those far away places
I've been readin' about
In a book that I took from a shelf.

Feet o' Jesus

At the feet o' Jesus,
Sorrow like a sea.
Lordy, let your mercy
Come driftin' down on me.

Poor Pilgrim of Sorrow

verses:

I am a poor pilgrim of sorrow,
Tossed in this wide world alone.
I have no hope for tomorrow.
I'm trying to make heaven my home.

2. My mother has reached that bright glory,
My father's still walking in sin.
My sisters and brothers won't own me,
Because I'm trying to get in.

Walk in Jerusalem

Way up in Jerusalem when I die.

God knows I'm gonna
walk in Jerusalem,
talk in Jerusalem,
sing in Jerusalem,
shout in Jerusalem
High up ...
Be in Jerusalem,
Sing in Jerusalem,
Shout in Jerusalem,
Pray in Jerusalem.
High up ...

When I get down to the river,
I'm gonna stick my sword in the sand.
My eyes spy the old ship of Zion
She took her many to the promised land.

I start gettin' restless
Whenever I hear
The whistle of a train.
I pray for the day
I can get underway
And look for those castles in Spain

They call me a dreamer,
Well maybe I am.
But I know that I'm burnin' to see
Those far away places
With the strange soundin' names
Callin', callin' to me.

At the feet o' Jesus
At your feet I stand.
O, my little Jesus,
Please reach out your hand.

refrain:

Sometimes I tossed and I'm driven, Lord.
Sometimes I don't know where to roam.
I've heard of a city called heaven
and I'm trying to make it my home.

Way over in Beulah
there ain't no dyin' there.
The saints shoutin' victory,
They're singing everywhere.

Way over in Beulah,
I hear the voice of friends I've known,
They've been gone on to Glory
A long time ago.

They've been waitin', they've been watchin',
They've been waitin' at the beautiful gate.
And one day I'm gonna meet them.
Oh, we're gonna sing forevermore.

Way over in Beulah,
I see the Captain beckon to me.
Well, He's calling all God's children
To meet Him in the promised land.

Biography

Chanticleer, the only full-time classical vocal ensemble in the United States, has developed a remarkable reputation over its 21-year history for its interpretation of vocal literature, from Renaissance to jazz, and from gospel to venturesome new music. With its seamless blend of twelve male voices, ranging from countertenor to bass, Chanticleer has earned international renown as "an orchestra of voices."

Named for the "clear-singing" rooster in Geoffrey Chaucer's *Canterbury Tales*, Chanticleer was founded in 1978 by tenor Louis Botto, who sang with the group until 1989 and served as its Artistic Director until his death in 1997. In March, 1998, Chanticleer announced the appointment of a new Artistic Director, Craig Hella Johnson. An accomplished choral and orchestral conductor, pianist, singer/songwriter and educator, Johnson joined Chanticleer full-time in September, 1998. Joseph Jennings served as Music Director from 1984 to 1998 and is currently involved in Chanticleer's educational and community outreach programs.

Since 1994, Chanticleer has been recording exclusively for Teldec Classics International, making the ensemble's recordings available worldwide. Chanticleer has 20 recordings to its credit and performs over 100 concerts a year across the U.S., as well as in Europe and Asia. The group sang in Australia and Sweden for the first time during the 1996-97 season, and made debuts in London, Paris and Rome in the fall of 1997. Chanticleer appears regularly in New York, Boston, Los Angeles, Washington, DC, Houston, Toronto and Vancouver, as well as in San Francisco, where the ensemble is based.

The 1997-98 season, during which Chanticleer celebrated its twentieth anniversary, took the ensemble to 24 states. The group also successfully completed a major undertaking during the spring of 1998: a tour of the American Southwest and Mexico City featuring music of the Mexican Baroque era, with an orchestra of period instruments. During this musical pilgrimage, Chanticleer visited some of the very places this repertoire was performed centuries ago and sang selections from its most recent CD, *Matins for the Virgin of Guadalupe*, released in February, 1998.

Chanticleer's 1998-99 schedule includes performances in 17 states, as well as extensive international touring. The ensemble will travel to Canada, Japan, Germany, Austria, France and Italy, and will also perform in Israel for the first time. A new recording of recently commissioned works is scheduled for release in April, 1999.

Chanticleer's long-standing commitment to developing the choral repertoire has led the group to commission works from many composers, including David Conte, Brent Michael Davids, Anthony Davis, William Hawley, Tania León, Bernard Rands, Steven Sametz, Peter Schickele, Augusta Read Thomas and Chen Yi.

Chanticleer's artistic accomplishments have earned the ensemble numerous awards, as well as significant foundation support and government funding. Chanticleer is the recipient of major grants from the National Endowment for the Arts, the California Arts Council, the E. Nakamichi Foundation, the William & Flora Hewlett Foundation and the City of San Francisco. With the help of foundation and corporate support, the group brings the gift of singing to young people by conducting artist-in-the-schools residencies both on tour and in the San Francisco Bay Area. Chanticleer's activities as a not-for-profit corporation are supported by its Board of Trustees and an administrative staff of eight.

Recordings are available for purchase in the lobby.

Chanticleer recordings are available on the Teldec Classics and Chanticleer Records labels.

Chanticleer appears by arrangement with Herbert Barrett Management of New York, NY.

The Chanticleer Choral Series is published by Hinshaw Music, Inc. of Chapel Hill, North Carolina.

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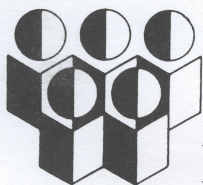
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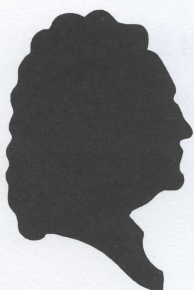


Alberta Choral Federation
A Charter Member of Music Alberta

Alberta Choral Federation is a non-profit association of choral directors, teachers, choirs and other Albertans interested in choral music. Since 1972, ACF has been supporting choirs in Alberta with educational programs, workshops and conferences. An important information resource, ACF also maintains an extensive lending library of choral music. Alberta Choral Federation is a member of MUSIC ALBERTA, a Provincial Arts Service Organization comprised of ACF and its sister organizations Alberta Band Association, Alberta Summer Music Workshop Association (Musicamrose), Alberta String Association, and Alberta Registered Music Teachers Association.

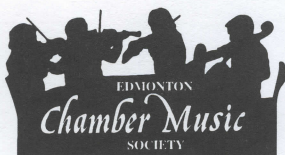
MUSIC ALBERTA gratefully acknowledges the financial assistance of Alberta Foundation for the Arts.

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This concert is supported in part by the **University of Alberta's Department of Music TriBACH** program developed from an endowment created by the Bach Tercentenary Foundation to commemorate the successful TriBACH Festival held in Edmonton in 1985.

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