

CHANTICLEER
OVER THE MOON

Nate Pence, Kory Reid, Darita Seth – *soprano*
Cortez Mitchell, Alan Reinhardt, Adam Ward – *alto*
Michael Bresnahan, Brian Hinman, Blake Morgan – *tenor*
Eric Alatorre, Matthew Knickman, Marques Jerrell Ruff – *baritone and bass*

William Fred Scott, Music Director

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Program subject to change

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

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

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

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

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

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

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

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

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

S'andasse Amor a caccia, Grechin a lass'avria per suo diletto e de le dame seguiria la traccia, ché vago e pargoletto è questo come quello e leggiadretto 'e bello.	If Love were to go hunting, he'd bring Grechino along for fun, and would follow the ladies' tracks, for the latter is as fair and playful as the former is graceful and handsome.
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Vezzoso Grechino, se pur vuol tuo destino ch'egli sia cacciatore, prendi costei mentr'ella fugge Amore.	Charming Grechino, if your fate wishes that Love be a hunter, catch that lady as she flees Love.
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There is Sweet Music, op. 53, no. 1 - Edward Elgar (1857 – 1934)

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

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

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

Ecco mormorar l'onde – Monteverdi

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

Ecco mormorar l'onde e tremolar le fronde a l'aura mattutina e gli arborscelli e sopra i verdi rami i vaghi augelli cantar soavemente; e rider l'Oriente.	Here the waves are murmuring and the foliage and young trees quivering in the morning breeze. And on the green boughs the pretty birds sing gently; and the Orient laughs.
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<p>Ecco già l'alba appare e si specchia nel mare e rasserena il cielo e imperla il dolce gielo e gli alti monti indora. O bella e vaga aurora, l'aura è tua messaggiera e tu de l'aura, che ogni arso cor ristaura.</p>	<p>Here dawn appears and is reflected in the sea. The sky becomes light, making pearls of the dewdrops and gilding the high mountains. O beautiful, gentle dawn, the breeze is your herald and you its herald, which comforts every burning heart.</p>
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Conditor alme siderum – Orlando di Lasso (c. 1532 – 1594)

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

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

<p>Conditor alme siderum aeterna lux credentium Christe redemptor omnium exaudi preces supplicum</p>	<p>Creator of the stars, everlasting light for believers, Christ, the redeemer of all, hear the prayers of your servants.</p>
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<p>Qui condolens interitu mortis perire saeculum salvast mundum languidum donans reis remedium.</p>	<p>Grieving the destruction and death wrought upon the universe, You saved the languishing world and granted a healing remedy.</p>
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<p>Vergente mundi vespere uti sponsus de thalamo egressus honestissima Virginis matris clausula.</p>	<p>As the world was covered in darkness, You came as a groom from his chamber, from within your most pure Virgin mother, at last.</p>
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<p>Cujus forti pontentiae genu curvantur omnia, caelestia, terrestria nutu fatentur subdita.</p>	<p>At Your majestic and powerful name, all must bend their knees, Heavens and Earth; all must bow their heads in humility.</p>
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<p>Te, deprecamur agie, venture judex saeculi, conserva nos in tempore</p>	<p>We beseech You, who come to judge the world, save us, in time,</p>
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hostis a telo perfidi.	from the armed foe.
Laus, honor, virtus, gloria, Deo Patri et Filio, Sancto simil Paraclito, in saeculorum saecula.	Praise, honor, power, and glory, to God the Father and the Son, and to the Holy Spirit, from ages unto eternity.

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

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

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

Gaude, caelestis Domina transgressa super agnima que cantant semper carmina tuo benigno filio.	Rejoice, heavenly lady who has gone above the throngs forever to sing hymns to your bounteous Son.
Gaude quod tua facies illustret caeli facies tuacue clara species ut mundum sol ex radio.	Rejoice that your countenance and your beauty light up the face of heaven as the sun lights the world with its rays.
Gaude cui obedient et te revera sitiunt tibi se subiciunt angeli obsequio.	Rejoice, you whom angels obey and for whom they truly thirst; to you they bow with reverence.
Gaude quod tui servuli nunc et in fine seculi et hoc in ictu oculi ut fruuntur premio.	Rejoice that your servants now and at the end of time and in the blinking of an eye delight in their reward.
Gaude Deo vicinior et ad precandum potior tu cunctis es potentior in summo sedes solio.	Rejoice, you who are nearer to God and superior in prayer, you who, more powerful than all, sit on the highest throne.
Gaude quod sanctos superas tu hoc questo imperas dum ad precandum te preparas ut potens mater filio.	Rejoice that you surpass the saints, you rule on this throne while you prepare yourself for praying as the powerful mother to your Son.
Gaude quia delectaris	Rejoice because you delight

dum a nato veneraris ei semper coniungaris tanto digna filio.	while you are venerated by your Son and are forever joined with Him, worthy of such a Son.
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Gaude quod tua gloria omni carebit tristitia; perpes manes in prima. Deo nos reconcilia.	Rejoice that your glory will be free from all sadness; you will remain forever in a place of honor. Reconcile us with God.
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Que es mater cum filio ora ut ipso tuo gaudio fungamur in perpetuo. Amen.	You, mother with your Son; pray that we may ever partake of this, your joy. Amen.
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Ave Maria – Robert Parsons (c. 1530 – 1570)

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

Ave Maria, gratia plena, Dominus tecum. Benedicta tu in mulieribus, et benedictus fructus ventris tui. Amen.	Hail Mary, full of grace, The Lord is with you. Blessed are you among women, and blessed is the fruit of your womb. Amen.
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Benedicta es, caelorum Regina – Josquin Desprez (c. 1450 – 1521)

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

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

sustained and radiant tones. The final plea to the Virgin for intercession (*Nunc Mater exora natum...*) is set in gently lilting triple meter, preceding the joyful “amen.”

Benedicta es, caelorum regina, Et mundi totius domina, Et aegris medicina. Tu praeclara maris stella vocaris, Quae solem justitiae paris, A quo illuminaris. Te Deus Pater, ut Dei Mater Fieres et ipse frater, Cujus eras filia, Sanctificavit, sanctam servavit, Et mittens sic salutavit: Ave plena gratia.	Blessed you are, queen of heaven, And ruler of the entire world, And medicine for the sick. You are called Brightest Star of the Sea, Who gave birth to the sun of justice, By whom you are illuminated. God the Father, so that you might become God’s mother and God’s son also his brother, Whose daughter you were; He sanctified you, kept you sacred, And sent you this salutation: “Hail, full of grace.”
Per illud ave prolatum Et tuum responsum gratum Est ex te Verbum incarnatum, Quo salvantur omnia.	Through that spoken “ <i>ave</i> ,” and your pleasing response, The Word became incarnate through you, By whom all are saved.
Nunc Mater exora natum, Ut nostrum tollat reatum, Et regnum det nobis paratum In caelesti patria. Amen.	Now, Mother, implore your son, That He may take away our guilt, and may give us the kingdom prepared in the celestial fatherland. Amen.

Three Moon Songs – Nico Muhly (b. 1981)

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

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

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

Harlequin

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

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

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

Moondrunk

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

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

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

The Alphabet

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

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

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

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

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

Liebst du um Schönheit, O nicht mich liebe! Liebe die Sonne, Sie trägt ein gold'nes Haar!	If you love for beauty, Oh, do not love me! Love the sun, For it has golden hair!
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Liebst du um Jugend, O nicht mich liebe! Liebe den Frühling, Der jung ist jedes Jahr!	If you love for youth, Oh, do not love me! Love the spring time, That is young each year!
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Liebst du um Schätze, O nicht mich liebe! Liebe die Meerfrau, Sie hat viel Perlen klar.	If you love for wealth, Oh, do not love me! Love the mermaid; She has many shimmering pearls.
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Liebst du um Liebe, O ja, mich liebe! Liebe mich immer, Dich lieb' ich immerdar.	If you love for love, Oh yes, love me! Love me forever; For I will love you for forever.
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Ich bin der Welt abhanden gekommen – Mahler, arr. Clytus Gottwald

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

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

Ich bin der Welt abhanden gekommen,
mit der ich sonst viele Zeit verdorben,
sie hat so lange nichts von mir vernommen,
sie mag wohl glauben, ich sei gestorben!

I have become lost to the world
with which I wasted so much time;
it has heard nothing from me for so long
that it may well think that I am dead!

Es ist mir auch gar nichts daran gelegen,
ob sie mich für gestorben hält;
Ich kann auch gar nichts sagen da gegen,
denn wirklich bin ich gestorben der Welt.

It does not concern me in the least
if it treats me as if I were dead.
I can say nothing at all to the contrary,
for I am, in truth, dead to the world.

Ich bin gestorben dem Weltgetümmel,
und ruh' in einem stillen Gebiet!
Ich leb' allein in meinem Himmel,
in meinem Lieben, in meinem Lied!

I am dead to the world's hustle and bustle
and rest in a land of quietude!
I live alone in my heaven,
in my loving, and in my song.

Translation by Earl Rosenbaum

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

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

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

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

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

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

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

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

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

Eons from now, a lost satellite floats in the Magellanic Cloud (*Nubecula Magellani*), a group of dwarf galaxies. The satellite picks up a glimpse of ancient light from Earth. The light is old because it has been traveling for so long, and it reveals a look into Earth's distant past.

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

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

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

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

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

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

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

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

A Rich Brocade

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

Late Spring

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

All Night

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

Illusions

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

Molihua – Traditional Chinese Folksong, arr. Chen Yi

Chen Yi serves as the Cravens/Millsap/Missouri Distinguished Professor at the Conservatory of the University of Missouri-Kansas City and is the recipient of the prestigious Charles Ives Living Award (2001-04) from the American Academy of Arts and Letters. Dr. Chen was elected to the American Academy of Arts and Sciences in 2005. She holds degrees in Music Composition from the Central Conservatory in Beijing and a Doctor of Musical Arts degree from Columbia University. She has served as Composer-in-Residence for the Women's Philharmonic, Chanticleer, and Aptos Creative Arts Center (1993-96), and as a member of the composition faculty at Peabody Conservatory of Johns Hopkins University. Chen Yi has received fellowships from the Guggenheim Foundation, the American Academy of Arts and Letters, and the National Endowment for the Arts. In addition to her many original compositions, Chen Yi has arranged many folksongs—particularly from East Asia. Several of her arrangements can be heard on Chanticleer recordings, including these two beautiful folk songs from East

Asia (arranged for Chanticleer and recorded on *Wondrous Love*). **Molihua** is among the most popular Chinese folksongs, dating from at least the 1700s. It was one of the first Chinese melodies to be known outside of China, even being adapted in Puccini's *Turandot* (1926), and has been performed for an international audience of millions at both the 2004 and 2008 Olympic Games. This arrangement has been a treasured piece of Chanticleer's repertoire for nearly twenty years, and has been performed around the world, including several performances in China.

Molihua

Hǎo yī duo mòlihuā,	What a jasmine flower!
Mǎn yuán huā kāi xiāng yě xiāng bùguò tā,	Her sweet scent covers all others in the garden.
Wǒ yǒuxīn cǎi yī duo dài	I want to pluck her for myself,
Yòu pà kàn huā de rén er mà.	but I'm afraid of the garden's keeper..

Hǎo yī duo mòlihuā,	What a jasmine flower!
Mòlihuā kāi xuě yě bái bu guò tā,	She is as white as snow when she is blooming.
Wǒ yǒuxīn cǎi yī duo dài,	I want to pluck her for myself,
Yòu pà páng rén xiàohuà.	but I'm afraid of gossips around.

Hǎo yī duo mòlihuā,	What a jasmine flower!
Mǎn yuán huā kāi bǐ yě bǐ bùguò tā,	Her looks can eclipse all others in the garden.
Wǒ yǒuxīn cǎi yī duo dài,	I want to pluck her for myself,
Yòu pà lán nián bù fāyá.	but I'm afraid that she won't bud next year.

Translation by Chen Yi

Mirrorball – Elbow/Guy Garvey, arr. Peter Eldridge

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

Make the moon our mirror ball...

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

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

Chorus:

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

So lift off, love.

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

[Chorus]

So lift off, love.

Moon River – Henry Mancini, arr. Jace Wittig

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

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

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

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

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

Ride the Chariot – Traditional Spiritual, arr. Moses Hogan

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

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