



*Then And There
Here And Now*

Then And There Here And Now

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|----|--|------|----|---|-------|
| 1 | GAUDE GLORIOSA Giovanni Pierluigi da Palestrina c.1525–1594 | 2.05 | 11 | SUMMERTIME George Gershwin 1898–1937 / arr. Kirby Shaw b.1942
from <i>Porgy and Bess</i> , text: DuBose Heyward
Soloists: Cortez Mitchell <i>soprano</i> · Timothy Keeler <i>soprano</i> · Andrew van Allsburg <i>tenor</i> | 3.30 |
| 2 | SURREXIT PASTOR BONUS Orlando di Lasso 1530–1594 | 2.36 | 12 | DÚLAMÁN Michael McGlynn b.1964
text: trad. Irish
Soloists: Matthew Knickman <i>baritone</i> · Zachary Burgess <i>bass</i> | 1.57 |
| 3 | AVE VERUM CORPUS William Byrd c.1539–1623 | 3.51 | 13 | JÁRBĀ, MÁRÉ JÁRBĀ trad. Hungarian-Romani / arr. Stacy Garrop b.1969
<i>arrangement commissioned by Chanticleer in 2014</i>
Soloist: Andrew van Allsburg <i>tenor</i> | 4.14 |
| 4 | WHISPERS Steven Stucky 1949–2016
text: Walt Whitman from <i>Whispers of Heavenly Death</i>
<i>commissioned by Chanticleer in 2002</i>
Soloists: Timothy Keeler <i>soprano</i> · Alan Reinhardt <i>alto</i>
Matthew Mazzola <i>tenor</i> · Eric Alatorre <i>bass</i> | 5.27 | 14 | BEI MIR BIST DU SCHÖN Shalom Secunda 1894–1974 / arr. Brian Hinman b.1978
<i>arrangement commissioned by Chanticleer in 2017</i> | 3.19 |
| 5 | NUDE DESCENDING A STAIRCASE Allen Shearer b.1943
text: X.J. Kennedy | 2.22 | 15 | STRAIGHT STREET J.W. Alexander 1916–1996 & Jesse Whitaker / arr. Joseph H. Jennings b.1954
Soloists: Brian Hinman <i>tenor</i> · Eric Alatorre <i>bass</i> · Cortez Mitchell , Logan S. Shields <i>sopranos</i> | 2.54 |
| 6 | NOW IS THE MONTH OF MAYING Thomas Morley 1557–1602 / arr. Evan Price | 1.12 | 16 | I WANT TO DIE EASY trad. Spiritual / arr. Robert Shaw 1916–1999 & Alice Parker b.1925
Soloist: Matthew Mazzola <i>tenor</i> | 3.09 |
| 7 | IL BIANCO E DOLCE CIGNO Jacques Arcadelt 1507–1568
text: Giovanni Giudiccioni | 2.20 | 17 | HARK, I HEAR THE HARPS ETERNAL trad. Spiritual / arr. Robert Shaw & Alice Parker
Soloists: Matthew Knickman <i>baritone</i> · Cortez Mitchell <i>soprano</i> | 2.11 |
| 8 | STELLE, VOSTRA MERCÉ Mason Bates b.1977
from <i>Sirens</i> , text: Pietro Aretino
<i>commissioned by Chanticleer in 2009</i>
<i>with support from The Wallace Alexander Gerbode Foundation,</i>
<i>and the William and Flora Hewlett Foundation</i> | 2.19 | 18 | KEEP YOUR HAND ON THE PLOW trad. Spiritual / arr. Joseph H. Jennings b.1954
Soloists: Zachary Burgess <i>bass</i> · Matthew Mazzola <i>tenor</i> · Cortez Mitchell <i>soprano</i> | 3.50 |
| 9 | IO SON LA PRIMAVERA William Hawley b.1950
from <i>Seven Madrigals</i> , text: Torquato Tasso
<i>commissioned by Chanticleer in 1986</i> | 2.23 | 19 | I HAVE HAD SINGING Steven Sametz b.1954
text: Fred Mitchell | 1.35 |
| 10 | SALVE REGINA Antonio de Salazar 1650–1715 / ed. Craig H. Russell b.1951 | 5.57 | | CHANTICLEER | 57.17 |

CHANTICLEER

Countertenors

Timothy Keeler, Cortez Mitchell, Gerrod Pagenkopf*, Alan Reinhardt, Logan Shields, Adam Ward

Tenors

Brian Hinman†, Matthew Mazzola, Andrew Van Allsburg

Baritone and Bass

Eric Alatorre°, Zachary Burgess, Matthew Knickman

William Fred Scott *music director*

° Eric Alatorre occupies *The Eric Alatorre Chair*, given by Peggy Skornia.

† Brian Hinman occupies *The Tenor Chair*, given by an Anonymous Donor.

* Gerrod Pagenkopf occupies *The Ning G. Mercer Chair for the Preservation of the Chanticleer Legacy*, given by Ning and Stephen Mercer.

Special support for this recording was provided by Keith Jantzen & Scott Beth and James Shay & Steven Correll.

The early days of Chanticleer,
Founder Louis Botto front and left.
Photographer: Marie Ueda, c.1981



1978 was an exceptional year in San Francisco, then affectionately called “Baghdad by the Bay.” The city and its inhabitants embraced artistic expression of all kinds and civic life was colorful. Chanticleer was one of many musical dreams that were realized when a group of friends including Louis A. Botto gathered around a dining room table to sing Renaissance music for fun. They debuted in June at the Old Mission Dolores, requesting a \$2 donation. Chanticleer’s beloved holiday tradition was born in December with participation in “A Renaissance Christmas” that year dedicated to the slain Mayor George Moscone and Supervisor Harvey Milk.

There were soon more and more concerts, touring in a van, cooking in motel rooms, self-producing recordings, and the leap of faith to go full-time. Invitations arrived to perform in Europe and Asia, Minnesota Public Radio invited an association which continues to this day, Warner Music offered an exclusive contract, and a unique relationship with the music of the California missions was born. Forty years later more than 120 men have sung with Chanticleer, developing a worldwide audience live and on radio with 100 concerts a year, introducing over 100 new works, working with thousands of students annually, and selling more than a million recordings — always with the inimitable “Chanticleer Sound.”

This recording represents the expansive aesthetic of Chanticleer’s repertoire from the earliest music to the most recent, some of its favorite composers and arrangers, and the blend of male voices from soprano to “contrabass” that makes it unique.

CHANTICLEER

Called “the world’s reigning male chorus” by the *New Yorker*, the San Francisco based GRAMMY® award-winning ensemble Chanticleer celebrates its 40th anniversary in the 2018–19 season. During this season Chanticleer will perform 52 concerts in 23 of the United States, 27 of them in the San Francisco Bay Area, as well as numerous European cities including Dublin, Wexford, Paris, Luxembourg, Budapest, Prague, Hanover, Leipzig and St. Petersburg. Praised by the *San Francisco Chronicle* for its “tonal luxuriance and crisply etched clarity”, Chanticleer is known around the world as “an orchestra of voices” for its seamless blend of twelve male voices ranging from soprano to bass and its original interpretations of vocal literature, from Renaissance to jazz and popular genres, as well as contemporary composition.

Chanticleer’s 2018–19 season is the fourth under the direction of Music Director William Fred Scott. *Then and There, Here and Now*, celebrating the group’s 40th anniversary, includes music by long-time favorite composers including Palestrina, Victoria, Stucky, Sametz, Bates, and others as well as a new work by Matthew Aucoin, and beloved arrangements by Jennings, McGlynn, Puerling and others. Chanticleer’s popular *A Chanticleer Christmas* is heard this season in Virginia, New York, Illinois and Minnesota before coming home for 13 performances in the Bay Area and Southern California. *A Chanticleer Christmas* is broadcast annually on over 300 affiliated public radio stations nationwide. Chanticleer is a distinctly American group. *Spacious Skies* pays homage to American composers and arrangers, with works by Billings, Foster, Rorem, Barber, Corigliano, and Bates. *Sacred Ground*, the season’s final concert, will traverse a broad sacred repertoire.

With the help of individual contributions, government, foundation and corporate support, Chanticleer’s education programs engage over 5,000 young people annually. The Louis A. Botto (LAB) Choir — an after-school honors program for high school and college students — is now in its eighth year, adding to the ongoing program of in-school clinics and workshops; Youth Choral Festivals™ in the Bay Area and around the country; Skills/LAB — an intensive summer workshop for 50 high school students; master classes for university students nationwide. Chanticleer’s education program was recognized with the 2010 Chorus America Education Outreach Award.

Since Chanticleer began releasing recordings in 1981, the group has sold well over a million albums and won two GRAMMY® awards. Chanticleer’s recordings are distributed by Warner Music, Chanticleer Records, Naxos, ArkivMusic, Amazon, and iTunes among others, and are available on Chanticleer’s website: www.chanticleer.org

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 his 25-year (1983–2009) tenure as a singer and music director with Chanticleer. The hundred-plus arrangements of African-American gospel, spirituals and jazz made by Jennings for Chanticleer have been given thousands of performances worldwide — live and on broadcast — and have been recorded by Chanticleer for Warner Classics and Chanticleer Records.

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, Matthew Aucoin, 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, William Hawley, John Harbison, Jake Heggie, Jackson Hill, Kamran Ince, Jeeyoung Kim, Tania León, Jaakko Mäntyjärvi, Michael McGlynn, Peter Michaelides, Nico Muhly, John Musto, Tarik O’Regan, Roxanna Panufnik, Stephen Paulus, Shulamit Ran, Bernard Rands, Steven Sametz, Carlos Sánchez-Gutiérrez, Jan Sandström, Paul Schoenfield, Steven Stucky, John Tavener, Augusta Read Thomas, and Janika Vandervelde.

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 became known first for its interpretations of Renaissance music, and was later a pioneer in the revival of the South American Baroque, recording several award-winning titles in that repertoire. Chanticleer was named Ensemble of the Year by *Musical America* in 2008, and inducted into the American Classical Music Hall of Fame the same year. William Fred Scott was named Music Director in 2014. A native of Georgia, Scott is the former Assistant Conductor to Robert Shaw at the Atlanta Symphony, former Artistic Director of the Atlanta Opera, an organist and choir director.

Chanticleer — a 501(c)(3) non-profit corporation — is the recipient of major grants from 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. Chanticleer’s activities as a not-for-profit corporation are supported by its administrative staff and Board of Trustees.



Chanticleer photographed for the first releases of Chanticleer Records.
Photographer: Douglas Salin, 1981

1978 fut une année exceptionnelle à San Francisco, qu'on appelait alors avec affection « Bagdad sur la baie ». Des expressions artistiques de toutes sortes se manifestaient dans la ville et la vie publique y était haute en couleur. Chanticleer est l'un des nombreux rêves musicaux réalisés à ce moment-là : un groupe d'amis où figurait Louis A. Botto se retrouva autour d'une table de salle à manger pour chanter de la musique de la Renaissance simplement pour le plaisir. On fit un premier concert en juin à la vieille Mission Dolores en demandant une participation de 2 dollars. En décembre était lancée la tradition du Noël de Chanticleer, un rendez-vous qui allait devenir fort prisé : le groupe se produisit à un « Noël de la Renaissance » qui fut dédié cette année-là au maire de San Francisco George Moscone et au conseiller municipal Harvey Milk qui venaient d'être assassinés.

Les concerts se multiplièrent, on commença les tournées en camionnette — on cuisinait dans les chambre de motel, on produisait ses propres enregistrements et on croyait ferme à une carrière à plein temps. Des invitations arrivèrent d'Europe et d'Asie, Minnesota Public Radio nous proposa une collaboration qui continue aujourd'hui, Warner Music un contrat en exclusivité, et une relation unique se noua avec les Missions de Californie. Quarante ans plus tard, plus de cent vingt hommes ont chanté dans le groupe Chanticleer qui s'est créé progressivement une immense audience internationale à raison de cent concerts par an, sur scène et à la radio. Chanticleer a créé plus de cent œuvres nouvelles, vendu plus d'un million de disques — toujours avec l'inimitable « son Chanticleer » — et chaque année fait travailler des milliers d'élèves.

Cet enregistrement reflète toute l'étendue du répertoire de Chanticleer, depuis la musique ancienne jusqu'aux partitions les plus récentes. Y sont représentés quelques-uns des compositeurs et des arrangeurs préférés du groupe, et on retrouvera ce mélange de timbres unique où s'allient toutes les tessitures depuis le soprano masculin jusqu'à la basse profonde.

CHANTICLEER

Qualifié de « premier chœur masculin du monde » par le *New Yorker*, Chanticleer, ensemble vocal de San Francisco lauréat de deux GRAMMY®, fêtera son quarantième anniversaire durant la saison 2018–2019 au cours de laquelle il donnera cinquante-deux concerts dans vingt-trois États des États-Unis, dont vingt-sept dans la baie de San Francisco, et se produira dans de nombreuses villes européennes, notamment à Dublin, Wexford, Paris, Luxembourg, Budapest, Prague, Hanovre, Leipzig et Saint-Petersbourg. Loué par le *San Francisco Chronicle* pour sa « luxuriance sonore et sa clarté taillée au biseau », l'« orchestre de voix » Chanticleer est connu dans le monde entier pour sa sonorité parfaite, où se fondent douze voix masculines du soprano à la basse, et ses interprétations originales du répertoire vocal, depuis la musique de la Renaissance jusqu'au jazz, au pop et à des partitions contemporaines.

Sa saison 2018–2019 sera la quatrième sous l'égide du directeur musical William Fred Scott. *Then and There, Here and Now*, le programme du quarantième anniversaire, comprend de la musique de compositeurs favoris de l'ensemble, dont Palestrina, Victoria, Stucky, Sametz et Bates, un nouveau morceau de Matthew Aucoin, ainsi que des arrangements de Jennings, McGlynn et Puerling, entre autres. Le programme populaire de Noël *A Chanticleer Christmas* sera donné cette saison en Virginie, à New York, dans l'Illinois et le Minnesota avant de revenir dans la baie de San Francisco et le sud de la Californie, où il sera repris treize fois. *A Chanticleer Christmas* est retransmis chaque année sur plus de trois cents stations de radio publiques aux États-Unis. Chanticleer, qui est un ensemble indéniablement américain, rendra hommage dans *Spacious Skies* à des compositeurs et arrangeurs américains — Billings, Foster, Rorem, Barber, Corigliano et Bates. Et avec *Sacred Ground*, qui clôturera la saison, il parcourra un large pan du répertoire sacré.

Les programmes de formation de Chanticleer, soutenus par des contributions individuelles, le gouvernement, des fondations et des entreprises, profitent à plus de cinq mille jeunes chaque année. Il y a le Chœur Louis A. Botto (LAB), une activité périscolaire qui s'adresse à des élèves et étudiants méritants — entré dans sa huitième année, il s'ajoute au programme d'ateliers dans les écoles ; les Youth Choral Festivals™, rencontres chorales de jeunes dans la baie de San Francisco et à travers le pays ; Skills/LAB, une académie d'été intensive accueillant cinquante collégiens ; enfin, des classes de maître ouvertes aux étudiants dans tout le pays. Les programmes de formation de Chanticleer ont été distingués en 2010 par le *Chorus America Education Outreach Award*.

Depuis la sortie du premier disque de Chanticleer, en 1981, l'ensemble a vendu plus d'un million d'albums et remporté deux GRAMMY®. Ses enregistrements sont distribués entre autres par Warner Music, Chanticleer Records, Naxos, ArkivMusic, Amazon et iTunes, et ils sont disponibles sur le site www.chanticleer.org

En 2014, l'organisation Chorus America a décerné le prix Brazeal Wayne Dennard, premier du genre, à Joseph H. Jennings, directeur musical émérite de Chanticleer, en reconnaissance de la contribution qu'il a faite à la tradition chorale afro-américaine au cours des vingt-cinq ans (1983–2009) qu'il a passés à l'ensemble comme chanteur et directeur musical. Les plus de cent arrangements de gospel, *spirituals* et de jazz qu'il a réalisés à l'intention de Chanticleer ont été donnés des milliers de fois en concert à travers le monde — sur scène et à la radio — et enregistrés sous étiquette Warner Classics et Chanticleer Records.

Depuis de longues années, Chanticleer interprète de nouvelles partitions dont il est le commanditaire, un engagement en faveur de la musique de notre temps qui a été honoré en 2008 par le premier *Dale Warland/Chorus America Commissioning Award* et par le « prix ASCAP/Chorus America de la programmation aventureuse ». Parmi les plus de quatre-vingts compositeurs qui ont reçu commande de Chanticleer figurent Mark Adamo, Matthew Aucoin, 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, William Hawley, John Harbison, Jake Heggie, Jackson Hill, Kamran Ince, Jeeyoung Kim, Tania León, Jaakko Mäntyjärvi, Michael McGlynn, Peter Michaelides, Nico Muhly, John Musto, Tarik O'Regan, Roxanna Panufnik, Stephen Paulus, Shulamit Ran, Bernard Rands, Steven Sametz, Carlos Sánchez-Gutiérrez, Jan Sandström, Paul Schoenfield, Steven Stucky, John Tavener, Augusta Read Thomas et Janika Vandervelde.

Empruntant son nom au personnage de Chanteclair le coq, dans les *Contes de Canterbury* de Geoffrey Chaucer, Chanticleer est fondé en 1978 par le ténor Louis A. Botto qui chante dans l'ensemble jusqu'en 1989 et en est le directeur artistique jusqu'à son décès, en 1997. C'est tout d'abord par ses interprétations de la musique de la Renaissance que Chanticleer se fait connaître. Le groupe joue ensuite un rôle de pionnier dans la redécouverte du répertoire baroque sud-américain auquel il consacre plusieurs disques qui seront primés. En 2008, il est nommé « Ensemble de l'année » par le magazine *Musical America* et il fait son entrée dans le *Hall of Fame* de la musique classique américaine. En 2014, William Fred Scott devient son directeur musical. Originaire de Géorgie, organiste et chef de chœur, Scott a été chef assistant de Robert Shaw à l'Orchestre symphonique d'Atlanta et directeur artistique de l'Opéra d'Atlanta.

Chanticleer — association à but non lucratif — reçoit de nombreuses subventions des organismes suivants : la fondation Ann-and-Gordon-Getty, la fondation William-&-Flora-Hewlett, The Dunard Fund/USA, la Mid Atlantic Arts Foundation through *USArtists International* en partenariat avec le National Endowment for the Arts et la fondation Andrew-W.-Mellon, la fondation Bernard-Osher, la fondation Osher-Pro-Suecia, la fondation Bob-Ross, Grants for the Arts/San Francisco Hotel Tax Fund, et le National Endowment for the Arts. Le personnel administratif et le conseil d'administration de Chanticleer guident les diverses activités du groupe.

Traductions : Daniel Fesquet



Chanticleer photographed for the release of *Mysteria*
Photographer: Christine Alicino, 1993

1978 war ein außergewöhnliches Jahr in San Francisco, damals liebevoll „Bagdad an der Bucht“ genannt. Die Stadt und ihre Bewohner nahmen künstlerische Ausdrucksformen aller Arten begeistert auf, und das städtische Leben war bunt. Chanticleer war einer von vielen musikalischen Träumen, die sich verwirklichten, als eine Gruppe von Freunden, darunter Louis A. Botto, sich an einem Esszimmertisch versammelte, um Renaissance-Musik zu ihrem Vergnügen zu singen. Sie debütierten im Juni in der alten Mission Dolores und erbaten eine Spende von \$2. Chanticleers beliebte Feiertagstradition entstand im Dezember mit der Teilnahme an „A Renaissance Christmas“, das in dem Jahr dem Bürgermeister George Moscone und dem Politiker Harvey Milk gewidmet war, die beide kurz zuvor ermordet worden waren.

Bald gab es immer mehr Konzerte, Reisen in einem Kleinbus, Kochen in Moteltimmern, selbstproduzierte Aufnahmen und der wagemutige Schritt in die hauptberufliche Tätigkeit. Es kamen Einladungen zu Auftritten in Europa und Asien, Minnesota Public Radio lud die Sänger zur Zusammenarbeit ein, die bis heute anhält, Warner Music bot einen Exklusivvertrag an, und es entstand eine einmalige Verbindung zu der Musik der kalifornischen Missionen. vierzig Jahre später haben mehr als 120 Männer bei Chanticleer gesungen und live und im Radio weltweit Hörer mit jährlich 100 Konzerten erreicht, wobei Chanticleer über 100 neue Werke vorgestellt, mit Tausenden Studenten jährlich gearbeitet und mehr als eine Million Aufnahmen verkauft hat — immer mit dem unnachahmlichen „Chanticleer-Klang“.

Diese Aufnahme zeigt die künstlerische Vielfalt des Repertoires von Chanticleer von der frühesten Musik bis zur jüngsten, einige der Lieblingskomponisten und Arrangeure sowie die Mischung der Männerstimmen vom Sopran bis zum tiefen Bass, die die Gruppe so einzigartig macht.

Übersetzung: Christiane Frobenius

CHANTICLEER

Das vom amerikanischen Magazin *New Yorker* als „der beste Männerchor der Welt“ bezeichnete Ensemble Chanticleer aus San Francisco, dem auch ein GRAMMY® verliehen wurde, feiert in der Saison 2018/19 sein vierzigjähriges Jubiläum. Während dieser Spielzeit gibt Chanticleer 52 Konzerte in 23 Staaten der USA, 27 im Raum San Francisco, sowie in zahlreichen europäischen Städten wie Dublin, Wexford, Paris, Luxemburg, Budapest, Prag, Hannover, Leipzig und St. Petersburg. Chanticleer, das vom *San Francisco Chronicle* für seine „üppige Klangpracht und klare stimmliche Präzision“ gelobt wurde, ist auf der ganzen Welt als „Orchester von Stimmen“ bekannt. Der Umfang seiner zwölf Männerstimmen reicht übergangslos vom Bass bis zum Sopran; wobei Chanticleer Vokalmusik von der Renaissance über den Jazz und populäre Gattungen bis hin zu zeitgenössischen Kompositionen im Repertoire hat.

2018/19 wird Chanticleer in der vierten Saison von Musikdirektor William Fred Scott geleitet. Mit dem Programm *Then and There, Here and Now* feiert das Ensemble sein vierzigjähriges Jubiläum, es enthält Musik von langjährigen Lieblingskomponisten wie Palestrina, Victoria, Stucky, Sametz, Bates und anderen, ein neues Werk von Matthew Aucoin sowie beliebte Arrangements von Jennings, McGlynn, Puerling und anderen. Chanticleers gern gehörtes Programm *A Chanticleer Christmas* wird in dieser Saison in Virginia, New York, Illinois und Minnesota aufgeführt, bevor der Chor mit dreizehn Auftritten im Raum San Francisco und in Südkalifornien heimischen Boden betritt; darüber hinaus wird *A Chanticleer Christmas* jedes Jahr auf mehr als 300 angeschlossenen öffentlichen Randfunksendern ausgestrahlt. Chanticleer ist eine ausgesprochen amerikanische Gruppe. Das Programm *Spacious Skies* ist mit Werken von Billings, Foster, Rorem, Barber, Corigliano und Bates eine Hommage an amerikanische Komponisten und Arrangeure. *Sacred Ground*, das Abschlusskonzert der Saisons, bringt ein breites Repertoire an geistlicher Musik zu Gehör.

Mit Hilfe von Einzelspenden und der Unterstützung von Behörden, Stiftungen und Unternehmen bestreitet Chanticleer jedes Jahr Bildungsprogramme für mehr als 5.000 junge Menschen. Der Louis A. Botto (LAB) Choir — ein Programm für Schüler und Studenten an High Schools und Colleges — existiert mittlerweile im achten Jahr und ergänzt die laufenden Initiativen schulinterner Gruppenprogramme und Workshops sowie die Youth Choral Festivals™ im Raum San Francisco und im ganzen Land; Skills/LAB — ein Intensiv-Workshop für fünfzig High School-Schüler und landesweite Meisterkurse für Studenten. Das Education Programm von Chanticleer wurde 2010 mit dem Chorus America Education Outreach Award ausgezeichnet.

Seit Chanticleer 1981 mit der Veröffentlichung seiner Aufnahmen begann, hat der Chor weit über eine Million Alben verkauft und zwei GRAMMY®-Awards gewonnen. Die Einspielungen von Chanticleer werden unter anderem von Warner Music, Chanticleer Records, Naxos, ArkivMusic, Amazon und iTunes vertrieben und sind auch über die Chanticleer-Website erhältlich: www.chanticleer.org

Im Jahr 2014 verlieh Chorus America den ersten Brazeal Wayne Dennard Award an Joseph Henry Jennings, den ehemaligen musikalischen Leiter von Chanticleer, um dessen Einsatz für die afroamerikanische Chortradition während seiner 25-jährigen Amtszeit (1983–2009) als Sänger und Musikdirektor von Chanticleer zu würdigen. Die mehr als hundert Arrangements von afroamerikanischen Gospels, Spirituals und Jazz, die Jennings für Chanticleer eingerichtet hat, haben weltweit Tausende von Aufführungen erlebt — live und im Rundfunk — und wurden von Chanticleer für Warner Classics und Chanticleer Records eingespielt.

Chanticleers langjähriges Engagement für die Vergabe von Kompositionsaufträgen und die Aufführung neuer Werke wurde 2008 mit dem erstmals vergebenen Dale Warland/Chorus America Commissioning Award und dem ASCAP/Chorus America Award für ungewöhnliche Programmgestaltung gewürdigt. Unter mehr als achtzig von Chanticleer beauftragten Komponisten sind folgende hervorzuheben: Mark Adamo, Matthew Aucoin, 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, William Hawley, John Harbison, Jake Heggie, Jackson Hill, Kamran Ince, Jeeyoung Kim, Tania León, Jaakko Mäntyjärvi, Michael McGlynn, Peter Michaelides, Nico Muhly, John Musto, Tarik O'Regan, Roxanna Panufnik, Stephen Paulus, Shulamit Ran, Bernard Rands, Steven Sametz, Carlos Sánchez-Gutiérrez, Jan Sandström, Paul Schoenfield, Steven Stucky, John Tavener, Augusta Read Thomas und Janika Vandervelde.

Benannt nach dem singenden Hahn Chanticleer (mit „klarem Gesang“) in Geoffrey Chaucers *Canterbury Tales*, wurde das Ensemble 1978 von dem Tenor Louis A. Botto gegründet. Er wirkte bis 1989 im Ensemble mit und war bis zu seinem Tod 1997 als dessen künstlerischer Leiter tätig. Chanticleer wurde zunächst für seine Interpretationen von Renaissance-Musik bekannt, später war er ein Pionier bei der Wiederentdeckung und -belebung des südamerikanischen Barocks und nahm mehrere preisgekrönte Titel in diesem Repertoire auf. 2008 wurde Chanticleer von der Zeitschrift *Musical America* zum Ensemble des Jahres gewählt und im gleichen Jahr in die American Classical Music Hall of Fame aufgenommen. 2014 wurde William Fred Scott zum musikalischen Leiter ernannt. Scott stammt aus Georgia und war ehemaliger Assistent von Robert Shaw beim Atlanta Symphony Orchestra, ehemaliger künstlerischer Leiter der Atlanta Opera, sowie Organist und Chorleiter.

Chanticleer — eine gemeinnützige Organisation nach §501 (c) (3) — erhielt umfangreiche Zuschüsse von der Ann und Gordon Getty-Stiftung, der William & Flora Hewlett-Stiftung, dem Dunard Fund/ USA, der Mid Atlantic Arts Foundation durch *US Artists International* in Partnerschaft mit dem National Endowment for the Arts und der Andrew W. Mellon-Stiftung, der Bernard-Osher-Stiftung, der Osher Pro Suecia-Stiftung, der Bob Ross-Stiftung, dem San Francisco Hotel Tax Fund und dem National Endowment for the Arts. Die Aktivitäten von Chanticleer als Non-Profit-Organisation werden von seinen Mitarbeitern in der Verwaltung und dem Kuratorium unterstützt.

Übersetzung: Anne Schneider



Chanticleer at almost 25, with Joseph H. Jennings, Music Director 1985-2010
Photographer: Noel Sutherland, 2001

- 1 **Gaude gloriosa,**
super omnes speciosa,
Vale, valde decora,
et pro nobis semper Christum exora.

- 2 **Surrexit pastor bonus,**
qui animam suam posuit pro ovibus suis,
et pro grege suo mori dignatus est.
Alleluia.

- 3 **Ave verum corpus**
natum de Maria Virgine,
vere passum,
immolatum in cruce pro homine:
cuius latus perforatum
unda fluxit sanguine.
Esto nobis praegustatum,
in mortis examine.
O dulcis, O pie,
O Jesu fili Mariae;
miserere mei. Amen.

Rejoice, glorious one,
surpassing all others in beauty,
Farewell, supremely lovely Lady,
and intercede for us to Christ.

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

Hail true body,
born of the Virgin Mary,
truly suffering,
was sacrificed on the cross for all men.
From whose pierced side
flowed a wave of blood.
Be a foretaste for us
in the trial of death.
O sweet, o merciful,
O Jesus, Son of Mary.
Have mercy on us. Amen.

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

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

Nude Descending a Staircase

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

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

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

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

7 **Il bianco e dolce cigno**

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

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

8 **Stelle, vostra mercé** l'eccelse sfere
dette del Ciel Sirene hanno concesso
a lei non solo in belle note altere,
come titol gradito, il nome istesso,
ma de le lor perfette armonie vere
con suprema dolcezza il suono impresso
ne le sue chiare e nette voci: ond'ella
quasi in lingua de gli Angioli favella.

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

9 **Io son la Primavera,**
che lieta, o vaghe donne, a voi ritorno
col mio bel manto adorno
per vestir le campagne d'erbe e fiori
e svegliarvi nel cor novelli a mori.

A me Zefiro spira,
a me ride la terra, e'l ciel sereno;
volan di seno in seno
gli Amoretti vezzosi a mille,
chi armato di stral, di chi faville.
E voi ancor gioite,
godete al mio venir tra rise e canti;
amate i vostri amanti
or che 'l bel viso amato april v'infiora;
Primavera per voi non torna ognora.

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

I am Spring
who gladly, lovely women, returns to you
with my beautiful, embellished mantle
to dress the countryside in greenery and flowers
and to arouse in your hearts new loves.

For me Zephyr sighs,
for me the earth laughs, as do the serene heavens;
from breast to breast fly
the charming Amoretti by the thousands
armed with arrows and with torches.
And you, again delighted,
take pleasures in my coming amidst laughing and song;
love your lovers
now, while April adorns lovely faces with flowers;
Spring for you will not return forever.

translation by William Hawley

Hail, Holy Queen, Mother of mercy,
our life, our sweetness and our hope!
To thee do we cry, poor banished children of Eve,
to thee do we send up our sighs,
mourning and weeping in this valley of tears.
Turn, then, most gracious advocate,
thine eyes of mercy toward us,
and after this, our exile,
show unto us the blessed fruit of thy womb, Jesus.
O clement, O loving, O sweet Virgin Mary.

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

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

Dúlamán

- 12 A ’nion mhín ó, sin anall na fir shúirí
A mháithairin mhín ó, cuir na roithléan go dtí mé.

Refrain

Dúlamán na binne buí Gaelach
Dúlamán na farraige
Dúlamán na binne buí Gaelach

Rachaidh mé chun ’lúir leis a’ dúlamán Gaelach,
“Ceannódh bróga daor,” arsa’ dúlamán Gaelach.

Bróga breátha dubh’ ar a’ dúlamán Gaelach,
Bearéad agus triús ar a’ dúlamán Gaelach.

A ’nion mhín ó, sin anall na fir shúirí
A mháithairin mhín ó, cuir na roithléan go dtí mé.

Tá ceann buí óir ar a’ dúlamán Gaelach,
Tá dhá chluais mhaol ar a’ dúlamán Maorach.

- 13 **Járbă, măré járbă** más dusjé ákásză,
dá nu pot, kă ám zsurát.
Măré járbă, vergyé járbă nu mă pot dusjé ákásză!

O métsz māmá dă pîn szát, áj lăszát kulyibá gală,
Inpunzîtă, ingurzită dá-j plynă dă szărăsjijé,
Măré járbă, vergyé járbă nu mă pot dusjé ákásză!
Járbă, măré járbă, más dusjé ákásză,
dá nu pot, kă ám zsurát.

Oh gentle daughter, here come the wooing men,
oh gentle mother, put the wheels in motion for me.

Gaelic seaweed of the yellow peaks,
seaweed from the ocean,
Gaelic seaweed of the yellow peaks.

I would go to Dore with the Gaelic seaweed
“I would buy expensive shoes,” said the Gaelic seaweed.

The Gaelic seaweed has beautiful black shoes,
the Gaelic seaweed has a beret and trousers.

Oh gentle daughter, here come the wooing men,
oh gentle mother, put the wheels in motion for me.

There is a yellow gold head on the Gaelic seaweed,
there are two blunt ears on the Gaelic seaweed.

translation by Michael McGlynn

Green grass, tall grass, I would like to go home
but I cannot, because I have sworn not to.
Tall grass, green grass, oh that I cannot go home!

My mother has left the village; she left the hut empty,
adorned with leaves but full of poverty.
Tall grass, green grass, oh that I cannot go home!
Green grass, tall grass, I would like to go home,
but I cannot, because I have sworn not to.

Bei mir bist du schön

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

Straight Street

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

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

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

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

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

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

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

17 **Hark, I hear the harps eternal**
ringing on the farther shore,
as I near those swollen waters
with their deep and solemn roar.

Hallelujah, hallelujah,
Hallelujah, praise the lamb!
Hallelujah, hallelujah,
glory to the great I AM!

And my soul, tho' stain'd with sorrow,
fading as the light of day,
passes swiftly o'er those waters,
to the city far away.

Souls have cross'd before me, saintly,
to that land of perfect rest;
and I hear them singing faintly
in the mansions of the blest.

18 **Keep your hand on the plow**, hold on!

Paul and Silas locked in jail,
didn't have no one to go their bail.
Keep your hand on the plow, hold on!
Mary wore three links of chain,
ev'ry link was in my Jesus name.
Keep your hand on the plow, hold on!

When the storms come raging high,
you suffer wrong and you can't tell why.
Keep your hand on the plow, hold on!
Keep on plowing, don't you tire,
ev'ry round goes higher and higher.
Keep your hand on the plow, hold on!

I told you once, and I'll tell you again,
you can't get to heaven drinking gin.
Keep your hand on the plow, hold on!
If you want to get to heaven let me tell you how,
just keep your hand on the gospel plow.
Keep your hand on the plow, hold on!
Got my hand on the gospel plow,
wouldn't take nothin' for my journey now.
Keep your hand on the plow, hold on!

I Have Had Singing

19 The singing. There was so much singing then
and this was my pleasure, too.

We all sang: the boys in the field, the chapels were full of singing, always singing.
Here I lie. I have had pleasure enough. I have had singing.

for Chanticleer

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Christine Bullin, President and General Director
Curt Hancock, Director of Operations and Touring
Murrey E. Nelson, Director of Development
Cole Thomason-Redus, Director of Education
Brian Bauman, Senior Accountant/Budget manager
Joe Ledbetter, Marketing/Development and IT systems manager
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Gerrod Pagenkopf, Assistant Music Director
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Cortez Mitchell & Andrew Van Allsburg, Merchandise Associates

Founder: Louis Botto (1951–1997)
Music Director Emeritus: Joseph H. Jennings

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Chanticleer on its 40th Anniversary
Photographer: Lisa Kohler, 2018