

CHANTICLEER

OCTOBER 26



CHANTICLEER

SATURDAY, OCTOBER 26, 2019 • 8 PM
PEACE CONCERT HALL

TRADE WINDS

Cortez Mitchell, Gerrod Pagenkopf*, Kory Reid
Alan Reinhardt, Logan Shields, Adam Ward – *countertenor*
Brian Hinman*, Matthew Mazzola, Andrew Van Allsburg – *tenor*
Andy Berry*, Zachary Burgess, Matthew Knickman – *baritone and bass*
William Fred Scott – *Music Director*

- I.
Zefiro torna, e'l bel tempo rimena
Bella Angioletta
Sfogava con le stelle[†]
Ecco mormorar l'onde[†]
Claudio Monteverdi (1567-1643)
Carlo Gesualdo (1566-1613)
Monteverdi
Monteverdi
- II.
Ave maris stella
Ave maris stella
Never Weather-beaten Sail
Edvard Grieg (1843-1907)
Tomás Luis de Victoria (1548-1611)
Sir Charles Hubert Hastings Parry
(1848-1918)
- III.
Missa *O Soberana Luz*
Kyrie
Gloria
Sanctus and Benedictus
Agnus Dei
Filipe de Magalhães (1571-1652)
- IV.
Trade Winds
I. "Trade Winds" by John Masefield
II. "Fortuitousness" by Zhimo Z
III. "Strange how we can walk
(in L.A.)" by Seth Michelson
Zhou Tian (b. 1981)

*Commissioned by Chanticleer in 2018, with a gift from Keith Jantzen and Scott
Beth in honor of William Fred Scott*

INTERMISSION

V.

A selection of folk songs from our Pacific neighbors to be chosen from...

Spring Dreams [†]	Chen Yi (b. 1953)
Mo Li Hua [†]	Trad. Chinese, arr. Chen Yi
Voices of Autumn [†]	Jackson Hill (b. 1941)
The Lullaby of Edo	Trad. Japanese, arr. Takatomi Nobunaga
Nature Carol	Trad. Filipino, arr. Malcolm Sargent
Arirang [†]	Trad. Korean, arr. Chen Yi
Trade Winds	Trad. Australian, arr. Stephen Leek
Hine e Hine	Princess Te Rangi Pai (1868-1916), arr. David Hamilton

VI.

The Sailor and Young Nancy	Norfolk Folk Song, arr. E.J. Moeran
Swansea Town	Welsh Sea Shanty, arr. Gustav Holst
I Love My Love	Cornish Folk Song, arr. Holst
Tom's Gone to Hilo	English Sea Shanty, arr. Shaw/Parker

VII.

Blue Skies [†]	Irving Berlin (1888-1989), arr. Joseph H. Jennings
(Everywhere I Go) Somebody Talkin' 'bout Jesus [†]	Trad. Spiritual, arr. Jennings

*Program subject to change.
Program content provided by Chanticleer.*

[†]These pieces have been recorded by Chanticleer.

No recording or photography is permitted.

*Andy Berry occupies *The Eric Alatorre Chair*, given by Peggy Skornia. Brian Hinman occupies the *Tenor Chair*, given by an Anonymous Donor. Gerrod Pagenkopf occupies *The Ning G. Mercer Chair for the Preservation of the Chanticleer Legacy*, given by Ning and Stephen Mercer.

ABOUT CHANTICLEER

Called "the world's reigning male chorus" by *The New Yorker*, the San Francisco-based Grammy® Award-winning ensemble Chanticleer has just celebrated the 40th anniversary of its 1978 founding. During the 2019-20 season Chanticleer will perform 57 concerts in 28 of the United States and Puerto Rico, 21 concerts in the San Francisco Bay Area, and 10 on a European tour to Germany, France, Poland and Italy. At the end of the 2019-20 season, Chanticleer will return to Australia for the first time since 1997 for 10 concerts in eight cities and will make its debut in New Zealand.

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 12 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 2019-20 season is the fifth under the direction of Music Director William

Fred Scott. *Trade Winds* features songs from exotic climes and the music of seagoing peoples. Chanticleer's popular *A Chanticleer Christmas* is heard this season in Virginia, New York, New Jersey and Illinois before coming home for performances in the Bay Area and Southern California. *A Chanticleer Christmas* is broadcast annually on over 300 affiliated public radio stations nationwide. *Paradise*, exploring the many facets of heaven, ends the season with a world premiere by composer Steven Sametz.

Inaugurated last season in the Bay Area, Chanticleer's Salon Series has offered intimate experiences in unusual locations. The 2019-20 seasons opens with a Salon Series performance of *Trade Winds* at the Spaulding Marine Center in Sausalito, and continues with *Inside Chanticleer*, a five-part, one of a kind look behind Chanticleer's music.

With the help of individual contributions, government, foundation and corporate support, Chanticleer's education programs engaged over 8,000 last season. Primary and middle school students have received special attention, and Chanticleer's Louis A. Botto (LAB) Choir activities reach hundreds of high schoolers each year. Other activities of Chanticleer's award-winning education program include workshops given around the country as the ensemble tours: Youth Choral Festivals™ in the Bay Area and around the country; Skills/LAB—an intensive summer workshop for 50 high school students; and master classes for university students nationwide. Chanticleer's educational programs were recognized with the 2010 Chorus America Education Outreach Award.

Since the group began releasing recordings in 1981, it has sold well over a million albums and won two Grammy Awards. Chanticleer's recordings are distributed by Warner Classics, Chanticleer Records, Naxos, ArkivMusic, Amazon, and iTunes among others, and are available on Chanticleer's website: www.chanticleer.org. *Then and There, Here and Now*, Chanticleer's most recent studio recording, was recorded for Warner Classics.

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 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 60 composers commissioned 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 Sanchez-Gutierrez, Jan Sandström, Paul Schoenfield, Steven Sametz, Steven Stucky, John Tavener, Augusta Read Thomas, Janike Vandervelde and Zhou Tian.

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 educator.

Chanticleer—a 501(c)(3) non-profit corporation—is the current recipient of major grants from the Ann and Gordon Getty Foundation, The William & Flora Hewlett Foundation, The Dunard Fund/USA, The Bernard Osher Foundation, The National Lottery through the Arts Council of Northern Ireland, 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.

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Website – www.chanticleer.org

PROGRAM NOTES

by Gerrod Pagenkopf and William Fred Scott

Zefiro torna, e' l bel tempo rimena

Claudio Monteverdi (1567-1643)

It is difficult to determine what stands as Claudio Monteverdi's crowning achievement as a composer: his nine books of madrigals, which give a continuum of the advancement of the Italian madrigal over several decades; his revolutionary *Vespers of 1610*, which still remain among the most performed pieces of music today; or any of his three surviving groundbreaking operas, which are more performed than any other operas by his contemporaries. Revered as the revolutionary composer whose music bridged the

transition between the Renaissance and Baroque, Cremona-born Monteverdi received his only formal musical training from the cathedral *maestro di cappella* Marc Antonio Ingegneri. Under Ingegneri's tutelage, Monteverdi published his first collection of music at age 15, aspiring to procure a position at one of Italy's numerous wealthy and musically rich courts. In due course, he earned a position at the Gonzaga court in Mantua, where he remained for the next 22 years, eventually becoming the *maestro di cappella*. Although Monteverdi hoped to gain a position in Rome, he "settled" for the *maestro di cappella* position at St. Mark's Cathedral in 1613. He remained in that post, composing pioneering operas, madrigals and sacred motets until his death in Venice in November 1643. His nine books of madrigals span the stylistic gamut from Marenzio-inspired early works to later, groundbreaking continuo madrigals almost akin to dramatic cantatas.

From Monteverdi's *Sesto libro de madrigali*, published in 1614, comes the five-voice madrigal *Zefiro torna, e'l bel tempo rimena* (not to be confused with the jauntier duet of a similar title), and is a setting of a Petrarch sonnet. Interestingly, for a poet of such renown, this is one of just six Petrarch texts that Monteverdi set. At this point in his career, Monteverdi was writing in the *seconda prattica* style, characterized by the use of free counterpoint and unusual dissonances; in this style, the music was subservient to the text. Thus, in this madrigal, the music mimics the clear juxtapositions of mood in Petrarch's sonnet – a triple-time bucolic dance contrasted with a slow and wildly dissonant depiction of the wild and savage beasts. Monteverdi's use of chromaticism rivals some of the most extreme settings by Gesualdo. Zephyrus is the West Wind, the gentlest of the winds, and also the messenger of spring. The sisters Procne and Philomela were transformed by the gods into a swallow and nightingale, respectively.

<p>Zefiro torna, e'l bel tempo rimena, e i fiori e l'herbe, sua dolce famiglia, e garir Progne e pianger Filomena, e primavera candida e vermiglia.</p>	<p>Zephyrus returns and brings fair weather, and the flowers and herbs, his sweet family, and Procne singing, and Philomela weeping, and the springtime, white and vermilion.</p>
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<p>Ridono i prati, e'l ciel si rasserena; Giove s'allegra di mirar sua figlia; l'aria e l'acqua e la terra è d'amor piena; ogn'animal d'amar si racconsiglia.</p>	<p>The meadows laugh, and the sky becomes clear: Jupiter is joyful, gazing upon his daughter: the air, water and earth are filled with love: every animal is resolved again to love.</p>
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<p>Ma per me, lasso, tornano i più gravi sospiri, che dal cor profondo tragge quella ch'al ciel se ne portò le chiavi.</p>	<p>But to me, alas, there return the heaviest sighs drawn from the deepest heart, by her who took the keys away to heaven.</p>
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<p>E cantar augelletti, e fiorir piagge, e'n belle donne honesti atti e soavi sono un deserto, e fere aspre e selvaggie.</p>	<p>And the song of little birds, and the flowering fields, and the sweet, virtuous gestures of the beautiful women are a desert, and like cruel, savage creatures.</p>
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Bella Angioletta

Carlo Gesualdo (1566-1613)

Don Carlo Gesualdo was no ordinary musician: first and foremost he was a prince – a rich and powerful man. Gesualdo was born to a wealthy landowning family, and grew up in a world where music was of fundamental importance: he was taught by musicians such as Pomponio Nenna, Gian Leonardo Primavera and Jean de Macque. By the time he was 26, he had inherited the principality of Venosa in Southern Italy. Though his music was revolutionary in many respects, he is today best remembered as the murderer of his adulterous first wife, Maria d'Avalos and her nobleman lover. Though Gesualdo married again and went on to compose a well-respected body of work, his reputation would always be linked to the murders, his fiery temperament and his many eccentricities.

Gesualdo's madrigals are the most evocative of his compositions, owing mostly to his striking use of dissonance and clashing harmonies. The texts Gesualdo chose support this musical style because of their often tortured syntax, confusing imagery and multiple meanings. Most of the poems Gesualdo set deal with juxtapositions of love and hate, life and death, or pleasure and pain, with these images interpreted both literally and within a sexual subtext.

Exemplary of a young Gesualdo, *Bella Angioletta* is the last madrigal in his *Primo libro di madrigali*, published in 1594 (although the madrigal itself was probably composed some years earlier). A text specially commissioned from Torquato Tasso by Duke Federico d'Este to court a lady by the name of Angelica, the airiness of the music seems to mimic a bird flitting from branch to branch. Although not yet fraught with the extreme chromaticism and dissonances found in his later madrigals, here Gesualdo is already pushing the limits of the standard madrigal form: unexpected "off-beat" vocal entrances, irregular phrase lengths and shapes indicate a composer who doesn't necessarily abide by the established rules of composition.

Bella Angioletta, da le vaghe piume	Beautiful little angel, with your fair feathers
Prestane al grave pondo	lend my heavily-burdened body
Tante ch'io esca fuor di questo fondo	enough that I might rise from these depths,
O possa in qualche ramo	and from some branch,
Di te cantando dire: "Io amo!"	declare in song, "I love you!"

Sfogava con le stelle Monteverdi

A vignette of a lovesick man bemoaning his grief to the stars, *Sfogava con le stelle*, with a text by Ottavio Rinuccini, comes from Monteverdi's *Quarto libro de madrigali*, published in 1603. Interspersed with traditional sophisticated counterpoint are early examples of *stile rappresentativo*: rhythmic declamations of words and phrases in a natural rhythm, dictated by the cadence of speech more than by note values or counterpoint. An outgrowth of sacred monotone chant, this compositional style was the precursor to operatic recitative. The penultimate "la fareste col vostr' aureo sembiante pietosa" ("by your golden appearance you'd make her merciful") is repeated – or chanted, more appropriately – three times in supplication, contrasted with the surrounding measured sections. The stressed second syllable of "pietosa," followed by a melodic descent on the last syllable is especially poignant. It is echoed among all the voices until the final drawing out of "come me fate amante" ("as you make me love her") that closes the song.

Sfogava con le stelle	A lovesick man was
un infermo d'amore	venting to the stars
sotto notturno ciel il suo dolore.	his grief, under the night sky.
E dicea fisso in loro:	And staring at them he said:
"O imagini belle	"O beautiful images
del'idol mio ch'adoro,	of my idol whom I adore,
si com'a me mostrate	just as you are showing me
mentre cosi splendete	her rare beauty
la sua rara beltate,	while you sparkle so well,
cosi mostraste a lei	so also demonstrate to her
i vivi ardori miei:	my living ardor:
la fareste col vostr' aureo sembiante	by your golden appearance you'd make her
pietosa, si come me fat' amante."	merciful, just as you make me love her."

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 foreshadow what is yet to come in the Baroque. *Ecco mormorar l'onde*, a text of Torquato Tasso, comes from Monteverdi's *Secondo libro de madrigali*, published in 1590, and sets a pastoral scene with gentle susurrations of the water and the trembling of the leaves in the trees. In the final phrase, the bass voice begins a descending, sustained line, providing a harmonic anchor for the upper voices. The text was written by Tasso for a young noblewoman, Laura Peperara; there is an obvious play between her name and the Italian word for breeze: "l'aura." The music serenely captures the understated beauty and awe of watching the sun rise over the sea.

Ecco mormorar l'onde	Here the waves are murmuring
e tremolar le fronde	and the foliage and the young trees quivering
a l'aura mattutina e gli arborscelli,	in the morning breeze,
e sovra i verdi rami i vaghi augelli	and on the green boughs the pretty birds
cantar soavemente	sing gently;
e rider l'Oriente.	and the Orient laughs.
Ecco già l'alba appare	Here the dawn appears
e si specchia nel mare	and is reflected in the sea.
e rasserena il cielo	The sky becomes light,
e imperla il dolce gielo,	making pearls of the dewdrops
e gli alti monti indora.	and gilding the high mountains.
O bella e vagha Aurora,	O beautiful, gentle dawn,
L'aura è tua messaggiera e tu de l'aura	the breeze is your herald
ch'ogni arso cor ristaura.	which comforts every burning heart.

Ave maris stella

Edvard Grieg (1843-1907)

Edvard Hagerup Grieg stands as the greatest composer in the history of Norwegian music, a distinction he had already clinched during his lifetime. Born in the North Sea port of Bergen, he left Norway at the age of 15 to enroll at the Leipzig Conservatory. Following his conservatory studies, he spent a period of time in Copenhagen, the most cosmopolitan musical city in Scandinavia. While there, Grieg developed a friendship with Rikard Nordraak, the composer of the Norwegian national anthem. Nordraak's obsession with the sagas, fjords and music of their homeland inspired Grieg to believe that a distinctly Norwegian national music was possible. Immediately following Nordraak's death in 1866, Grieg relocated to Oslo, supporting his family as a conductor, teacher and performer, while setting about to create his nationally inspired compositions. Although Grieg composed major orchestral works early in his career, he is mostly remembered for his short, lyrical pieces, or "miniatures," that remain popular with audiences and musicians alike. The composer eventually returned to Bergen, where he built his estate, *Trolhaugen*, and spent the remainder of his days composing in a simple hut that held only a piano and a writing desk.

No. 2 of *To religiøse kor* (Two Religious Choruses), Grieg's *Ave maris stella* dates from 1898 and is the composer's own choral arrangement of a solo song with piano which he had written in 1893. Apart from the *Four Norwegian psalms* written shortly before his death, these are the only pieces of sacred music that Grieg composed in his lifetime.

Grieg sets just four verses of the hymn's original seven; the music repeats verbatim after the first two. The composer's delicate dynamic phrasing, flexible tempo and chromatic harmony represent musical Romanticism at its finest. The poetic image of Mary as a star guiding mortal souls across the ocean of life no doubt held special significance for Grieg, having lived for much of his life near the North Sea.

Ave, maris stella, Hail, star of the sea,
Dei Mater alma, loving Mother of God,
Atque semper Virgo, but always virgin,
Felix caeli porta. joyous gate of heaven.

Solve vincla reis, Break the chains of sinners,
Profer lumen caecis, bring light to the blind,
Mala nostra pelle, banish our evils,
Bona cuncta posce. ask for us all good things.

Vitam praesta puram, Keep life pure,
Iter para tutum, make the journey safe,
Ut videntes Jesum, so that, seeing Jesus,
Semper collaetetur. we may always rejoice together.

Sit laus Deo Patri, Praise be to God the Father,
Summo Christo decus, Glory to Christ in the highest,
Spiritui Sancto, To the Holy Spirit,
Tribus honor unus. Amen. One honor to all three. Amen.

Ave maris stella

Tomás Luis de Victoria (1548-1611)

Unquestionably the most famous composer of the Spanish Renaissance, Tomás Luis de Victoria was born in Ávila, his earliest musical training as a boy chorister at Ávila Cathedral. In 1565 (after his voice had changed), Victoria received a grant from Philip II to attend the German College in Rome to continue his studies, particularly in singing. The revered Italian composer Palestrina was *maestro di cappella* at the nearby Seminario Romano and – though we don't know whether Victoria studied with him – it is most probable that the two composers knew each other. After completing his training, Victoria held a variety of overlapping musical positions in Rome: singer, organist, teacher and composer (he was even ordained a priest in 1575). He returned to Spain in 1587 as chaplain and music master to Dowager Empress Maria at the Convent of the Barefoot Nuns of St. Clare in Madrid, serving the Dowager for 17 years, until her death, and remaining at the convent until his own death in 1611. Victoria's many compositions, comprised exclusively of sacred works, brought him a great deal of fame during his lifetime – due in no small part to his ability to publish lavish volumes of his music in Venice.

Victoria's setting of *Ave maris stella* was published in 1581 in his *Hymni totius anni*, a collection of hymns and psalm settings to be used throughout the church year. The verses here are performed in *alternatim*, that is, alternating between chant and polyphony. This was an especially popular device in medieval polyphony, and it was used well into the 17th century. In cases of smaller churches, where perhaps the choir was not terribly proficient, the organist might play a polyphonic "verset" between chant verses. Victoria sets these "versets" for the choir, presumably for his professional

choir at the Convent of the Barefoot Nuns. The chant tune is used as a cantus firmus in each of the polyphonic verses: first in the baritone, then in the soprano, and again in the baritone; but it is often difficult to distinguish when it is buried in the texture. While Victoria's masterful polyphony creates a stark contrast to the unison chant, it also enhances it during the choral verses, all to inspire a mood of intense devotion.

Ave, maris stella,	Hail, star of the sea,
Dei Mater alma,	loving Mother of God,
Atque semper Virgo,	but always virgin,
Felix caeli porta.	joyous gate of heaven.

Sumens illud Ave	Receiving that "Hail"
Gabrielis ore,	from Gabriel's mouth
Funda nos in pace,	confirm us in peace,
Mutans Evae nomen.	reversing Eve's name.

Solve vincla reis,	Break the chains of sinners,
Profer lumen caecis,	bring light to the blind,
Mala nostra pelle,	banish our evils,
Bona cuncta posce.	ask for us all good things.

Monstra te esse matrem	Show yourself to be a mother,
Sumat per te preces,	May he accept prayers through you,
Qui pro nobis natus	he who, born for us,
Tulit esse tuus.	chose to be yours.

Virgo singularis,	O unique virgin,
Inter omnes mitis,	meekest above all,
Nos culpis solutos,	make us, absolved from sin,
Mites fac et castos.	gentle and chaste.

Vitam praesta puram,	Keep life pure,
Iter para tutum,	make the journey safe,
Ut videntes Jesum,	so that, seeing Jesus,
Semper collaetemur.	we may always rejoice together.

Sit laus Deo Patri,	Praise be to God the Father,
Summo Christo decus	Glory to Christ in the highest,
Spiritui Sancto,	To the Holy Spirit,
Tribus honor unus.	One honor to all three.

Never Weather-beaten Sail

Sir Charles Hubert Hastings Parry (1848-1918)

Many music critics, historians, singers and instrumentalists have been heard to say that Benjamin Britten was the "greatest English composer since Purcell." Their haste to praise Britten, unfortunately, seems to bypass the amazing composer and teacher of the Victorian Age, Charles Hubert Hastings Parry. To be sure, Parry's influence on the music of Victorian England cannot be understated. Although his early professional life was spent as an underwriter for Lloyd's of London, his aspirations for a musical career saw their initial fruition through George Grove, who engaged Parry as sub-editor for his new *Dictionary of Music and Musicians*, a massive enterprise for which Parry contributed

over 100 articles. Through the influence of Grove, Parry was also appointed Professor of Composition and Musical History at the newly-formed Royal College of Music, concurrent with a similar position at Oxford. As a young composer Parry was greatly influenced by Mendelssohn, Brahms and Wagner; such was the influence of Wagner, in fact, that Parry traveled several times to Germany to hear the latest Wagner's pen. In spite of his desire to become an opera composer, Parry found himself in demand for the typically English musical product of the day, the oratorio. With the success of *Blest Pair of Sirens*, which he labeled a "musical ode," he established himself as an unrivaled master of that field. By the 1890s, he was regarded as the unofficial composer laureate of great Britain, composing a setting of the Magnificat for Queen Victoria's Diamond Jubilee, gaining a Knighthood in 1898, as well as being named Baronet in 1902.

The *Songs of Farewell*, which are among the last of Parry's compositions, is a collection of motets on texts by various British poets. They represent the summit of British a cappella music, with supremely eloquent vocal lines, total mastery of counterpoint and glowing, almost hallowed colors and textures. The themes of the poetry contrast the transitory nature of life with the redeeming power of faith. Parry was moved to compose these motets (there are six in all) during the First World War as he was particularly struck by the constant horrible reports from "the front." According to Parry's biographer, Jeremy Dibbell, the aging composer experienced "an incredulity, combined with a profound sense of betrayal, that a nation of artistic heroes who had taught him everything... could be capable of such carnage." *Never Weather-beaten Sail* is the third of these six motets, scored for five voices. For Thomas Campion's (1567-1620) haunting text, Parry eschews the dramatic style of the first two motets in favor of a much more flowing, essentially lyrical setting, depicting the weather-beaten ship as the world-weary soul longing to find Paradise.

Never weather-beaten sail more willing bent to shore.
Never tired pilgrim's limbs affected slumber more,
Than my wearied sprite now longs to fly out of my troubled breast:
O come quickly, sweetest Lord, and take my soul to rest!

Ever blooming are the joys of Heaven's high Paradise.
Cold age deafe not there our ears nor vapour dims our eyes:
Glory there the sun outshines whose beams the blessed only see:
O come quickly, glorious Lord, and raise my sprite to thee!

Missa O Soberana Luz

Filipe de Magalhães (1571-1652)

Among the finest Portuguese composers of his time, Filipe de Magalhães was born in Azeitão, a small village in southwest Portugal. He studied music at the cloister school of the Cathedral of Évora with Manuel Mendes where he was a colleague of the equally renowned polyphonists Duarte Lobo and Manuel Cardoso. In 1589, Magalhães replaced Mendes as *mestre do Claustro da Sé* (Master of the Cloister of the Cathedral). By the early 17th century, Magalhães left Évora for Lisbon, where he became a member of the Royal Chapel choir, eventually serving as *mestre da Capela da Misericórdia*. In 1623 he was appointed *mestre da Capela Real*, a position he retained until his retirement in 1641. Magalhães dedicated his musical life to the composition of sacred polyphonic works for the liturgy; most of them were published in his two major collections, the *Liber Missarum* and the *Cantica Beatissima Virgines*. Aside from these two publications, however, little of Magalhães' music has survived, as most was lost during the 1755 Lisbon earthquake.

His *Missa O Soberana Luz* (O Sovereign Light), the title of which is a possible reference to King Philip III of Portugal (who, because of the convoluted Habsburg succession, was at the same time King Philip IV of Spain), was included in Magalhães' *Liber Missarum*, published in 1636. Although the first four notes of the tenor line in several movements of the mass are identical with the plainsong *Missa Cum júbilo* for feasts of the Virgin Mary, the rest of the line is different. It is more probable that this is a parody mass derived from some other composition, since the opening tenor theme is always presented with two descending lines in upper parts, often in thirds. These materials are variously treated, sometimes with contrasting material, but they can be clearly heard in the openings of every movement. Also notable is the continued use of contrast between sections of longer, more sustained notes and those where the rhythms are faster and livelier. Perhaps a lost *villancico* may have served as the inspiration, where this same kind of contrast between the *copla* (stanza) and the *estribillo* (refrain) may have prevailed. At any rate, the smoothness of polyphony and elegance of the vocal lines are unparalleled by any of Magalhães' contemporaries.

Kyrie

Kyrie eleison	Lord, have mercy.
Christe eleison.	Christ, have mercy.
Kyrie eleison.	Lord, have mercy.

Gloria

Gloria in excelsis Deo.	Glory to God in the highest.
Et in terra pax hominibus bonae voluntatis.	And on Earth, peace to people of goodwill.
Laudamus te. Benedicimus te.	We praise Thee. We bless Thee.
Adoramus te. Glorificamus te.	We adore Thee. We glorify Thee.
Gratias agimus tibi propter magnam gloriam tuam.	We give thanks to Thee for Thy great glory.
Domine Deus, Rex caelestis,	Lord God, King of heaven,
Deus Pater omnipotens.	God the Father almighty.
Domine Fili unigenite, Jesu Christe.	Lord, the only begotten Son, Jesus Christ.
Domine Deus, Agnus Dei, Filius Patris.	Lord God, Lamb of God, Son of the Father.
Qui tollis peccata mundi, miserere nobis.	Thou who takes away the sins of the world, have mercy on us.
Qui tollis peccata mundi,	Thou who takes away the sins of the world,
Suscipe deprecationem nostram.	Receive our prayers.
Qui sedes ad dexteram Patris,	Thou who sits at the right hand of the Father,
Miserere nobis.	Have mercy on us.
Quoniam tu solus Sanctus. Tu solus Dominus.	Thou only art holy. Thou only art the Lord.
Tu solus Altissimus, Jesu Christe.	Thou only art the most high, Jesus Christ.
Cum Sancto Spiritu,	With the Holy Spirit,
in gloria Dei Patris. Amen.	in the glory of God the Father. Amen.

Sanctus & Benedictus

Sanctus, sanctus, sanctus	Holy, holy, holy,
Dominus Deus Sabaoth.	Lord God of Hosts.
Pleni sunt coeli et terra gloria tua.	Heaven and Earth are full of your glory.
Hosanna in excelsis.	Hosanna in the highest.

Benedictus qui venit	Blessed is the one who comes
In nomine Domini.	in the name of the Lord.
Hosanna in excelsis.	Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,	Lamb of God, who takes away the sins of the world,
Miserere nobis.	Have mercy on us.
Agnus Dei, qui tollis peccata mundi,	Lamb of God, who takes away the sins of the world,
Dona nobis pacem.	Grant us peace.

Trade Winds

Zhou Tian (b. 1981)

Chinese-American composer Zhou Tian seeks inspiration from different cultures and strives to mix them seamlessly into a musically satisfying combination for performers and audiences alike. Described as “absolutely beautiful,” “utterly satisfying” (*Fanfare*), and a “prime example of 21st century global multiculturalism” (*Broad Street Review*), Zhou’s music has been performed by leading orchestras and performers in the United States and abroad, including the Pittsburgh Symphony, Hong Kong Philharmonic, and pianist Yuja Wang. His *Concerto for Orchestra* – commissioned and recorded by the Cincinnati Symphony and Music Director Louis Langrée – earned him a Grammy® Award nomination for Best Contemporary Classical Composition in 2018. Born in 1981, Zhou came of age in a new China marked by economic reforms, and was in the United States by his 20th birthday. Trained at the Curtis Institute of Music, Juilliard School and University of Southern California, he studied with Jennifer Higdon, Christopher Rouse and Stephen Hartke. He is Associate Professor of Composition at Michigan State University College of Music.

The first movement of Zhou’s new work for Chanticleer, *Trade Winds*, conjures up balmy weather, the lapping of the waves on the sand, through a double-meter tempo marked “allegretto and flowing.” This movement uses musical devices to illustrate textual images in an almost too-old fashioned way. The choral writing throughout is direct: four-part harmony, with instantly appealing melodies and convincing voice leading. Gentle rhythmic repetition of the first two or three words of the poem “in the, in the, in the...” finally branches out into nonsensical Italian “lo, lo, sai...” and even the note-names of the pitches “la, do, re, mi, si, do, sol, la.” A few minutes into the piece we are ready for “real” words, a simple story and some gentle breezes. The houses the poet describes are tiny and white, so the notes are short and light. Fireflies buzz around in a sweet melisma and an ever-present “woo... woo...” hovers. You get the picture...

Although Zhimo Xu’s poem, *Fortuitousness*, seems quite ancient, it dates from the turn of the 20th century. The poem, which gives shape to the second movement, is itself romantic, dark and low. The music only reaches for higher climes with the text, “It’s nice for you to remember.” Sopranos and altos echo the sinuous curves of the thirds of the tenor and bass melodic lines. The tiniest hint of Fleetwood Mac (from the 70s) at the close of the movement reminds us that a very old text can be enlightened in a very up-to-date way.

The last movement, *Strange how we can walk (in L.A.)*, is, in fact, totally current, up-to-date, provocative and jazzy. If the music is hard-driven and down to earth, the poem is post-modern, you might say, with a certain shrug and wink implied even in the hearing of the direst news. The nonsense syllables of the first movement become a frame for the soloistic central section: finger snaps and a jazz soloist take us through the words, “Strange how we can walk into new light each morning.” The day turns cloudy and sour. With continued finger snaps underneath, spoken voices yell out the physician’s shocking words, “Your heart, sir, is leaking...” Aortic stenosis is the diagnosis.

So where does this leave the listener at the end of the cycle? Curiously, perhaps, with a desire to hear all three pieces again, but this time going from the end to the beginning – in retrograde, to use a technical musical term. What if the so-called narrative arc of the cycle began with the last piece? Sort of like this: “You are sick, man, with a leaking (read, breaking) heart. Say goodbye to the loved ones that are close by and take that ‘bucket

list' trip you've always wanted. The South Sea Islands, perhaps? There, the houses are tiny and cool and pleasant breezes blow day and night. There is red wine, Spanish ale, dancing..."

I. Trade Winds

John Masefield (English, 1878-1967)

In the harbor, in the island, in the Spanish Seas,
Are the tiny white houses and the orange trees,
And day-long, night-long, the cool and pleasant breeze
Of the steady Trade Winds blowing.

There is the red wine, the nutty Spanish ale,
The shuffle of the dancers, the old salt's tale,
The squeaking fiddle, and the souging in the sail
Of the steady Trade Winds blowing.

And o' nights there's fire-flies and the yellow moon,
And in the ghostly palm-trees the sleepy tune
Of the quiet voice calling me, the long low croon
Of the steady Trade Winds blowing.

II. Fortuitousness

Zhimou Xu (Chinese, 1897-1931)

Being a cloud in the sky
On your heart lake I cast my figure.
You don't have to wonder.
Nor should you cheer -
In an instant I will disappear.

On the dark sea we encounter
In different directions of our own we steer.
It's nice for you to remember.
But you'd better forget the luster
That we've been devoted to each other.

III. Strange how we can walk (in L.A.)

Seth Michelson (American, b. 1978)

Strange how we can walk
into new light each morning, same
city, same sidewalk, but somehow
this daybreak: downtown L.A., late May,
and you're walking alone,
a white flame, the birds singing
as they mull yesterday's news:
aortic stenosis; Your heart, Sir, it's leaking.

Spring Dreams Chen Yi (b. 1953)

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 (2001-2004) from the American Academy of Arts and Letters. Dr. Chen was elected to the American Academy of Arts and Sciences in 2005. She holds a bachelor's and master's degree in Music Composition from the Central Conservatory in Beijing and 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, and as a member of the composition faculty of the Peabody Conservatory of Johns Hopkins University. Dr. Chen has received fellowships from the Guggenheim Foundation, the Academy of Arts and Letters, and the National Endowment for the Arts.

A setting of a poem by Meng Hao-ran (689-740, Tang Dynasty), *Spring Dreams* was commissioned by the Ithaca College School of Music, where it was premiered in 1997. In the beginning of the piece, several groups of *ostinati* are brought in gradually in various tempos, imitating the vivid pulse of birds singing. There is a turning point in the middle of the poem, where the poet clearly wakes up from his sweet dream by hearing a bird singing and he realizes that many flowers must have been ruined by a night of wind and showers. He sympathizes with the fallen petals as he treasures the beautiful springtime.

Spring dreams not conscious of dawning,
Not awoken till I hear birds singing;
O night long, wind and showers -
Know you how many petals falling?
(Sung in Chinese)

Mo Li Hua

Trad. Chinese, arr. Chen Yi

Relatively speaking, *Mo Li Hua* is a rather young folk song, dating back just to the 18th century. Regardless of its "youth," the folk song has seen widespread popularity both in China and abroad: versions of the tune have been used during several international events hosted by China, including the 2008 Summer Olympics. Puccini also used a version of the melody in his opera *Turandot*. During the 2011 Chinese pro-democracy protests the song became associated with the Jasmine Revolution, as protesters were instructed to play "Mo Li Hua" on their cell phones as a form of anti-government protest. For a time, the song was placed on authorities' list of online censored materials, but due to its ubiquitousness, it was impossible to regulate. Most versions of the folk song depict the purity of love between young people by highlighting the beauty of the jasmine flower, another Chinese national treasure.

Jasmine flower, such a beautiful flower,
Her sweet scent covers all others in the garden.
I want to pluck her for myself,
But I'm afraid of the garden's keeper.

Jasmine flower, such a beautiful flower,
She is as white as snow when she is blooming.
I want to pluck her for myself,
But I'm afraid of gossips around.

Jasmine flower, such a beautiful flower,
Her looks can eclipse all others in the garden.
I want to pluck her for myself,
But I'm afraid that she won't bud next year.
(Sung in Chinese)

Voices of Autumn

Jackson Hill (b. 1941)

Born in Birmingham, Alabama, Jackson Hill was a Morehead Scholar at the University of North Carolina, Chapel Hill, where he earned his Ph.D. in musicology. He studied Buddhist liturgical music in Japan on a Fulbright at the Chishaku-In in Kyoto, and has made a specialty of Japanese traditional music. Since 1968 Hill has taught at Bucknell University in Lewisburg, Pennsylvania, where he is Presidential Professor of Music.

Much of Hill's music composed since 1970 displays influences from Japanese traditional music. *Voices of Autumn* ("Aki no ko-e") was composed in 1982 following a summer the composer spent in Japan on a Fulbright grant studying Buddhist liturgical chant. Hill's setting of the 9th century poem by Sarumaru Daya uses several Japanese stylistic devices: pentatonic scale, absence of harmonic motion, minimal rhythmic forward motion, suspension of time, glissandos, and ornamentation derived from chant and ancient Japanese court music. The work uses deliberate word painting in making musical reference to footsteps in the fallen leaves and in the cry of the stag.

The compositions of Dr. Hill are familiar to Chanticleer audiences. In the 40th anniversary program, *Then and There, Here and Now* we sang another of his pieces inspired by study in Japan, "In Winter's Keeping." In this season's international sacred program, *Faith of our Fathers*, we present the first professional performances of a work he wrote commissioned by Gloucester Cathedral in celebration of the 1100th anniversary of the death of Queen Æthelflæd, "Were Soul to Speak."

In the mountains' heart
As I trudge through fallen leaves,
The cry of the stag
Haunts the forest with its voice
In the poignant autumn air.
Translation by Jackson Hill
(Sung in Japanese)

The Lullaby of Edo

Trad. Japanese, arr. Takatomi Nobunaga

Born in 1971, Takatomi Nobunaga graduated from the Department of Education in the Faculty of Literature from Tokyo's Sophia University in 1994, and has since taught himself composition. He won first prize at the Sogakudo Concert Hall Japanese Lied Composition Competition in 1998, the NewFace Award from the Japan Society for Contemporary Music, and second prize at the Japan Music Competition in the Chamber Music Division in 2001. Principally a choral composer, his music is frequently performed throughout Japan. From *Seven Children's Songs*, published in 2002, comes Nobunaga's arrangement of *The Lullaby of Edo*, a traditional cradle song originating from the city that would be renamed Tokyo in 1868. Although most traditional lullabies of Japan depict the sorrows of young girls sent out to become apprentice nursemaids, this particular lullaby is more "Western," in that it is sung by a mother to her child.

Sleep, baby, sleep; oh, my baby, sleep,
How lovely, how lovely, how nice you are!

Where's the nurse, where's your nurse girl?
She's gone to her home, far across the hill.

As a souvenir from her hometown, what did she leave you?
A toy drum and a bamboo flute.
(Sung in Japanese)

Nature Carol

Trad. Filipino, arr. Malcolm Sargent

Even the distinguished editors of *The Oxford Book of Carols* seem hard-pressed to come up with a viable explanation of what a carol really is. They (carols) are by no means strictly English – although in their introduction of Christmas traditions into daily English life, the Victorians introduced a wide variety of new carols – nor are they strictly for Christmas, come to think of it. Nor are they always religious: think of the famous settings of “Wassail, Wassail all Over the Town” or “Deck the Halls with Boughs of Holly” that we know and sing.

Sir Malcolm Sargent's (1895-1967) 1960 setting of this Philippine “Plantation Carol” is only Christian in passing and could just as easily be sung as a tribute to any God of the Harvest as it could be to the newly born King of Heaven. With a melody easy enough for any school child to learn and harmonies that are right out of the simplest textbook, this little song praises the gifts of the sea: coral, pearls and shells. Praised, too, are the jewels which might make a crown: ruby, onyx and amber. Trees and hills are instructed to laugh and sing, wind and waves to shout out love. Sargent, widely regarded in his day as Britain's leading conductor of choral works, arranged *Nature Carol* for an a cappella choir, but there are many instances of its being sung by a single voice, accompanied by a ukulele or guitar. Throughout, the simple rhythmic sway in gentle 2/4 time conjures up the gentle lapping of waves on the shores and winds in the trees. As always with a carol, the refrain is easy to remember and full of joy, “Alohā! Alohā! Hanaw, alohā!”

Coral, amber, pearl and shell,
Gifts we gather from summer seas,
Find and bind, make love the spell,
Take our gifts if they charm and please.

Alohā! Hanaw!
(Greetings, dear little one)

Ruby, onyx, rain and dew,
Weave a crown with your jewelled light,
Show and know whose world is new,
Who is Prince of the day and night.

Meadow, orchard, field and vine,
Melon, grape and maize are here,
Leaf and sheaf with tendrils twine,
Bring your harvests from far and near.

Mountains, flowers, trees and hills,
Laugh and sing where His blessings fall,
Wind and waves, lagoons and rills,
Shout his love who is Lord of all.
(*Sung in English*)

Arirang

Trad. Korean, arr. Chen Yi

Often considered the unofficial anthem of Korea, *Arirang*, which dates back some 600 years, has held such national pride that it appears twice on UNESCO's Intangible Cultural Heritage list: once for South Korea and again for North Korea. Furthermore, the South Korean Cultural Heritage Administration lists the song as one of Korea's most important intangible cultural assets – rather high praise for a folk song. According to legend, the name “Arirang” derives from the story of a man and a woman who fall in love while picking camellia blossoms. One day the two part, having promised to meet again the following morning, but when the bachelor arrives at the wharf, the river has flooded due to rain during the night and crossing is impossible. He sings this song to express his incredible sorrow at being separated from his sweetheart. In another version, the bachelor drowns while crossing the water in a raft and sings the song in death. In the early 20th century, “Arirang” became a resistance anthem against Imperial Japanese occupation in Korea. Many variations arose during this time, often containing themes of injustice, the struggle of laborers and guerilla warfare. The words to Chen Yi's setting are reminiscent of a Korean wife watching her husband march off to war.

Arirang, Arirang, Arirayo...
You are going over Arirang hill
My love is leaving me behind;
Won't make it ten miles before falling ill.

The blue sky is full of stars
And our lives are full of troubles.

A bountiful year is going to come.
A bountiful year is coming throughout the land.

Thought about everything in this world:
Bubbles floating on water.
(*Sung in Korean*)

Trade Winds

Trad. Australian, arr. Stephen Leek

Sydney-born Composer and Conductor Stephen Leek (b. 1959) has long associations with some of the finest choirs around the world including Gondwana Voices (Australia), the Tapiola Children's Choir (Finland), Kamer...Choir (Latvia), The Formosa Singers (Taiwan), and his own choirs, vOICeArT and The Australian Voices. He has been credited as the “founder of Australian choral music,” certainly thanks to his catalogue of over 700 choral works which combine his unique musical voice with texts – from the simplest to the most sophisticated – based on Australian themes, folklore and history. Leek has received many national and international awards including the prestigious “Robert Edler International Choral Prize” for his contribution to the development of global choral music. His wistful setting of *Trade Winds* is a song of travel and love that comes from the

Torres Strait Islands, on the north coast of Australia, between Queensland and Papua New Guinea.

The trade wind is blowing through the trees.
The spray blows like smoke across the sea.
Oh when will our boats sail again?
Where the foaming waters sweep over colored corals deep,
When will our boats sail again out through the reef?
The one I love lives across the sea
And my love, she waits for me,
Her hair like black ebony,
And eyes of emerald green,
A wonder to be seen.
When will our boats sail again out through the reef?
(Sung in English)

Hine e Hine

Princess Te Rangī Pai (1868-1916), arr. David Hamilton

The eldest of nine children, Fanny Porter was born at Tokomaru Bay, in Northeast New Zealand. Blessed with a fine natural contralto voice, Fanny began singing publicly as a young woman and impressed visiting entertainers with her talent. After marrying civil servant John Howie in Christchurch in 1891, on the advice of English contralto Janet "Madame" Patey, Fanny travelled to Australia for formal vocal training. After a brief recital tour of Australia, Fanny and her husband traveled to London in 1901 to further her vocal studies and to advance her career as a recitalist and oratorio singer. Billed as "The Princess Te Rangī Pai" ("The Beautiful Spirit"), she made a highly-praised debut in Liverpool in late 1901. Lauded by critics and loved by the public, she was immensely popular with British audiences, who fell in love with the admirable power and richness of her alto voice. An international career was cut short by the deaths of her mother and youngest brother and her own ill health. She returned to New Zealand in 1905 and toured extensively there until her further failing health forced her to retire two years later. In the remaining years of her life she taught voice lessons and composed songs. Fanny Rose "Princess Te Rangī Pai" Porter Howie died at Opotiki in May 1916, and was buried at Maungaroa, under a pohutukawa tree. She is remembered most for her Māori lullaby, *Hine e Hine*, due in large part to the frequent performances given by operatic soprano and fellow Māori New Zealander Kiri Te Kanawa.

David Hamilton (b. 1955) has written over 60 works for chorus, a dozen of which have been recorded by the Auckland, New Zealand choir, Viva Voce. He has been a frequent winner of national composition competitions and has received a number of commissions from choral and symphonic organizations in New Zealand. His works are increasingly being performed outside New Zealand, most recently in Australia, Canada, the US, England and Ireland. He is currently Deputy Musical Director of the Auckland Choral Society and Head of Music at Epsom Girls Grammar School.

You are crying, my daughter,
You are tired, my daughter,
Stop your sadness, rest in love,
The heart of the father, my daughter.
(Sung in Māori)

The sea *shanty* originated as a work song for sailors, its rhythms marked by the various tasks undertaken at sea: raising anchors, hauling ropes or setting sails. They helped coordinate a team and chronicle their adventures at sea and ashore. Such songs can be traced back to ancient times, but few texts and no tunes have survived from before the 19th century. The most well-known shanties date from the early 19th century, during the rise of the Atlantic merchant trade between Europe and the Western Hemisphere. Shanty repertoire borrowed from the contemporary popular music enjoyed by sailors, including minstrel music, marches, and folk songs. Most shanties followed the pattern of call-and-response, with a shantyman calling out the line and the men joining in on the chorus – usually coinciding with a hearty “heave, ho!” The shantyman was expected to be able to improvise, depending on the length of the task at hand, and he was appreciated for his “salty” language, lyrical wit, and strong voice. His solo lines were often coarse and sometimes obscene, but he might disguise offensive lyrics out of courtesy to passengers – or the captain’s wife. By the end of the 19th century, the switch to steam-powered ships and the use of machines for shipboard tasks meant that shanties gradually ceased to serve a practical function; they essentially became obsolete by the beginning of the 20th century.

The Sailor and Young Nancy

Norfolk folk song, arr. Ernest John Moeran

Relatively unknown today, Ernest John “Jack” Moeran (1894-1950) composed over 150 vocal, instrumental and orchestral works. His early contact with music came predominantly through East Anglian folk songs and hymns; even as a young man, Moeran was inspired to collect and write down this music. As a teenager, Moeran attended a concert featuring Ralph Vaughan Williams’s *Norfolk Rhapsodies*. This was the first time Moeran heard the use of folk music as the subject for orchestral music: this experience would influence his entire musical career. His studies with Charles Villiers Stanford at the Royal College of Music were cut short as a result of World War I, although he re-enrolled after the war as a pupil of John Ireland. In the late 1920s he shared a cottage with composer Peter Warlock; although meant to serve as an artistic commune for composers and artists, the bohemian lifestyle and heavy drinking interrupted his creativity and made composing a laborious task. He resumed composing in the 1930s, and re-established his reputation with a series of major works, including a symphony and a violin concerto. In 1945 Moeran married the cellist Peers Coetmore, and for her he composed several works for cello. Sadly, the marriage didn’t last, and Moeran died alone in 1950, having fallen into the water after suffering a cerebral hemorrhage. Although he occupied a minor compositional place among his contemporaries, Moeran’s legacy rests in his numerous folk song-like themes, which capture the essence of the English and Irish countryside that was his love and inspiration.

One of the many folk songs Moeran collected from the countryside pubs of Norfolk, *The Sailor and Young Nancy* is not technically a sea shanty, although it might as well be, based on the subject matter and the meter of the music. Moeran first set the melody in 1924 for solo voice and piano, and adapted it for four-part chorus some 25 years later for T.B. Lawrence and the famed amateur Fleet Street Choir. The young sailor tells his sweetheart, Nancy (who appears remarkably often in these folksongs and shanties), that he’s bound for the East Indies, and if he returns, he will make her his bride. Although the sailor mentions the roaring cannons – perhaps he has been drafted for war? – the lilting melody and joyous sentiment suggest that the sailor is eager for adventure on the open sea.

It was happy and delightful one midsummer's morn,
When the fields and the meadows, they were covered in corn,
And the blackbirds and thrushes sang on every green tree,
And the larks, they sang melodious at the dawn of the day.

Said the sailor to his true love, "I am bound far away,
I am bound for the East Indies, I no longer can stay,
I am bound for the East Indies, where the loud cannons roar,
I am going to leave my Nancy, she's the girl I adore."

A ring from his finger he then instantly drew,
Saying, "Take this, dearest Nancy, and my heart shall go too."
And while he embraced her, tears from her eyes fell,
Saying, "May I go along with you?" "Oh, no, my love, fare you well."

Said the sailor to his true love, "I no longer can stay,
For our top-sails are hoisted and our anchor is weighed,
Our ship, she lays a-waiting, for the next flowing tide,
And if ever I return again, I will make you my bride."

Swansea Tow

Welsh sea shanty, arr. Gustav Holst

I Love My Love

Cornish folk song, arr. Holst

Gustavus Theodore von Holst (1874-1934) was born in Cheltenham, Gloucestershire, the son of a highly regarded pianist and organist. It seemed likely that the young Holst would follow in his father's performing footsteps, but he suffered from asthma and a nerve condition which would worsen throughout his life. Holst attended the Royal College of Music on a scholarship, studying with Charles Villiers Stanford, and in 1895 met fellow student and lifelong friend Ralph Vaughan Williams, who introduced Holst to the wealth of musical inspiration from traditional English folk melodies. He married Isobel Harrison in 1901 and taught at the James Allen's Girls' School in Dulwich before being appointed Director of Music at St. Paul's Girls' School in Hammersmith in 1905, a position he retained until the end of his life. Holst's heavy and exhausting teaching schedule, compounded with his neuroses, left little time for composing. After the success of *The Planets* (a piece Holst never considered to be his best), Holst's reputation as a composer was at its height. So stressful was his career as teacher, conductor and composer, that in 1924 he was ordered by a doctor to cancel all professional engagements and to live in the country. In his final years Holst was awarded the Howland Memorial Prize from Yale University for distinction in the arts and the gold medal of the Royal Philharmonic Society. He was appointed visiting lecturer in composition at Harvard University in 1932 but soon after became ill. On his return to England in the summer of that year, Holst's health continued to decline. He died in May 1934.

Holst composed these two choruses as part of a larger set of folk songs in 1916 for Charles Kennedy Scott and the Oriana Madrigal Society. This wouldn't be the first time Holst had set either melody, however, as both appear in his *Second Suite in F for Military Band* of 1911. Both tunes were collected and transcribed by George Barnet Gardiner, a professor at Edinburgh Academy interested in the preservation of the folk song tradition around the British Isles. In just a few years, Gardiner had collected 1,460 folk song texts and 1,165 melodies!

The robust *Swansea Town* is an example of a Capstan or Windlass shanty; these shanties were sung during repetitive tasks that needed to be sustained with the appropriate rhythm as when raising or lowering the anchor. The sturdy rhythm and strong downbeats conjure up images of burly sailors toiling away on deck. Perhaps a few chapters after "The Sailor and Young Nancy," we encounter the sailor lured away by the open sea, although now he has a few more years' seasoning. Although he hates to leave Nancy again, he's even more excited to return to Swansea Town. After a tumultuous passage on the good old ship (complete with seasick-inducing rising and falling chromatic lines in the basses), the crew safely makes it to port, where all thoughts of Nancy have vanished. Instead, the drinks flow, the brandy is strong, and the girls are fine.

Oh! Farewell to you my Nancy, ten thousand times adieu,
I'm bound to cross the ocean, girl, once more to part with you;
Once more to part from you, fine girl, you're the girl that I adore,
But still I live in hopes to see old Swansea Town once more.

Oh! It's now that I am out at sea, and you are far behind,
Kind letters I will write to you of the secrets of my mind;
The secrets of my mind, fine girl, you're the girl that I adore,
But still I live in hopes to see old Swansea Town once more.

Oh! Now the storm's rising, I can see it coming on,
The night so dark as anything we cannot see the moon.
Our good old ship, she is toss'd aft, our rigging is all tore,
But still I live in hopes to see old Swansea Town once more.

Oh! It's now the storm is over and we are safe on shore,
We'll drink strong drinks and brandies too, to the girls that we adore,
To the girls that we adore, fine girls, we'll make this tavern roar,
And when our money is all gone, we'll go to sea for more!

But what about dear sweet Nancy, the poor girl who always seems to be left behind in these shanties? *I Love My Love* gives a more sobering account of one of the many women who were left behind by their sea-faring sweethearts. Here we learn of a maiden that has been sent away to Bedlam (an insane asylum) by her beloved's cruel parents, who also sent their son to sea. Even in her confinement, the maiden is confident that her love will return; over and over, she chants "I love my love," giving the impression that she sits alone, rocking back and forth. As if on cue, the sailor returns to shore, and upon hearing of the maiden's imprisonment, flies to her aid, passionately crying "I love my love!" The maiden is at first afraid, but the sailor promises to remedy all. To finish the bittersweet tale, the basses tell the moral of the story, but the tenors and baritones return to the gentle oscillations: though the maiden is loved and now well tended, has she gone insane?

Abroad as I was walking, one evening in the spring,
I heard a maid in Bedlam so sweetly for to sing;
Her chains she rattled with her hands, and thus replied she:
"I love my love, because I know my love loves me!

O cruel were his parent who sent my love to sea,
And cruel was that ship that bore my love from me,
Yet I love his parents since they're his, although they've ruined me.
I love my love, because I know my love loves me!

With straw I'll weave a garland, I'll weave it very fine;
With roses, lilies, daisies, I'll mix the eglantine;
And I'll present it to my love when he returns from sea.
For I love my love, because I know my love loves me!"

Just as she sat there weeping, her love he came on land,
Then, hearing she was in Bedlam, he ran straight out of hand;
He flew into her snow-white arms, and thus replied he:
"I love my love, because I know my love loves me!"

She said, "My love don't frighten me; are you my love or no?"
"Oh yes, my dearest Nancy, I am your love, also
I am return'd to make amends for all your injury;
I love my love, because I know my love loves me!"

So now these two are married, and happy may they be
Like turtle doves together, in love and unity.
All pretty maids with patience wait that have got loves at sea;
I love my love, because I know my love loves me.

Tom's Gone to Hilo

English Sea Shanty, arr. Robert Shaw and Alice Parker

Although most shanties were upbeat and rhythmic, *Tom's Gone to Hilo* is an example of a Long-haul or Halyard shanty. These shanties were for tasks that required heavy labor over a long period of time, as when hauling ropes to hoist or lower heavy sails. The modern consensus is that the Hilo referred to is the Peruvian port of Ylo (or Ilo), rather than the Hawaiian port of Hilo which was only so named after the shanty was born. About this shanty, folk song collector and singer A.L. Lloyd writes:

Tom left home on a ship bound for the nitrate port of Ilo, Peru. The Liverpool judies had treated him roughly, while the Valparaiso girls were kind, as it looked as if Tom wasn't going to return. His defection seemed to strike a mood of tender sentiment in the teak-tough hearts of seamen, for though this tops' l halyard shanty has several tunes, they are all of melting nostalgic character. Perhaps the men on the rope wished they were in Tom's shoes. The slow tempo suited the crew when the pull was heavy, but it was no favorite with the officers, who liked to hear the shanties going brisker.

Robert Shaw and Alice Parker's arrangement capitalizes on the sentimentality and "melting nostalgic character" of this shanty. Written in the traditional call-and-response form, "Tom's Gone to Hilo" was first recorded on the album *Sea Shanties* by The Men of the Robert Shaw Chorale in 1960.

Tommy's gone and I'll go too,
Away down Hilo,
Oh, Tommy's gone and I'll go too,
Tom's gone to Hilo.

Tommy fought in Trafalgar,
Away down Hilo,
Oh, Tommy fought in Trafalgar,
Tom's gone to Hilo.

The old Victory led the way,
Away down Hilo,
The brave old Victory led the way,
Tom's gone to Hilo.

Tommy's gone forever more,
Away down Hilo,
Oh, Tommy's gone forever more,
Tom's gone to Hilo.

Blue Skies

Irving Berlin (1888-1989), arr. Joseph H. Jennings

Irving Berlin was one of the greatest popular song composers of the 20th century. Berlin immigrated to the United States from Russia in 1893, and though he never learned to read music, he composed some of the most famous songs of his day, including "Alexander's Ragtime Band," "Puttin' on the Ritz" and "White Christmas." *Blue Skies* was a last-minute addition to the Rodgers and Hart 1926 musical *Betsy* and was an instant success with audiences, who on opening night demanded a whopping 24 encores from the musical's star, Belle Baker. A long-time favorite of Chanticleer audiences, Joseph Jennings' (b. 1954) arrangement includes cameos of other melodies you may have heard once or twice, in addition to the "band vocal" section of Tommy Dorsey's 1941 rendition.

Blue skies, smilin' at me,
Nothin' but blue skies do I see.
Bluebirds singing a song,
Nothin' but bluebirds all day long.
Never saw the sun shining so bright,
Never saw things going oh so right.
Noticing the days hurrying by,
When you're in love, my how they fly,
Blue days, all of them gone,
Nothin' but blue skies from now on.

(Everywhere I Go) Somebody Talkin' 'bout Jesus

Trad. Spiritual, arr. Jennings

In 2014, Music Director Emeritus Joseph H. Jennings was the first recipient of Chorus America's Brazeal Wayne Dennard Award acknowledging his contribution to the African-American choral tradition. During his 25-year tenure as singer and music director with Chanticleer, his gospel and spiritual arrangements became part of Chanticleer's identity and were appreciated by audiences worldwide. This spiritual arrangement is an example of his remarkable ability to inject the vocal freedom inherent in the Southern Baptist tradition into the structure of classical music. Set in a typical call-and-response form, as the spiritual progresses, more and more musical ideas are layered on, so that by the end, every singer is singing his own line.

Everywhere I go, everywhere I go, my Lord
Everywhere I go, somebody talkin' 'bout Jesus.

Born, born of the Virgin Mary,
Born, born on a Christmas morning,

They turned away Mary and Joseph from the inn.
Born in a stable in Bethlehem.

Hark the herald angels sing.
Glory to the newborn King.