

A scenic landscape at sunrise or sunset. The sun is low on the horizon, casting a warm, golden glow across the sky and mountains. The sun's rays are visible, creating a dramatic effect. In the foreground, a forest of evergreen trees covers a hillside. In the background, several mountain peaks are visible, with some partially obscured by a layer of mist or low clouds. The overall atmosphere is peaceful and majestic.

CHANTICLEER
a w a k e n i n g s

JUNE 14, 2021

3PM AND 6:30PM

BRUNS AMPHITHEATER, ORINDA CA

WELCOME

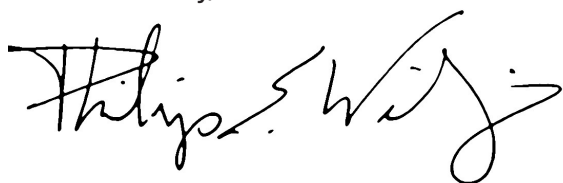
On behalf of all of us at Chanticleer, I would like to thank you for joining us on this auspicious day. It seems unimaginable that singing has been discouraged, and even banned in public settings for well over a year, which makes today's concerts a truly celebratory occasion!

Thank you for choosing to join us in this celebration, and for supporting Chanticleer during the uncertain months of the pandemic. We have been overwhelmed and humbled by the outpouring of support from our global Chanticleer family over the last year. Many of you made extraordinary gestures of generosity to ensure Chanticleer's survival, and we are more grateful than words can express.

For nearly 43 years, Chanticleer has continuously traveled the world to sing for thousands of fans, students, and new audiences. The ensemble rehearses daily, and each member is devoted to this rare full-time opportunity to sing choral music at the highest possible level. This daily devotion to the art of ensemble singing makes the "Chanticleer sound" possible, and forms a bond between its members that is strong and life-long. The last year has challenged us as an organization and as a family, but the resilience and creativity of the ensemble has been a marvel to behold. They have worked tirelessly to create virtual concerts, music videos, and safe ways to rehearse. The results have been magical, and we are delighted that so many of you have tuned in for these virtual events.

Experiencing the outpouring of love for Chanticleer from fans around the world has been the silver lining of the last year. We look forward to sharing everything that we have created and learned over these last months. Chanticleer is returning to the stage with more resolve and artistic depth than ever before. Thank you for being a part of our family and supporting the brilliant members of Chanticleer.

Most sincerely,

A handwritten signature in black ink, reading "Philip Wilder". The signature is fluid and cursive, with a long, sweeping tail on the final letter.

Philip Wilder

President & General Director

THE PROGRAM

a w a k e n i n g s

June 14, 2021
3pm and 6:30pm
Bruns Amphitheater, Orinda, CA

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*

Tim Keeler – *Music Director*

***Today's concerts are dedicated to the memory of our beloved
Peggy Skornia, whose love and generosity knew no bounds.***

close[r], now <i>Commissioned by Chanticleer in 2021</i>	Ayanna Woods (b. 1992)
Lauda Jerusalem, from <i>Vespro della Beata Vergine</i>	Claudio Monteverdi (1567-1643)
The Rewaking Regina coeli†	Augusta Read Thomas (b. 1964) Alexander Agricola (1445-1506)
Elmúlt a tél Dana-dana Music, from <i>Triumvirate</i>	Lajos Bárdos (1899-1986) Bárdos Ulysses Kay (1917-1995)
On a Clear Day SUNRISE Matthew Mazzola, solo	Burton Lane (1912-1997), arr. Gene Puerling MICHELLE, arr. Tim Keeler
Laudibus in sanctis	William Byrd (c. 1540-1623)
Le Chant des Oiseaux Birds of Paradise <i>Commissioned by Chanticleer in 2020</i>	Clément Janequin (c. 1485-1558) Steven Sametz (b. 1954)
Journey to Recife†	Richard Evans (1932-2014), arr. Joseph H. Jennings

†These pieces have been recorded by Chanticleer.

*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.

The sun peeks through, painting soft lines on the wall. The smell of coffee seeps under the door. It's time to wake up. After the longest performance break in Chanticleer's history, we are thrilled to sing together again. Finally disentangled from our isolation, we return with a renewed sense of community and purpose. It's time to come together. It's time to celebrate. It's time to sing!

At the height of the pandemic, we commissioned composer Ayanna Woods to write us a piece that touches on some of the shared experiences of the past year. Specifically, we wanted to explore questions of concealment and revelation that arise when wearing masks. Masks allow us to hide, but the disguise also acts as a window through which we are free to reveal a more full and true version of ourselves.

The text for *close[r], now* is an erasure poem created by Woods. The source material is an LA Times editorial from March 2020 detailing the reasons why theaters and the performing arts should "close, now." Woods restructured and resampled the article to create a new text full of questioning and yearning. She highlights the changes we've had to make to connect. Through isolation and distance, we've been forced to "hone the dexterity of love" and to be creative with how we care for each other.

Woods closes the piece with an imperative for the world: "come back to life." In Chanticleer, it's our hope that the life we return to is more compassionate, more caring, and more creative than the one we left in 2020.

To celebrate that return, we move immediately to Claudio Monteverdi's *Lauda Jerusalem* from his *Vespers of 1610*. The psalm chant, sung throughout by tenor Andrew Van Allsburg, is flanked by dueling choirs that bring the text to life. Monteverdi treats the delicate snow, the blowing wind, and the flowing water with hallmarks of his famous secular madrigals. Here, however, the sacred chant adds heft and majesty to these vivid musical depictions.

Augusta Read Thomas's *The Rewaking* shifts us into a meditative space that extends the metaphor of our collective return to the "rewaking" and recreation of a new day. "And so by / your love," the poem reads, "the very sun / itself is revived." The following piece, Alexander Agricola's *Regina coeli*, is a Marian antiphon which calls for joy and celebration at Christ's revival and resurrection. Agricola's writing showcases the contrapuntal ingenuity of early Franco-Flemish polyphony. The vocal lines start in the declamatory world of chant and dissolve quickly into ornamentation and elaboration. The result is a motet full of elation, excitement, and joy.

We emerge from our hibernation with *Elmúlt a tél* ("Winter is gone") by Lajos Bárdos. Along with Zoltán Kodály, Bárdos brought music pedagogy to new heights in Hungary in the 20th century. His many choral compositions display his complete mastery of the human voice, his fluency with formal compositional techniques, and his appreciation of Hungarian folk music. Bárdos's *Dana-dana* is a setting of a celebratory folk tune from the Bačka region between Serbia and Hungary.

Ulysses Kay's *Music* comes from a set of three pieces written for the de Paur Infantry Chorus in 1953, and Kay uses the Ralph Waldo Emerson poem of the same name as his text. The piece is a forceful reminder that beauty exists even where we least expect it. It serves as a fitting tribute to the difficulties of the past year; as the last line states, even "in the mud and scum of things / There always, always something sings!"

Gene Puerling's arrangement of *On a clear day*, commissioned by Chanticleer in 2000, perfectly captures the clarity of a bright, sunny morning. His classic jazz harmonies and rock-solid voice leading lend the piece a feeling of certainty and assurance. The clear day represents a clear path forward – and a new understanding of what was left behind. That same bright confidence overflows in *Sunrise*, arranged by our music director, Tim Keeler. Originally written and performed by the New York City-based band MICHELLE, and here sung by tenor soloist Matthew Mazzola, the piece possesses an aura of cool self-confidence.

William Byrd's motet *Laudibus in sanctis* closes this set with a raucous celebration. While generally grouped with the generation of composers just prior to Monteverdi, the versatility of Byrd's writing here shows him to be intimately familiar with the intensely colorful melodic language of his successors. The writing is exciting, spontaneous, and practically leaps off the page.

Fans of Chanticleer know that our name comes from Geoffrey Chaucer's clear singing rooster in *The Canterbury Tales*. And while a rooster's crow is a splendid way to ring in a new day, we thought some

subtler interpretations of birdsong would be more appropriate for our collective musical awakening. *Birds of Paradise*, by Steven Sametz, takes inspiration from a much older choral work about birds, Clément Janequin's *Le Chant des Oiseaux*. Bird sounds from this Renaissance chanson find their way directly into Sametz's composition. Even the opening text, "Réveillez vous, coeurs endormis" ("Awake, sleepy hearts") appears amongst the dream-like flutter of the modern composition. Commissioned by Chanticleer in 2019, *Birds of Paradise* explores Christina Rossetti's poem, "Paradise: In a Symbol." The singers of Chanticleer become the birds, or the symbols, themselves. Repetitive, wing-like motives flit from tree to tree as the birds call to one another on their ascent to "the paradise of God."

We end our program with a journey to "a place where you can find joy and release." Our music director emeritus, Joseph H. Jennings, created this masterful and classic arrangement of the bossa nova standard, *Journey to Recife*.

Our place of joy and release is on stage. It's singing. It's interacting with our audiences and sharing our music. We're so thankful to be back, and we're so thankful you're here to share in our return. It's a new day for us all. It's time to stretch; it's time to open the blinds; it's time to wake up!

close[r], now – Ayanna Woods

the point of ease is a window.
dream—fathom—
hone the dexterity of love.
the mask/ a [path] through
come back/ come back to
life.

Lauda Jerusalem, from *Vespro della Beata Vergine* – Claudio Monteverdi

Lauda, Jerusalem, Dominum; lauda Deum tuum, Sion.	Praise the Lord, O Jerusalem: praise thy God, O Zion.
Quoniam confortavit seras portarum tuarum; benedixit filiis tuis in te.	For he hath made fast the bars of thy gates: and hath blessed thy children within thee.
Qui posuit fines tuos pacem, et adipe frumenti satiat te.	He maketh peace in thy borders: and filleth thee with the flour of wheat.
Qui emittit eloquium suum terræ: velociter currit sermo ejus.	He sendeth forth his commandment upon earth: and his word runneth very swiftly.
Qui dat nivem sicut lanam; nebulam sicut cinerem spargit.	He giveth snow like wool: and scattereth the hoar-frost like ashes.
Mittit crystallum suam sicut buccellas: ante faciem frigoris ejus quis sustinebit?	He casteth forth his ice like morsels: who is able to abide his frost?
Emittet verbum suum, et liquefaciet ea; flabit spiritus ejus, et fluent aquæ.	He sendeth out his word, and melteth them: he bloweth with his wind, and the waters flow.
Qui annuntiat verbum suum Jacob, justitias et judicia sua Israel.	He sheweth his word unto Jacob: his statutes and ordinances unto Israel.
Non fecit taliter omni nationi, et judicia sua non manifestavit eis.	He hath not dealt so with any nation: neither have the heathen knowledge of his laws.
Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper et in sæcula sæculorum, Amen.	Glory be to the Father, to the Son, and to the Holy Spirit. As it was in the beginning is now and forever, world without end, Amen.

Psalm 147

The Rewaking – Augusta Read Thomas

Sooner or later
we must come to the end
of striving

to re-establish
the image the image of
the rose

but not yet
you say extending the
time indefinitely

by
your love until a whole
spring

rekindle
the violet to the very
lady's-slipper

and so by
your love the very sun
itself is revived

Text by William Carlos Williams

Regina coeli – Alexander Agricola

Regina coeli laetare, alleluia!	Queen of heaven, rejoice, alleluia!
Quia quem meruisti portare, alleluia!	The Son you merited to bear, alleluia!
Resurrexit sicut dixit, alleluia!	Has risen as he said, alleluia!
Ora pro nobis Deum, alleluia!	Pray to God for us, alleluia!

Elmúlt a tél – Lajos Bárdos

Elmúlt már a vad tél, hahó, tilalaj, kivirul a táj, párát hajtó szellő, könnyen szállj! Szívós gally a zöldjét	The wild winter is over, hey, from frozen earth the landscape is blossoming the wind drives away the mist, come away! A tough twig already
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<p>teregeti már, Nyíló bimbó kelyhét feszegeti már, felhőn pergő napfény, szállj!</p>	<p>spreads its green, already opens its flowering bud, sunlight swirls in a cloud, come away!</p>
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<p>Harmat rengő gyöngye, a fű idevár; bomló tánc a szívben, dalol a madár, felhőn pergő napfény, gyere már áldott napfényünk, szállj!</p>	<p>The dew quivers like a pearl, the grass waits, a dance loosens in the heart, the bird sings, the sun shines through the clouds, come, return, o blessed sunlight, Come away!</p>
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Text by Weöres Sándor

Dana-dana – Bárdos

<p>Hej, igazítsad jól alábod, Tíz farsangja, hogy már járod, Haj dana-dana-dana, dana-dana danajdom!</p>	<p>Hey, pay attention to your feet, You've been dancing at the carnival since ten, Hey, sing-song, let's dance!</p>
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<p>Hej, ez a kislány atyám fíjja, Szeretijaz apám fíjja, Haj dana-dana-dana, dana-dana danajdom!</p>	<p>Hey, this young girl is my wife, She loves my father's son – that's me! Hey, sing-song, let's dance!</p>
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<p>Hej, a szivemnek nagy a búja, Telegy rózsám orvoslója, Haj dana-dana-dana, dana-dana danajdom!</p>	<p>Hey, my heart is very sad, Come, sweetheart, nurse it back to health, Hey, sing-song, let's dance!</p>
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<p>Hej, ne okoskodj, ne halogass, Házasodjál, ne válogass, Haj dana-dana-dana, dana-dana danajdom!</p>	<p>Hey, don't be a smart-aleck, don't procrastinate, Just get married, don't be picky! Hey, sing-song, let's dance!</p>
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<p>Hej, ne tekintsd, hogy rongyos vagyok, Kilenc gyermek apja vagyok, Haj dana-dana-dana, dana-dana danajdom!</p>	<p>Hey, don't think I'm worn out, I'm the father of nine children! Hey, sing-song, let's dance!</p>
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<p>Hej, nem aludtam csak egy szikrát, Eltáncoltam az éjszakát, Ha j dana-dana-dana, dana-dana danajdom!</p>	<p>Hey, I didn't sleep even a little bit, I've been dancing all night, Hey, sing-song, let's dance!</p>
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Music, from *Triumvirate* – Ulysses Kay

Let me go where'er I will,
I hear a sky-born music still:
It sounds from all things old,
It sounds from all things young;
From all that's fair, from all that's foul,
Peals out a cheerful song.

It is not only in the rose,
It is not only in the bird,
Not only where the rainbow glows,
Nor in the song of woman heard,
But in the darkest, meanest things
There alway, alway something sings.

'Tis not in the high stars alone,
Nor in the cup of budding flowers,
Nor in the redbreast's mellow tone,
Nor in the bow that smiles in showers,
But in the mud and scum of things
There alway, alway something sings!

Text by Ralph Waldo Emerson

On a Clear Day – Burton Lane, arr. Gene Puerling

On a clear day,
Rise and look around you,
and you'll see who you are –
On a clear day,
how it will astound you,
that the glow of your being outshines every star –

You feel part of ev'ry mountain, sea and shore,
You can hear from far and near,
a world you've never heard before,
And on a clear day,
On that clear day,
You can see forever and ever more.

Text by Alan Jay Lerner

SUNRISE – MICHELLE, arr. Tim Keeler

*Couldn't ever be my sunrise, sunrise,
You're just a setting sun, I'd pray and you would pass me by,
You're only looking for a good time, a body you could kiss on,
Turn to you and you've moved on.*

Well there's something about the way you passed me by
I couldn't keep up and now I'm stuck.
And I never forget how carefully you counted it:
Seven twenty-five licks to the center of a tootsie pop,
All the times you laughed it made my heart stop
Get the key, unlocked, no pace, no clock,
Who's there? Knock, knock.

The earth still turns and I believe one day I'll fall into your gravity.
I just took too long to see beyond this predetermined read.
Empty hallways, calendars months behind,
Beds too warm to leave
But I know like the sun I've gotta rise eventually.

Couldn't ever be my sunrise...

It's sour this time
Many times I rode, many times I'd spin and went so far for you,
It's familiar and mild,
You stretch me out, I still can't reach
Don't wanna need your company.

Don't you know that the earth still turns and I believe one day I'll fall into your gravity.
I just took too long to see beyond this predetermined read.
Empty hallways, calendars months behind,
Beds too warm to leave
But I know like the sun I've gotta rise eventually.

Couldn't ever be my sunrise...

Laudibus in sanctis – William Byrd

Laudibus in sanctis Dominum celebrate supremum:
firmamenta sonent inclita facta Dei.
Inclita facta Dei cantate, sacraque potentis
voce potestatem sæpe sonate manus.

Praise the Lord most high with holy praise:
let the firmament echo God's glorious deeds.
Sing his glorious deeds, and with loud voice
proclaim the power of his mighty hand.

Magnificum Domini cantet tuba martia nomen:
periera Domino concelebrate lira,
Laude Dei resonent resonantia tympana summi:
alta sacri resonent organa laude Dei.

Let the martial trumpet sound the Lord's great name:
celebrate the Lord with the Pierian lyre.
Let timbrels resound to the praise of the highest God,
let lofty organs sound the praise of the holy God.

Hunc arguta canant tenui psalteria corda,
hunc agili laudet læta chorea pede.
Concava divinas effundant cymbala laudes,
cimbala dulcisona laude repleta Dei.

Let clear harps sing of him with subtle strings,
let agile feet praise him in joyful dance.
Let hollow cymbals pour forth divine praises,
sweet-sounding cymbals full of the praise of God.

Omne quod æthereis in mundo vescitur auris
Halleluya canat tempus in omne Deo.

Let everything on earth fed by the air of heaven
sing Alleluia to God, now and forever more.

Based on Psalm 150

Le Chant des Oiseaux – Clément Janequin

Réveillez vous, coeurs endormis,
Le dieu d'amour vous sonne.

Awake, sleepy hearts
the God of Love calls you.

A ce premier jour de mai
Oiseaux feront merveilles
Pour vous mettre hors d'esmay.
Détoupez vos oreilles.
Et *farirariron frereli* joli.
Vous serez tous en joie mis
Car la saison est bonne.

On this first day of May,
the birds will make you marvel,
To lift yourself from dismay
Unclog your ears,
And *farirariron ferely* prettily.
You will be moved to joy
For the season is fair.

Vous orrez à mon avis
Une douce musique,
Que fera le roy mauvis
Le merle aussi
L'estournel sera parmi,
D'une voix authentique:

You will hear, at my behest,
A sweet music,
That the royal thrush
And also the blackbird will sing
Together with the starling
In a genuine voice:

Ti ti pyti pyti
Chou Chou Chouti

Ti ti pyti pyti
Chou chou chouti

<p>Que dis-tu? Le petit sansonnet de Paris, Le petit mignon, Sainte tête Dieu! Guillemette, Colinette, il est temps d'aller boire! Qu'est là-bas, passe villain Sage, courtois, et bien appris. Au sermon, ma maîtress, Sus, madame, à la messe Sainte Coquette qui caquette. à Saint Trostin voir Saint Robin, montrer le tétin, le doux musequin! Rire et gaudir c'est mon devis, Chacun s'y abandonne.</p>	<p>What are you saying? The little starling of Paris, The little darling, holy head of God! Guillemette and Colinette, it's time to go drinking! Who is there, knave? Wise, courteous, and well-formed. To the sermon, my lady, Get up, madam, To the Mass for St. Clucky, who gossips. To St. Trostin to see St. Robin Show off your chest, sweet musician! To laugh and rejoice is my device, Let everyone give themselves up to them.</p>
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<p>Rossignol du bois joli, A qui la voix résonne, Pour vous mettre hors d'ennui Votre gorge jargonne. <i>Frian frian tr tar tar tu</i> <i>Velecyc ticun tu tu</i> <i>Qui lara ferely fy fy</i> <i>Coqui teo siti oyty tr</i> <i>Turri huit huit teo tar</i> <i>Quio quio fouquet</i> Quibi quibi fi fr Fuyez regrets, pleurs et souci, Car la saison l'ordonne,</p>	<p>Nightingale of the pretty woods, Whose voice resounds, To free yourself from boredom Your throat jabbars away. <i>Frian frian tr tar tar tu</i> <i>Velecyc ticun tu tu</i> <i>Qui lara ferely fy fy</i> <i>Coqui teo siti oyty tr</i> <i>Turri huit huit teo tar</i> <i>Quio quio fouquet</i> Quibi quibi fi fr Flee, regrets, tears and worries, For the season commands it.</p>
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<p>Arrière maître cocu, Sortez de nos chapitre, Chacun vous est mal tenu Car vous n'êtes qu'un traître <i>Coucou coucou</i> Par trahison en chacun nid Pondez sans qu'on vous sonne. Réveillez vous coeurs endormis, Le dieu d'amour vous sonne.</p>	<p>Turn around, master cuckoo, Get out of our company, Each of us gives you to the owl, For you are nothing but a traitor. <i>Cuckoo, cuckoo</i> Treacherously in others' nests, You lay without being called. Awake, sleepy hearts, The god of love is calling you.</p>
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Birds of Paradise – Steven Sametz

Golden-winged, silver-winged,
Winged with flashing flame,
Such a flight of birds I saw,
Birds without a name:
Singing songs in their own tongue
(Song of songs) they came.

One to another calling,
Each answering each,
One to another calling
In their proper speech:
High above my head they wheeled,
Far out of reach.

On wings of flame they went and came
With a cadenced clang,
Their silver wings tinkled,
Their golden wings rang,
The wind it whistled through their wings
Where in Heaven they sang.

*Réveillez vous coeurs endormis, [Awake, sleepy hearts,]
Le dieu d'amour vous sonne. [The god of love calls you.]*

They flashed and they darted
Awhile before mine eyes,
Mounting, mounting, mounting still
In haste to scale the skies –
Birds without a nest on earth,
Birds of Paradise.

Where the moon riseth not,
Nor sun seeks the west,
There to sing their glory
Which they sing at rest,
There to sing their love-song
When they sing their best:

Not in any garden
That mortal foot hath trod,
Not in any flow'ring tree
That springs from earthly sod,
But in the garden where they dwell,
The Paradise of God.

Journey to Recife – Richard Evans, arr. Joseph H. Jennings

Take a train, take a plane
And journey to a place
Where you can find joy and release.
Take a holiday, come and stay,
You could be here today,
And I know you would never want
to go back to where you came from.

On the day you arrive
You'll feel the magic fill your soul
And you'll have no regrets.
You will have all you need,
It will be something wonderful,
You better wake up and start that journey to me.

ABOUT CHANTICLEER

The GRAMMY® Award-winning vocal ensemble Chanticleer has been hailed as “the world’s reigning male chorus” by *The New Yorker*, and is known around the world as “an orchestra of voices” for its wide-ranging repertoire and dazzling virtuosity. Founded in San Francisco in 1978 by singer and musicologist Louis Botto, Chanticleer quickly took its place as one of the most prolific recording and touring ensembles in the world, selling over one million recordings and performing thousands of live concerts to audiences around the world.

Chanticleer’s repertoire is rooted in the renaissance and has continued to expand to include a wide range of classical, gospel, jazz, popular music, and a deep commitment to the commissioning of new compositions and arrangements. The ensemble has committed much of its vast recording catalogue to these commissions, garnering GRAMMY® Awards for its recording of Sir John Tavener’s *“Lamentations & Praises”*, and the ambitious collection of commissioned works entitled “Colors of Love”. Chanticleer is the recipient of the **Dale Warland/Chorus America Commissioning Award** and the **ASCAP/Chorus America Award for Adventurous Programming**, and its Music Director Emeritus Joseph H. Jennings received the **Brazeal Wayne Dennard Award** for his contribution to the African-American choral tradition during his tenure with Chanticleer.

Named for the “clear-singing” rooster in Geoffrey Chaucer’s *Canterbury Tales*, Chanticleer continues to maintain ambitious programming in its hometown of San Francisco, including a large education and outreach program that recently reached over 8,000 people, and an annual concert series that includes its legendary holiday tradition “A Chanticleer Christmas”.

Chanticleer is a non-profit organization, governed by a volunteer Board of Trustees, administered by a professional staff with a full-time professional ensemble. In addition to the many individual contributors to Chanticleer, the Board of Trustees thanks the following Foundations, Corporations and Government Agencies for their exceptional support:

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Music Director Emeritus: Joseph H. Jennings

www.chanticleer.org

ARTISTS PROFILES



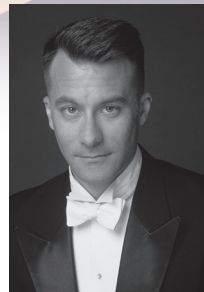
ANDY BERRY, bass, believes that vocal music is vital because it testifies to the power of collaboration, the importance of the present moment, and the beauty of our shared humanity. He has performed as a soloist with the Santa Fe Opera, the Pittsburgh Opera, the Vietnam National Ballet and Opera Orchestra, and Singapore's Metropolitan Festival Orchestra. His favorite past roles include the title character in Massenet's *Don*

Quichotte, Isacio in the second U.S. performance of Handel's *Riccardo Primo*, and Kōbun Otogawa (cover) in the GRAMMY-winning world premiere of Mason Bates' *The (R)evolution of Steve Jobs*. Andy earned his M.M. in voice/opera from the Yale School of Music and a B.S. in psychology/neuroscience *cum laude* from Yale College. In 2016, he won second place in the Metropolitan Opera National Council's Northeast Regional Final. As an undergraduate, Andy directed the Yale Whiffenpoofs and served as an assistant conductor to the Yale Glee Club. He was born and raised in Cabin John, MD, just outside of Washington, D.C., and he now celebrates his (half) Japanese heritage living in Japantown, San Francisco. Andy is proud to return to Chanticleer for his third season. Andy Berry occupies *The Eric Alatorre Chair given by Peggy Skornia*.



ZACHARY BURGESS, bass-baritone, is a native of Washington D.C. Recently he received First Prize in the Vocal Arts DC Art Song Discovery Competition, and as a result was invited to present solo recitals at the Phillips Collection and Kennedy Center for the Performing Arts. Additionally, Mr. Burgess was invited to be featured in Brahms' *Ein Deutsches Requiem* by the Alexandria Choral Society. Previous engagements include three appearances

with D.C. Public Opera, where he portrayed Guglielmo from Mozart's *Così fan tutte*; Masetto from Mozart's *Don Giovanni*; and was featured in recital at the Embassy of Austria featuring the works of Franz Schubert. He has performed as bass soloist in Haydn's *The Creation* with the Alexandria Choral Society; J.S. Bach's *Magnificat in D-major* with the Boston Conservatory Chorale; Handel's *Messiah* with the Genesee Valley Orchestra and Chorus; Schumann's *Szenen aus Goethes Faust* with the Eastman Rochester Chorus; Beethoven's *Missa Solemnis* with the Eastman Rochester Chorus; J.S. Bach's *St. Matthew Passion* with the Eastman Chorale. While at Eastman School of Music he performed the roles of Frank Murrant in *Street Scene*, Zoroastro in *Orlando*, Collatinus in *The Rape of Lucretia* and Keçal in *The Bartered Bride*. He has also performed Sarastro in *Die Zauberflöte* at Opera del West and the title role in *The Mikado* and Crébillon in *La Rondine* at The Boston Conservatory. Mr. Burgess is an alumnus of the CoOPERative Program, SongFest, Green Mountain Opera, as well as the Crescendo Summer Institute where his portrayal of Leporello in Mozart's *Don Giovanni* was recorded and broadcast on regional Hungarian TV. Zachary holds his Bachelor of Music from the Boston Conservatory and his Master of Music from the Eastman School of Music. This is his fourth season with Chanticleer.



BRIAN HINMAN has been a part of Chanticleer for nearly fifteen years as both Tenor and Road Manager. In addition to performing on eight studio and twelve live recordings since joining in 2006, Brian has been involved in the production end of Chanticleer Records. He has recorded, edited, and/or mixed a number of Chanticleer's live recordings and most notably was Co-Producer on Chanticleer's pop/jazz album *Someone*

New with Leslie Ann Jones and former Chanticleer member Jace Wittig. Brian is also thrilled to have written several pop, gospel, and jazz arrangements for the group in recent years, and he enjoys spending his rare non-Chanticleer hours working as a mixing engineer for other recording artists in the Bay Area. No stranger to committees and conference rooms, Brian has also served as Vice-President of the Board of Governors for the San Francisco Chapter of the Recording Academy, the organization that presents the GRAMMY Awards, and served as the Chair of their Advocacy Committee. Before joining Chanticleer, Brian built a background in theater, studied Vocal Performance at the University of Tennessee and studied jazz and acting in New York City. www.brianhinman.com



MATTHEW KNICKMAN, baritone, is proud to be in his tenth season with Chanticleer. Born in Korea, he started singing as a boy soprano at St. Stephen's Cathedral Choir of Men and Boys in Harrisburg, Pennsylvania. He holds degrees in vocal performance and pedagogy from Westminster Choir College. As a member of the critically acclaimed Westminster Choir and Westminster Kantorei, he performed

with the New York Philharmonic, Dresden Philharmonic, & New Jersey Symphony, and was led by celebrated conductors, including Alan Gilbert, Lorin Maazel, Kurt Masur, Harry Bicket, Charles Dutoit, Rafael Frühbeck de Burgos, Richard Hickox, Neeme Järvi, Bernard Labadie, Nicholas McGegan, Julius Rudel, Stefan Parkman, Joseph Flummerfelt, and Andrew Megill. He has also performed with Les Violons du Roy et La Chapelle de Québec, Early Music New York, Choir of Trinity Wall Street, Saint Thomas Choir of Men and Boys, Opera Company of Philadelphia, Opera Theatre of Weston, and Spoleto Festival U.S.A. He has been a soloist in numerous oratorios and Bach cantatas, including the St. John and St. Matthew Passions with early music organizations such as Fuma Sacra, Philadelphia Bach Festival, and Carmel Bach Festival. He has also been a Finalist in the Sixth Biennial Bach Vocal Competition for American Singers. Recently, he has performed as a soloist with Santa Clara Chorale, San Jose Chamber Orchestra, and Symphony Silicon Valley. When not singing, Matthew enjoys strawberry ice cream, eating comfort foods around the world, and is an exercise and nutritional science enthusiast.

ARTISTS PROFILES



MATTHEW MAZZOLA, tenor, is thrilled to be a part of Chanticleer for his fourth season. Matthew received his Bachelor in Music Education from the University of Houston. During his undergraduate tenure, he sang with the Moores School of Music's Concert Chorale under the direction of Betsy Cook Weber. He participated with the select group that won first prize ex aequo at the 2013 Marktoberdorf International Chamber Choir Competition, and received

three gold medals at the 2015 Grand Prix of Nations competition in Magdeburg, Germany. After finishing his degree, Matthew taught elementary music, and sang professionally with Cantare Houston, Houston Bach Society and Houston Chamber Choir. In his free time, Matthew is an avid gamer, foodie and sports fan.



CORTEZ MITCHELL, countertenor, is a native of Detroit, MI. He graduated from Morgan State University with a B.A. in music and a B.S. in mathematics and holds an M.M. in voice from the University of Cincinnati's College Conservatory of Music. As Minnesota Opera's first resident artist countertenor he performed the role of Cherubino in Mozart's *Le nozze di Figaro* and covered Nicklausse in Offenbach's *Les Contes d'Hoffman*. With Urban Opera he

performed the role of 1st Witch in Purcell's *Dido and Aeneas*. He has been featured in solo performances of J.S Bach's Cantata #147 *Herz und Mund und Tat und Leben* with the Dayton Philharmonic, R. Nathaniels Dett's *The Ordering of Moses* and Adolphus Hailstork's *Done Made My Vow* with the Baltimore Symphony Orchestra, Rachmaninov's *Vespers* in St. Petersburg Russia, and Wynton Marsalis's *All Rise* with the Lincoln Center Jazz Ensemble. Cortez has received awards from the National Opera Association, The Washington International competition and the Houston Grand Opera Eleanor McCollum competition. Mr. Mitchell is in his fourteenth season with Chanticleer.



GERROD PAGENKOPF, countertenor and assistant music director, returns for a sixth season with Chanticleer. A native of Northeast Wisconsin, Gerrod received his Bachelors of music education from the University of Wisconsin-Madison and also holds a Masters degree in vocal performance from the University of Houston where he was a graduate fellow under Katherine Ciesinski. A specialist in early music, Gerrod has performed with

many early music ensembles throughout Boston and Houston including Ars Lyrica Houston, the Handel and Haydn Society, Blue Heron Renaissance Choir, Exultemus, and the prestigious Church of the Advent in Boston's Beacon Hill. In his spare time, Gerrod enjoys exploring the San Francisco Bay Area, geeking out over Handel operas, and discovering local coffee shops

while on tour. Gerrod holds *The Ning G. Mercer Chair for the Preservation of the Chanticleer Legacy*.



KORY REID, countertenor, is excited to begin his ninth season with Chanticleer. Mr. Reid studied Music Education at Pepperdine University and completed a Master's Degree in Choral Conducting from the University of Southern California. Kory is a sought-after countertenor soloist who has sung for Los Angeles Zimriyah Chorale, Los Robles Master Chorale, Catgut Trio, USC Chamber Singers, Pepperdine University Concert Choir

and Collegium Musicum, and for many diverse choral recitals and church music programs across the country. Barbershop music is a salient component of his personality; he earned a barbershop chorus gold medal with the Westminster Chorus in the 2010 International Barbershop Chorus Contest, and can often be found singing tags on street corners. Mr. Reid teaches private voice and stays active as a music educator, clinician, and ensemble coach for all types of vocal ensembles.



ALAN REINHARDT, countertenor, is pleased to be in his fifteenth season with Chanticleer. He grew up in Long Island, N.Y. and prior to joining sang with various ensembles in New York City including The Men and Boys choir at St. Thomas Church on Fifth Avenue, Early Music New York and choral performances with the N.Y. Philharmonic. In 2005, he sang the lead countertenor role in the premiere of the dance/opera *A More Perfect Union* in

the State Theatre in Perm, Russia as part of the Sergei Diaghilev Festival. Recently, he has been exploring his love of poetry on the website Voetica.com where you can find him reading such classic poets as Robert Frost, Richard Wilbur, Walt Whitman, William Wordsworth, and John Keats. An avid motorcyclist as well, Alan enjoys taking extensive trips in and around California and is a frequent backpacker in the national and state parks of the West coast. Alan holds degrees from SUNY Potsdam and the University of Illinois in Champaign-Urbana.



LOGAN S. SHIELDS, countertenor, is elated to begin his fifth season with Chanticleer. A peculiarly proud Michigander, Mr. Shields has studied vocal performance at Western Michigan University and Grand Valley State University. While living in Grand Rapids, he performed with St. Mark's Episcopal, Schola Choir of the Diocese, and OperaGR. Most recently, he worked with an array of singers from many of America's top choirs

in the professional ensemble Audivi, based in Ann Arbor, under the direction of Noah Horn. Outside of the classical realm he

ARTISTS PROFILES

has been featured in DownBeat Magazine's Student Music Awards, winning "Best Blues/Pop/Rock Group of 2014" for his contributions on the Aaron Garcia Band's album, Glass Girl. Other passions include craft beer, absurdism, freestyle rap, pugs, and spending time with his partner, Gabrielle.



ANDREW VAN ALLSBURG, tenor, is thrilled to begin his fifth season with Chanticleer. Originally from Holland, Michigan, Andrew received his Bachelors of Music Education from Western Michigan University in Kalamazoo, MI. During his undergraduate tenure, Andrew performed with the University Chorale directed by Dr. James Bass, and recorded and released an album of Monteverdi's

Vespers of 1610 with the Miami-based professional choir Seraphic Fire directed by Patrick Dupré Quigley. In addition, Andrew conducted the choir of the early music ensemble Collegium Musicum, and won a Downbeat Award with the vocal jazz ensemble, Gold Company, under the direction of the late Dr. Steve Zegree. A versatile performer, Andrew has performed globally for various cruise lines, production companies, contemporary a cappella groups, musicals, and has made TV appearances on the *Oprah Winfrey Show* and *Last Week Tonight* with John Oliver. While living in New York City, Andrew sang with Schola Dominicana at the Church of Saint Catherine of Siena directed by James Wetzel, and was a featured singer in the *Radio City Christmas Spectacular* featuring the Rockettes, under the musical direction of Kevin Stites. Andrew enjoys traveling, spending time with friends and family, and can throw a mean Frisbee.



ADAM WARD, countertenor, is originally from Tecumseh, Oklahoma. At an early age Adam became fascinated with the voice of Patsy Cline. As a child he made a number of television appearances singing Cline's songs. Mr. Ward began singing countertenor while studying French horn performance at Yale University. There he was also a founding member of the Yale Schola Cantorum under the direction of

Simon Carrington. He has since performed as soloist with the International Contemporary Ensemble and was a member of the Choir of St. Mary the Virgin at the famed "Smoky Mary's" in midtown Manhattan. As a horn player, Adam was a member of the Verbier Festival Orchestra, winner of the concerto competitions at Yale and Stony Brook Universities, and was a top prizewinner at the Coleman, Fischhoff and Yellow Springs national chamber music competitions. As a composer his works have been heard around the world for nearly two decades. He was recently composer-in-residence for the New York City based Choral Chameleon directed by Vince Peterson and the Sacramento based Vox Musica directed by Daniel Paulson. He is also an avid singer-songwriter. Adam holds a B.M. from Manhattan School of Music, M.M. from Yale School of Music and additional years of study at the Hartt School, Royal College of Music (London) and Stony Brook University. Adam is overjoyed to be in his fifteenth season with Chanticleer.

DIRECTORS



TIM KEELER, Music Director, sang as a countertenor in Chanticleer in the 2017-18 season. In Chanticleer's history he will be the fourth of its six Music Directors to have been a member of the ensemble. Prior to moving to San Francisco, Tim forged a career as an active conductor, singer, and educator. He performed with New York Polyphony, The Clarion Choir, and the Choir of Trinity Wall Street. He also performed

frequently as a soloist, appearing regularly in the Bach Vespers series at Holy Trinity Lutheran Church in New York City, as well as with TENET, New York's preeminent early music ensemble. An avid proponent of new and challenging repertoire, Tim remains a core member of Ekmeles, a vocal ensemble based in New York City and dedicated to contemporary, avant-garde, and infrequently-performed vocal repertoire.

While transitioning to his role as music director of Chanticleer, Tim is in the midst of completing his DMA in Choral Conducting at the University of Maryland where he studies with Dr. Edward Maclary. As an educator, Tim directed the Men's Chorus at the University of Maryland, served as director of choirs at the Special Music School High School in Manhattan, and worked closely with the Young People's Chorus of New York City as a vocal coach and satellite school conductor. He was also the choral conductor for Juilliard's new Summer Performing Arts program - a two-week intensive summer course in Geneva, Switzerland.

Tim holds a BA in Music from Princeton University with certificates in Vocal Performance and Computer Science, an MPhil in Music and Science from Cambridge University, and an MM in Choral Conducting from the University of Michigan. While studying with Dr. Jerry Blackstone at the University of Michigan, Tim served as assistant conductor of the Grammy award-winning UMS Choral Union, preparing the choir for performances with Leonard Slatkin and the Detroit Symphony Orchestra. His dissertation at Cambridge explored statistical methods used in natural language processing and unsupervised machine learning as applied to musical phrase detection and segmentation.



PHILIP WILDER, President and General Director, returns to Chanticleer with a career spanning 30 years as an artistic programmer, educator, fundraiser, musician, promoter, and recording and film producer. A graduate of the Interlochen Arts Academy, the Eastman School of Music and the DeVos Institute for Arts Management, Mr. Wilder began his professional career as a countertenor

in Chanticleer in 1990. He also served as Chanticleer's Assistant Music Director and Founding Director of Education.

After leaving Chanticleer in 2003, Wilder served as Associate Director of the capital campaign for the Harman Center for the Arts in Washington, D.C., and was awarded a fellowship at the John F. Kennedy Center for the Performing Arts' DeVos Institute for Arts Management. In 2005, Wilder joined 21C Media Group, the New York-based independent public relations, marketing, and consulting firm specializing in classical music and the performing arts.

During his tenure at 21C Media Group, Mr. Wilder developed an impressive roster of clients, including Grammy Award-winners Yefim Bronfman, Susan Graham, and Joyce DiDonato; Pulitzer Prize-winning composer Steven Stucky; and MacArthur "genius" grant recipient Jeremy Denk. He also advised organizations, including the Dallas Opera, the Grand Teton Music Festival and Google's YouTube Symphony Orchestra. In 2009, founder Albert Imperato named Wilder vice president of 21C Media Group.

Mr. Wilder recently served as executive director of the New Century Chamber Orchestra (NCCO), leading the organization's strategic planning and day-to-day business. Wilder also worked closely with NCCO's music directors Nadja Salerno-Sonnenberg and Daniel Hope to guide the orchestra's ambitious artistic programming, including its acclaimed Featured Composer Program, which commissioned major string orchestra works from some of today's most prominent composers, including Derek Bermel, William Bolcom, Philip Glass, and Jennifer Higdon.

Wilder is a passionate advocate for classical music and music education, and has teamed up with documentary filmmaker Owsley Brown III on film projects that share stories of the profound impact of music on people and their communities. He served as series producer of the PBS web series *Music Makes a City Now*, and music consultant for the documentary film *Serenade for Haiti*, which received its world premiere at HBO's Doc NYC Festival in November of 2016.

INDIVIDUAL GIFTS

Chanticleer extends its deepest gratitude to the following individuals for their generous support. The gifts listed below were received between February 12, 2020 and May 12, 2021, closely representing the span of time between our last live performance and this concert. We cannot thank you enough for sustaining us while we could not sing for you, and we are deeply grateful that you are here with us today.

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Casey Schenkel

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William Fred Scott
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John Smaligo
Stephen Smith
Elaine Snyder *in memory of*
Father Paul Minnihan
Marty Stein
Sidney A. Stetson
Stu and Jo Anne Stoddard
Martha Taft
Roderic Taft
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Linda Weaver
Christine Webber
Orion Weiner
JoAnn and Fred Wentker
Jay White
Ralph White
Jacques Williams and Roberta Robar
Katharine W. Winograd
Jennie Woo
David Wright and Susan Jones
Michael Young
Stephen Zilles
Anonymous (2)



After a Dream

After a Dream, Chanticleer's latest digital concert offering, explores the magical and the otherworldly. Within a dream, anything can happen. After a dream, nothing is the same. Pushing the virtual concert to its full potential, we intersperse live footage with shots of the ensemble singing at Oliver Ranch - a large, outdoor sculpture garden in Sonoma County. The sculptures and the music comment on one another to create a uniquely interdisciplinary experience. Featuring commissions by Carlos Rafael Rivera (*The Queen's Gambit*) and Ayanna Woods, along with new arrangements created specifically for Chanticleer of music by Gabriel Fauré and the pop artist Des'ree, *After a Dream* captures the most ambitious and innovative side of Chanticleer.

For tickets visit www.chanticleer.org

Louis A. Botto Society

When Chanticleer founder, Louis Botto, passed away he left behind a powerful legacy. His work in the choral arts inspired singers of all levels and amassed a multitude of lifelong fans. This legacy continues to touch the lives of people around the world. Chanticleer extends our deep gratitude to the many generous individual donors who have helped secure Chanticleer's future by including us in their estate plans.

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Anonymous

In honor of the Louis A. Botto Society members who are no longer with us:

Josephine Campbell, Dorothy B. Castle, Philip Eisenberg, P. David Felsner, David L. Fortner, Evelyn Hagerthey, Samuel C. Hughes M.D., John E. Leveen, Carl B. Noelke, Emile B. Norman, Rusty Rolland, Peter H. Shattuck, Peggy Skornia, Richard W. Smith M.D., Patricia TeRoller, and Russ Walton.

For more information on how you can support Chanticleer, please contact

Murrey E. Nelson, Director of Development at
415-230-2511 or mnelson@chanticleer.org.

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