

Chanticleer

Kenneth Fitch, Christopher Fritzsche,
Joseph Jennings, Corey McKnight, David Shaler, Countertenors
Kevin Baum, David Munderloh, Douglas Wright, Tenors
Tim Krol, Chad Runyon, Baritones
Frank Albinder, Bass Baritone; Eric Alatorre, Bass

Louis Botto
Artistic Director

Susan G. Duncan
Executive Director

Joseph Jennings
Music Director

Frank Albinder
Assistant Conductor

Wednesday Evening, November 11, 1992, at 8:00
Rackham Auditorium, Ann Arbor, Michigan

PROGRAM

- I. Sing Joyfully William Byrd
If ye love me Thomas Tallis
- II. Laudate Dominum Antoine Brumel
- III. La Pazzia senile Adriano Banchieri
(excerpts)
- IV. Calme des Nuits Camille Saint-Saëns
Les fleurs et les arbres

INTERMISSION

- V. Ave Maria David Conte
Ages of Day Alan Shearer
Noon
Dusk
- VI. A selection of Barbershop and Folksongs
- VII. Jesus Come by Here arr. Joseph Jennings
Going to Heaven Mattie Moss Clark (arr. Jennings)
- VIII. Popular Selections to be announced

Chanticleer is represented by Herbert Barrett Management, Inc., New York
Recordings: Chanticleer Records, Harmonia Mundi

The University Musical Society extends thanks to Mr. Frank Albinder, assistant conductor
and member of Chanticleer, for this evening's Philips Pre-concert Presentation.

I. William Byrd (1543–1623), called the “Father of Musick” by his contemporaries, was the chief musician of Elizabethan England. Appointed organist of Lincoln Cathedral at an early age, he became a Gentleman of the Chapel Royal in 1570, and had risen high enough in the royal favor five years later to secure a monopoly over printed music for himself and his teacher, Thomas Tallis. The quality of his music makes him the equal of such composers as Palestrina and Lassus. Yet his circumstances were very different from theirs. He was a tenacious Catholic in a Protestant country whose government was increasingly (if unwillingly) committed to punitive action against “recusants,” those who refused to attend services in the reformed church.

Sing Joyfully

Sing joyfully unto God our strength,
Sing loud unto the God of Jacob,
Take the song
And bring forth the timbrel,
The pleasant harp and the viol.
Blow the trumpet in the new moon,
Even in the time appointed,
And at our feast day.
For this is a statue for Israel,
And a law of the God of Jacob.

From 1543 until the time of his death, Thomas Tallis (c.1505–1585) served as a Gentleman of the Chapel Royal. He survived the waves of religious turbulence during the reigns of Henry VIII, Edward VI, Mary Tudor, and finally for more than half the reign of Elizabeth I. Elizabeth, in fact, favored Tallis and his younger associate William Byrd by granting them a monopoly on the printing of music in England.

Tallis was one of the first musicians to write

for the new Anglican liturgy of 1547–53. His anthem *If Ye Love Me* is among the manuscripts dating from 1547–48.

If Ye Love Me

If ye love me, keep my commandments.
And I will pray the Father,
And He shall give you another comforter,
That He may bide with you forever;
Ev'n the Spirit of truth.

II. Antoine Brumel (c.1460–c.1515), unlike most of his great northern contemporaries who were masters of the “Netherlands School,” seems to have been of French origin, probably the first great composer of the kingdom since the 14th century. Like his northern counterparts, however, he traveled widely and held positions in various countries. He was one of several composers who played a leading role in developing a new international musical style incorporating elements of Franco-Netherlandish counterpoint and Italian euphony. Whether or not he was a pupil of Johannes Ockeghem, as has often been claimed, he was generally recognized as one of the finest composers of his day.

Laudate Dominum is an almost complete setting of Psalms 148 and 150. It has an extraordinarily long text, one which presented special problems, first to articulate the poetic design of the words, and second to achieve sufficient variety. The solution was to set each line as a separate unit, intermixing an assortment of textures and meters. Every effort is made to maintain clear, lucid harmonies and textures. Rhythms are necessarily lively in order to get through the text without exceeding reasonable bounds in length.

Laudate Dominum

Laudate Dominum de caelis,
laudate eum in excelsis.
Laudate eum, omnes angeli eius,
laudate eum, omnes virtutes eius.
Laudate eum, sol et luna
laudate eum, omnes stellae et lumen.
Laudate eum, caeli, caelorum,
et aquae quae super caelos sunt
laudent nomen Domini.

Praise the lord from the heavens,
praise him in the heights.
Praise him, all his angels,
praise him, all his hosts.
Praise him, sun and moon,
praise him, all you shining stars.
Praise him, highest heavens
let the waters above the heavens
praise the Lord's name.

Quia ipse dixit et facta sunt,
 ipse mandavit et creata sunt.
 Statuit ea in aeternum,
 et in saeculum saeculi;
 praeceptum posuit,
 et non praeterbit.
 Laudate Dominum de terra:
 dracones et omnes abyssi,
 Ignis, grando, nix glacies,
 spiritus procellarum
 quae faciunt verbum eius.
 Montes et omnes colles,
 ligna fructifera et omnes cedri,
 Bestiae et universa pecora,
 serpentes et volucres pennatae.
 Reges terrae
 et omnes populi,
 principes et omnes iudices terrae,
 Juvenes et virgines,
 senes cum iunioribus
 Laudent nomen Domini,
 quia exaltatum est nomen eius solius.
 Hymnus omnibus sanctis eius:
 filiis Israel,
 populo appropinquanti sibi.
 Laudate Dominum in sanctis eius,
 laudate eum
 in firmamento virtutis eius.
 Laudate eum in virtutibus eius,
 laudate eum secundum multitudinem
 magnitudinis eius.
 Laudate eum in sonum tubae,
 laudate eum in psalterio et cithara.
 Laudate eum in timpano et choro,
 praise him in cordis et organo.
 Laudate eum in cymbalis benesonantibus,
 laudate eum in cymbalis iubilationis.
 Omnis spiritus
 laudat Dominum.

For he spoke, and they were made,
 commanded, and they were created.
 He established forever
 and ever
 laid down a decree
 that will not pass away.
 Praise the Lord from the earth:
 sea monsters and all the depths,
 Fire and hail, snow and ice,
 storm winds
 that fulfill his command.
 Mountains and all the hills,
 fruit trees and all the cedars,
 All beasts, wild and tame,
 serpents and feathered birds.
 Let the king of the earth,
 all peoples,
 princes and all the earth's judges,
 Young men and maidens,
 the old and young together,
 Praise the Lord's name,
 for his name alone is supreme.
 A hymn for all the saints to sing:
 the children of Israel,
 a people that draws close to him.
 Praise the Lord in his holy shrine,
 praise him
 in his majestic firmament.
 Praise him for his mighty deeds,
 Praise him as befits
 his sovereign majesty.
 Praise him with trumpet blast,
 praise him with lyre and harp.
 Praise him with timbrel and dance,
 praise him with strings and pipes.
 Praise him with resounding cymbals,
 praise him with cymbals of joy.
 Let everything that breathes
 praise the Lord.

III. Adriano Tomaso Banchieri (1568–1634)

was one of the leading theorists of his day—
 known for his writings on figured-bass
 realization and chant accompaniment and
 harmonization—but he also produced many
 sacred and secular choral works. Among them,
La Pazzia senile is one of the best remembered
 and most frequently performed today. Although
 the thirty-year-old Banchieri composed it a year

after becoming a monk, the piece is certainly
 secular.

Senile Madness, as its title might be
 translated, traces the amorous adventures of a
 ridiculous *commedia dell'arte* character named
 Pantalone. He is a durable character at that,
 having found his way into another *commedia*
 tale, Sergei Prokofiev's opera *The Love of Three*
Oranges, adapted from Gozzi.

Banchieri, a meticulous craftsman, fashioned *La Pazzia* into an important madrigal-comedy in the style of his countryman Vecchi. One noteworthy feature of the work is its smooth, deft interspersions of homophonic sections with pleasant polyphony, unfailingly logical and faithful in its setting of the text and its most subtle inflections. There is occasionally the common madrigalistic scoring for a bass against two higher, equal voices. But here, too, there is a divergent and for its time, bold feature: the bass line is given unusual melodic significance.

Senile Madness

In Rovigo (a large town governed by His Excellency in Venice) lives an old man by the name of Pantalone, a merchant from Murano. One day, while speaking with his servant Burattino, who comes from the valley, Pantalone learns that Signor Fulvio has been serenading his daughter Doralice nightly with songs on his lute, which then leads the two into lengthy romantic conversations. Good Pantalone, worried about his reputation, becomes angry and promises his daughter in marriage to old Doctor Gratiano, a native of Francolino. They both resolve that the wedding will take place that very evening. Meanwhile, Doralice has overheard everything from her window and sends for her lover Signor Fulvio. She relates to him in great detail everything that her father and Doctor Gratiano have said. Doralice and Fulvio take matters into their own hands and are wed, without the old man's knowledge.

In addition, Pantalone himself is in love with a Mazorbese courtesan named Lauretta. When he confesses his love for her, she scorns him. In the end, both of these two senile fools are tricked, and left empty handed.

Calme des nuits

Calme des Nuits, fraîcheur des soirs
Vaste scintillement des mondes,
Grand silence des autres noirs,
Vous charmez les âmes profondes.
L'éclat du soleil, la gaieté,
Le bruit plaisent aux plus futiles;
Le poète seul est hauté
Par l'amour des choses tranquilles.

Les fleurs et les arbres

Les fleurs et les arbres,

IV. The prolific **Saint-Saëns** (1835–1921) left works in virtually every major compositional form. Many remember him, ironically, for the *Carnival of the Animals*, a private joke dashed off during a vacation, which he did not want to be performed. Nevertheless, Saint-Saëns was an assiduous worker and a rigorous thinker; he avidly followed developments in other disciplines such as science and aesthetic thought, and he wrote articles in these areas for various societies.

These two pieces, though they date from different periods in the composer's long and active life (he traveled to America in 1915, at the age of 80, for performances of his music), all reflect a Parnassian ethic of art for art's sake, to which this neo-classicist composer subscribed. That view ran counter to the prevailing Romantic movement and, more markedly, to the Impressionism that flourished at the end of the century. But, neither was Saint-Saëns removed from passion, especially the kind of passion achieved through love for nature found in Tchaikovsky's contemporaneous song *I Bless You, Forests*, to Tolstoy's text. *Calme des Nuits* and *Les fleurs et les arbres*, published together in 1883 as opus 68 (the same year as the dramatic and cohesive Piano Concerto No. 2 in G minor) are good examples of that passion.

In either case these settings, two of them to the composer's own texts, are characterized by Saint-Saëns economy, restraint and focus, and a balanced yet full expression. Though abundantly gifted with orchestral and vocal writing skills, Saint-Saëns here, as in most of his works, achieves color more through harmonic than textural means.

Nocturnal Calm

Nocturnal calm, evening freshness,
Vastness of the sparkling stars,
Great silence of other dark worlds,
You charm profound souls.
The blazing sun, gaiety
And noise please the most inane;
Only the poet is shamed
By the love of tranquil things.

Flowers and trees

Flowers and trees

Les bronzes, les marbres,
Les ors, les émaux,
La mer, les fontaines,
Les mons et les plaines
Consolent nos maux.
Nature éternelle
Tu sembles plus belle
Au sein des douleurs,
Et l'art nous domine,
Sa flame illumine
Le rire et les pleurs.

Bronzes and marbles,
Gold, enamels,
The sea, fountains,
Hills and plains
Console our ills.
Eternal nature,
You seem more beautiful
To one engulfed in sorrow,
And art reigns over us,
Its flame illumines
Laughter and tears.

V. Chanticleer commissioned a setting of *Ave Maria* by Ohio native David Conte and in early 1991 premiered it in San Francisco. To match its liquid, flowing texture, the piece's sonorities communicate quiet, gentle tension.

David Conte (b. 1955) teaches theory and composition at the San Francisco Conservatory of Music. He earned a doctorate from Cornell

University in 1983 and three years later signed an exclusive publishing contract with Boston's E. C. Shirmer. He has led the Bay Area Lutheran Chorale and studied with Nadia Boulanger as a Fulbright Scholar. His *Requiem Tryptych*, dedicated to Boulanger, has been sung by Chanticleer.

Ave Maria (1991)

Ave Maria, gratia plena
Dominus tecum,
benedicta tu in mulieribus,
et benedictus fructus ventris tui,
Jesus.

Sancta Maria, mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.
Amen.

Hail Mary Full of Grace,
the Lord is with thee,
blessed art thou among women,
blessed is the fruit of thy womb,
Jesus.

Holy Mary, mother of God,
pray for us sinners
now and at the hour of our death.
Amen.

Former Prix de Rome recipient **Alan Shearer** (b. 1943) teaches voice, theory, and composition at the University of California at Berkeley. *Ages of Day* is a cycle of six poems that gives attention to the sound value of particular words and phrases. Shearer seeks to preserve the commonality of the

universal experience of the passing of a day by deliberately avoiding specific ideas: a capital benefit of writing one's text as well as the music. The textures are in turns sparse and full, the harmonies shimmering or shadowed, and the form grows out of the very shape of the words.

From Ages of Day (1987)

Noon
Blind sky
Hard clarity
Shallow glaze of white
Dreams fled
Dark forgotten
We stumble in the light

Dusk
To see by other light
Sun fallen silent
Earth come home
To enter in the slow delay
Delivered from hope
Divided from dream
To yield to freedom
To move
To take sky

ABOUT THE ARTISTS



A full-time professional *a cappella* vocal ensemble, Chanticleer has developed a remarkable reputation for its interpretation of the vocal literature, from Renaissance to contemporary, gospel and venturesome new music. A seamless blend of male voices ranging from countertenor to bass has earned the group its reputation as “an orchestra of voices.”

Chanticleer was founded in 1978 by Louis Botto and debuted in San Francisco’s Mission Dolores. The ensemble soon went on to international acclaim with performances at the 18th International Fortnight of Music Festival in Bruges, the International Josquin Symposium in Cologne, the Voices Festival in Holland and the Salzburg Festival in Austria. Joseph Jennings, singer, conductor, and arranger, joined Chanticleer in 1983 and soon became the group’s music director. A highly successful 1984 New York debut at Alice Tully Hall set the stage for major recognition in America. Today Chanticleer performs over 80 concerts annually throughout the United States and Europe. On radio, Chanticleer has been heard on “St. Paul Sunday Morning,” “A Prairie Home Companion,” “All Things Considered,” and “West Coast Weekend.”

The 1991–92 season saw the release of three new recordings on the Chanticleer label: “On the Air,” a collection of the best of the ensemble’s live performances on Minnesota Public Radio shows, “With a Poet’s Eye,” a collection of new American choral music, and Antoine Brumel’s *Missa Berzerette savoyenne*. These are added to seven other Chanticleer recordings: “Where the Sun Will Never Go

Down,” an album of spirituals and traditional gospel music; “Our Heart’s Joy—A Chanticleer Christmas,” featuring Renaissance and traditional seasonal music; “Byrd: *Missa in tempore paschali*”; “Psalite! A Renaissance Christmas”; “Chanticleer in Concert” and “Grand Motets Solennels.”

This season Chanticleer makes an extensive tour of the U.S. Highlighting the season will be a re-engagement at the Metropolitan Museum of Art for two holiday performances in December and a performance at Avery Fisher Hall in March as part of the Great Performers of Lincoln Center vocal ensemble series.

Developing choral repertoire is a priority for Chanticleer. Among the composers commissioned by the ensemble are John Geist, Morton Gould, Bernard Rands, and Alan Shearer. During the 1990–91 season, David Jaffe became Chanticleer’s first composer-in-residence.

Chanticleer’s artistic accomplishments have earned the ensemble major foundation and government grants both on the national and local levels. For the last four years the National Endowment for the Arts has awarded its largest choral grant to Chanticleer. The ensemble’s commitment to new works has been acknowledged by the award of a Consortium Commissioning Grant from Meet the Composer/Reader’s Digest. Chanticleer’s singers bring the gift of singing to children by conducting artist-in-the-schools residencies both on tour and in the San Francisco Bay area, again under major foundation and corporate sponsorship.

Tonight’s concert marks Chanticleer’s second appearance in Ann Arbor.