CHANTICLEER
An Orchestra of Voices

Love's Messengers
Thursday, September 28, 2006—7:30 pm

Eric S. Brenner, Dyan Hostetter, Michael McNeil
soprano

Alan Reinhardt, William Sauerland, Adam Ward
alto

Brian Hinman, Matthew D. Oltman, Todd Wedge
tenor

Eric Alatorre, Gabriel Lewis-O'Connor, Jace R. Wittig
baritone & bass

Joseph Jennings
Music Director
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TODAY'S PROGRAM

Love's Messengers

I. My Spirit Sang All Day
Gerald Finzi

Veni sponsa Christi
Plain song

Veni sponsa Christi
Giovanni da Palestrina

Epithalamium from Le Conquere des Cantiques
Jean Yves Daniel-Lesur

II. To be selected from the following

Ardita xanxaretza
Carlo Gesualdo

Moro, lasso, al mio dulo
Gesualdo

Itene o miei sospiri
Gesualdo

Dolcissima mia vita
Gesualdo

III. from Sept chansons

A peine défigurée
Par une nuit nouvelle
Bolle et ressemblante
Francs Poullenc

from Purple Stipples*

Emily Dickinson settings
III (1585) “The Bird her punctual music brings”
V (703) “Out of Sight! What of that?”
VII (6600) “Upon his Saddle sprung a Bird”
Augusta Read Thomas

IV. Nachtwache No. I from Fünf Gesänge,
Op. 104
Johannes Brahms

To Be Sung of a Summer Night
on the Water, No. I
Frederick Delius

L’invitation au voyage
John Corigliano

INTERMISSION

V. This Marriage
Eric Whitacre

Village Wedding
John Tavener

VI. World folk songs, to be selected
from the following

Folk Songs of the British Isles

Ca’ the Yowes
Scottish, arr. Ralph Vaughan Williams

Faithful Johnny
Scottish, arr. John Byrrt

The Sailor and Young Nancy
English, arr. E.J. Moeran

Just as the Tide Was Flowing
English, arr. Vaughan Williams

Folk Songs of the Pacific Rim

Jindo Arirang
Korean, arr. Jeeyoung Kim

Moliwu
Chinese, arr. Chen Yi

Sakura
Japanese, arr. Takatsumi Nobunaga

Aloha Oe
Queen Liluokalani

VII. Popular songs and spirituals to be announced

Program subject to change.

*Commissioned by Music Accord, of which Hancher Auditorium is a member.

Chanticleer is a non-profit organization, governed by a volunteer Board of Trustees, administered by a professional staff with a full-time professional ensemble, and is a recipient of funding from the National Endowment for the Arts and the Grants for the Arts/San Francisco Hostel Tax Fund.

Chanticleer appears by arrangement with ICM Artists, Inc. of New York, New York.

Chanticleer recordings are available on the Warner Classics and Chanticleer Records labels. Musical Resources is the printed-music source for Chanticleer.

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Hancher Auditorium thanks
CRST International, Darlene and Michael McNulty, and KDAT-FM for support of Chanticleer, Love's Messengers.

The generous support of our sponsors enables Hancher Auditorium to bring the world’s finest performing artists to our region.
TONIGHT'S PROGRAM

Love's Messengers

I.
My Spirit Song All Day
Gerald Finzi

Veni sponsa Christi
Plain song

Veni sponsa Christi
Giovanni da Palestrina

Epitaphs from Le Conciere des Contiues
Jean Yves Daniel-Lesur

II.
To be selected from the following

Ardita zenzeroetta
Carlo Gesualdo

Morro, lasso, al mio dolo
Gesualdo

Itene o mei sospiri
Gesualdo

Dolicissima mia vita
Gesualdo

III.
from Sept chansons
A peine déguisée
Par une nuit nouvelle
Boîte et ressemblante
Francis Poulenc

from Purple Spells *
Emily Dickinson settings
III (1585) “The Bird her punctual
music brings”
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Jindo Airkang
Korean, arr. Jeeyoung Kim

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Chinese, arr. Chen Yi

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Aloha Oe
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My Spirit Sang All Day
Gerald Finzi (1901-1956)

Born in England in 1902, the reclusive and introspective composer Gerald Finzi lived only 55 years, dying before his time from leukemia. During his brief life, he dedicated himself to music. Much of his time was spent composing, attending concerts, lecturing, collecting music and befriending the likes of Gustav Holst and Ralph Vaughan Williams. His output includes orchestral and choral music as well as many solo songs and essays. He shows a brilliance in the way he sets words by finding the essence of the text without the need for over-embellishment (indeed, much of his vocal music is primarily set syllabically). My Spirit Sang All Day is from a set of seven part-song settings of poetry by Robert Bridges (1844-1930) and is an ecstatic declaration of the joy wrought by love. —Matthew D. Dimen

Veni sponsa Christi
Piantong

Gregorian Chant, named after Pope Gregory I (d. 604), is the term applied to the vast repertoire of liturgical plainsong assembled over the course of several hundred years, roughly 700-1300 AD. There are almost 3,000 extant chants in the Gregorian repertoire, with texts specific to each day of the Roman Catholic Church's liturgical year.

Veni sponsa Christi
Giovanni da Palestrina (1525-1594)

Giovanni Pierluigi da Palestrina was born in the town from which he took his name. He was chaplemaster at St. Peter’s in Rome from 1551 to 1554 and from 1571 until his death in 1594. His fame as the outstanding representative of the Roman school has caused his name to be directly associated with the "stricta" style of Renaissance counterpoint used as a pedagogical model by students of nearly every succeeding generation. Palestrina achieved a mastery of contrarytuplets, meticulous voice leading, and refined dissonance treatment now universally idealized as the "Palestrina style."

Veni sponsa Christi
Accipe coronam
Quam tibi Dominus,
Preparavit in aeternum
Alleluia.

Come bride of Christ
accept the crown
which the Lord has prepared
for you forever.
Alleluia.

Epithalame
Jean Yves Daniel-Lesur (1908-2002)

Jean Yves Daniel-Lesur, French composer and teacher, was born in Paris in 1908. His mother was a composer and a student of Tournemire, with whom Daniel-Lesur had early organ and composition lessons. He did further study at the Paris Conservatoire. In 1936 Daniel-Lesur was, with Massiean, Jolivet and Baudrier, a founding member of the group Le Jeune France, dedicated to a "return to the human" and opposed to the neo-classicism then prevailing in Paris. "Epithalame" comes from a collection that sets to music the Song of Songs. Daniel-Lesur uses the tune of the Veni sponsa Christi chant and layers its text with the following famous passage.

Pose-moi comme un sceau sur ton coeur
Comme un sceau sur ton bras
Car l’amour est fort comme la mort
La jalousie est dure comme l’acier
L’amour et ses traits sont de feu
Une flamme de Saphir
Les grandes eaux n’ont pu étancher l’amour
Les fleuves ne le submergeront pas!

Aleteia.

Put me like a seal on your heart
Like a seal on your arm
For love is as strong as death
Jealousy is as cruel as the grave
Its flashes are flashes of fire
The very flame of the Lord!
Many waters cannot quench love
Neither can floods drown it!
Aleteia.

Ardita zanzavetta
Carlo Gesualdo (c.1560-1613)

Moro, lasso, al mio duolo
Gesualdo

Itene o miei sospiri
Gesualdo

Dolcissima mia vita
Gesualdo

Don Carlo Gesualdo di Venosa was born to a wealthy landowning family in southern Italy, and though his music was revolutionary in many respects, he is today best remembered as the murderer of his adulterous first wife 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 dissonances or clashing harmonies. The texts 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 with a sexual subtext. —Frank Abband
**My Spirit Sang All Day**

Gerald Finzi (1901-1956)

Born in England in 1902, the reclusive and introspective composer Gerald Finzi lived only 55 years, dying before his time from leukemia. During his brief life, he dedicated himself to music. Much of his time was spent composing, attending concerts, lecturing, collecting music and befriending the likes of Gustav Holst and Ralph Vaughan Williams. His output includes orchestral and choral music as well as a many solo songs and essays. He shows a brilliance in the way he sets words by finding the essence of the text without the need for over-embellishment (indeed, much of his vocal music is primarily set syllabically). *My Spirit Sang All Day* is from a set of seven part-song settings of poetry by Robert Bridges (1844-1930) and is an ecstatic declaration of the joy wrought by love. — Matthew D. Ditman

**Veni sponsa Christi**

Paixong

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**Veni sponsa Christi**

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**Veni sponsa Christi**

Accipe coronam
Quam tibi Dominus,
Preparavi in aeternum
Alleluia.

Come bride of Christ
accept the crown
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for you forever.

**Epithalamie**

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**Pose-moi comme un sceau sur ton coeur**

**Comme un sceau sur ton bras**

**Car l’amour est fort comme la mort**

**La jalouse est dure comme l’enfer**

**L’amour ses traits sont de feu**

**une flamme de Vaucluse**

**Les grandes eaux n’ont pu étouffer l’amour**

**Les fleuves ne le submergeront pas**

Alleluia.

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**Like a seal on your arm**

**For love is as strong as death**

**Jealousy is as cruel as the grave**

**Its flashes are flashes of fire**

**The very flame of the Lord**

**Many waters cannot quench love**

**Neither can floods drown it!**

Alleluia.

**Ardita zansavetza**

Carlo Gesualdo (c.1560-1613)

**Moro, lasso, al mio duolo**

Gesualdo

**Itene o miei sospiri**

Gesualdo

**Dolcissima mia vita**

Gesualdo

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continued on p. 6
Ardita zanzezetta
Morde colui che il mio cor strugge e tiene
In così crude pene;
Fugge poi e rinvia
In quel bel seno che il mio cor invola,
Indi la prende e stringe e le dà morte
Per sua felice sorte.
Ti moderò ancor io,
Dolce amato ben mio,
E sempre prendi stringi, ah, verrò meno
Provando in quel bel sen dolce veterno

Moro, lasso, al mio duolo
E chi mi può dar vita,
Ahi, che mi' annichilde non vuol darmi vita!
O dolorosa sorte,
Chi dar vita mi può, ahi, mi dà morte!

Presumptuous gnat,
Bite her who breaks my heart and keeps it
In such cruel torment;
Then flee, but fly back again
In that fair bosom that has stolen my heart.
Then she catches it, squeezes it and gives it
Death as its happy fate.
I shall bite you too,
My sweet beloved,
And if you catch me, and squeeze me, ah,
I shall expire
At the taste of this fair bosom's sweet poison.

I die, alas, from my grief,
And the one who can give me life,
Alas, kills me and will not come to my aid!
O sorrowful fate,
The one who can bring me life, alas,
Brings me death!

Go now, sighs of mine
rush, fly to her,
the cause of my bitter suffering;
Tell her, out of pity, of my great grief;
may she now be as compassionate to me
as she is beautiful
and I shall joyfully turn
My bitter weeping to loving song.

Sweetest life of mine,
why do you so delay the help I crave?
Can you believe the fire that now
scorches me
will be quenched because you look away?
Alas, may my desire never aim for aught
than to either love you or to die.

from Sept chansons
Francis Poulenc (1899 - 1963)
A peine défigurée
Par une nuit nouvelle
Belle et ressemblante

French composer and pianist Francis Poulenc was a member of Les Six, a group of composers working in Paris in the first part of the twentieth century. Poulenc eschewed the daring harmonic language of his contemporary, Olivier Messiaen (he once wrote, "I think there is room for new music which doesn't mind using other people's chords."). However, he found a musical language that is easily recognizable in his numerous compositions, most notably his songs and choral music. While his early works tend to lighter fare, he experienced a religious awakening after the death of a close friend, and his compositions began to reflect his renewed Catholicism.
The desire to compose for a cappella chorus came to Poulenc after hearing a performance of Monteverdi madrigals presented by Nadia Boulanger. One of his earliest endeavors was the Sept chansons, published in 1936. Like much of Poulenc's secular choral music, this set of seven songs—three of which are heard here—pays homage to the Renaissance chanson, in particular those of Janequin. These songs display an attention to text and a use of concise melodic phrases that is well-suited to the enigmatic and slightly surreal verses of the lyric French poet Paul Eluard (1895 - 1952).

A peine défigurée
Adieu tristece.
Bonjour tristesse.
Tu es inscrite dans les lignes du plafond.
Tu es inscrite dans les yeux que j'aime.
Tu n'es pas tout à fait à ma mesure,
Car les lieux les plus pauvres te dénoncent.
Par un sourire.
Bonjour, tristesse.
Amour des corps aimables,
Puissance de l'amour,
Dont l'amabilité surgit
Comme un monstre sans corps.
Tête désappétie,
Tristesse, beau visage.

Par une nuit nouvelle
Femme avec laquelle j'ai vécu,
Femme avec laquelle je vis,
Femme avec laquelle je vivrai,
Toujours la même,
Il te faut un manteau rouge,
Des gants rouge, un masque rouge,
Il te faut des bas noirs,
Des raisons, des preuves,
De te voir toute nue.
Nudité pure, ô pureté parée,
Seins, ô mon cœur.

For a new night
Femme with whom I have lived,
with whom I now live,
Femme with whom I will live,
always the same.
You need a red cloak,
some red gloves, a red mask.
You must have black stockings.
Motives, proof.
To see you completely naked.
Pure nudity. O perfectly dressed.
Your breasts. O my heart!
from Sept chansons  
Francis Poulenc (1899–1963)

A peine défigurée
Par une nuit nouvelle
Belle et ressemblante

French composer and pianist Francis Poulenc was a member of Les Six, a group of composers working in Paris in the first part of the twentieth century. Poulenc eschewed the daring harmonic language of his contemporary, Olivier Messiaen (he once wrote, “I think there is room for new music which doesn’t mind using other people’s chords”). However, he found a musical language that is easily recognizable in his numerous compositions, most notably his songs and choral music. While his early works tend to lighter fare, he experienced a religious awakening after the death of a close friend, and his compositions began to reflect his renewed Catholicism. The desire to compose for a chappelle chorus came to Poulenc after hearing a performance of Monteverdi madrigals presented by Nadia Boulanger. One of his earliest endeavors was the Sept chansons, published in 1936. Like much of Poulenc’s secular choral music, this set of seven songs—three of which are heard here—pays homage to the Renaissance chanson, in particular those of Janequin. These songs display an attention to text and a use of concise melodic phrases that is well-suited to the enigmatic and slightly surreal verses of the lyric French poet Paul Eluard (1895–1952).

A peine défigurée
Adieu tristesse.
Bonneur tristesse.
Tu es inscrite dans les lignes du platon.
Tu es inscrite dans les yeux que j’aime.
Tu n’es pas tout à fait à l’aise,
Car les lèvres les plus pauvres te dénoncent.
Par un sourire.
Bonneur, tristesse.
Amour des corps aimables.
Puissance de l’amour.
Dont l’amabilité surgit.
Comme un monstre sans corps.
Tête déconsacrée.
Tristesse, beauté visage.

Par une nuit nouvelle
Femme avec laquelle j’ai vécu,
Femme avec laquelle je vis,
Femme avec laquelle je vivrai,
Toûjours ma même.
Il te faut un manteau rouge,
Des gants rouge, un masque rouge.
Il te faut des bas noirs.
Des raisons, des preuves,
De te voir toute nue.
Nudité pure, ô parure parée.
Soins, ô mon cœur.

For a new night
Wife with whom I have lived,
wife with whom I now live,
wife with whom I will live,
always the same.
You need a red cloak,
some red gloves, a red mask.
You must have black stockings.
Motives, proof
To see you completely naked.
Pure nudity, O perfectly dressed.
Your breasts, O my heart!

continued from p. 5

Ardita zanzaretta
Morde colui che il mio cor struggog e tiene
In cosi crude pene.
Fuggi poi e rinvola
In quel bel seno che il mio cor invola.
Indi la prende e stringe e le dà morte
Per sua felice sorte.
Ti moderò ancor io.
Dolce amato ben mio.
E sembi prendi e stringi, ah, vèrró meno
Provando in quel bel sen dolce veleno
Moro, lasso, al mio duolo
E chi mi può dar vita.
Ahi, che m’ancide e non vuol darmi atta!
O dolorosa sorte.
Chi dar vita mi può, ah, mi dà morte!

Presumptuous gnat,
Bite her who breaks my heart and keeps it
In such cruel torment.
Then flee, but fly back again.
In that fair bosom that has stolen my heart.
Then she catches it, squeezes it and gives it
Death as its happy fate.
I shall bite you too,
My sweet beloved.
And if you catch me, and squeeze me, ah.
I shall expire.
At the taste of this fair bosom’s sweet poison.

I die, alas, from my grief,
And the one who can give me life.
Alas, kills me and will not come to my aid!
O sorrowful fate.
The one who can bring me life, alas,
Brings me death!

Go now, sighs of mine
rush, fly to her,
the cause of my bitter suffering.
Tell her, out of pity, of my great grief;
may she now be as compassionate to me
as she is beautiful
and I shall joyfully turn.
My bitter weeping to loving song.

Sweetest life of mine,
why do you so delay the help I crave?
Can you believe the fire that now
scorches me
will be quenched because you look away?
Alas, may my desire never aim for aught
than to either love you or to die.

continued on p. 8
Music Accord is a consortium of classical music presenters across the country who each year pool their financial resources and jointly commission new music by some of our leading composers for some of our leading musicians. Music Accord was founded in the mid-1990s, but Hancher did not become a member until 2003. The membership now includes the Chamber Music Society of Lincoln Center, Center for the Performing Arts at Penn State, Bank of America Celebrity Series in Boston, the Kranert Center at the University of Illinois, La Jolla Music Society, the Library of Congress, San Francisco Performances, Tanglewood Music Festival and the University Musical Society of University of Michigan.

The list of new music commissioned by Music Accord is impressive and includes not only the work by Augusta Read Thomas for Chanticleer, parts of which you will hear this evening, but also Lukas Foss’ String Quartet No. 5 which the Guarneri String Quartet, for whom it was written, will play here on February 15. Next season Hancher will host the premiere of a new Music Accord commission by David del Tredici for the Orion String Quartet and David Krakauer.

If you have questions about Music Accord, please contact Judy Hurting, Hancher’s artistic director, at 335-1156.

Belle et ressemblente
Un visage a la fin du jour,
Un berceau dans les feuilles mortes du jour.
Un bouquet de pluie nue,
Tout soleil caché,
Toute source des sources au fond de l’eau.

Tout miroir des miroirs brise.
Un visage dans les balines du silence.
Un caillou parmi d’autres cailloux.

Pour les fondes des dernières heures du jour.
Un visage semblable a tous les visages oubliés.

Beautiful and resembling
A countenance at the end of the day,
A cradle in the dead leaves of the day.
A bouquet of naked rain,
The sun completely hidden.

Every font of fountains beneath the water.
Every mirror of shattered mirrors.
A countenance suspended in silence.
A stone among other stones,
Thrown from the sling by the last light of day.
A countenance similar to all forgotten faces.

V (703)
Out of sight? What of that?
See the Bird—reach it!
Curve by Curve—Sweep by Sweep—
Round the Steep Air—
Danger! What is that to Her?
Better ’is to fail—there—
Than debate—here

Blue is Blue—the World through—
Amber—Amber—Dew—Dew—
Seek—Friend— and see—
Heaven is shy of Earth—that’s all—
Bashful Heaven—thy Lovers small—
Hide—too— from thee—

VII (1608)
Upon his Saddle sprang a Bird
And crossed a thousands Trees
Before a Fence without a Fare
His Fantasy did please;
And then he lifted up his Thorax
And squandered such a Note
A Universe that overheard
Is stricken by it yet—

Nachtwache No. 1 from Fünf Gesänge, Op. 104
Johannes Brahms (1833-1897)

Johannes Brahms was one of the major forces of German Romanticism in the 19th century. His musical output includes works in nearly all the major genres of the time. Brahms was a prolific composer of choral music and, more importantly, a prolific composer of unaccompanied choral music. While he may best be remembered for his monumental Ein Deutsches Requiem for chorus and orchestra or his Liebeslieder Waltzes for chorus and piano, his sacred and secular a cappella choral output is no less notable. An avid researcher into musical practices of the past, he was particularly interested in the madrigals and motets of preceding centuries and strove to incorporate musical practices of previous times into his own composition. Nachtwache No. 1 comes from a set of five songs published in 1889 and is a setting of a text by Friedrich Rückers (1788-1866). These songs, as well as others, recall the intimacy of the Renaissance madrigal and show the popularity of a cappella music in the late 1800s, as music began to leave the realm of the court and enter the domain of the emerging bourgeoisie. —Matthew D. Oltman

III (1855)
The Bird her punctual music brings
And lays it in its place—
Its place is in the Human Heart
And in the Heavenly Grace—
What respite from her thrilling toil
Did Beauty ever take—

But Work might be electric Rest
To those that Magic make—

Leise Töne der Brust,
Geweckt vom Oden der Liebe,
Hauchet zitternd hinaus,
Ob sich euch öffnen ein Ohr,
Öffne im lebendes Herz,
Und wenn sich keins euch öffnet,
Trag ein Nachtwind euch seufzend,
In meines zurück.

Soft sounds from the breast,
Awakened by the breath of love,
Breath out, trembling,
Whether or not they open your ear,
May a loving heart open,
And if none opens to you,
May a night breeze hear you, sighing,
Back to my heart.

continued on p. 10
TEXTS & TRANSLATIONS

Belle et ressembleante

Un visage à la fin du jour,
Un berceau dans les feuilles mortes du jour.
Un bouquet de pluie nue,
Tout soleil caché.
Toute source des sources au fond de l'eau.
Tout miroir des miroirs brûlés.
Un visage dans les balanes du silence.
Un caillou parmi d'autres cailloux.
Pour les frondes des dernières heures du jour.
Un visage semblable à tous les visages oubliés.

Beautiful and resembling

A countenance at the end of the day,
A cradle in the dead leaves of the day.
A bouquet of naked rain,
The sun completely hidden.
Every font of founts beneath the water.
Every mirror of shattered mirrors.
A countenance suspended in silence.
A stone among other stones,
Thrown from the sling by the last light of day.
A countenance similar to all forgotten faces.

from Purple Syllables

Emily Dickinson Settings

Augusta Read Thomas (b. 1964)

The composer writes: I have always been in love with Chanticleer. The first time I heard them sing I was screaming Bravo at the top of my lungs for at least three minutes and immediately purchased all of their CDs. Their sound is very much ingrained in my ear since I have composed several works for them: Albisio, Amen, Love Sings, The Rub of Love, and now Purple Syllables. When Music Accord offered me their wonderful commission and asked me to pick an ensemble, I was thrilled, and Chanticleer leap first to mind; thus the collaboration on Purple Syllables began.

Composing for voice is my first passion in life and as a result the largest part of my catalogue is music for voice: solo voice, small groups of voices, small or large choirs, with and without orchestra or other kinds of accompaniments. For me, the human voice, possible the most subtle, complex, fragile yet forceful, flexible, seductive, and persuasive carrier of musical ideas and meanings, has always been an inspiration for an influence upon my entire musical thinking. I sing when I compose. I adore reading poems, and cherish the opportunity to set them to music; and I believe that text plus music (1+1) must equal at least 24. If 1+1=2, there was no need for me, to set the text to music. This 15-minute work sets seven texts of Emily Dickinson and all the texts are about birds—since a Chanticleer is a bird. But, as usual with Emily Dickinson, poems about birds are also about lots of different things. Her poems are intensely personal, intellectual, introspective and offer a meditation on life, death, and poetic creation; her poems share a close observation of nature as well as consideration of religious and philosophical issues. The music is very immediate, colorful, playful, lyrical, elegant and resonant. Purple Syllables, Emily Dickinson Settings, commissioned by Music Accord expressly for Chanticleer is dedicated with admiration and gratitude to Music Accord, Chanticleer and to my Aunt and Uncle, Elly and Jock Elliott.

III (1855)

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And lays it in its place—
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And in the Heavenly Grace—

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Did Beauty ever take—
But Work must be electric Rest
To those that Magic make—

Nachtwache No. 1 from Fünf Gesänge, Op. 104

Johannes Brahms (1833-1897)

Johannes Brahms was one of the major forces of German Romanticism in the 19th century. His musical output includes works in nearly all the main genres of the time. Brahms was a prolific composer of choral music and, more importantly, a prolific composer of unaccompanied choral music. While he may best be remembered for his monumental Ein Deutsches Requiem for chorus and orchestra or his Liebeslieder Waltzer for chorus and piano, his sacred and secular a cappella choral output is no less notable.

An avid researcher into musical practices of the past, he was particularly interested in the madrigals and motets of preceding centuries and strove to incorporate musical practices of previous times into his own composition. Nachtwache No. 1 comes from a set of five songs published in 1889 and is a setting of a text by Friedrich Rückers (1788-1866). These songs, as well as others, recall the intimacy of the Renaissance madrigal and show the popularity of a cappella music in the late 1800s, as music began to leave the realm of the court and enter the domain of the emerging bourgeoisie. —Matthew D. Oltman

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Back to my heart.
To Be Sung of a Summer Night on the Water, No. 1
Frederick Delius (1862-1934)

"It is only that which cannot be expressed otherwise," wrote Delius. "That is worth expressing in music." This outlook, a clear reflection of the British composer's highly individualistic romantic style, is readily apparent in the pair of textless choral vocalises he composed in 1917 entitled To Be Sung of A Summer Night on the Water (not to be confused with his earlier orchestral tone poem, Summer Night on the River—a companion piece to the well-known On Hearing the First Cuckoo in Spring.)

The pair of choral works To Be Sung of a Summer Night was composed for an important amateur choral group, the Orchestra of the Crystal Palace, which premiered the pieces in 1920. The first of these—heard here—is a dreamy idyll whose rich chromaticism conveys an impressionistic barbershop quality. —Kip Cranna

L'Invitation au voyage
John Corigliano (b. 1938)

John Corigliano is one of the most widely recognized American composers. He has received virtually all of the most important prizes—several GRAMMY Awards, a Pulitzer Prize for his Second Symphony, a Guggenheim, and an Academy Award for his score to François Giraud's 1997 film The Red Violin—as well as honorary doctorates, awards and accolades too numerous to list. Born into an auspicious musical family—his father, John Corigliano, Sr., was concertmaster of the New York Philharmonic during the Bernstein years—Corigliano (jr.) first came to prominence in 1964 when, at the age of 26, he witnessed the premiere of his Sonata for Violin and Piano at the Spoleto Festival of Two Worlds in Italy. Corigliano's 1991 opera The Ghosts of Versailles was the Metropolitan Opera's first commission in three decades. Corigliano holds the position of distinguished professor of music at Lehman College, City University of New York, and serves on the faculty at the Juilliard School of Music. In 1991, he was elected to the American Academy and Institute of Arts and Letters; in 1992, Musical America named him "Composer of the Year." He has received grants from Meet the Composer, the National Endowment for the Arts and the Guggenheim Foundation.

John Corigliano writes, "L'invitation au voyage, an a cappella choral work composed in 1971, is a setting of Richard Wilbur's translation of Baudelaire's work by the same name. Wilbur's poignant setting pictures a world of obsessive imagination—a drugged vision of heaven full of sensual imagery. The music echoes the quality of the repeated refrain found in this lush translation: 'There, there is nothing else but grace and measure, richness, quietness and pleasure.'"
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TEXTS & TRANSLATIONS

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This Marriage
Eric Whitacre (b. 1970)

An accomplished composer, conductor and lecturer, Eric Whitacre has received composition awards from ASCAP, the Barlow International Composition Competition, the American Choral Directors Association, and the American Composers Forum. In 2001 he became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the American Choral Directors Association; commercially he has worked with such luminaries as Barbra Streisand and Marvin Hamlisch. In the last ten years he has conducted concerts of his choral and symphonic music in Japan, Australia, China, Singapore and much of Europe, as well as dozens of American universities and colleges where he regularly conducts seminars and lectures with young musicians. He received his M.M. in composition from the Juillard School of Music, where he studied composition with Pulitzer Prize-winning John Corigliano.

This Marriage, which sets a beautiful love poem by the thirteenth-century Persian poet, Mevlana Jalal ad-Din Muhammad Rumi, was written in 2005 as gift to his wife, celebrated soprano Hila Plitmann, on the occasion of their seventh wedding anniversary.

Village Wedding
John Taverner (b. 1444)

English composer John Taverner showed his musical talents at a young age, becoming proficient at both piano and organ. He soon began to devote himself to composition, attending the Royal Academy of Music, where he won many major prizes and awards. Since that time, Taverner has been commissioned by most of the major organizations in England and the U.S., and was knighted in 2000. Choral music makes up the largest part of Taverner's works, ranging from simple carols to large-scale works with orchestral accompaniment, Lamentations and Penitents, a 70-minute dramatic work co-commissioned by Chanticleer, the Handel & Haydn Society of Boston, and The Metropolitan Museum of Art, debuted in January 2002.

John Taverner notes, "Village Wedding is a series of musical and verbal images, describing a village wedding in Greece. My insertion of Isaiah's Dance (the moment in the Orthodox Marriage Ceremony when the couple is solemnly led three times around the Holy Table by the Celebrant), and the whole tone of (Angelos) Siolitano's poetry, however, show that everything in the natural and visible world, when rightly perceived, is an expression of a supernatural and invisible order of reality." Village Wedding was written in 1992 for the Vale of Glamorgan Festival, where it was premiered by the Hillard Ensemble. Chanticleer gave the U.S. premiere in 1995 and recorded it for the GRAMMY® award-winning Colors of Love. —Andrew Morgen

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ABOUT THE ARTISTS

ERIL ATALORRE (Bass)
joined Chanticleer in 1990.
The grandson of Mexican immigrants, he hails from Southern California, and attended CSU Fullerton and San Francisco State University.
Before joining Chanticleer, he sang with the San Francisco Symphony Chorus. Mr. Atalorre, well known for his baritone facial emancipation, is the most prominent member of the current ensemble, having sung with Chanticleer for over half of its 28 years. He still enjoys being able to perform all over the country and the world, which gives him plenty of time to explore his other passion: food. A part-time hedonist and full-time wine enthusiast, he is always looking for another wonderful dining experience to share with friends and his fellow singers on the road. His other passions include playing with his computer (Macs!), eating French food, learning the subtleties of the Bastide dialect and enjoying being married to his wonderful wife Dorothee.

ERIC S. BRENNER (Sopranos) is praised as all-around beginning to his third year with Chanticleer. Grown up on Long Island, he was too shy to sing where anyone might hear him until he was 17. But she needs for his musical development (and his hippie tendencies) were planted way back in the Summer of Love, at Woodstock, in stereo. Recently, he’s Brenner has been lucky enough to study, perform with Chanticleer for over half of its 28 years. He still enjoys being able to perform all over the country and the world, which gives him plenty of time to explore his other passion: food. A part-time hedonist and full-time wine enthusiast, he is always looking for another wonderful dining experience to share with friends and his fellow singers on the road. His other passions include playing with his computer (Macs!), eating French food, learning the subtleties of the Bastide dialect and enjoying being married to his wonderful wife Dorothee.

BRIAN HIMAN (Tenor) was born in Chicago with a passion for singing. He spent ten years in Knoxville, TN exploring his voice and acting abilities in high school, at the University of Tennessee and in local community theaters. Mr. Himan decided to follow his dreams by moving to New York City in 2004. He studied acting with Larry Singer and jazz with Joe Solomon, was cast in a musical featured in the Fringe Festival along with the Greenwich Village Singers and the Trinity Choir at the historic Trinity Church on Wall Street. Mr. Himan is an avid music listener and CD collector. Since his other dream of one day singing with Sammy Davis, Jr. will likely go unfilled, he is excitedly preparing to be spending his first year with Chanticleer. He would like to thank all of his family and friends for their unconditional support.

DYLAN HOSTETTER (Sopranos) is in his third season with Chanticleer. He began singing in the Anglican tradition as a boy growing up in Indianapolis. His youthful precociousness was highlighted by solo performances with New York Philharmonic and the Indiana University Opera in the title role of Manon’s Manon and the Night Visitors. He went on to study vocal performance in the Early Music Institute at Indiana under Paul Elliott and Paul Hillier. He has sung with the Pro Arte singers, Theatre of Voices, and was a founding member of the Concord Ensemble. Prior to joining Chanticleer, Dylan was living in Austin, TX, chasing a rock-and-roll fantasy while earning a living, his wildest journal entries and some serious quadruplets working as a bicycle rider at the Austin Bike Rides. Dylan would like to thank his amazing family, friends and supporters for their constant encouragement and love.

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ABOUT THE ARTISTS

Hailed by The New Yorker as “America’s favorite choral ensemble" and praised by the Los Angeles Times for its “luxurious perfection,” the GRAMMY® Award-winning vocal ensemble Chanticleer in 2006 performed over 50 concerts in 22 states across the U.S., including appearances at Walt Disney Concert Hall under the auspices of the Los Angeles Philharmonic, the Library of Congress in Washington, D.C., the Cathedrals of St. Louis and Philadelphia, New York’s Metropolitan Museum of Art and Vassar College. A tour of prestigious European summer festivals in July will see the ensemble in France, Austria, Germany and Switzerland.


Eric Alatorre (Bass)

Eric S. Brenner

Eric S. Brenner (Soprano) is psychoanalysed to begin his third year with Chanticleer. Grooving up on Long Island, he was too shy to sing where anyone might hear him until he was 17. But she needs for his musical development (and his hippie tendencies) were planted way back in the Summer of Love, at Woodstock, in stereo. Recent-

About Eric Alatorre

Eric Alatorre joined Chanticleer in 1990. The grandson of Mexican immigrants, he hails from Southern California, and attended CSU Fullerton and San Francisco State University. Before joining Chanticleer, he sang with the San Francisco Symphony Chorus. Mr. Alatorre, well known for his brusque facial emanation, is the most veteran member of the current ensemble, having served with Chanticleer for over half of its 28 years. He still enjoys being able to perform all over the country and the world, which gives him plenty of time to experience his other passion: food. A part-time hedonist and full-time wine enthusiast, he is always looking for another wonderful dining experience to share with friends and his fellow singers on the road. His other passions include playing with his computer (Mac!), visiting French food, learning the subtleties of the Baden dialect and enjoying being married to his wonderful wife Dorochie.

Dylan Hostetler

Dylan Hostetler (Soprano) is in his third season with Chanticleer. He began singing in the Anglican tradition as a boy growing up in Indianapolis. His youthful preciosity was highlight by solo performances with New York Philharmonic and the Indiana University Opera in the title role of Manon's Manon and the Night Visitors. He went on to study vocal performance in the Early Music Institute Indiana with Paul Elliott and Paul Hillier. He has sung with the Pro Arte Singers, Theatre of Voices, and was a founding member of the Concord Ensemble. Prior to joining Chanticleer, Dylan was living in Austin, TX, chasing a rock-and-roll fantasy while earning a living, his wildest journal entries and some serious quirkiness working as a bicyclenickel driver. Dylan would like to thank his amazing family, friends and supporters for their constant encouragement and love.

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Dylan Hostetler enjoyed a musical education growing up in Indianapolis. His youthful preciosity was highlighted by solo performances with New York Philharmonic and the Indiana University Opera in the title role of Manon's Manon and the Night Visitors. He went on to study vocal performance in the Early Music Institute Indiana with Paul Elliott and Paul Hillier. He has sung with the Pro Arte Singers, Theatre of Voices, and was a founding member of the Concord Ensemble. Prior to joining Chanticleer, Dylan was living in Austin, TX, chasing a rock-and-roll fantasy while earning a living, his wildest journal entries and some serious quirkiness working as a bicyclenickel driver. Dylan would like to thank his amazing family, friends and supporters for their constant encouragement and love.

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Chanticleer®, an early music ensemble, was founded in 1982 and has performed in over 50 countries. The ensemble is known for its unique style of storytelling through music and poetry.

About Eric Alatorre

Eric Alatorre is a member of Chanticleer and has performed with the ensemble for over 20 years. He is known for his brusque facial emanation and has been a member of the current ensemble for over half of its 28 years.

About Eric S. Brenner

Eric S. Brenner is a member of Chanticleer and has performed with the ensemble for over 10 years. He is known for his musical development and his hippie tendencies.

About Dylan Hostetler

Dylan Hostetler is a member of Chanticleer and has performed with the ensemble for over 3 years. He is known for his musical education growing up in Indianapolis and his preciosity.

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For nearly 90 years, TIAA-CREF has been proud to serve those whose lifework serves the greater good — on any stage. And while our dedication to the people of Iowa is paramount, there is another reason we help support Hancher Auditorium.

We enjoy a good show as much as anybody. And we hope you do too.

Sincerely,

Robert Kissel
Vice President, Client Services
TIAA-CREF

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ABOUT THE ARTISTS

GABRIEL LEWIS-O'CONNOR (Bass) is thrilled to be in his first season with Chanticleer. Originally from Lawrence, KS, Mr. Lewis-O'Connor received his bachelor's degree in vocal performance from Lawrence University in Appleton, WI. After a stint in England he returned to the Kansas City area to sing an amazing season and a half with the Kansas City Choralale and attend graduate school at the University of Missouri-Kansas City. There he performed the roles of Figaro in Mozart's Le Nozze di Figaro and sang with Armonia, a 12-voice early music ensemble, before moving West. California's abundance of natural splendor and fresh produce fuel Mr. Lewis-O'Connor's passion for backpacking and eating locally, while San Francisco's hills provide an eternally challenging running environment. He sends blessings to his family and community for their support and love.

MICHAEL MCNEIL (Soprano) is honored to be a new member of Chanticleer this year. His musical upbringing began in his hometown of Almena, KS where he sang in church and school choirs and began playing piano at the age of nine. He received his B.F.A. in vocal performance at the University of Nebraska at Kearney and his M.A. at Northern Arizona University. Michael has performed the roles of Don Basilio in Le Nozze di Figaro, Jack in Sandeheim's Into the Woods, Tom Rakewell in scenes from Stravinsky's The Rake's Progress and many others. Mr. McNeil trained as a tenor throughout his studies until the last semester of his master's degree when the right person was walking past the room in which he was practicing. He is especially fascinated by operas by Richard Strauss, Benjamin Britten and Samuel Barber. Aside from music, he loves traveling, eating great food, reading and shopping.

MATTHEW D. OLMAN (Assistant Music Director and Tenor) returns to Chanticleer for his seventh season. Originally from Des Moines, his first musical experiences were with the Des Moines Metro Opera and the Des Moines Children's Chorus. Mr. Olman earned his B.A. in performance from Simpson College in Iowa, singing roles such as Albert in Albert Herring and Camille in The Merry Widow. He earned his master's degree in music performance from the University of York in England with the aid of a Rotary Ambassadorial Scholarship. He has appeared as a soloist and recitalist in Europe and America as well as singing with the Santa Fe Desert Chorale for four seasons. Before joining Chanticleer, Mr. Olman was on the faculty at Simpson College, where he taught harmony, French diction, choral techniques and voice. In 2002 he co-edited Chanticleer's Silver Jubilee Anthology of Choral Music, published by Hinshaw Music, and continues to edit Hinshaw's Chanticleer Choral Series. He currently serves

ALAN REINHARDT (Alto) grew up in Long Island, NY and has spent the last four years in New York City, singing with ensembles such as Early Music New York, New York Virtuoso Singers, and most recently as a member of the Men and Boys choir at St. Thomas Church on Fifth Avenue. In addition to his ensemble work, Mr. Reinhardt has collaborated on numerous projects with modern dance choreographer Christopher Caines, including a commissioned piece by Chicago composer Frank Ferko. His operatic debut as a counter-tenor came in 2005 when he performed 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. Alan holds degrees from SUNY Potsdam and the University of Illinois in Champaign-Urbana.

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GABRIEL LEWIS-O'CONNOR (Bass) is thrilled to be in his first season with Chanticleer. Originally from Lawrence, KS, Mr. Lewis-O’Connor received his bachelor's degree in vocal performance from Lawrence University in Appleton, WI. After a stint in England he returned to the Kansas City area to sing an amazing season and a half with the Kansas City Chorale and attend graduate school at the University of Missouri-Kansas City. There he performed the role of Figaro in Mozart's Le Nozze di Figaro and sang with Armonia, a 12-voice early music ensemble, before moving West. California's abundance of natural splendor and fresh produce fuel Mr. Lewis-O’Connor's passion for backpacking and eating locally, while San Francisco's hills provide an eternally challenging and rewarding environment. He sends blessings to his family and community for their support and love.

MICHAEL H. MCNEIL (Soprano) is honored to be a new member of Chanticleer this year. His musical upbringing began in his hometown of Almena, KS where he sang in church and school choirs and began playing piano at the age of nine. He received his B.F.A. in vocal performance at the University of Nebraska at Kearney and his M.A. at Northern Arizona University. Michael has performed the roles of Don Basilio in Le Nozze di Figaro, Jack in Sandheim's Into the Woods, Tom Rakewell in scenes from Stravinsky's The Rake's Progress and many others. Mr. McNeil trained as a tenor throughout his studies until the last semester of his master's degree when the right person was walking past the room in which he was practicing. He is especially fascinated by operas by Richard Strauss, Benjamin Britten and Samuel Barber. Aside from music, he loves traveling, eating great food, reading and shopping.

MATTHEW D. OLMAN (Assistant Music Director and Tenor) returns to Chanticleer for his seventh season. Originally from Des Moines, his first musical experiences were with the Des Moines Metro Opera and the Des Moines Children's Chorus. Mr. Oltman earned his B.A. in performance from Simpson College in Iowa, singing roles such as Albert in Albert Herring and Camille in The Merry Widow. He earned his master's degree in music performance from the University of York in England with the aid of a Rotary Ambassadorsial Scholarship. He has appeared as a soloist and recitalist in Europe and America as well as singing with the Santa Fe Desert Chorale for four seasons. Before joining Chanticleer, Mr. Oltman was on the faculty at Simpson College, where he taught harmony, French diction, choral techniques and voice. In 2002 he co-edited Chanticleer's Silver Jubilee Anthology of Choral Music, published by Hinshaw Music, and continues to edit Hinshaw's Chanticleer Choral Series. He currently serves Alan Reinhart (Alto) grew up in Long Island, NY and has spent the last four years in New York City singing with ensembles such as Early Music New York, New York Virtuoso Singers, and most recently as a member of the Men and Boys choir at St. Thomas Church on Fifth Avenue. In addition to his ensemble work, Mr. Reinhart has collaborated on numerous projects with modern dance choreographer Christopher Caines, including a commissioned piece by Chicago composer Frank Ferlo. His operatic debut as a countertenor came in 2005 when he performed 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. Alan holds degrees from SUNY Potsdam and the University of Illinois in Champaign-Urbana.
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ABOUT THE ARTISTS

WILLIAM SAUERLAND
(Alto) returns for a second season with Chanticleer. Born in Indiana, he grew up on a small dairy farm in New Paris, OH. In May 2005, he earned a bachelor’s degree in vocal performance and music education from Miami University in Ohio where he trained as a countertenor under the tutelage of Audrey Luna. His favorite operatic credits include Cherubino in Le Nozze di Figaro, Sandman in Hansel and Gretel, and Amahl in Amahl and the Night Visitors. One of Mr. Sauerland’s other interests is the study and performance of music from the 17th and 18th centuries. His research extends to the authenticity of countertenors in Baroque opera, as well as to the technique and pedagogy of modern falsettos.

ADAM WARD (Alto) was born in Tecumseh, OK, and began singing as a countertenor in 2004 while studying French horn performance at Yale University. Adam has since performed as soloist with the International Contemporary Ensemble (ICE) at Merkin Concert Hall and was a member of the Choir of St. Mary the Virgin at the famed “Smoky Mary’s” in midtown Manhattan. He is also a founding member of the Yale Schola Cantorum, conducted by Simon Carrington. As an orchestral horn player, Adam has performed throughout the U.S., Canada, South America, Europe and Asia under the batons of Kurt Masur, Lorin Maazel, Bernard Haitink, Michael Tilson Thomas, Christoph von Dohnányi, James Levine, Krzysztof Penderecki and Sir Charles Mackerras. Mr. Ward holds degrees from Manhattan School of Music and Yale School of Music with additional study at the Royal College of Music in London and in the D.M.A. program at Stony Brook University.

TODD WEDGE (Tenor) is a native of Port Huron, MI, and graduated from the Northwestern University School of Music in 2005 after completing his undergraduate training at the Oberlin Conservatory of Music. Prior to joining Chanticleer, Mr. Wedge was an active soloist whose concert and operatic repertoire stretched from Monteverdi to Britten. He recently completed a full season as a young artist with Chicago Opera Theater, was featured with the Chicago Handel Week Festival, and was the soloist in Handel’s Messiah, Dixit Dominus, Solomon, Monteverdi’s Vespro di 1610, Mendelssohn’s Lobgesang, Mozart’s Requiem and several works of Bach. He has received awards from the American Opera Society, The Bel Canto Foundation, American Friends of Austria Lieder Competition, and the Lorentz Kamins Award for Music Education. In addition to his performing career, Mr. Wedge is a passionate educator who has held positions at the University of Notre Dame and St. Xavier University, where he taught studio voice and vocal pedagogy.

JACE WITTIG (Bassitone) is pleased to be in his first season with Chanticleer. An Indianapolis native, he began his musical training early with the Indianapolis Children’s Choir, touring often in North America and Europe. He received his B.M. in vocal performance at Ball State University in Muncie, IN, studying voice with Dr. Craig Priobe and piano with Dr. Jim Helton. Before joining Chanticleer, he sang in Indianapolis with Cantabile and the Indianapolis Symphonic Choir, and also worked as a professional studio singer at AirBorn Studios. His other interests include cooking, stumbling through old piano music, and nurturing a serious addiction to dessert. He is glad to have the unending support of his friends and family, and thrilled to have the opportunity to sing with Chanticleer.

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In addition to being music director of Chanticlear, Mr. Jennings has composed for such ensembles as The San Francisco Girls Chorus, Phillip Brunelle’s Plymouth Music Series, The GALA V Festival Chorus, The New York City Gay Men’s Chorus, The Dale Warland Singers, The Phoenix Bach Choir, Los Angeles Vocal and Instrumental Ensemble, and Chanticlear. His work has been performed at many of the world’s most prestigious festivals and concert halls.

Originally from Augusta, GA, Mr. Jennings earned his master’s degree in conducting from Colorado State University at Fort Collins, and his bachelor’s degree in music education and piano from Case Western Reserve University in Cleveland, OH. His versatility has earned him many types of positions: lead singer/pianist with jazz ensembles; music director and pianist for churches, theater, children’s theater and opera productions; guest conductor; professor; and director of clinical demonstrations and workshops. In addition to his role as music director of Chanticlear, Mr. Jennings also directs the Golden Gate Men’s Chorus.

Christine Bullin, President and General Director, oversees the organization’s artistic and operational activities. Prior to her current position with Chanticlear, Ms. Bullin served as the director of the Opera Training Center of the Paris National Opera, directing a new training center for singers. During her tenure there, she managed all administrative, financial, and artistic activities, and produced numerous operas and concerts. From 1982-1993, Ms. Bullin was the director of the San Francisco Opera Center, where she created and revised existing musical training programs for young artists now revered throughout the operatic world. She was responsible for a number of initiatives including a long-term exchange program with the Shanghai Conservatory; and Pacific Voices, a project which involved ten Pacific Rim countries. She was the executive producer for three video documentaries about the S.F. Opera Center, including the Rocky Mountain Emmy-winning Sailing the Wall, which featured the historic visit of Western Opera Theater to China. In recognition of her work in San Francisco, she was the recipient of the Bernard Osher Cultural Award in 1991. Prior to joining the San Francisco Opera, she directed the touring company of the Opera Company of Boston.

Ms. Bullin has served on panels at the National Endowment of the Arts and the California Arts Council, and was the Cultural Chair of the San Francisco—Shanghai Sister City Committee. Her extensive international credits include programming and organization of musical events for chasers and venues in Europe, China and Egypt, and has been a member of vocal competition juries in Italy, France, and Russia. A native of New Zealand, she holds degrees from Wellesley College and Simmons College, and was a Peace Corps volunteer in Liberia.
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The Carver Family Center for Macular Degeneration
To cure eventually • To help often • To comfort always

Joseph Jennings
(Music Director) joined Chanticleer as a countertenor in 1993, and shortly thereafter assumed his current title. A prolific composer and arranger, Mr. Jennings has provided the group with some of its most popular repertoire, most notably spirituals, gospel music and jazz standards. Under his direction, Chanticleer has released 25 critically acclaimed recordings (works ranging from Gregorian chant to Renaissance masterworks to jazz), including the GRAMMY® Award-winning Colors of Love and Lamentations and Psalms, and has performed at many of the world's most prestigious festivals and concert halls.

Originally from Augusta, GA, Mr. Jennings earned his master's degree in conducting from Colorado State University at Fort Collins, and his bachelor's degrees in music education and piano from Case Western Reserve University in Cleveland, OH. His versatility has earned him many types of positions: lead singer/pianist with jazz ensembles; music director and pianist for churches, theater, children's theater and opera productions; guest conductor; professor; and director of clinical demonstrations and workshops. In addition to being music director of Chanticleer, he also directs the Golden Gate Men's Chorus.

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Millions of Dreams
Breathing a Chanticleer Concert

By Lisa Peperkorn

It's like nothing else in the world—the human voice. Nothing added. No other layers or sparkles or weight or flash. But in its simplicity, there are volumes of stories to be found in that sound. From deep within, fueled by very breath and energy of life, the music emerges. Even before the sound itself, that intake of breath, that inspiration, already has the story in it. In listening to this concert, I share in that story and let it in.

As a musician myself, there is a lot that I can appreciate in a concert like this. The precise execution of the technical aspects of singing, dynamics that are just so, flawless historical interpretation, vowel matching so clean it's one organic being instead of 12 individual voices.

But in the end, I just don't care. What I crave is that moment when the very air is electric, and the space between myself and the music, the performers, disappears. The medium for sound to reach me, air and breath are the way in.

It's not just one person, but 12 voices that coalesce into a living, breathing being of their own. Right in front of my ears, it blossoms into something so great it envelops the room, just people. Making a sound human sound, together.

The energy and intensity of constant breath continues to happen right in front of me. So unlike everyday breathing that goes unnoticed, silent and flat in the background. But then one moment, that is just not enough, and I'm forced to take one rushing deep breath. Fresh air sweeps in and I'm captive.

With this song, the intensity and rush of that deep breath is turned around, and all the energy is released slowly, with intention, carrying with it something so deep and far away. It is given new life as it is refreshed and remembered in front of me.

I've been here countless times—in Hanover as an audience member, an usher, in the box office, and even onstage—but this has never happened before. The shape of this melody, with these people, in this moment. It's familiar and new all together. Like breathing is familiar, made new just by noticing it. Goosebumps sing to the surface as the energy of this moment is too much to stay inside. I've let in so much, that even letting it out through my own breath is not enough, and it twirls out. One voice shrimmers out in front of the rest; I'm drawn to its new color and texture of breath.

Breath can proclaim when words can't—gasp, sigh, hiss, hush. What can happen when words, sound and breath are combined? It surpasses anything that any one of those mediums could accomplish on their own. It slips past logic and understanding, and seems directly into you, where you feel. Not one place or idea, but rushing through your very being, down to the deepest parts where nothing else goes.

When that breath is there, there is no distance between that story and now, the singer's breath and the deep breath of your own. Let go and it rushes in. It slips past reason and logic and fills your senses. Even making the air, the wood and fabric of your chair quiver in sympathy.

As ephemeral as breath itself, this moment, this music, ebbs and flows. Shared by all in the room. One breath, in and out. It's as fragile and strong as a spider web, yet somehow solid, connected, and energized. It's an infinite circle between audience and performers—back and forth. Back and forth.

Voices, once off on their own paths, now like magnets join together and the chord snaps in place. I catch my breath. Where had my breath been before this moment? Was it rushing away without me? Or maybe on the way back in, that new breath brought with it so much that it was overwhelming, and I had to crystallize in the moment or shatter.

This next piece leaves me with breath. Not fully released. But not completely embraced either. Waiting, on a hook, it catches in my throat, not wanting to let go and trade my breath for theirs. In a rush it's snatched away from me, and in that second between in and out, I reach. The tight, seamless harmony washes over me and serene breath returns.

Applause explodes around me, in a mad effort to exclaim without words how soothing and exhilarating this past time has been. I'm shaken out of the bubble of concert energy that breath has woven around me. Rejuvenated, and sad yet excited, I join in, vainly attempting to share my praise. Later at home, I slowly inhale and remember breathing a Chanticleer concert, and rejoice that I am a "breath breathing human being."

Lisa Peperkorn is the assistant box office manager of Hanover Auditorium, a lifelong singer and a rabid fan of everything a cappella. Co-President of the Chamber Singers of Iowa City, and founding member of Car Musica (local a cappella quartet—the sings soprano), Lisa's free time takes a lot of breath support. Stop by the box office sometime, and Lisa will be happy to take a deep breath and remember this concert with you.
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With this song, the intensity and rush of that deep breath is turned around, and all the energy is released slowly, with intention, carrying with it something so deep and far away. It is given new life as it is refreshed and remembered in front of me.

I’ve been here countless times—in Hanover as an audience member, an usher, in the box office, and even on stage—but this has never happened before. The shape of this melody, with these people, in this moment. It’s familiar and new all together. Like breathing is familiar, made new just by noticing it. Goosebumps single to the surface as the energy of this moment is too much to stay inside. I’ve let in so much, that even letting it out through my own breath is not enough, and it twinkles out. One voice shimmers out in front of the rest; I’m drawn to its new color and texture of breath.

Breath can exclaim when words can’t—gasp, sigh, hiss, hush. What can happen when words, sound and breath are combined? It surpasses anything that any one of those mediums could accomplish on their own. It slips past logic and understanding, and seeps directly into you, where you feel it. Not one place or idea, but rushing through your very being, down to the deepest parts where nothing else goes.

When that breath is there, there is no distance between that story and now, the singer’s breath and the deep breath of your own. Let go and it rushes in. It slips past reason and logic and fills your senses. Even making the air, the wood and fabric of your chair quiver in sympathy.

As ephemeral as breath itself, this moment, this music, ebbs and flows. Shared by all in the room. One breath, in and out. It’s as fragile and strong as a spider web, yet somehow solid, connected, and energized. It’s an infinite circle between audience and performers—back and forth. Back and forth.

Voices, once off on their own paths, now like magnets join together and the chord snaps in place. I catch my breath. Where had my breath been before this moment? Was it rushing away without me? Or maybe on the way back in, that new breath brought with it so much that it was overwhelming, and I had to crystallize in the moment or shatter.

This next piece leaves me with bated breath. Not fully released. But not completely embraced either. Waiting, on a hook, it catches in my throat, not wanting to let go and trade my breath for theirs. In a rush it’s snatched away from me, and in that second between in and out, I reach. The tight, seamless harmony washes over me and serene breath returns.

Applause explodes around me, in a mad effort to exclaim without words how soothing and exhilarating this past time has been. I’m shaken out of the bubble of concert energy that breath has woven around me. Rejuvenated, and sad yet excited, I join in, vainly attempting to share my praise. Later at home, I slowly inhale and remember breathing a Chanticleer concert, and rejoice that I am a "breath breathing human being."

Lisa Peperkorn is the assistant box office manager of Hanover Auditorium, a lifelong singer and a rabid fan of everything a cappella. Co-President of the Chamber Singers of Iowa City, and founding member of Cor Musica (local a cappella quartet—the sings soprano), Lisa’s free time takes a lot of breath support. Stop by the box office sometime, and Lisa will be happy to take a deep breath and remember this concert with you.
This season at Hancher, "it's all good" thanks to our Hancher Partners, the individuals and businesses that sponsor Hancher performances. Ticket sales cover only about 75 percent of the cost of presenting a typical season of events. So we thank our Partners, who truly "do good" for our community by enabling Hancher to bring world-class artists to you—ensuring that a good time is had by all.

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The Washington Post calls the Martha Graham Dance Company “one of the seven wonders of the artistic universe.” The company has been captivating audiences since 1926 with a technique that is graceful yet very powerful. The ensemble will continue to mesmerize viewers with a performance at Hancher Auditorium on Tuesday, October 3 at 7:30 p.m.

Martha Graham’s incredible work continues to touch the lives of dancers and those who love dance. Inspired by modern painting, heroic women, the American frontier, Greek mythology, and more, the astounding reach and magnificence of Graham’s dances lives on through the dance company that she established.

Since its debut, the Martha Graham Dance Company has received international acclaim from audiences in over 50 countries. Currently headed by Artistic Director Janet Eller, the company boasts 25 of the most talented modern dancers in the world. Performances are drawn from the 181 pieces choreographed by Graham, many of which were created in collaboration with exceptional artists working in other fields.

As the Martha Graham Dance Company celebrates its 80th anniversary season, the company will perform Appalachian Spring, Prelude and Revolt and Acts of Light at Hancher.

Appalachian Spring was the 108th ballet Graham choreographed and is now one of her most well-known and beloved pieces. This ballet is danced to the musical score Graham commissioned by American composer Aaron Copland—who won the Pulitzer Prize for the music—in 1944. Appalachian Spring tells the story of a newlywed couple beginning their life together, and it captures the essence of the endless possibilities and youthful aspiration of the American heartland.

The set was originally designed by Japanese-American sculptor Isamu Noguchi to portray life in Pennsylvania during the 1800s. Now this same set and the original choreography are used to relive the first performances of Appalachian Spring in which Martha Graham danced the starring role of the young bride over 60 years ago.

Prelude and Revolt uses seven of Graham’s earlier masterpieces such as Heretic and Lamentation. Together, these works convey the immense changes in the world of art that occurred from 1906 to 1936 and fueled the development of modern dance.

Featuring music by Carl Nielsen, 1901’s Acts of Light is a three-part work. Lines by Emily Dickenson—“Thank you for all the beautiful acts of light which beautified a summer now past to its reward”—were Graham’s starting point for the choreography.

Visit the company’s website to learn more about the development of Martha Graham Dance Company and the people who have made it the success that it is today at martha Grahamdance.org.
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The New York Times
Crossword

Edited by Will Shortz
No. 0424

ACROSS
1. First name in Greek myth (10)
2. Expresses (6)
3. Has a part on stage (6)
4. Quartered (12)
5. Uny, military program (10)
6. About (6)
7. Quaker Oats cereal (12)
8. Village Voice bestseller (12)
9. Index in the Four Corners states (10)
10. Fiddliness party staples (12)
11. Entrance to a supermarket (12)
12. Faux, as old shoes (6)
13. Headlinen (10)
14. One side in checkers (6)
15. Good-looking

DOWN
1. Take place (10)
2. Better a place (6)
3. Know the (12)
4. Andy's nappy pet (12)
5. Audience troubleshooter (12)
6. What depressions diagnose (12)
7. Molecular lots (12)
8. And so on, briefly (12)
9. Large sailing vessel (12)
10. Thanksgiving vegetable (12)
11. It's south of Florida (12)
12. Seattle (12)
13. "Hey, lonely!" (10)
14. Wine part (6)
15. Silent assassin (10)
16. Soft drink that NORMAN drinks (6)
17. Fencing opening (10)
18. Property divisor (12)
19. "Do the Right Thing" director (6)
20. Prey (10)
21. Bunched for boxed treats (6)
22. Supermarket offerings (10)
23. Excludes (6)
24. "Yes, it's the Ritz"... (6)
25. Memory joggers (10)

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**The New York Times Crossword**

Edited by Will Shortz

No. 0424

**ACROSS**

3. Whining season
4. Sealer of the Wines
5. What
6. Threadbare
7. Passover meal
8. Lenin's last, for short
9. Enhanced
10. Cabbage pieces
11. Wash oneself
12. Sleep deep, as in prose
13. Better to have loved...
14. Picky to be, especially
15. Ship's warning signal
16. What a movie may do to a method actor
17. Madam's fox
18. Cavalier
19. Doozy
20. Loud and nasty
21. Airyly long time
22. "Heaven's to Betsy!"
23. Tighten, as in a lease
24. Fity
25. Airyly long time
26. Acceptances

**DOWN**

1. Take place
2. Better a place
3. Know the
4. Andy's nappy pal
5. Audience stickler
6. What depressives diagnose
7. Molecular bits
8. And so on, briefly
9. Large sailing vessel
10. Thanksgiving vegetable
11. It's south of Florida
12. Neville
13. "Jolly!"
14. Goa part
15. Silent assassin
16. Soft drink that Norm should enjoy
17. Fence openings
18. Property divider, vegetable heave on
19. Turn into pulp
20. Brecht's 'Jane
21. "I'll..."
22. Cartoon possum
23. Greek love god
24. Give the "Do the Right Thing" director, writer and actor
25. Prejudice
26. Sandwich for boxed treasure
27. Smoked
28. Supermarket offerings
29. "It's the Roosevelts'..."
30. Memory joggers
31. Applaud
32. "Los Miserables"
33. Tasteful mufugus
34. U.S. agent, e.g.
35. Source of an altitude
36. Perfed

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Please call 319/335-1158 with questions or requests for accommodations for people with disabilities. TDD service is also available on this line and can be used to purchase tickets.
SEPTEMBER 2006

Friday, September 29, 7:30 pm / "Know the Score," Martha Graham Dance Company, UI Museum of Art live and broadcast on KSUI 91.7 FM

Friday, September 29, 7:30 pm / Los Hombres Calientes, Hancher Auditorium. Food and beverages: 7:30-8:30. Music begins 8:30.

OCTOBER 2006

Tuesday, October 3, 7:30 pm / Martha Graham Dance Company, Hancher Auditorium

Friday, October 6 7:30 pm / Marvin Hamisch, Hancher Auditorium

Tuesday, Oct. 10, 10:30-1:45 am / Sarah Rothenberg discussion. The discussion will cover the artistic and cultural backdrop of mid-19th century Paris and the connection to Chopin's music with UI French Department and Sarah Rothenberg, Iowa City Public Library, Room A. Free and open to the public.

Wed., Oct. 11, 7:30 pm / Sarah Rothenberg, Epigraph for a Condemned Book, Hancher Auditorium

Thursday, October 12, 7:30 pm / Bayanihan Philippine National Dance Company, Hancher Auditorium. Dinner 5:30 reservations required. Post-performance discussion at 6:30 for ticketholders. Hancher greenroom, led by Ramon Lim with the UI Center for Asian and Pacific Studies.

Thursday, October 19, 7:30 pm / Batsheva Dance Company, Hancher Auditorium. Post-performance discussion for ticketholders with Batsheva dancers.

Saturday/Sunday, October 21/22; Saturday at 2 & 7:30 pm / Sunday at 2 pm / Rent, Hancher Auditorium

NOVEMBER 2006

Wednesday, November 1, 7:30 pm, Musicians from Marlboro, Clapp Recital Hall

Friday, November 10, 7:30 pm / Miami City Ballet, Don Quixote, Hancher Auditorium. Dinner 5:30 reservations required.

Sunday, November 12, 2 pm / Rob Kapilow, Family Musicles, Peter and the Wolf, Hancher Auditorium

Wednesday, November 15, 7:30 pm / Classical Savion, Hancher Auditorium

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Box Office: Open from 10:00 a.m. to 5:30 p.m. Monday through Friday. On nights of performances, the Box Office remains open until 8:30 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 1:00 to 8:30 p.m. Telephone: 319-335-1160, or toll-free in Iowa and western Illinois 1-800-HANCHER.

Seating Policy: To avoid disrupting the performance, ticketholders will be directed to the observation rooms and will be seated during an appropriate break in the performance, at the discretion of the management. If you must leave during a performance and wish to re-enter the auditorium, an usher will escort you to an observation room until an intermission or the conclusion of the performance.

Greenroom: The greenroom, located on the river side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher or check the lobby sign for availability of performers.

Coughing and Electronic Devices: The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm, beepers and cell phones. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

Smoking: Smoking is not permitted anywhere in the auditorium, lobby, or Cafe. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub for reentry to the facility. We also ask that while outside you stay away from the doorways so that smoke is not blown back into the building. Smoking is permitted only on the East Porch (the river side). We appreciate your cooperation.

Cameras and Recording Equipment: In compliance with copyright laws and contractual arrangements with artists, photographs and recordings may not be made during a performance. Please check your camera and tape recorders with the house manager or an usher.

Restrooms and Drinking Fountains: Located on either side of the lobby and mezzanine.
SEPTEMBER 2006


OCTOBER 2006

Tuesday, October 3, 7:30 pm / Martha Graham Dance Company, Hancher Auditorium.

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