

2-27-2015

Concert: Chanticleer - Gypsy in my Soul

Chanticleer

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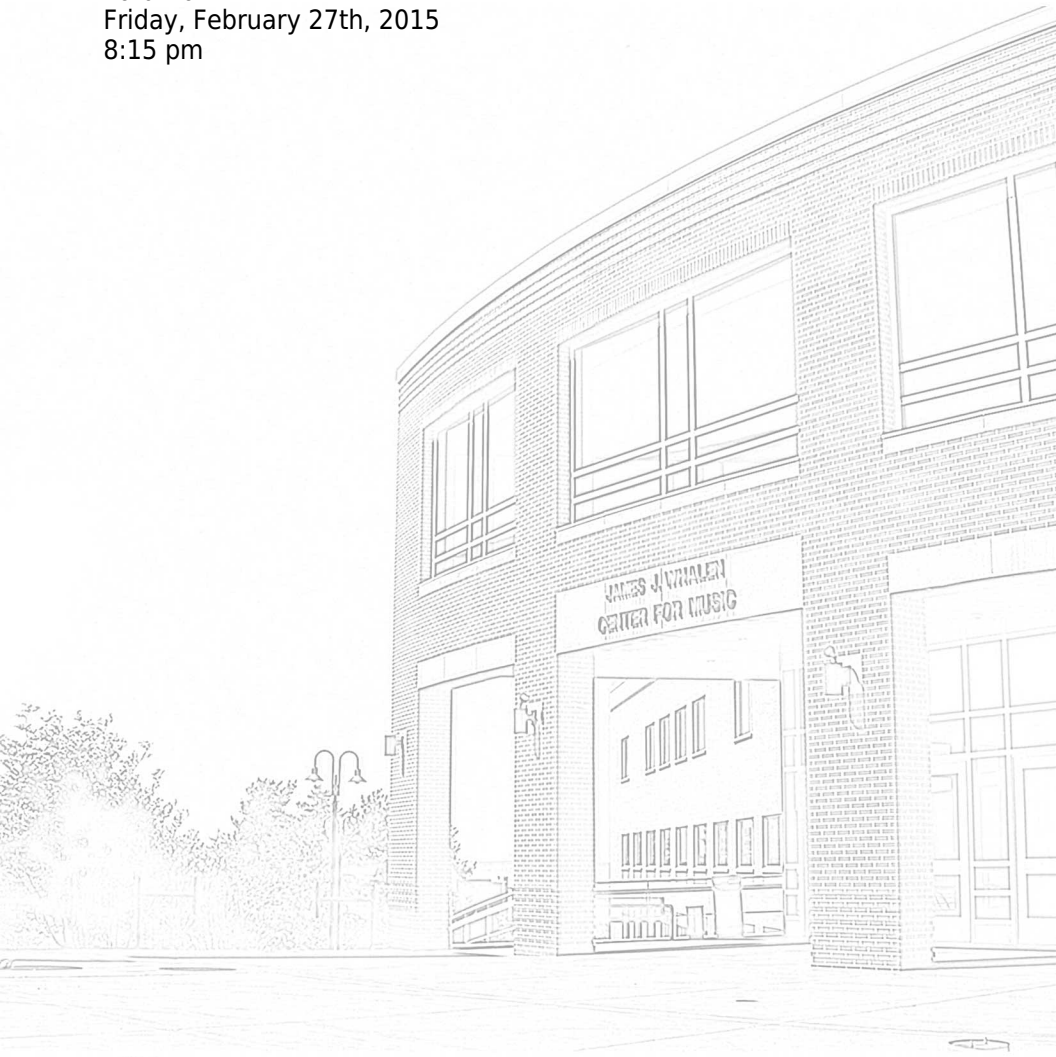
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The School of Music Presents:

Chanticleer

Gypsy in my Soul

Ford Hall
Friday, February 27th, 2015
8:15 pm



ITHACA COLLEGE

School of Music

*Nathanael Pence, Kory Reid, Darita Seth - soprano
Cortez Mitchell, Alan Reinhardt, Adam Ward - alto
Michael Bresnahan, Brian Hinman, Casey Breves- tenor
Eric Alatorre, Matthew Knickman, Marques Jerrell Ruff - baritone and bass*

William Fred Scott, Guest Music Director

Wayfaring Stranger	Anon. Appalachian, adapted from The Original Sacred Harp (ed. 1936)
Super flumina Babylonis	Giovanni Pierluigi da Palestrina (c. 1525 - 1594)
Civitas sancti tui*	William Byrd (c. 1540 - 1623)
Super flumina Babylonis	Tomás Luis de Victoria (c. 1548 - 1611)

Madrigals to be selected from:

Fyer, fyer!	Thomas Morley (1558 - 1603)
Ah, dear heart	Orlando Gibbons (1583 - 1625)
Mentre gira costei Arde il mio cor	Carlo Gesualdo (1560 - 1613)

Selections from Chansons Françaises	Francis Poulenc (1899 - 1963)
Pilons l'orge	
Clic, clac, dansez sabots	
<i>Solo: Marques Jerrell Ruff</i>	
C'est la petit' fill' du prince	

Solos: Darita Mara Seth, Michael Bresnahan
Les tisserands

Bachianas Brasileiras No. 5 "Vocalise"

Heitor Villa-Lobos
(1887 - 1959)
arr. Ben Jones

Solo: Cortez Mitchell

Idegen földön ("Far From Home")

I. Siralmas nékem

II. Egy fekete holló

III. Vissza ne nézz

IV. Fujdogál a nyári szél

Négy Regi Magyar Népdal

("Four Old Hungarian Folksongs")

György Ligeti
(1923 - 2006)

Trad. Hungarian
arr. Béla Bartók
(1881 - 1945)

INTERMISSION

El Grito, from Suite de Lorca, op. 72

Einojuhani Rautavaara
(b. 1928)

Nana, from Siete canciones populares Españolas

Manuel de Falla
(1876 - 1946)
arr. Jace Wittig

Solo: Adam Ward

Niño de rosas, from Three Mystical Choruses

Steven Sametz
(b. 1954)

Solo: Kory Reid

Niška Banja

Trad. Serbian/Romani Folksong
arr. Evan Price

Jarba, mare jarba

Trad. Hungarian/Romani Folksong
arr. Stacy Garrop

Jazz, popular music, gospel, and spirituals to be selected from:

Caravan	Duke Ellington arr. Mills Brothers
Embraceable You	George Gershwin / Ira Gershwin arr. J. Wittig
Lost in the Stars*†	Kurt Weill arr. Gene Purling
My Ship	Kurt Weill arr. J. Wittig
Blue Skies*	Irving Berlin arr. J. Jennings
Journey to Recife*†	Dick Evans arr. J. Jennings
<i>Solo: Matthew Knickman</i>	
The Washing of the Water*	Peter Gabriel arr. Mason Bates
<i>Arrangement Commissioned by Chanticleer in 2013</i>	
<i>Solos: Matthew Knickman, Brian Hinman</i>	
Chega de saudade*	Antonio Carlos Jobim arr. Jorge Calandrelli
<i>Solo: Michael Bresnahan</i>	
<i>Arrangement Commissioned by Chanticleer in 2013</i>	
Calling My Children Home*†	Doyle Lawson / Charles Waller / Robert Yates arr. Joseph Jennings
There is a Balm in Gilead*†	Trad. Spiritual arr. J. Jennings
<i>Solo: Marques Jerrell Ruff</i>	
Swing Down, Chariot	Trad. Spiritual arr. Brian Hinman
<i>Solo: Eric Alatorre</i>	
<i>Program subject to change.</i>	

*These selections have been recorded and are available at this performance or at www.chanticleer.org

†These selections are published by Hinshaw Music, Inc., as part of the Chanticleer Choral Series.

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Called “**the world’s reigning male chorus**” by *The New Yorker* magazine, the GRAMMY® award winning ensemble Chanticleer embarks upon its 37th season in 2014-15, performing in 25 of the United States, Canada, France, Germany, Italy and Sweden. Praised by the *San Francisco Chronicle* for their “tonal luxuriance and crisply etched clarity,” Chanticleer – based in San Francisco – is known around the world as “an orchestra of voices” for the seamless blend of its twelve male voices ranging from countertenor to bass and its original interpretations of vocal literature, from Renaissance to jazz, and from gospel to venturesome new music.

Chanticleer’s 25-concert 2014-15 Bay Area Season opens in September with the “The Gypsy in My Soul,” featuring music by Gabrieli, Palestrina, Victoria, Poulenc, Villa-Lobos, Ligeti, de Falla, Ellington, Gershwin, Jobim and Weill. **A Chanticleer Christmas** is in high demand at the Christmas season with performances from coast to coast in venues including New York’s St. Ignatius Loyola, Chicago’s First Presbyterian Church, Walt Disney Concert Hall and churches and missions in the San Francisco Bay Area. *A Chanticleer Christmas* is broadcast annually on over 300 affiliated public radio stations nationwide. June sees Chanticleer return to its early music roots with music of Spain’s brilliant golden age in “Spanish Gold.”

Chanticleer’s National Youth Choral Festival -at which 300 high school choral singers from across the country will join Chanticleer for 5 days of learning and singing,-will have its finale in Ralph K. Davies Symphony Hall on March 30, 2015. Inaugurated in 2010, the National Youth Choral Festival is part of Chanticleer’s extensive nation-wide outreach to students. With the help of individual contributions, foundation and corporate support, the Ensemble involves over 5,000 young people annually. The Louis A. Botto (LAB) Choir—an after school honors program for high school and college students—is now in its fifth year, adding to the ongoing program of in-school clinics and workshops, Chanticleer Youth Choral Festivals™ in the Bay Area and around the country, master classes for university students nationwide, and the biannual Chanticleer in Sonoma summer workshop for adult choral singers. **The Singing Life**—a documentary about Chanticleer’s work with young people—was released in 2008. In 2010, Chanticleer’s education program was recognized by the **Chorus America Education Outreach Award**.

Since Chanticleer began releasing recordings in 1981, the group has sold well over a million and won two GRAMMY® awards. Chanticleer’s recordings are distributed by Chanticleer, Naxos, Rhino Records, Arkiv, and iTunes among others, and are available on Chanticleer’s website, www.chanticleer.org. Chanticleer will release a live recording of **The Gypsy in My Soul** on its Chanticleer Live in Concert (CLIC) series.

Chanticleer's long-standing commitment to commissioning and performing new works was honored in 2008 by the inaugural **Dale Warland/Chorus America Commissioning Award** and the **ASCAP/Chorus America Award for Adventurous Programming**.

Among the over eighty composers commissioned in Chanticleer's history are Mark Adamo, Mason Bates, Régis Campo, Chen Yi, David Conte, Shawn Crouch, Douglas J. Cuomo, Brent Michael Davids, Anthony Davis, Gabriela Lena Frank, Guido López-Gavilán, Stacy Garrop, William Hawley, Jake Heggie, Jackson Hill, Kamran Ince, Jeeyoung Kim, Tania León, Jaakko Mäntyjärvi, Michael McGlynn, Peter Michaelides, John Musto, Tarik O'Regan, Roxanna Panufnik, Stephen Paulus, Shulamit Ran, Bernard Rands, Steven Sametz, Carlos Sanchez-Gutierrez, Jan Sandström, Paul Schoenfield, Steven Stucky, John Tavener, Augusta Read Thomas and Janike Vandervelde.

In 2014 Chorus America conferred the inaugural Brazeal Wayne Dennard Award on Chanticleer's Music Director Emeritus Joseph H. Jennings to acknowledge his contribution to the African American choral tradition during his 25 year (1983-2009) tenure as a singer and music director with Chanticleer. The hundred plus arrangements of African American gospel, spiritual and jazz made by Jennings for Chanticleer have been given thousands of performances worldwide live and on broadcast, and recorded for Warner Classics and Chanticleer Records. Jennings retired from Chanticleer in 2009; his gospel and spiritual arrangements continue to be a signature part of Chanticleer's repertoire.

Named for the "clear-singing" rooster in Geoffrey Chaucer's *Canterbury Tales*, Chanticleer was founded in 1978 by tenor Louis A. Botto, who sang in the Ensemble until 1989 and served as Artistic Director until his death in 1997. Chanticleer was named **Ensemble of the Year** by *Musical America* in 2008, and installed in the American Classical Music Hall of Fame the same year.

Chanticleer, a 501-c-3 non-profit corporation, is the current recipient of major grants from the Ann and Gordon Getty Foundation, The William & Flora Hewlett Foundation, The Dunard Fund/USA, The Bernard Osher Foundation, The Barbro Osher Pro Suecia Foundation, The Wallis Foundation, The Bob Ross Foundation, Chevron, Mid Atlantic Arts Foundation/USArtists International, Grants for the Arts/San Francisco Hotel Tax Fund, and The National Endowment for the Arts. Chanticleer's activities as a not-for-profit corporation are supported by its administrative staff and Board of Trustees.

Program Notes and Translations

Program notes by Kip Cranna, Joseph Jennings, Jace Wittig, and Gregory Peebles. Thanks to Laszlo Somogyi, Nicholas Bodoczky, and Jonathan Pieslak for assistance.

The Gypsy in My Soul follows the journey of the wandering spirit, inspired by the historical travels and trials of the Romani people, the borders they crossed, the music of the peoples they encountered, the beauty of the world they traveled, and the yearning for love, safety, and belonging shared by all people.

Wayfaring Stranger – Anonymous Appalachian, adapted from *The Original Sacred Harp* (ed. 1936)

Many of America's most beloved hymns were first published in the early 19th Century, when New Englanders began printing traditional tunes in hymnals with a new kind of notation. In this unorthodox notation style, named "shape-note hymnody," pitches are assigned various shapes, printed on the note-heads in each voice part to provide a visual aid for singers of all skill levels. The tradition flourished in the American South, where it survives to this day and is the subject of much scholarly and cultural interest. Use of shape-note hymnals (such as *The Original Sacred Harp* and *The Southern Harmony*) continues in parts of the South—particularly in western Kentucky, where people still gather for shape-note sing-alongs. It is not uncommon for these events to last all day.

Super flumina Babylonis – Giovanni Pierluigi da Palestrina (c. 1525 - 1594)

Giovanni Pierluigi da Palestrina was born in the Italian town from which he took his name. He was maestro di cappella 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 caused his name to be directly associated with the "strict" style of Renaissance counterpoint used as a pedagogical model by students of nearly every succeeding generation. In *Super flumina Babylonis*, Palestrina demonstrates his mastery of these contrapuntal techniques. The meticulous voice leading and refined dissonance treatment now universally idealized as the "Palestrina style" are pervasive, and the composer infuses this solemn motet with aching chromatic inflection.

Super flumina Babylonis illic
sedimus et flevimus,
dum recordaremur Sion.
In salicibus in medio ejus
suspendimus organa nostra.

By the waters of Babylon we sat down
and wept
when we remembered thee, Zion.
Upon the willows in that land
we hung our harps.

Civitas sancti tui – William Byrd (1540 - 1623)

William Byrd, called the "Father of Musicke" by his contemporaries, was the most important composer of Elizabethan England. At twenty, Byrd received his first appointment as Organist and Master of the Choristers at Lincoln Cathedral. In 1570 he was appointed a Gentleman of the Chapel Royal and quickly found his way into the graces of the court. A devout Catholic in England—then militantly Protestant—Byrd was forced to go underground for much of his sacred work, composing Latin masses and motets for services held in secret. Byrd's influence over all aspects of Renaissance composition cannot be overstated: he not only changed the face of church music, but he also resurrected the English song and virtually created the verse anthem.

Civitas sancti tui facta est
deserta,
Sion facta deserta est.
Jerusalem desolata est.

Your Holy City has become a desert,
Zion has become a desert.
Jerusalem has been made desolate.

Super flumina Babylonis – Tomas Luis de Victoria (c. 1548 - 1611)

Spanish composer and organist Tomás Luis de Victoria, like many of his contemporaries, traveled to Rome to learn his art. It is possible that Victoria studied with Palestrina while he was there; he was certainly one of the few late-Renaissance composers to master the subtlety of the Prince of Rome. Victoria's many compositions, comprised exclusively of sacred works, brought him a great deal of fame during his lifetime, primarily due to his ability to publish lavish volumes of his music in Venice. His setting of *Super flumina Babylonis* is more extensive than Palestrina's (setting four verses rather than Palestrina's two) and noticeably different in sentiment and texture. Victoria's double-choir setting is filled with dance-like syncopation—illustrative of the composer's Spanish descent—and hints that it may indeed be possible to sing songs of hope in a strange land.

Super flumina Babylonis illic
sedimus et flevimus,
dum recordaremur Sion.
In salicibus in medio ejus
suspendimus organa nostra.
Quia illic interrogaverunt nos,
Qui captivos duxerunt nos,
verba cantionum
et qui abduxerunt nos:
Hymnum cantate nobis de canticis
Sion.
Quomodo cantabimus canticum
Domini
in terra aliena

By the waters of Babylon we sat
down and wept
when we remembered thee, Zion.
Upon the willows in that land
we hung our harps.
For then they who interrogated us,
they who led us away captive,
required of us a song
and they that carried us away, said:
"Sing us one of the songs of Sion."
How shall we sing the Lord's song
In a strange land?

Fyer, Fyer! – Thomas Morley (1558 - 1603) **Ah, dear heart** – Orlando Gibbons (1583 - 1625)

Madrigals were the popular songs of the Renaissance. They were performed by amateurs and professionals alike in a variety of settings. The texts often dealt with everyday matters, including food and drink, travels, the pursuit of love, and death. The madrigal developed in Italy and quickly spread north through Europe and across the English Channel. The earliest English madrigals were often "borrowed" Italian madrigals, but the genre quickly found new life and a style of its own through composers like Morley and Gibbons, who developed a descriptive and often playful style for these short, entertaining pieces.

Mentre gira costei – Carlo Gesualdo (1560 - 1613)

Arde il mio cor

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.

Free of the constraints of composing for the Church, the Prince of Venosa was unencumbered by traditional rules of harmony and contrapuntal function. Gesualdo's madrigals are the most evocative of his compositions, owing mostly to his striking use of dissonance and unexpected harmony. *Mentre gira costei* and *Arde il mio cor* reveal Gesualdo's mercurial tendencies.

Mentre gira costei,

ora veloci or tardi,
fieri e soave suoi amorosi sguardi,
sento ch'amor, qual timido
augelletto,
vola, fugge e rivola nel mio petto.

While she sends
(sometimes swift, sometimes tardy)
her wild and tender loving looks,
I feel that Love, like a bashful
cherub,
takes flight, flees, and flutters in my
breast.

Deh, ver me volgi omai
sempre sereni rai,
che farà nel mio core
suo dolce nido Amore.

Ah, who now sends to me
her ever-shining rays,
so that in my heart
Love can make his sweet nest.

Arde il mio cor ed è sì dolce il foco

che vive nell'ardore
onde lieto si more.
O mia felice sorte,
o dolce, o strana morte!

My heart burns and the fire is so
sweet
that it lives in the blaze
and thus dies joyfully.
O, my blissful fate,
o sweet, o strange death!

Selections from Chansons Françaises – Francis Poulenc (1899 - 1963)

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 many of his contemporaries (he once wrote, "I think there is room for new music which doesn't mind using other people's chords"). He found, instead, a musical language that is easily recognizable in his numerous compositions, most notably his songs and choral music.

The desire to compose for a cappella chorus came to Poulenc after hearing a performance of Monteverdi madrigals presented by Nadia Boulanger. His a cappella output runs the gamut from light "entertainment" music to religiously fervent motets, reflecting the dichotomy of Poulenc's own spirituality and modern Parisian proclivities. His *Chansons Françaises* (1948) are settings of old peasant tunes, most often employing a verse-refrain format. The subject matter ranges from the ribald to the melancholy, and Poulenc displays his characteristic light touch, combining drollery and bittersweet sentiments while preserving the charm and simplicity of the rustic original tunes.

Pilons l'orge , pilons l'orge, pilons la.

Mon père m'y maria
Pilons l'orge pilons la.
à un villain m'y donna,
tirez vous ci, tirez vous la.
Pilons l'orge...

À un villain m'y donna,
qui de rien ne me donna.
Mais s'il continue cela
battu vraiment il sera.
Pilons l'orge...

Clic, clac, dansez sabots
et que crèvent les bombardes.

Clic, clac, dansez sabots
et qu'éclatenet les pipeaux.

Mais comment mener la danse
quand les belles n'y sont pas? Clic,
clac...
Allons donc quérir les filles
Ben sur qu'il n'en manquera pas?
Clic, clac...
Ben l'bonjour messieux et dames
donn'rez-vous la bell'que v'la? Clic,
clac...

LE PÈRE: Les fill's c'est fait pour
l'ménage
et pour garder la maison. Clic, clac...

Ouais mais pour fair' mariage
vous faudra ben des garçons. Clic,
clac...

Vous n'en avez point fait d'autre
vous patronne et vous patron. Clic,
clac...

LE PÈRE: Allez donc ensemble au
diable,
ça s'ra ben un débarras. Clic, clac...

Ah! Patron et vous patronne
qu'on s'embrasse pour de bon. Clic,
clac...

Grind the barley, grind the barley,
grind it there.
My father's married me off...
(Grind the barley.)
to a peasant...
(Pull this way, pull that way.)
Grind the barley...

He gave me to a peasant
who did not give me anything.
But if he continues that way
he is going to regret it.
Grind the barley...

Click, clack, dance clogs
and let the shawms [a woodwind
instrument] explode.
Click, clack, dance clogs
and let the reed-pipes sing out.

But how is one to call the tune
when the pretty girls are not here?
Click, clack...
Let us seek the girls—
surely we won't go without them?
Click, clack...
"Well, good-day, lords and ladies,
will you give us the pretty girl
there?" Click, clack...

THE FATHER: Girls are made for
housework
and for looking after the home.
Click, clack...

"Yes, but to get married,
you must have boys around them."
Click, clack...
"You did not do things any
differently,
you, Sir, and you, Madam." Click,
clack...

THE FATHER: Then you can all go to
the devil,
and good riddance. Click, clack...

"Ah, sir, and you too, Madam,
let us embrace and be done with
this." Click, clack...

C'est la petit' fill' du prince

qui voulait se marier.
Sus l'bord de Loire mariez-vous la belle
sus l'bord de l'eau, sus l'bord de Loire,
joli matelot.
Elle voit venir un'barque et quarant'
gallants dedans.
Sus l'bord de Loire...
Le plus jeune de quarante lui commence
une chanson.
Sus l'bord de Loire...
Votre chanson que vous dites je
voudrais bien la savoir.
Sus l'bord de Loire...
Si vous venez dans ma barque belle je
vous l'apprendrai.
Sus l'bord de Loire...
La belle a fait ses cent toures en
écoutant la chanson.
Sus l'bord de Loire...
Tout au bout de ses cent toures la
bell'se mit à pleurer.
Sus l'bord de Loire...
Pourquoi tant pleurer ma mie quand je
chante une chanson?
Sus l'bord de Loire...
C'est mon Coeur qu'est plein de larmes
parc'que vous l'avez gagné.
Sus l'bord de Loire...
Ne pleur' plus ton Coeur la belle car je
te le rendrai.
Sus l'bord de Loire...
N'est pas si facile à rendre comme de
l'argent prêté.
Sus l'bord de Loire...

It's the prince's little daughter
who wants to marry.
On the banks of the Loire, you will marry
the maid
at water's edge, on the banks of the
Loire,
handsome sailor.
One day she saw a boat and in it were
forty dandies.
On the banks of the Loire...
The youngest of the forty began to sing
her a song.
On the banks of the Loire...
"That song you are singing—I would like
to learn it."
On the banks of the Loire...
"Come into my boat, fair one, and I'll
teach you."
On the banks of the Loire...
The maid paced in circles as she
listened to the song.
On the banks of the Loire...
As she finished circling, the girl began to
cry.
On the banks of the Loire...
"Why do you weep, my love, while I sing
you a song?"
On the banks of the Loire...
"It is my heart that is full of tears,
Because you have won it."
On the banks of the Loire
"Weep for your heart no longer, pretty
maid, for I return it to you."
On the banks of the Loire...
"A heart is not as easy to return as
borrowed money."
On the banks of the Loire...

Les tisserands sont pir' que les évêques:

Tous les lundis ils s'en font une fête.

Et tipe et tape et tipe et tape,
est-il trop gros, est-il trop fin?

Et couchés tard, levés matin.

En roulant la navette
le beau temps viendra.

Tous les lundis ils s'en font une fête
et le mardi ils ont mal à la tête.

Le mardi ils ont mal à la tête
et le mercredi ils vont charger leur
pièce.

Le mercredi ils vont charger leur pièce

et le jeudi ils vont voir leur maîtresse.

Le jeudi ils vont voir leur maîtresse,

et le vendredi ils travaillent sans cesse.

Le vendredi ils travaillent sans cesse,
et le samedi la pièce n'est pas faite.

Le samedi le pièce n'est pas faite,

et le dimanche il faut de l'argent maître.

Et tipe et tape et tipe et tape...

The weavers are worse than the bishops:

Every Monday they party.

And tip and tap and tip and tap,
Is it too coarse, is it too fine?

And late in bed, early to rise.

In plying the shuttle
good times will come.

Every Monday they party
and on Tuesday they have a headache.

On Tuesday they have a headache,
and on Wednesday they go to load their
looms.

On Wednesday they go to load their
looms,
and on Thursday they go to see their
mistress.

On Thursday they go to see their
mistress,
and on Friday they work without
ceasing.

On Friday they work without ceasing,
and on Saturday their place is not quite
finished.

On Saturday their place is not quite
finished,

and on Sunday, money is needed,
master.

And tip and tap and tip and tap...

Bachianas Brasileiras No. 5 "Vocalise" – Heitor Villa-Lobos (1887 - 1959), arr. Ben Jones

Heitor Villa-Lobos, a native of cosmopolitan Rio de Janeiro, showed himself to be a fiercely independent thinker at a young age. His parents hoped he would study medicine and managed his studies in such a way that he was only introduced to music at the amateur level (with the exception of the cello, which he studied formally and played throughout his life). Rather than focusing on medicine or classical music, Villa-Lobos preferred to spend his time immersed in Rio de Janeiro's vibrant popular music scene. There, he was introduced to the guitar—an instrument he quickly mastered—and the rich variety of Brazilian dance rhythms and instrumental styles that would help define his compositional voice later in life. Indeed, much of Villa-Lobos' work reveals his love for the guitar and the cello by using both in innovative instrumentation theretofore unseen in classical music.

With a young mind full of melodies and rhythms, Villa-Lobos tried several times in early adulthood to study composition at the university level (including a stint at the National Music Institute of Rio de Janeiro), but his non-conformist tendencies and active imagination left him restless. Ultimately he dropped out of class and returned to the Bohemian cafes and lounges of Rio, and the popular Brazilian music that captured his imagination years before. He continued composing, writing a great deal of music in many genres while making a living as a cellist, and eventually gained notoriety amongst critics and the public alike. Critical reviews were often mixed, but his popularity grew significantly with the premier of his third symphony, commissioned for the visit of Belgian royalty in 1922. The performance was successful and allowed Villa-Lobos to secure government funding for a European tour that lasted from 1923-1930. His enormous success in Paris cemented his international reputation as a

composer, and he returned to Brazil to establish, with some degree of irony, a Conservatory of Music. Fittingly, his pedagogical methods were somewhat unorthodox and placed a strong value on Brazil's popular musical traditions.

Villa-Lobos habitually studied compositions by fine composers of preceding generations and had a particular affinity for Johann Sebastian Bach. He wrote nine pieces entitled *Bachianas Brasileiras* (literally "Bach-ian Brazilian"), which illuminate his admiration for Bach. Each piece employs compositional forms mastered by Bach during the Baroque era (i.e., Prelude, Fugue, Toccata) to set traditional Brazilian melodies with local dance rhythms and the Brazilian instrumentation for which Villa-Lobos became famous. Bach and Villa-Lobos might seem an unlikely pairing, but it has proven quite memorable; indeed, the *Bachianas Brasileiras* are among Villa-Lobos' most famous and beloved compositions. In addition to these pieces, Villa-Lobos made multiple transcriptions of Bach's piano inventions (for cello, voice, chorus, and guitar). In this spirit, his *Bachianas Brasileiras No. 5 "Vocalise"*—originally scored for eight cellos and one soprano soloist—has been transcribed for Chanticleer. The text, by Ruth V. Corrêa, captured the imagination of tenor/arranger Ben Jones, who shares the following:

We performers spend a great deal of time on the road, away from what we hold most dear. We've chosen the Bohemian lifestyle; in that sense, we are all gypsies. In Corrêa's poetry, I'm particularly drawn to the idea of "a cruel longing that laughs and weeps." The Bachianas Brasileiras No. 5 presented an opportunity to expand the setting of the poetry beyond just the soloist's voice, and this line of text plays a dominant role in the arrangement.

Tarde uma nuvem rósea lenta e
transparente
sobre o espaço, sonhadora e bela!
Surge no infinito a lua docemente,

enfeitando a tarde, qual meiga
donzela
que se apresta e alinda
sonhadoramente,
em anseios d'alma para ficar bela,

grita ao céu e a terra toda a
Natureza!
Cala a passarada aos seus tristes
queixumes
e reflete o mar toda a sua riqueza...
Suave a luz da lua desperta agora
a cruel saudade que ri e chora!

In the afternoon, a rosy, lazy and
transparent cloud
in the air, dreamy and beautiful!
The moon sweetly emerges from
infinity,
decorating the afternoon like a gentle
maiden
who prepares and adorns herself
dreamily,
with desires from her soul to become
beautiful,
[the moon] cries out to the sky, to the
Earth, and to all of nature!
Birds hush to its sad moans,
and the sea reflects its splendor...
Softly the light of the moon now
awakens
a cruel longing that laughs and
weeps!

Thanks to Virginia de Freitas Battersby, Marcie Stapp, and Débora Faustino for Portuguese translation and assistance.

Idegen földön – György Ligeti (1923 - 2006)

György Ligeti was one of the most influential avant-garde composers of his time. He was born in Romania to a Hungarian Jewish family and lived in Hungary before later becoming an Austrian citizen. When he was a child, Ligeti's family moved to Cluj (Kolozsvár, Klausenburg), where he was educated and in 1941, began studying composition with Ferenc Farkas at the city's conservatory. After taking private lessons in Budapest with Pál Kadosa in 1942-43, he was sent into forced labor as a Jew. The Nazi occupation destroyed his family, but Ligeti resumed his studies with Farkas and Sándor Veress at the Franz Liszt Academy in Budapest at the end of World War II. He spent a year doing field research in Romanian folk music after his graduation in 1949 but returned to the Liszt Academy in 1950 as a teacher of harmony, counterpoint and formal analysis. He remained there until he fled from Hungary after the revolution in 1956. Ligeti did not set Hungarian texts again until 1983.

Early in his career, in order to retain his standing as a composer, Ligeti was resigned to writing many arrangements of folksongs (most of his original work could not be performed or published in Communist-controlled Hungary). Nevertheless, in the 1940s Ligeti began to develop his own style. The year 1945 saw the completion of *Idegen földön* ("Far from Home"), written prior to the death of Stalin in 1953. At the time, composers were quite limited in their artistic output due to rigid cultural restrictions. Thus, *Idegen földön* is written in the Hungarian language to avoid comprehension by vigilant Russian censors, who decried many of Ligeti's original compositions for their "excessive dissonance" and "adolescent recalcitrance."

The four short movements of *Idegen földön* pose as Hungarian folksongs, but are in fact Ligeti's original compositions. The text of *Siralmas nékem* ("Lament") is by Bálint Balassa (1554 - 1594), Hungarian knight, adventurer, and the most significant Hungarian lyric poet of the Renaissance. His poetry, inspired by military heroism, love, and religion, also experimented with drama. The three other movements are based on folk literature.

I. Siralmas nékem

Siralmas nékem
idegen földön
már megnyomorodnom,
szívem meghervadt
nagy bánat miatt,
nincs már hova fognom.

Laktam földemrül,
szép szerelmemrül
mikor gondolkodom,
jutván eszemben
ott én mint éltem,
könyveimet hullatom.

II. Egy fekete holló

Imhol kerekedik egy fekete felho.
Abba tollázkodik egy fekete holló.
Állj meg, holló, állj meg,
vidd el leveletem
apámnak, anyámnak,
j egybéli mátkámnak.
Ha kérdik hol vagyok,
mondjad, beteg vagyok,
idegenbe csak,
bujdosó bagyok.

I. Lament

It is miserable for me
to grow old
in exile;
my heart has withered
because of my great sadness;
I don't have anywhere to go.

When I am thinking,
it comes into my mind
how I lived in my homeland,
and then, my beautiful love,
my tears fall,
for I live on foreign land.

II. A dark raven

Here a black cloud gathers.
Inside it, a dark raven preens.
Stop raven, stop,
take my letter straight
to my father, to my mother,
and to my betrothed lover.
If they ask where I am,
tell them, tell them I'm ailing;
tell them I'm exiled in foreign lands,
far away from them, I feel so lonely.

III. Vissza ne nézz

Mikor a nagy erdőn kimész
arra kérlek, vissza ne nézz,
ne legyen szívednek nehéz
hogy az idegen földre mész.

IV. Fujdogál a nyári szél

Fujdogál a nyári szél.
hozzad az illatot,
nyári szél, felho kél
hints le rank harmatot.

Zöld erdő minden fád
aranyba foglalom,
ha látnád, elhoznád
hozzám a galambom.

III. Do not look back

When you leave the big forest,
I beg you not to look back;
don't make your heart heavy
because you are going into exile.

IV. Summer sends a gentle breeze

Summer sends a gentle breeze.
Bring me back its scent!
Summer breeze, and cloud, come
Sprinkle dew on us!

Green forest, all your trees
I will deck with gold,
if you see my beloved
and bring her to me.

Négy Regi Magyar Népdal ("Four Old Hungarian Folksongs") – Béla Bartók (1881 - 1945)

Alongside Liszt and Kodály, Bartók is considered one of Hungary's greatest composers. He was born in present-day Romania (then part of the Austro-Hungarian Empire) to a Hungarian father and German-speaking mother who taught him piano from a very young age. His childhood, while riddled with ill health, revealed his talents as a prodigious young musician. His studies led him all over the Kingdom of Austria-Hungary, but he settled at the Royal Academy of Music in Budapest by age seventeen. It was here that he met Kodály, with whom the young composer began a lifelong friendship.

Bartók's influences were many and varied. Exposure to Debussy, Strauss, and Liszt was no more important than his familiarity with more traditional composers like Brahms. His fondness for the folk music of Hungary is apparent in much of his compositional output (indeed, he and Kodály were so taken with the study of folk music that they made a point of incorporating scales and rhythms from peasant songs in many of their formal compositions). Bartók spent a good portion of his early thirties collecting and arranging folksongs from all over the Empire, with particular attention to the songs in his native Magyar (Hungarian) language. *Four Old Hungarian Folksongs* is a fine example of his arranging style in this genre, employing rich and unexpected re-harmonizations—to the extent that the new setting resembles a composition as much as an arrangement. The texts are rich with folk imagery, nonsense wordplay, somewhat ribald double-entendre, and the idealization of Budapest as a cosmopolitan center. Throughout these robust arrangements for men's voices, Bartók includes dance rhythms from the Hungarian countryside.

Bartók's love for his homeland was disrupted by the World Wars and the accompanying political situation in Hungary. Ultimately, Bartók and his wife joined in the great migration of Eastern Europeans fleeing to the United States (settling in New York City). While he never felt completely comfortable in his new home, he continued to work as a composer, pianist, ethnomusicologist, and teacher until his death in 1945. His work with Kodály was influential in the field of modern music education, and many American teachers today employ pedagogical methods conceived by these two Hungarian masters.

I.

Rég megmondtam, bús gerlice
Ne rakj fészket útszéljére!

Mer az úton sokan járnak,
A fészedből kihajhásznak.

Rakjál fészket a sűrűbe,

Bánatfának tetejibe;
Aki kérdi; ezt ki rakta?
Mondjátok; egy árva rakta,

Kinek sem apja, sem anyja,
Sem egy igaz atyjafia.

I've long told you, sad turtle-dove,
Do not make a nest by the side of the
road.

For many pass along that road,
And will drive you from your nest.

Make your nest in the depths of the
wood,
Atop the tree of sorrow;
When asked, who made this?
Reply, 'twas an orphan,

Who has neither a father nor a
mother,
Nor even a true friend.

II.

Jaj istenem! kire várok:
Megyek Budapestre,
ott sétálok a lányokkal
Minden szombat este.

Kipirosítom az arcom,
Magam nagyra tartom;
Úgy szeretnek meg engem a lányok
Ott a Dunaparton.

Oh my Lord, who am I waiting for:
I'm off to Budapest,
To take a stroll with the girls
Every Saturday night.

I'll rouge my cheeks,
I'll think highly of myself;
That's how the girls will fall for me
There on the banks of the Danube.

III.

Ángyomaszszony kertje, bertje,
Nem tom mi van belévetve:
Szederje, bederje,
Kapcsom donom donom deszka,
Kántormenta fodormenta,
Jaj de furcsa nóta, ugyan cifra nóta!

Csűröm alatt öt rozsasztag,
A kertembe hat rozsasztag,
Szederje, bederje,
Kapcsom donom donom deszka,
Kántormenta fodormenta,
Jaj de furcsa nóta, ugyan cifra nóta!

My sister-in-law's garden, larden,
I've no idea what it's growing:
Blackberries, very-berries,
Lollyberries, erries, erries, plankies,
Singing-mint and spearmint,
Hey what a weird ditty, a well-twisted
ditty!

In my barn I've five sheaves of oat,
In my garden six sheaves of oat,
Blackberries, very-berries,
Lollyberries, erries, erries, plankies,
Singing-mint and spearmint,
Hey what a weird ditty, a well-twisted
ditty!

IV.

Béreslegény, jól megrakd a szekeret,
Sarjútüske böködi a tenyered!
Mennél jobban böködi a tenyered
Annál jobban rakd meg a szekeredet.

Farm laborer lad, load the cart well,
The stubbles prickle your palm!
The more they prickle your palm,
The better you load your cart.

El Grito, from Suite de Lorca, op. 72 – Einojuhani Rautavaara (b. 1928)

Considered by many to be the most influential Finnish composer since Sibelius, Einojuhani Rautavaara is a cosmopolitan composer in training and in practice. He began studying music formally at the Sibelius Academy in his native Helsinki. Later, he spent several years in the United States, including formative time with Roger Sessions and Aaron Copland at Tanglewood, in addition to studies at Juilliard and the Staatliche Hochschule für Musik in Cologne, Germany. His music reveals familiarity with Russian Romanticism, neo-classicism, and the avant-garde. Thus, his compositional style is best described as dynamic, changing swiftly and dramatically over the years to embrace twelve-tone serialism, extended tonality, Romantic melodies, and lush harmonies. Musicologists tend to agree that his best works succeed in amalgamating these many techniques, creating a sound that is singular and captivating.

Rautavaara's *Suite de Lorca*, composed in 1973, has become one of the most frequently performed pieces in the Finnish choral repertoire. The second movement, *El Grito* ("The Cry"), is dramatic and urgent, playing upon the text by Andalusian Spanish poet Federico García Lorca. "El Grito" comes from a larger collection entitled *Poema de la siguiriya gitana* ("Poem of the Gypsy Siguiriya") that contains many of Lorca's most popular poems. The collection captures the fusion of gypsy and Spanish cultures in Andalusia, often embracing the tension between life and death, love and loss, sorrow and joy. The impulse behind the titular cry (sung by the sopranos and altos in chromatic, twelve-tone declamations of "Ay!") is open to interpretation by either the composer or the listener: perhaps as a cry during birth pain, a cry of joy, or of loss. Seen in the light of Andalusian gypsy culture, it could well be all of these at once.

La elipse de un grito
va de monte a monte.

The ellipse of a cry
sighs from hillside to hillside.

Desde los olivos,
será un arco iris negro
sobre la noche azul. ¡Ay!

Rising from the olive trees,
it appears as a black rainbow
upon the azure night. Ay!

Como un arco de viola,
el grito ha hecho vibrar
largas cuerdas del viento. ¡Ay!

Like the bow of a viol,
the cry causes the long strings
of the wind to vibrate. Ay!

(Las gentes de las cuevas
asoman sus velones.) ¡Ay!

(The folks from the caves
hold out their lamps.) Ay!

Nana, from Siete canciones populares Españolas - Manuel de Falla (1876 - 1946), arr. Jace Wittig

Composer Manuel de Falla was born in Cádiz, a whitewashed city on the sun-drenched Andalusian coast in southern Spain. One of the oldest continually inhabited cities in Europe, Cádiz has long been a meeting point for many peoples, and was a point of entry for one branch of the Romani people arriving in Spain via northern Africa. Their influence in Andalusia is thoroughly integrated into local customs; so much so that it is often difficult to discern the difference between Andalusian and Romani elements of local culture. Andalusian flamenco, for instance, has been adopted and adapted by the Romani people virtually since its creation—the music and dance are deeply affected by the gypsies who have championed it.

Steeped in the modes and tonality of Andalusian music from a young age, Manuel de Falla penned his *Siete canciones populares Españolas* ("Seven Popular Spanish Songs") in 1914, scored for a solo vocalist and piano accompaniment. Though written for solo voice, they share an ideal with Poulenc's *Chansons Françaises*, as both composers endeavor to celebrate their native folk music through creative harmonizations and

sophisticated interpretations. The fifth song in the cycle, Nana is a haunting lullaby in which De Falla utilizes a blend of the melodic minor scale and the modern Phrygian mode to create the “Andalusian cadence” prevalent in many pieces of flamenco music (A-minor, G-major, F-major, E-major). In flamenco the cadence is quite easy to hear, but in “Nana,” De Falla creatively juxtaposes this cadence with a pedal tone and a chain of inner-voice suspensions, creating a captivating sense of time standing still while a mother sings her newborn to sleep.

Duérmete, niño, duerme, duerme, mi alma, duérmete, lucerito de la mañana. Nanita, nana, nanita, nana. Duérmete, lucerito de la mañana.	Sleep, child, sleep, sleep, my soul, sleep, little light of the morning. Lullaby, lullay, lullaby, lullay. Sleep, little light of the morning.
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Niño de rosas, from Three Mystical Choruses - Steven Sametz (b. 1954)

Steven Sametz is Professor of Music and Director of Choral Activities at Lehigh University. After completing his undergraduate studies at Yale University and the Hochschule für Musik in Frankfurt, he received his Master of Music and Doctor of Musical Arts degrees from the University of Wisconsin-Madison. Dr. Sametz is active as a conductor, editor, and composer whose works have been performed both nationally and internationally. Sametz’s association with Chanticleer is longstanding and has resulted in some of the ensemble’s most beloved concert repertoire, such as “I Have Had Singing” and “in time of.”

The first of Sametz’s Three Mystical Choruses, Niño de rosas (“Child of roses”) sets the poetry of 17th-century poet Jacinto de Evia, one of the earliest documented poets from Ecuador. The poem narrates a mystical encounter between a gypsy girl and Jesus Christ in his childhood. Much of the text is sung by a soloist, portraying the fortune-telling gypsy girl, who reads Jesus’ palm. She initially asks for alms as payment but, after her visions of his future crucifixion, she requests only glory.

Ah, mi Niño, Niño bendito... Dame una limosnita, Niño bendito, si me das la mano, Infante divino, la buenaventura versa que te digo.	Ah, my Child, Blessed Child... Give me alms, Blessed Child, if You would give me Your hand, divine Child, I will tell your fortune to you.
Niño de rosas, dale a la gitanita paga de glorias.	Child of roses, give this little gypsy girl glory as payment.
Miro aquí la raya, que muestra que aunque niño verterás tu sangre, baño a mis delitos.	I read on your palm the line that reads: though You are a child, You will shed Your blood, which cleanses my sins.
Niño de rosas...	Child of roses...
Serás de tres reyes Rey reconocido, y a este mismo tiempo de un rey perseguido. Niño de rosas...	By three kings, You will be venerated as the King, and at the same time, by a king You shall be persecuted. Child of roses...

Miro esotra raya, (io con qué prodigios!)...
A los treinta y tres, dejarás la vida,
de amores rendido.
Niño de rosas...

Dame una limosnita,
dale a la gitanita paga de glorias.
Niño de rosas!

I see in another line (oh, what wonders!)...
At thirty years You will give up Your life,
exhausted by love.
Child of roses...

Give me alms,
give this little gypsy girl glory as
payment.
Child of roses!

Niška Banja - Trad. Serbian/Romani Folksong, arr. Evan Price

Jarba, mare jarba - Trad. Hungarian/Romani Folksong, arr. Stacy Garrop

The folk music of Eastern Europe, filled with dance rhythms and the unique harmonic language of its native country, is rich and varied. The Romani people comprise a large portion of the present-day population in Serbia, Hungary, and Romania, and have contributed to the canon of folk music in each country they inhabit. Their songs often tell of daily life—simple, charming, or otherwise.

A playful Serbian gypsy tune, Niška Banja is set at the beautiful public baths in the Serbian village of Niš, where the local Romani boys wreak havoc upon spa-goers. This folksong has been arranged for Chanticleer by GRAMMY Award-Winning artist Evan Price, based in the San Francisco Bay Area. A Detroit native, Price is known for his work as a violinist and and composer/arranger. Price's music has been performed by the Grant Park Symphony, the San Francisco Girl's Chorus, The Hot Club of San Francisco (which focuses on gypsy jazz), and the New Century Chamber Orchestra, among others.

Jarba, mare jarba comes from the Romani people in Hungary, and has been recorded by many popular gypsy artists and ensembles, including Gothart, Zoltán Horváth, Finisterrae Tatri & Walkin Brass, and Luminescent Orchestrii. Award-winning composer, arranger, and professor Stacy Garrop arranged this popular tune for Chanticleer. Garrop, a Chicago-based composer and Bay Area native, composes and arranges for choirs, singers, chamber ensembles, and orchestras. Her choral works have been performed around the United States and she has received commissions from the Fromm Music Foundation, Barlow Endowment, the Detroit and Albany Symphonies, and Chanticleer ("Give me Hunger," 2013). Garrop is on composition faculty at Roosevelt University, as well as at Fresh Inc Festival, an innovative summer program that teaches composers and musicians the business side of music in addition to music making.

Niška Banja, topla voda
za mangupe živa zgoda,
Em ka lavlam, em kamavla,
and'o Niši ka mekav la!
Mi Cigani meraklije,
ne možemo bez rakije.

Bez rakije, šljivovice,
i bez mlade Cigančice.
Jedan, dva, tri, četir, pet, šest,
sedam, osam, devet, deset.
Deset, devet, osam, sedam,
šest, pet, četir, tri, dva, jedan.
Deset, devet, osam, sedam,

The public baths at Niš, with hot waters,
a real convenience for pesky boys.
I will find her, I will love her,
and in Niš I will leave her!
We Gypsies have a good time,
and we can't make it without plum
brandy.
Without grape brandy, without plum
brandy,
and without a beautiful Gypsy girl.
One, two, three, four, five, six,
seven, eight, nine, ten.
Ten, nine, eight, seven,
six, five, four, three, two, one.
Ten, nine, eight, seven,

šest, pet, četir, tri, dva, nula.
Duj, duj, dešuduj
čumidav la and'o muj.
Em ka lavlam, em kamavla,
and'o Niši ka mekav la.

six, five, four, three, two, zero.
Two, two, twelve,
I'll kiss her on the face.
I will find her, and I will love her,
and in Niš I will leave her.

Jarba, mare jarba mas duce a casa,
da nu pot ca am jurat.

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

Mare jarba, verde jarba nu me pot
duce a casa.

My mother has left the village; she
left the hut empty,
adorned with leaves but full of
poverty.
Tall grass, green grass, oh that I
cannot go home!

O mers mama de pe sat, O lasat
coliba goala,
Infrunzitu, ingurzitu da plina de
saracie,
Mare jarba, verde jarba nu me pot
duce a casa!

Jarba, mare jarba mas duce a casa,
da nu pot ca am jurat.

Green grass, tall grass, I would like to
go home,
but I cannot, because I have sworn
not to.

Caravan - Duke Ellington, arr. Mills Brothers, adapted Brian Hinman
Embraceable You - George Gershwin / Ira Gershwin, arr. Jace Wittig
Lost in the Stars - Kurt Weill, arr. Gene Puerling
My Ship - Kurt Weill, arr. Jace Wittig
Blue Skies - Irving Berlin, arr. Joseph Jennings
Journey to Recife - Dick Evans, arr. Joseph Jennings

The first half of the twentieth century saw American popular music flourish and take the world by storm. Access to records and record-players allowed worldwide listeners to hear the latest hits, ushering in an era dominated by the great songwriters and lyricists from the 1920s in Tin Pan Alley through the Broadway and Hollywood musicals of the 1950s. The brightest stars of this era (Harold Arlen, Duke Ellington, Cole Porter, George Gershwin, and Irving Berlin, among others) are credited with creating and contributing to the Great American Songbook—a generally agreed-upon collection of the most popular and memorable songs of the era. Today, these pieces are so widely familiar, musicians simply call them “standards.”

Within the greater world of American popular song, vocal jazz became a genre all its own. Each arranger crafted a signature writing style, often tailored for a specific ensemble. The Mills Brothers were a groundbreaking vocal quartet who became the first African American musicians with a network radio show when they signed a three-year contract with CBS in 1930. Years later, Gene Puerling found remarkable success with his arrangements for the Hi-Lo's and the Singers Unlimited (both groups under his direction), and Joseph Jennings' many arrangements for Chanticleer have become a cornerstone of the ensemble's repertoire. The selections on this program share a sense of wanderlust and a virtuosic arranging style.

The Washing of the Water - Peter Gabriel, arr. Mason Bates
Chega de saudade - Antonio Carlos Jobim, arr. Jorge Calandrelli

In the summer of 2013, Chanticleer returned to Skywalker Sound in Marin County, California, for the first time in many years to record the genre-bending album *Someone New*. The album represents Chanticleer's first recording comprised of entirely pop and jazz music sung a cappella. Celebrated composers Mason Bates and Jorge Calandrelli have written for Chanticleer on numerous occasions, and each contributed one arrangement to the album.

*Chega de saudade a realidade é que sem ela não pode ser...
("No more longing, the reality is that life can't go on without her...")
Vamos deixar desse negócio de você viver sem mim!
("Let's stop this nonsense of you living without me!")*

Thanks to Virginia de Freitas Battersby for Portuguese translation and assistance.

Calling My Children Home - Doyle Lawson / Charles Waller / Robert Yates, arr. Joseph Jennings

There is a Balm in Gilead - Trad. Spiritual, arr. Joseph Jennings
Swing Down, Chariot - Trad. Spiritual, arr. Brian Hinman

African American sacred music is a fountain that never runs dry. Long before blues or jazz, African American musicians sought to integrate the sounds of Europe and America. Their joy resided in the tension between the formal strictures of the concert hall and the unbridled freedom of the church. Impeccable enunciation—often in dialect, as if to highlight the singers' identification with, and distance from, slavery—was combined with a moaning tonality incarnated in American music's greatest indigenous sound, the blue note. The ensemble sound was typically huge and the vocal range immense. Contemporary gospel and spiritual arrangements have taken on a complex arranging style, including syncopation and blue notes, unresolved harmonic sevenths, the interplay of classical and secular idioms, and the glittering use of musical allusion.

During Chanticleer's thirty-seven year history, the ensemble has often turned to its own members for unique vocal arrangements. Joseph Jennings--Chanticleer's celebrated Music Director Emeritus and the inaugural recipient of Chorus America's Brazeal Wayne Dennard Award in 2014--is a prolific arranger of gospel and spiritual melodies, many of which are favorites of Chanticleer audiences worldwide. Jennings' arrangements are heard alongside tenor Brian Hinman's setting of the popular, swinging doo-wop spiritual *Swing Down, Chariot*. The spirit of longing for a new home in a strange land permeates these final selections which are also fine examples of how spirituals enable the vocal freedom inherent in the Southern Baptist tradition to find a home within the structure of classical music.