

She Said | He Said

Friday, September 20 & Sunday, September 22 | **San Francisco Conservatory of Music** • Saturday, September 21 | **Mission Santa Clara**
Friday, September 27 | **Lafayette-Orinda Presbyterian Church** • Sunday, September 29 | **St. Francis of Assisi Church, Sacramento**

Gregory Peebles, Kory Reid, Darita Mara Seth – *soprano*
Cortez Mitchell, Alan Reinhardt, Adam Ward – *alto*
Michael Bresnahan, Brian Hinman, Ben Jones – *tenor*
Eric Alatorre, Matthew Knickman, Marques Jerrell Ruff – *baritone and bass*

Jace Wittig, *Interim Music Director*
Gregory Peebles, *Assistant Music Director*

I

Gaude gloriosa à 5*	Giovanni Pierluigi da Palestrina (c. 1525 – 1594)
Regina caeli laetare à 8*	Tomás Luis de Victoria (c. 1548 – 1611)
O frondens virga	Hildegard von Bingen (1098 – 1179)
Ave Virgo sanctissima	Francisco Guerrero (c. 1528 – 1599)

II

To be selected from:

Tirsi morir volea	Andrea Gabrieli (c. 1532 – 1585)
Quando nascesti, Amor?	Adrian Willaert (c. 1490 – 1562)
Lasso ch'i'ardo	Willaert
Oimè se tanto amate	Claudio Monteverdi (1567 – 1643)

III

Schöne Fremde	Fanny Mendelssohn (1805 – 1847)
from <i>Gartenlieder</i>	
Wasserfahrt, op. 50, no. 4	Felix Mendelssohn (1809 – 1847)
from <i>Sechs Lieder, op. 50, no. 4</i>	
Nachtwache I	Johannes Brahms (1833 – 1897)
from <i>Fünf Gesänge, op. 104, no. 1</i>	
Im Herbst	Brahms
from <i>Fünf Gesänge, op. 104, no. 5</i>	

IV

Trois Chansons	Maurice Ravel (1875 – 1937)
1. Nicolette	
2. Trois beaux oiseaux du paradis	
3. Ronde	

V

Let Down the Bars, O Death	Samuel Barber (1910 – 1981)
“Wait” Fantasy*	arr. Steve Hackman (b. 1980)
	“Wait” Music & Lyrics by Anthony Gonzalez/Yann Gonzalez/ Morgan Kibby/Brad Laner/Justin Meldal-Johnsen
	<i>Commissioned by Chanticleer in 2013</i>

--INTERMISSION--

VI

- Give me Hunger** Stacy Garrop (b. 1969)
Commissioned by Chanticleer in 2013
A Boy and a Girl Eric Whitacre (b. 1970)

VII

Folksongs to be selected from:

- Flower of Beauty** John Clements (1910 – 1986)
L'Amour de moy* Trad. French, arr. Alice Parker / Robert Shaw
Two Chinese Folksongs Trad. Chinese, arr. Chen Yi / Steven Stucky
小河淌水 (*Xiao He Tang Shui*)
太阳出来喜洋洋 (*Tai Yang Chu Lai Xi Yang Yang*)
Oy Polná, Polná Koróbushka* Trad. Russian, arr. Konstantin Shvedoff

VIII

Spirituals, jazz, and popular selections to be selected from:

- So in Love** Cole Porter, arr. J. Jennings
Willow, Weep for Me* Ann Ronell, arr. J. Jennings
Chega de Saudade* Antonio Carlos Jobim, arr. J. Calandrelli
Commissioned by Chanticleer in 2013
Hamburg Song* Tom Chaplin, Richard Hughes, arr. Steve Hackman
Commissioned by Chanticleer in 2013
Mirrorball* Elbow/Guy Garvey, arr. Peter Eldridge
Commissioned by Chanticleer in 2013
I Feel Better* Wally De Backer, arr. Darmon Meader
Commissioned by Chanticleer in 2013
Ring of Fire* June Carter Cash/Merle Kilgore, arr. Michael McGlynn
Commissioned by Chanticleer in 2013
Washing of the Water* Peter Gabriel, arr. Mason Bates
Commissioned by Chanticleer in 2013
Both Sides Now Joni Mitchell, arr. Vince Peterson
Commissioned by Chanticleer in 2013
Keep Your Hand on the Plow*† Trad., arr. Joseph Jennings
Poor Pilgrim of Sorrow* Trad., arr. Joseph Jennings
There is a Balm in Gilead*† Trad., arr. Joseph Jennings

Program subject to change.

PLEASE TURN OFF CELL PHONES. ABSOLUTELY NO PHOTOGRAPHY, AUDIO OR VIDEO TAPING PERMITTED.

**These works have been recorded and are available at this performance or at www.chanticleer.org
†These pieces have been published through Hinshaw Music as part of the Chanticleer Choral Series.*

Program notes by Andrew Morgan, Kip Cranna,
Joseph Jennings, Jace Wittig, Gregory Peebles and Brian Hinman.
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Gaude gloriosa à 5 – Giovanni Pierluigi da Palestrina (c. 1525 – 1594)

The Blessed Virgin Mary is the focal point for some of the most inspired writing in musical liturgy. Composers from the Middle Ages to the present day have composed countless works—from brief motets to elaborate masses—in Her honor. Full of adoration, reverence, passionate pleas for mercy, and solemn prayers for intercession, the Marian motet was perhaps most perfectly realized in the hands of Renaissance masters from Italy and Spain.

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 *Gaude gloriosa*, 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 motet with a celebratory spirit.

Gaude gloriosa, super omnes speciosa. Vale, o valde decora, et pro nobis Christum exora.	Joy be yours, glorious One, surpassing all others in beauty. Farewell, supremely lovely Lady, pray for us to Christ.
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Regina caeli laetare à 8 – Tomás 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 works.

Victoria felt a great affection for the four Marian antiphons, composing numerous settings of these texts. *Regina caeli laetare*, for eight-voiced double choir, displays Victoria's penchant for music of a joyful nature. Lively, dance-like *alleluia* sections break up the predominant texture, comprised of close imitation and fast scalar passages.

Regina caeli laetare, alleluia: Quia quem meruisti portare, alleluia. Resurrexit, sicut dixit, alleluia: ora pro nobis Deum, alleluia.	Queen of Heaven, rejoice, alleluia: For He whom you were worthy to bear, alleluia. He has risen as He said, alleluia: Pray for us to God, alleluia.
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O frondens virga – Hildegard von Bingen (1098 – 1179)

Hildegard of Bingen is one of the earliest documented female composers of the West. Her compositions, however, were only one in the polymath's astounding array of gifts. In addition to her duties as a *Magistra* of her convent, the Abbess—also a mystic and botanist—experienced her first divine visions at the age of three, as she explains in her autobiography, *Vita*. A person of letters in the truest sense, not only was von Bingen a confidante of Popes and magistrates, among her accomplishments is the creation of *Ordo virtutum*, the earliest extant morality play. By the time she had reached adolescence, either because of her unusual nature, or as an attempt to position themselves politically, von Bingen's parents enclosed her in a nunnery. Therein, she was placed under the care of Jutta, another visionary with her own disciples, who played a pivotal role in Hildegard's education and upbringing. Written by the Abbess to be sung by the daughters of her convent during the hours of the Office, *O frondens virga* finds its roots in Gregorian Chant, the wellspring of much liturgical melody.

O frondens virga, in tua nobilitate stans sicut aurora procedit. Nunc gaude et laetare et nos debiles dignare. A mala consuetudine liberare atque manum tuam porrige ad erigendum nos.	O virginous branch, You grow and blossom with such nobility like the breaking dawn. Now rejoice and lift us to your heavenly treetop. From our sins deliver us and with your hand raise us up.
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Ave Virgo sanctissima – Francisco Guerrero (c. 1532 – 1585)

Although his music is relatively neglected today Francisco Guerrero was second in importance only to Victoria during the Spanish Renaissance. Unlike many of his contemporaries Guerrero received his musical training in Spain, rather than Rome, studying with his older brother Pedro and, more importantly, Cristóbal de Morales. He taught himself to play the *vihuela* (a Spanish predecessor of the guitar), cornett, and organ. At the recommendation of Morales, Guerrero was appointed *maestro de capilla* at Jaén Cathedral at only seventeen years of age. He went on to serve in the same position at the Seville Cathedral, a post he held until his death. The effort and money he invested in publishing his music paid off in a certain degree of fame during his lifetime, becoming known as far away as South America. Indeed, his music remained widely performed in the cathedrals of Spain and New Spain for more than two hundred years after his death. His setting of *Ave Virgo sanctissima* is a fine example of High Renaissance motet composition, drawing the primary melody from plainsong and developing it imitatively in all vocal parts.

Ave Virgo sanctissima,	Hail, most holy Virgin
Dei mater piissima,	most pious Mother of God,
maris stella clarissima.	bright star of the sea.
Salve semper gloriosa	Hail, ever glorious
margarita pretiosa,	precious pearl,
sicut lilium Formosa,	like a beautiful lily,
nitens olens velut rosa.	as full of perfume as the rose.

Tirsi morir volea — Andrea Gabrieli (c. 1532 – 1585)

Andrea Gabrieli—uncle to the somewhat more famous Giovanni of the same surname—was a leading figure in the musical culture of Renaissance Venice. Like other preeminent composers of the time, the elder Gabrieli was equally comfortable in sacred and secular spheres, and his skill as a composer is observed equally in his polychoral motets for San Marco and the bawdiest of his madrigals. In *Tirsi morir volea*, (with a poem by Guarini) Gabrieli persistently and quite evidently plays on the common Renaissance poetic device of equating “dying” with the notion of sexual climax. Seen in this light the madrigal represents a masterpiece of understated eroticism. In the manner of his double-choir sacred works, Gabrieli uses seven parts, divided into three-plus-four, to create a sensual dialogue between the shepherd Tirsi (represented by the lower voices) and the nymph Clori – two ardent lovers who “return to life in order to die again.”

Tirsi morir volea,	Thyrsis desired death,
gl'occhi mirando di colei ch'adora	looking into the eyes of the one he adored
quand'ella, che di lui non men ardea li disse:	when she, who burned no less for him said to him:
“Oimé, ben mio, deh, non morir ancora	“Alas my dear, do not die yet
che teco bramo di morir anch'io.”	For I desire to die with you.”
Frenò Tirsi il desio	Thyrsis reined in his desire
ch'hebbe di pur sua vit'allor finire,	to end his life now,
ma sentia mort'in non poter morire,	but felt death in being unable to die,
E mentre'l guardo suo fisso tenea	and while he kept his gaze fixed
ne' begli'occhi divini	on these beautiful divine eyes
e'l nettare amoroso indi bevea.	he drank the amorous nectar.
La bella ninfa sua, che già vicini,	His beautiful nymph, who felt
sentia i messi d'Amore	Love's beckoning draw nigh,
disse con occhi languidi e tremanti:	said with languid and trembling eyes:
“Mori, cor mio, ch'io moro.”	“Die my love, for I die also.”
Cui rispose il Pastore:	The shepherd answered her:
“Et io, mia vita, moro.”	“And I, my life, die.”
Così moriro i fortunati amanti	Thus the fortunate lovers
di Morte sì soave e sì gradita	died so sweet and welcome a death
che per ancor morir tornaro in vita.	that they returned to life to die again.

Quando nascesti, Amor? – Adrian Willaert (c. 1490 – 1562)

Lasso ch'i'ardo

When Adrian Willaert was appointed as *maestro di cappella* of San Marco—a position he seems to have come upon through special intervention of the Doge—Venice was rivaled in her musical excellence only by private patrons maintaining chapels particularly intended for the singing of polyphonic masses. So well loved was Willaert's style that he was called by many contemporaries “the new Pythagoras”. His perfection of both polyphonic and polychoral styles led contemporary writer Andrea Calmo to effuse “your music, my dearest friend, has been distilled in seven alembis, purified in nine waters, and refined in flames”—high alchemical praise for transformative music. His madrigal compositions are beautifully nuanced interpretations of text; in the following two selections the composer sets sonnets. *Quando nascesti, Amor?* uses two groups of voices in a polychoral style to create a dialog on the origins of love. The text is a sonnet by Serafino dell'Aquila. In contrast to his work in the polychoral style, *Lasso ch'i'ardo* is wonderfully illustrative of Willaert's versatility as a composer, with achingly beautiful lines and expressive text painting showing a clear link to his Franco-Flemish training.