CHANTICLEER
Sunday, September 30, 2018 6 PM
Cortez Mitchell, Gerrod Pagenkopf*, Kory Reid,
Ala Reinhardt, Logan Shields, Adam Ward – countertenor
Brian-Tinman*, Matthew Mazzola, Andrew Van Allsburg – tenor
Andy Berry*, Zachary Burgess, Matthew Knickman – baritone and bass
William Fred Scott – Music Director

THEN AND THERE—HERE AND NOW

I.
Surrerit pastor bonus
Gauda gloriosa
O Clap Your Hands

II.
Ave Verum Corpus
Whispers*

III.
Nude Descending a Staircase*
Now is the Month of Maying*
Stelle, vostra merce l'excelsa sfere* from Sirens
Il bianco e dolce cigno
Io son la Primavera*

IV.
Salve Regina
Drei Männerchöre

V.
Vo den Türen
Traumlicht
Fröhlich im Maien

INTERMISSION

VI.
I Have Had Singing*
Summertime from Porgy and Bess
Dulamán*
In Winter’s Keeping *
Járba, márte járbá*

Creole Love Call
Bei mir bist du schön*
I Want to Die Easy
Straight Street*

William Mazzola, solo

*written or arranged for Chanticleer
†Andy Berry occupies The Eric Alatorre Chair given by Peggy Skornia. Brian Hinman occupies the Tenor Chair given by an Anonymous Donor. Gerrod Pagenkopf occupies The Nina G. Mercer Chair for the Preservation of the Chanticleer Legacy, given by Ning and Stephen Mercer.

SURREXIT PASTOR BONUS – Orlando di Lasso
To his contemporaries, he was the "Prince of Music," the "King of Musicians," the "Divine Orlando." We speak of Orlando di Lasso, born in the French-speaking province of Hainault in present-day Belgium in 1532. Today it is clear that di Lasso's compositional voice is recognized as one of the great ones of his time. It was, however, his singing voice that got him abducted no fewer than three times during his childhood. His teens were spent in southern Italy and Rome, where he became choirmaster of the basilica of St. John Lateran in 1551, a position which would be held by Palaestra following his departure in 1554. By 1556 he had entered the service of the Bavarian court at Munich, and there he remained until his death in 1594, working not only as court composer but also in equal demand as a singer. It was in Munich that Lasso was visited by Andrea Gabrieli, who was impressed enough with the court to remain for at least a year. Di Lasso took charge of the ducal chapel in 1563, and, based on a number of Magnificat settings, it seems the duke had a preference to celebrate Vespers in a solemn fashion. A master of all of the major vocal genres of his time – French chanson, Italian madrigal, German lied, as well as Latin Mass and motet – Lasso became the most published composer of the 16th century. The opening ascending interval of Surrerit pastor bonus announces the resurrection of Christ, while fluid descending passages quite literally paint Christ laying down his life. The motet is dominated by a peal of "Alleluias," perhaps a reaction to the absence of "Alleluia" for the entire Lent season.

Surrerit pastor bonus,
qui animam suam posuit pro ovisbus suis,
et pro grege suo mori dignatus est.

Alleluia.

GAUDE GLORIOSA – Giovanni Pierluigi da Palestrina
The 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 1551-1554 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.

Rejoice, glorious one,
surpassing all others in beauty,
Fare you well, fair Lady,
et nobis semper Christum exor.

Paul Hillier, Master of The Chapel Royal, St. John's College, Cambridge
O CLAP YOUR HANDS — Orlando Gibbons
Organist, composer, teacher, Orlando Gibbons was born into a musical family and was one of the last of a musical dynasty which began with the composers of the Bтон Choir Book and ended with the death of Gibbons’s contemporary, Thomas Tomkins. He joined the ranks of the Chapel Royal in 1603 upon the accession of James I to the English throne. By 1625, he and Tomkins were senior and junior organists of the Chapel, respectively (positions once held by Thomas Tallis and William Byrd). Gibbons wrote somewhat fewer pieces than many of his predecessors, but they are each exquisite in their melodic and technical brilliance. O Clap Your Hands was composed by Gibbons on behalf of William Heyther, who was given an honorary Doctor of Music degree at Oxford University in 1627, to fulfill the University’s requirement of a ‘commencement song’ composition from all doctoral candidates. Gibbons was also awarded the Doctor of Music degree on the same day. It is composed in eight parts, sometimes all heard together, elsewhere marshalled into two four-part choirs, especially in the second section of the work, where rhythmic drive becomes more intense as the music reaches its climax.

Ave verum corpus — William Byrd
The conversion of England from the Roman Catholic Church to the Church of England by King Henry VIII later forced those who wished to practise Catholicism to do so secretly, as penalties included fines, scrutiny, torture or death. All vestiges of the “old religion” were summarily prohibited, including the use of Latin (only English was permitted). In this highly volatile and oppressive atmosphere, Byrd played a dangerous game. Refusing to conform to the new religion, he composed music for use in Catholic services (held secretly in private residences), more often than not in Latin. He managed this rebellion without loss of life or livelihood due to his exemplary musical skill and by frequently dedicating his publications to the Queen. It is widely believed that Byrd intended his Latin motets for use either in underground Masses or publications in books for use in homes, much like madrigals. The four-voice motet, Ave verum corpus was published in 1605, in his first collection of Gradualia.

NUDE DESCENDING A STAIRCASE — Allen Shearer
A composer, singer and teacher living in San Francisco’s East Bay, Allen Shearer teaches voice at UC-Berkeley. Trained in Europe as well as the U.S., he earned diplomas in concert singing and opera at the Académie Mozarteum in Salzburg, Austria as well as a Ph.D. in music at UC-Berkeley. He studied composition in Paris on the Charles Ives Scholarship, and spent a year in Italy on the Rome Prize Fellowship. The witty text of Nude Descending a Staircase, which recalls Duchamp’s famous painting of the same name, is by J.K. Kennedy, and was written in 1969. Complex rhythms, humorous asides, and surprising textual painting make this an engaging work. “Because I am a singer myself, writing vocal music is a particular pleasure for me. Setting this whimsical poem provides a diversion,” says Shearer.

Avenueverumcorpus
natum de Maria Virginie,
vere passum,
immemoratum in cruce pro homine:
culcis latus perforatum
unda fluxit sanguine.
Esto nobis praestatum,
in morte examine.
De Dulcis, O Pia,
O Jesu fili Mariae;
miserere mi. Amen.

Hail true body, born of the Virgin Mary, truly suffering, was sacrificed on the cross for all men. From whose pierced side flowed blood. Be a foretaste for us in the trial of death. O Sweet, O Merciful, O Jesus, Son of Mary, have mercy on us. Amen.

WHISPER — Steven Stucky
Pulitzer Prize-winning composer Steven Stucky was widely recognized as one of the leading American composers of his generation. He wrote commissioned works for many of the major American orchestras. He was long associated with the Los Angeles Philharmonic, where he was resident composer from 1988–2009 (the longest such affiliation in American orchestral history). Commissioned for Chautauqua’s 25th anniversary, Whispers was conceived as a companion piece to his "Drop, Drop Slow Tears" which was premiered in 1979. The earlier work is constructed around
**Program Notes**

**NOW IS THE MONTH OF MAYING** – Thomas Morley, arr. Evan Price

Thomas Morley had the rare privilege of seeing most of his works published while he lived. Why? In the English of Elizabeth I, the license to print and publish works was granted to few. One of the holders of that license was William Byrd. When Byrd’s monopoly on publishing expired in 1596, his industrious and clever pupil, Morley, applied for the license, after two years of waiting, Morley finally received the license. While Byrd published primarily sacred works, Morley focused his efforts in a surge of secular music. His madrigals could be sung in a casual setting as easily as they could be in a more formal one. A paradigm of the English madrigal, *Now is the Month of Maying* is perhaps one of Morley’s most famous compositions, even though it is based on an Italian canzonet by Orazio Vecchi. Passages of joyful homophony are interspersed with trademark “fa-la-la” polyphony, creating an ebullient and effervescent song that happily welcomes the return of spring and its “lustier” activities.

*Now is the month of Maying when merry lads are playing.*

Fa la la la la la la la la la la la la la la la la la la.

*The spring, clad all in gladness, doth laugh at winter’s sadness.*

Fa la la la la la la la la la la la la.

*Even with his bonny lass upon the greeny grass.*

Fa la la la la la la la la la la la la.

*And to the bagpipes’ sound the nymphs tread on the ground.*

Fa la la la la la la la la la la la la.

*Fie, thin, why sit we musing, youth’s sweet delight refusing?* *Fa la la la la la la la la la la la la.*

*Say, dainty nymphs, and speak. Shall we play barley break?* *Fa la la la la la la la la la la la la.*

**Stella, vostra merce l’eccelse sfere** – Mason Bates

Virginia-born Mason Bates enjoys an internationally acclaimed career that thrives on ingenuity, surprise and variety. Moving easily between the worlds of “standard” classical music and electronics, Bates is busy with commissions from the John F. Kennedy Center for the Performing Arts, Carnegie Hall, Lincoln Center and the Chicago Symphony, where he was appointed the Mead Composer-in-Residence in 2010. Two years later he was the recipient of the Heinz Award for Arts and Humanities. His choral song cycle *Sirens*, explores the beautiful, seductive, and ominous nature of these mythical creatures on the ancient island of Circe. In regards to *Sirens*, Bates says: “Perhaps one thinks of lyrical, melodic music coming from the sirens, but this song cycle casts a wide net in exploring seduction music. Sirens do not always involve danger, and in fact sometimes they are personified as pure, heavenly beings emanating harmonious music.” Pietro Aretino’s 16th-century Italian sonnet, a poem to one’s beloved in one breath, pays homage to the stars, each of which is blessed with a lovely siren atop it.

Stella, vostra merce l’eccelse sfere

Dette del Ciel Sirens hanno concesso

A lei non colo in belle note altera,

Come l’alma gradito, il nome stessos,

Ma de le lor perfette armonie vere

Con suprema dolcezza il suono impresso

Ne le sue chiare e nette voci: ond’ella

Quasi in lingua de gli Angioli favella.

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Stars, thanks to you the lofty spheres,

Known as the heavenly Sirens,

Not only granted their name itself

As a lovely title, they even imprinted

The sound of their perfect harmonies

With sublime sweetness

On her clear voice, so that she speaks

Almost in the language of angels.

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**Il bianco e dolce cigno** – Jacques Arcadelt

While little is known about Jacques Arcadelt’s early life, he was one of the oltremontani, the group of Franco-Flemish composers imported to the Alps to glorify the wealthy courts and chapels of Italy. Most likely from present-day Belgium, he moved to Italy as a young man, and was in Florence by the late 1520s, affording him at least the opportunity to meet, if not to work with, Philippe Verdelot, one of the earliest madrigalists. [Arcadelt would certainly model his mature compositional style after Verdelot.](https://www.allmusic.com/artist/jacques-arcadelt-mn0000166370)

In the late 1520s he moved to Rome where he obtained an appointment with the Papal Choir at St. Peter’s Basilica, and eventually became a member of the Sistine Chapel, where he was appointed director of the boys choir, remaining there until 1551. The same year saw the publication of no fewer than four books of his madrigals. The first of these collections went through 45 editions, becoming the most widely-reprinted collection of madrigals of the time. He left Italy in 1551 to return to France, where he spent the remainder of his life. Arcadelt’s legacy rests largely on his more than 200 Italian madrigals, composed early on in his career. With his contemporaries, Verdelot and Costanzo Festa, Arcadelt set the style for a generation of madrigal composers. Stylistically his madrigals are melodious and simple in structure, singable, and built on a clear harmonic basis, usually completely diatonic. His madrigals best represent the “classic” phase of development of the form, with their clear outline, four-part writing, refinement, and balance. The simplicity of clarity of his style would influence later composers like Palestrina and Cipriano de Rore.

**IO SON LA PRIMAVERA** – William Hawley

William Hawley is a versatile and prolific composer whose works have been commissioned by such widely varied groups as the Seattle Choral Company, the Dale Warland Singers, the Aspen Music Festival, and the New London Singer. The New York native studied at Ithaca College and the California Institute of Arts. Although initially a composer of avant-garde instrumental music, Hawley’s love of poetry led to his eventual place as one of his generation’s leading vocal composers. His *Io son la Primavera*, from Six Madrigals, originally composed for Chanticleer in 1986, blends the madrigalian style of Monteverdi with 20th century compositional techniques. The madrigal begins with cascading descending lines in the upper voices, lush with warm cluster chords, accompanied by interjections from the basses. An equally lyric middle section becomes more impassioned, as little cupids aim their arrows at lovers. The opening strains return, but instead of spring’s inviting welcome, the text now warns the listener that spring won’t last forever.

Io son la Primavera, che lieta, e vague donne, a voi ritorno. Col mio bel manto adornato, per vestir le campagne d’erbe e fiori, e svegliar nel cor novelli amor. A me Zefiro spira, e me le terra, et il ciel sereno. Velano di son in seno gli Amoretti e zi vissero in mille, che armati d’arte, di chi faville. E voi ancor giote, Godete al mio vino tra canti e canti. Amate i vostri amanti, e che bel vaso adorno aprir vi inferno, Primavera per voi non torna onora. I am Spring, who gladly, lovely women, returns to you with my beautiful, embellished mantle, to dress the countryside in greenery and flowers and to arouse in your hearts new loves. For me Zephyr sighs, and, for me the earth laughs, as do the serene heavens; from breast to breast fly the charming Amoretti by the thousands armed with arrows and with torches. And you, again delighted, take pleasures in my coming amidst laughing and song; love your lovers now, while April adorns lovely faces with flowers; Spring for you will not return forever.

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**Il bianco e dolce cigno**

*Il bianco e dolce cigno*

*Il bianco e dolce cigno*

*Il bianco e dolce cigno*

*Il bianco e dolce cigno*

*Il bianco e dolce cigno*
Zwar wohl darin schon mancher Gast,  
doch ist für Viele im Grab noch Rest.  

Ein Licht im Traum hat mich besucht,  
es nahte kaum und nahm die Flucht.  
Der Blick ist tief hier eingesunken,  
den, als ich schlief, du mir geschenkt.  
Hell dämmert mild am Tage wach,  
Nachtgeblüte", dein Glanz mir nach.  
Komm oft, o Stern, in meiner Ruhe!  
Dir schließe ich gern die Augen zu.  

Für dich, o Stern, in meiner Ruhe!  
Dir schließ ich gern die Augen zu.  

Fröhlich im Maien  
Blühende Frauen,  
lasset euch schauen  
fröhlich im Tanze  
der Kranzelung!  
Tanz zu zweien  
unter Schalmeien,  
tanz zu Reihen  
fröhlich im Maien!  
Prüfende Kenner,  
kommelt, ihr Männer,  
sehet die klaren  
Bilder sich paaren.  

Tanz zu zweien...  
Dance in pairs...  
Fret euch, ihr Alten,  
junger Gestalten!  
Wie ihr gesprochen,  
sohr die Jungen  
Tanz zu zweien...  
Dance in pairs...  
Jeune und schöne  
Töchter und Söhne,  
Enkel nicht minder  
reizend als Kinder.  

Tanz zu zweien...  
Dance in pairs...  
Junge Gelichter,  
jennir sein nicht Richter;  
Junglinge, wählet,  
eh’ es euch fehlen!  
stauchte das Haus der Zufriedenheit,  
far und weit, no one knew of it.  
Now I know of another quiet, little house,  
where I want to knock at last.

**Program Notes**

**Salve Regina** - Antonio de Salazar

For many years, historians and musologists have assumed that Salazar was born in Spain, perhaps in Seville, but there are no records of his early life and training. What is sure is this: in 1679, at age 29, he began his tenure as maestro de capilla at the Puebla Cathedral, located halfway between Veracruz and Mexico City. Puebla Cathedral was the wealthiest and most prominent cathedral in the New World, with a large choir of fourteen boys and twenty-eight men. In 1688, he was then appointed to the same position at the Mexico City Cathedral. Salazar was a great master of contrapuntal technique, unifying his works with recurring motives rather than with imitation. His style is unusually conservative, with transparent textures, subtle contrast, and very few touches of word painting. Salazar's *Salve Regina* scored for eight voices and five trumpets, begins in an unhurried fashion with the unmistakable reference to the *Salve Regina* chant melody from the Roman rite. Only gradually picking up in momentum, the excitement begins at the words "speis nostri" ("our hope") with more florid writing for the voices, followed by back-and-forth homophonic exclamations of "ad te clamasimus" ("to thee we cry"). The most florid and joyous section arises at Salazar's rapid-note runs at the mention of Jesus. In the closing moments of the composition, Salazar sets the signs of "Oh" with full, slow sonorities, and unhurried conservative descents on each tripart word, "Oh gentle, Oh loving, Oh kind Virgin Mary.

Salve Regina, Nater misericordiae, vita, dulcedo, et spes nostra, Salve! Ad te clamasimus, exules filii Heave, ad te suspiramus, cernentes et tientes, in hoc lacrimarum valle. Ego ergo, advocata nostra, illus tuos misericordes oculos ad nos converte. Et Jesum, benedictum fructum ventris tuis, nobis post ho: exsultem, ostende, O clemens, O pia, O dulcis Virgo Maria.


**Von den Türen**  | **Traumlicht**  | **Fröhlich im Maien**
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Richard Strauss is best remembered today as the composer of strikingly original orchestral tone poems and operas that continued and extended the groundbreaking changes to harmonic language and musical structure made by Richard Wagner. Strauss also wrote little-known works for the male singing-societies of Germany, including these **Drei Männerchöre**, composed for the Cologne Männergesangsverein in 1935. Though written after the height of his prowess as an operatic and symphonic composer, these pieces exemplify Strauss's masterful command of his musical language and his great sensitivity in setting the poetry of the great German Romantic poet Friedrich Rückert (1788 – 1866).

**Von den Türen** ("At the Gates") is a metaphorical journey through the life of a man, from his early struggle for wealth and love to his final resting place. **Traumlicht** ("Dreamlight") paints an almost impressionistic vision of light and dreams, while **Fröhlich im Maien** ("Joyous in May") is a strophic romp, treating the listener to a number of unexpected harmonic detours and calling on everyone to "dance, joyous in May."

Von den Türen  
i have geklopt an des Reichstums Haus;  
man reicht mir ’nen Pfennig zum Fenster heraus.  
i habe geklopt an der Liebe Tür;  
dann standen schon fünfzehn andre dafür.  
i knöpfeleis an der Ehre Schluss;  
hier tut man nur au’ dem Ritter zu Riß.  
i habe gesucht der Arbeit Dach;  
i schütte das Haus der Zufriedenheit;  
entsetzt es niemand weit und breit.  
Nun weiß ich noch ein Häuslein still,  
wo ich zuletzt anknopfen will.
I HAVE HAD SINGING — Steven Sametz

Steven Sametz is professor of music and Director of Choral Activities at Lehigh University, in Bethlehem, Pennsylvania. After completing his undergraduate studies at Yale University and the Hochschule für Musik in Frankfurt, Germany, he received his Masters 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 all over the world. Originally written for the Berkshire Choral Festival, I Have Had Singing paraphrases lines taken from Ronald Blythe’s Akenfield, Portrait of an English Village. In 1961, Blythe traveled to the north of England interviewing farmers, plowmen, blacksmiths—people whose stories dated back to the early 20th century. One subject, given the name Fred Mitchell in the book, was an 80-year-old horseman who told his story of working a bleak, infertile land in a life filled with little joy. In the midst of his story, he stopped and said, “But there was always singing; the boys in the field, the chapels were full of singing. I had pleasure because I had song.”

The singing was so much going on and this was my pleasure, too.

We all sang: the boys in the field, the chapels were full of singing, always singing.

Here I lie. I had pleasure enough. I have had singing.

SUMMERTIME — George Gershwin, arr. Kirby Shaw

George Gershwin was born in Brooklyn, the son of Russian-Jewish immigrants, and grew up in Manhattan’s Lower East Side, where he was exposed to influences from Yiddish, Eastern European, Russian, and African-American cultures. His musical career began at fifteen, when he got a job as a “pluggar,” a pianist who sat in the music publisher’s shop and banged out the latest tunes to encourage passersby to come in and buy. By the time he was 18, Gershwin was already writing songs, and in less than ten years, had contributed songs to nearly three dozen musicals and revues. His last show of 1924, Lady, Be Good, with its jazzy, pulsating music set to lyrics by his brother Ira, helped shoot him to stardom at the age of just 26. His only full-length opera, Porgy and Bess, had its beginnings in a novel called Porgy by American author DuBose Heyward, in which the title character is a beggar in Catfish Row, a slum in Charleston, South Carolina. In 1926 Gershwin read the novel and was inspired to collaborate with Heyward to create a truly American opera that would cross musical lines. In order to write Porgy and Bess, Gershwin lived for several weeks with the Gullah Negroes on the waterfront in Charleston, South Carolina. Finally, in 1935, just two years before Gershwin’s untimely death at age 39, the opera debuted, receiving mixed reviews. The initial run lasted only 124 performances—not even enough to make up its original investment—and has remained somewhat controversial. Easily the most famous number from Porgy and Bess, Summertime takes place at the opening of the opera, sung by the character Clara as a languid lullaby to her baby. In Kirby Shaw’s arrangement, the arching solo vocal line is accompanied by a jazzy choral underpinning with frequent interjections. Between the two verses, an extended improvisational section recalls the rhapsodic skat stylings of artists like Ella Fitzgerald.

Summertime, and the livin’ is easy
Fish are jumpin’ and the cotton is high—
Oh, your daddy’s rich and your mama’s good-lookin’—
So hush, little baby, don’t you cry.

One of these mornin’s you’re gonna rise up singin’
ther you’ll spread your wings and you’ll take to the sky
But till that morning, there’s a nothin’ can harm you
With daddy and mammy standin’ by.

DuBose Heyward

DULAMÁN — Trad. Irish, arr. Michael McGlynn [b. 1964]

Dublin-born Michael McGlynn, who cites traditional and medieval music as his chief inspirations, is best known as the composer for and director of the highly successful vocal ensemble Anúna, which he founded in 1987. His works have been widely recorded by Anúna and performed by hundreds of choirs worldwide, including Chanticleer (“Dulamán” appears on the Chanticleer albums / Portrait and Wondrous Love, his arrangement of “Stille Nacht” can be heard on the group’s Christmas with Dawn Upshaw, and “Agnus Dei” is featured on And on Earth, Peace: A Chanticleer Mass). McGlynn shares the following thoughts about his setting of Dúlamáin, a popular Irish text: “This traditional Irish text tells of a marriage involving the king of seaford. Texts such as this were sung by people as they gathered seaford from the barren west coast of Ireland. It was then laid on the land, and eventually this land was used for planting crops.”

A nón mhin ó, sin anáil na fír shaór
A mháthairín mhin ó cuir na rothláin go dtí mé.
Dúlamáin na pinne bui Gaileach
Dúlamáin na farraige
Dúlamáin na pinne bui Gaileach
Dúlamáin na fáilte
Rachaidh mé chun “luir iol’ a’ dulamáin Gaileach,
Gáinmhní bróga dao’ arsa dulamáin Gaileach.
Bróga bréith dubh’ ar a’ dulamáin Gaileach,
Bearad agus tríú ar a’ dulamáin Gaileach.
A nón mhin ó, sin anáil na fír shaór
A mháthairín mhin ó cuir na rothláin go dtí mé.
Tá ceann buí cóir ar a’ dulamáin Gaileach,
Tá de chluais mhaoil ar a’ dulamáin Mocharch.

Oh gentle daughter, here come the wooing men,
Oh gentle mother, put the wheels in motion for me.
Refrain
Gaileach seaford of the yellow peaks,
Seaford from the ocean,
Gaileach seaford of the yellow peaks.

I would go to Dore with the Gaileach seaford
I would buy expensive shoes,” said the Gaileach seaford.
The Gaileach seaford has beautiful black shoes
The Gaileach seaford has a beret and trousers.
Oh gentle daughter, here come the wooing men,
Oh gentle mother, put the wheels in motion for me.
There is a yellow gold head on the Gaileach seaford,
There are two bunt ears on the Gaileach seaford.
Translation by Michael McGlynn

If you love the Irish Folksongs, please visit my site where you can find the GAEILGE & GÉISIRIUM, the IRISH SONGS 
www.ericwsong.com
more than it bothered me.” Fortunately for him, though, in 1961, the copyright on “Bei mir bist du schön” expired, reverting ownership to Secunda and Jacobs. They immediately signed a contract with Harms, Inc., this time Secunda negotiating for himself the full percentage of the composer’s royalties.

Of all the girls I’ve known – and I’ve known some – until I first met you, I was lonesome. And when you came in sight, dear, my heart grew light and this old world seemed new to me. You’re really swell. I have to admit you deserve expressions that really fit you. And so I’ve racked my brain, hoping to explain all the things that you do to me! Bei mir bist du schön, please let me explain Bei mir bist du schön means you’re grand Bei mir bist du schön, again I’ll explain It means you’re the fairest in the land I could say “bella, bella”, even “sehr wunderbar.” Each language only helps me tell you how grand you are! I’ve tried to explain, bei mir bist du schön So kiss me and say you understand. Bei mir bist du schön, you’ve heard it all before but let me try to explain. Bei mir bist du schön means that you’re grand Bei mir bist du schön, it’s such an old refrain and yet I should explain. It means I am begging for your hand.

I WANT TO DIE EASY – trad. Spiritual, arr. Alice Parker and Robert Shaw
From the Ainsworth Psalter of 1618, one of the earliest song books to appear in the American colonies, on through the collection of Southern Harmony from the 1850s, and into the vast collection of hymnals of every color, stripe and denomination available today, one can see that Americans of every race and creed have never been ashamed to express their affirmation of deep faith through the medium of song. Conductor Robert Shaw’s and Alice Parker’s countless arrangements of folk songs, spirituals, and hymns – in every language and style – remain popular with choruses today not only because of their immediacy and appeal, but also due to the skillful and luminous use of the simple sophistication of the harmonies and counterpoint, the desire to communicate to “scholar and civilian alike.” Written for a tenor soloist with accompanying chorus, I Want to Die Easy is exemplified by a slow, relaxed tempo, “easy” sung triplets in the repeated interjections of the chorus, and a slow build-up to a corporate cry for salvation near its end. This is clearly the song of a slave who has toiled in the fields and is ready to enter over into the next world.

I want to die easy when I die Shout salvation as I fly I want to die easy when I die. I want to see my Jesus when I die Shout salvation as I fly I want to see my Jesus when I die. I want to go to heaven when I die Shout salvation as I fly I want go to heaven when I die.

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**Program Notes**

**Straight Street** - James Woodie Alexander and Jesse Whitaker, arr. Joseph Jennings

Over its 40-year history, several pieces stand out as quintessential "Chanticleer" songs: "Shenandoah," "Dúlamán," certainly Biebl's "Ave Maria." **Straight Street** could easily be included on this list. Introduced to the ensemble by Joseph Jennings in the 1980s, at a time when Chanticleer was beginning to incorporate different genres of music into its repertory, **Straight Street** was originally the creation of JW Alexander and Jesse Whitaker, two members of the classic gospel ensemble, the Pilgrim Travelers. Dubbed "gospel's first showroom," the Pilgrim Travelers were formed in Houston in the late 1930s, one of several traveling gospel ensembles in the U.S., but their immensely popular percussive foot tapping (which ended up being mic'd) and solid lead vocals set them apart as one of the most popular and successful. Recorded in 1955, "Straight Street" proved to be one of the group's most significant recordings, embodying both the walking-in-rhythm sound and spiritual essence that were so unmistakably the soul of the Pilgrim Travelers. During their reign, they influenced such singers as Ray Charles, Lou Rawls and Sam Cooke.

Well, I used to live up on Broadway Right next to an old liar's house My number was self-righteous Had very little guide of mouth So I moved, I had to move And I'm living on Straight Street now.

One day my heart got troubled
All about my dwelling place
I saw the Lord round my settlement
And He told me to leave that place
So I moved, I had to move
And I'm living on Straight Street now.

Oh since I moved, I'm really living
I got peace within.
I thank the Lord for ev'ry blessing
I'm glad I found new friends.
Before I moved over here
Let me tell you how it was with me
Old Satan had me bound up
And I had no liberty
So I moved, I had to move
And I'm living on Straight Street now.

**Chanticleer**

Called "the world's reigning male chorus" by The New Yorker magazine and Ensemble of Musical America, the GRAMMY® award-winning ensemble Chanticleer is known around the world as "an orchestra of voices" for the seamless blend of its twelve male voices ranging from countertenor to bass. The group's original interpretations of vocal literature, from Renaissance to jazz, and from gospel to adventurous new music has led them to sell well over a million albums and garnered two GRAMMY® awards. Their latest album, **Someone New**, is a collection of jazz/pop tunes by composers from Brubeck to Freddy Mercury. Their album **A Chanticleer Christmas** is broadcast annually on over 300 affiliated public radio stations nationwide.

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. With commissions from over eighty composers, Chanticleer's contribution to new a cappella choral works is unparalleled and includes works by John Musto, Stephen Paulus, John Tavener and Chen Yi.

The group provides extensive education programs, with after school honors programs and Youth Choral Clinics; and in 2010, Chanticleer's education program received the Chorus America Education Outreach Award. Named for the "clear-singing" rooster in Geoffrey Chaucer's *Canterbury Tales*, Chanticleer was founded in 1978 by tenor Louis Botta.

Chanticleer is a non-profit organization, governed by a volunteer Board of Trustees, administered by a professional staff with a full-time professional ensemble. In addition to the many individual contributors to Chanticleer, the Board of Trustees thanks the following Foundations, Corporations and Government Agencies for their exceptional support: The National Endowment for the Arts • Grants for the Arts/San Francisco Hotel Tax Fund • The William and Flora Hewlett Foundation • Dunard Fund USA • The Ann and Gordon Getty Foundation • The Patty and Rusty Reuff Foundation • Barbro Osher Pro Suecia Foundation • Amphon Foundation, Inc. • The Bernard Osher Foundation • The Bob Ross Foundation • The Wallis Foundation • The Mid Atlantic Arts Foundation through USArts International in partnership with the National Endowment for the Arts and the Andrew W. Mellon Foundation.

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