

CHAN TICCER

2010-11 SEASON

**THE BOY WHOSE
FATHER WAS GOD**

THE BOY WHOSE FATHER WAS GOD

Saturday, March 26 | Cathedral of Christ the Light, Oakland • Sunday, March 27 | St. Francis Church, Sacramento
Thursday, March 31 | St. Joseph Cathedral Basilica, San Jose • Friday, April 1 | Grace Cathedral, San Francisco

CHANTICLEER

Casey Breves, Michael McNeil, Gregory Peebles – soprano
Cortez Mitchell, Alan Reinhardt, Adam Ward – alto
Matthew Curtis, Brian Hinman, Ben Jones – tenor
Eric Alatorre, Michael Axtell, Jace Wittig – baritone and bass
Matthew Oltman – Music Director

~Please hold your applause until the end of the program~

The boy is born

Lullaby Henryk Górecki (1933 – 2010)

Let Me In* Roxanna Panufnik (b. 1968)

Commissioned by Chanticleer in 2010

The man calls his followers

The Book of Matthew from *Sirens* Mason Bates (b. 1977)

*Commission funded by the Wallace Alexander Gerbode Foundation, and the William and Flora Hewlett Foundation
Emerging Composers 2007 Initiative.*

The Jew rebels

Jesus and the Traders Zoltán Kodály (1882 – 1967)

The Woman with the Alabaster Box Arvo Pärt (b. 1935)

Beliefs collide

Avoonan Dbishmayya (The Lord's Prayer)* Ilyas Iliya (b. 1963)
Commissioned by Chanticleer in 2010

Forces IX-Collage* Peter Michaelides (b. 1930)
Commissioned by Chanticleer in 2010

The followers mourn

The Troparion of Kassianí Ivan Moody (b. 1964)

A faith is created

Grace to You† Jan Gilbert (b. 1946)
from *Night Chants*

~Program subject to change~

**World Premiere*

† This piece has been recorded. It is available at tonight's concert, or at www.chanticleer.org

IN MEMORY OF BARRY STANDING - CHANTICLEER TRUSTEE 2004 - 2010

Who do people say that I am?

When the boy whose father was God asked this question of his followers, he asked a question that, in isolation, could have come from the mouth of any self-conscious human being. The oldest gospel, Mark, reports that the question was directed to those most close to Jesus; those who observed and sometimes were the object of his frustration, his chastising, his healing, and his love. He asked this question of his friends, as any of us would do—we tap the wells of our confidants, whom we trust will at least be kind in giving us an answer.

The boy, who by the time he asked this question, had become a man, must have already known the most popular answers. And if he believed that he was not only the son of God, but God taking a time-share of human experience, he knew that his question would travel, because it was meant for a far broader audience than his ramshackle contemporary—and temporary—posse.

When Jesus asks who people say that he is, various disciples respond: John the Baptist, Elijah, or one of the prophets. Like a room of eager game show contestants, names tumble out of their mouths of figures with stars already set in the pavement of the Hebrew walk of fame. Celebrity in the year 3758 of the Jewish calendar would have been celebratory in the truest sense of the word—the celebration of an individual that the masses hoped would bring religious, political, and cultural freedom...any one of the three would have been an improvement.

When the boy-turned-man asks, *Who do people say that I am?* the mischievous child resurfaces for a moment; is anyone letting him in yet? When the boy-turned-man asks the question, believers feel the responsibility to reflect on how they might testify to the man's identity and meaning through the ages.

But it has been the artists of the ages—believers and non-believers alike—who deserve the credit (or blame?) for the timelessness of Jesus in wider human experience. Artists have taken the words off the pages, and have contributed mightily to our common and imagined experiences of the boy and of the man. The church—which calls itself the body of Christ in the aftermath of the destruction of the original vessel—has relied upon artists to help in the re-incarnation of the unfathomable. Artists have embraced their power to promote the motion and emotion that help us to continue the experience of Jesus across the millennia. History and culture have given Jesus a definitiveness he never gave himself; history and culture have girded their imaginations with art.

Each artistic work in this program brilliantly reflects the motion and emotion of the earthly Jesus—particularly the Jesus of the gospel of Mark—even while the texts draw from other gospel witnesses. Mark's Jesus is an impatient Jesus, a Jesus moving briskly from moment to moment, claiming no divine identity but painfully aware that there is so little time for him to be. Jesus constantly moves everyone around him toward an inevitability; artists have allowed us to experience a Jesus with whom we can pause in each of our lifetimes. Artists render a Jesus who can continue through the ages suspended—in a boat of misfits, in liberating prayer, in mid-table-fling, in a flood of oil. And artists have provided time and time again the way in which we glimpse the literal suspension of Jesus: in hanging agony, and in final repose in his mother's arms.

Finally, each artist has taken on the shared burden of wrestling, century after century, with the next and infinitely harder question that Jesus asks: *Who do you say that I am?*

-- The Rev. Annika Lister Stroepe
Minneapolis, MN

~Please hold your applause until the end of the program~

*Program notes by Jace Wittig, Matthew Oltman, and Gregory Peebles
Special thanks to Nick Tarkson, Roslyn Barak, and Ilyas Iliya for linguistic guidance*

Lullaby – Henryk Górecki (1933 – 2010)

Polish-born Henryk Górecki was a dynamic composer of contemporary classical music. Originally from the southwestern Polish city of Czernica, his mother—a pianist—passed away when he was just two years old. His father did not allow him to play his mother's piano for several years following her death, but eventually gave into his son's insistent request for music lessons and permitted him to study the violin. In his twenties his studies expanded to include clarinet, piano, and music theory, during which time he began his first forays into composition. In 1960 at the age of twenty-eight he graduated from the University of Music in Katowice, where he had spent his time studying Classical and neo-Classical compositional technique, as well as twelve-tone serialism. His compositional output evolved throughout his life from avant-garde serialism and modernism in his post-graduate period to an expressive, minimalist style in later years. Górecki, who struggled with health problems throughout his life, passed away in November of 2010 in Katowice—only a few miles from the town where he was born.

Composed in 1984, **Lullaby** comes from a set of three such pieces composed for mixed voices. There will be no text in tonight's performance; rather, it is presented as a serene, contemplative lullaby to soothe a newborn baby on the night of his birth.

Let Me In – Roxanna Panufnik (b. 1968)

Infancy Gospel Thomas 15: 1 - 2

Original text by Jessica Duchon

Celebrated British composer, Roxanna Panufnik, has composed for acclaimed ensembles around the world. Though she is perhaps best known for her *Westminster Mass* (composed in 1999 for the Westminster Cathedral Choir), her output runs the gamut from chamber music, orchestral works and opera to musical theatre and film scores.

In **Let Me In**, Panufnik and librettist Jessica Duchon recreate a story from the *Infancy Gospel of Thomas* about Jesus' childhood in which Christ encounters a crowd of townspeople outside the home of a mother whose child has died. The scene opens upon the grief-stricken mother soulfully singing the traditional Jewish *Mourner's Kaddish*. Her wails continue, repeating, "My child is dead. How can I stay alive?" Jesus demands to be let inside, and commands the dead child to rise. To the shock of the assembled crowd of skeptics and gossipers—and to the great joy of the mother—the child miraculously returns to life and reaches out to her. As the onlookers rejoice, the boy Jesus slips away unnoticed. Though these events constitute the core dramatic material of the piece, Panufnik and Duchon utilize the majority of the ensemble as a narrative vehicle, occasionally referencing events from other non-canonic gospels – for instance, the story of a five-year-old Jesus fashioning sparrows out of clay and bringing them to life (a tale popularized by Benjamin Britten's beloved song "The Birds"). Panufnik offers these thoughts about her composition and the text:

"When Chanticleer approached me to take part in their program *The Boy Whose Father was God* (a musical narrative of the life of Jesus), I was delighted to be given his childhood, as told by the *Infancy Gospel of Thomas* (a non-canonic gospel, circulating in the early Christian Church) – which I'd never before come across. Some of the stories are considered quite controversial, as they involve him using his special powers to dubious ends. But the story that really reached out to me was one in which he was drawn to a grieving mother who has lost her child.

My friend and colleague, writer Jessica Duchen, created a libretto that focused on this story, sometimes alluding to other tales in the Gnostic Gospels. She has dramatized it into an almost theatrical piece and has drawn in the traditional *Mourner's Kaddish* to root the events in the ancient Jewish community where the incident might have taken place. Most of this powerful prayer, chanted by the bereaved, is in Aramaic, the vernacular of those times. Research brought us to a Yemeni Kaddish melody—our expert advisers suggest that this chant is among the most ancient currently known, therefore closest to what might have been sung 2,000 years ago.

We would like to thank Chanticleer for commissioning this [piece], their Music Director Matthew Oltman for guiding us technically and Cantor Jaclyn Chernett and Dr. Alexander Knapp for helping us with the Jewish chant research.”

—Roxanna Panufnik

In the following text excerpts, the original narrative text by Jessica Duchen appears in English only, while the *Mourner's Kaddish* appears italicized with English translation.

Yitgadal v'yitkadash sh'mé rabba, Amén
B' al'ma di-v' ra chir' uté, v'yamlich malchuté.

Magnify and sanctify his Great name, Amen
In the world which He created, according to His
will and He will rule His Kingdom.

My child is dead.
How can I stay alive?

Bechayéchon uv' yoméchon
Uv'chayé di-chol-bét Yisra'él,
Ba'agala uvizman kariu, v'imru: Amén.

In your life and in your days
And in the life of all Israel's house,
Swiftly and in the time drawing near, and let us say: Amen.

She keeps us, sorrowed, from this house of grief.
Alone and comfortless, her pain beyond
Her reasoning, the ash upon her brow.

Y'hé sh'mé rabba m'varach l'alam
ul'al'mé al'maya.

Let it be that His great name be blessed
for ever and all eternity.

She rends her robe; no mirror stands unclothed
But on the wooden seats no guests attend.
She bars her door – and only her refrain:
My child is dead. How can I stay alive?

“Let me in!”
A boy stands outside, has slipped through the crowd,
A boy light of foot, light of gaze, light of hand:
“Let me in!”

He's a boy that we know,
A boy that we fear.
Do you remember?
"Let me in!"

Abnormal senses are in him, they say,
He modelled clay sparrows that flew away;
Abnormal senses possess him, they say,
He bade a dead playmate to speak...

The mother has stirred, and opens to him now;
Without a word, she leads him to the corpse.
"Arise," he tells the infant girl, "and take
Your mother's love and nourishment again."

*Yitbarach v' yishtabach, v' yitpa'ar v' yitromam,
V'yitnasé v'yit'hadar, v'yit'alé v'yit'halal
Sh' mé di-kud'sha.*

*Blessed and praised, and glorified and exalted,
Enobled and beautified, and raised up and praised
His name of holiness.*

Warm in her arms, the baby breathes and wakes,

*B'rich Hu.
L'éla, uléla minkol birchata
V'shirata, v'tushbachata v'nechmata
Diamiran b'alma v'imru Amén.*

*Blessed is He.
Above all, upon all, from all blessings
And songs, adorations and consolations
That are spoken in the world, and let us say Amen.*

Then, laughing, reaches out her tiny hands.
My child lives! The crowd stands overwhelmed,

B'rich Hu. Blessed is He.

Then miracle proclaims through all the land.
Yet wreathed in love, the mother does not see
The boy who, silent, slips away alone:
In life restored, grace, ecstasy and joy!

B'rich Hu. Blessed is He.

The Book of Matthew – Mason Bates (b. 1978)

Matthew 4: 18 - 20, Matthew 13: 47

Mason Bates, the young San Francisco composer and DJ who was the first dual recipient of the Prix de Rome and the Berlin Prize, moves fluidly between the worlds of classical music and electronica. Currently busy with both commissions and performance engagements, he has appeared at venues such as The Kennedy Center, Carnegie Hall, Lincoln Center, and Berlin's Volksbühne. Performed in venues ranging from classical concert halls to clubs and lounges alike, his music has been described by the *San Francisco Chronicle* as "lovely to hear and ingeniously constructed."

Mason Bates's relationship with Chanticleer began in 2008 when he composed a choral song cycle, *Sirens*, for the ensemble. Over the past three seasons, excerpts from *Sirens* have been enjoyed by Chanticleer concert goers across the world. In *The Book of Matthew* the composer draws an intriguing comparison between the seductive powers of the mythological Sirens and the allure of Jesus calling on his first disciples (not a request, rather a directive) to drop their fishermen's nets and join him in his search for followers. Bates offers these remarks on the piece:

"The [song] cycle goes furthest afield, at least on the dramatic level, in the inclusion of Christ's calling of the first disciples from the *Book of Matthew*. Fishing on the Sea of Galilee, Peter and Simon are approached by Christ, who offers perhaps the most intriguing (and haunting) line in history: 'Come, follow me, and I will teach you to be fishers of men.' The meditative, highly static music of the fishermen breaks from its confines when Jesus speaks."

--Mason Bates

Jesus was walking beside the Sea of Galilee.
He saw two brothers,
Simon [called Peter] and his brother Andrew.
They were casting a net into the sea,
for they were fishermen.

"Come, follow me," Jesus said,
"and I will make you fishers of men."

The kingdom of heaven is like a net,
which was put into the sea
and took in every sort of fish.

At once they left their nets and followed him.

Jesus and the Traders – Zoltán Kodály (1882 – 1967)

John 2: 13, Mark 11: 17, Luke 19: 47

English text adapted by Matthew Oltman

Hungarian composer Zoltán Kodály is perhaps best known for his impact on music education—music teachers worldwide are familiar with the Kodály Method (created posthumously in Hungary to reflect Kodály's philosophy in music education, including the use of *solfege* hand-signs learned by virtually every child enrolled in Western music education). He was born into a family of amateur musicians in the small city of Kecskemét, Hungary. At the age of eighteen, his parents sent him to Budapest to study science, but Kodály instead enrolled himself in the Liszt Academy of Music, where he met friend, colleague, and fellow Hungarian composer Béla Bartók.

Although Kodály's greatest legacy may be his Kodály Method, he had wide-ranging musical interests, including the study and documentation of Hungarian folk music. He shared this interest with Bartók. Folk music and dance in Hungary had a profound impact on the work of both composers (particularly in regard to rhythm), though Kodály's musical aesthetic is tied more closely to Romanticism than Bartók's. His *oeuvre* includes operas, children's music, solo and chamber compositions, a symphony, and an extensive catalog of choral music.

In *Jesus and the Traders*, Jesus enters the great Temple of Jerusalem and is enraged to find merchants and currency-changers swindling Jewish pilgrims who came to the Temple in need of sacrificial animals. He fashions a whip out of cords strewn about the temple and angrily lashes out at the merchants in an effort to expel them - overturning their tables, driving away their livestock, and scattering the money-changers' coins on the floor. Kodály utilizes vivid compositional techniques to paint the scene. As Jesus creates a whip and wields it to drive away the merchants, the composer offers an angular melody set in dizzying counterpoint, all of which crescendos to a decisive unison as the money-changers are ejected from the temple. Later, as Jesus is quoted in the story, his words are set in the bass line. He begins in a calm, contemplative tone, erupting in a sudden *fortissimo* as he berates the merchants for turning the temple into a "den of robbers."

Originally composed in Kodály's native *Magyar* (Hungarian), the standard, English translation has been adapted by Chanticleer's Music Director, Matthew Oltman.

Passover was nigh, and so Jesus came to great Jerusalem,
And found in the temple those that sold there sheep and doves,
and found there, sprawling, all the money-changers.
And making a lash from cords and setting about them, he drove them forth.
He drove out the oxen, he drove out the sheep; all who bought and sold there.
And the money-changers' gold he scattered about, and all their tables overturned.

To the sellers of doves he spake, saying:
"Take these things hence. Make ye not my Father's house a noisy market of merchandise!
Is it not written, 'My house shall be called of all nations the house of prayer?'
All of you: what have you made it?
Robbers' dens you made it!"

When the scribes and chief priests heard him, they did fear him.
Then they did seek to destroy him. They feared him, yea, feared him,
for the crowd assembled and harkened to his word.

The Woman with the Alabaster Box – Arvo Pärt (b. 1935)

Matthew 26: 6 - 13

Arvo Pärt was born in Paide, Estonia. The Soviet occupation of Estonia, which began in 1944 and lasted for over fifty years, had a profound effect on his life and music. Living in the old Soviet Union, Pärt had little access to what was happening in contemporary Western music. Despite such isolation, the early 1960s in Estonia saw many new methods of composition being brought into use, and Pärt was at the forefront. He was the first Estonian composer to employ serialism, and his early works experimented with this form as well as collage techniques. Official judgment of Pärt's music veered between extremes, with certain works being praised and others, like the *Credo* of 1968 being banned. *Credo* proved to be the last of his collage pieces and after its composition, Pärt chose to enter the first of several periods of contemplative silence. During this time he studied French and Franco-Flemish choral music from the 14th to 16th centuries. As a result, he wrote a few transitional compositions in the spirit of early European polyphony.

Pärt returned to self-imposed silence, but re-emerged in 1976 after a transformation so radical as to make his previous music almost unidentifiable. The technique he invented, or discovered, and to which he has remained loyal practically without exception, he calls "*tintinnabuli*" (from the Latin, "little bells"). He describes it thus: "I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements—with one voice, two voices. I build with primitive materials—with the triad, with one specific tonality. The three notes of a triad are like bells and that is why I call it tintinnabulation." The guiding principle behind tintinnabulation is composing two simultaneous voices as one line—one voice moving stepwise from and to a central pitch, first up then down, and the other sounding the notes of the triad.

Having found his voice, there was a subsequent rush of new works. Pärt's music gained popularity in the West but he struggled against the Soviets' restrictive policies. This led him and his family to emigrate first to Vienna and then to Berlin, where Pärt still lives.

The Woman with the Alabaster Box was composed in 1997 for the 350th anniversary of the Karlstad [Sweden] Diocese. The text is drawn directly from the *Gospel of Matthew*, but the story appears throughout the New Testament in various forms. The woman is identified in the *Gospel of John* as Mary Magdalene; a favorite of Jesus amongst his followers, and a somewhat controversial figure historically. Here, Jesus is indignant when his disciples criticize Mary for her outpouring of love toward him. In this one, heated moment he appears to contradict his own teachings and predict his death, whilst defending Mary's gracious gesture of admiration.

Now when Jesus was in Bethany, in the house of Simon the leper,
there came unto him a woman having an alabaster box of very precious ointment
and poured it on his head, as he sat at meal.

But when his disciples saw it, they had indignation, saying,
"To what purpose is this waste? For this ointment
might have been sold for much, and given to the poor."

When Jesus understood it, he said unto them:
"Why trouble ye the woman?
For she hath wrought a good work upon me,
for ye have the poor always with you, but me ye have not always.
For in that she hath poured this ointment on my body, she did it for my burial.
Verily I say unto you, wheresoever this gospel
shall be preached in the whole world,
there shall also this, that this woman hath done,
be told for a memorial of her."

Avoonan Dbishmayya – Ilyas Iliya (b. 1963)

Matthew 6: 9 - 14

Ilyas Iliya, based in San Francisco, emigrated to the United States with his family to escape civil war in his home country of Lebanon. Iliya has studied classical guitar, piano, and cello, but has always been drawn to compose choral music. His compositions have been called “extraordinary and haunting” by the *Examiner*, and have been performed by such local groups as Ancora and the San Francisco Gay Men’s Chorus.

The text commonly called “The Lord’s Prayer” is first heard in *The Gospel of Matthew*, as Jesus instructs his disciples how to pray. **Avoonan Dbishmayya**, described by Iliya as “The Aramaic Prayer of Jesus,” is the composer’s sonic recreation of Jesus’ inner monologue as he contemplates his imminent crucifixion and the ramifications of his life—and death—on the fate of mankind. Written in Aramaic, the vernacular of Jesus and his contemporaries, **Avoonan Dbishmayya** represents Jesus at his most personal and vulnerable moment. Within this program, this is first time we hear Jesus’ actual voice, rather than his words in quotation. The composer offers these remarks:

“The cry in Jesus’ voice is that of mercy and compassion as he prays on behalf of humanity. He feels at once his beloved community’s desperate need to feel forgiven, to feel reconciled, as well as the need to see life differently: with joy and a new dream of power and healing. I envision his sadness as he contemplates: ‘If only they would feel worthy to ask for their hearts desires; they ask for too little, not too much.’ Even as he prays alone, Jesus calls forth the resonances around him and they reverberate with him, expanding the felt sense of ‘the heavenly dominion’ on Earth, in his body at that moment.”

--Ilyas Iliya

Avoonan dbishmayya,
Yitqaddash shmakh.
Titeh melkootakh,
Yehee sevyonakh
Heykama dbishmayya af bar3a.

Our Father in heaven,
Holy be Your name.
Let Your kingdom come,
Let Your desires be done
On earth even as in heaven.

Hab lan laHma
Dsoonqana yawmana.
Washvooq lan Hoveynan,
Heykama daf Hnan
Shbaqnān l’Hayovneynan.
Wla t3eelān linissyoonā,
Illa passyan min beeshta.

Give to us the bread
That we need each day.
Have compassion for our offenses,
Even as we also
Have compassion for our offenders.
Let us not enter into forgetfulness,
But release us from our errors.

Mittol dilakh’hee malkootā
ooHeyla ooteshbooHta
l’3alam 3almin. Āmeen.

Because yours are dominion
And authority and glory
From ages through ages. Amen.

Forces IX - Collage – Peter Michaelides (b. 1930)

Born in Greece, Peter Michaelides immigrated to the United States with his family at the age of seven. Michaelides has served on the faculties of the University of California Santa Barbara, Lewis and Clark College, and the University of Northern Iowa, teaching music history, music theory, and composition. His compositional *oeuvre* spans a wide spectrum of mediums, from instrumentalists and small chamber ensembles to large works written for orchestra, soloists, and multiple choruses. Past compositions have been performed by ensembles around the world, including the Konovets Vocal Quartet (St. Petersburg, Russia) and the Santa Fe Desert Chorale. Michaelides has been heavily influenced by serialism as well as by *avante-garde* composers such as Xenakis and Penderecki.

Tonight's composition is the latest in a series of innovative works composed for various ensembles and enigmatically entitled *FORCES*, the first of which was composed in 1969. Fragmented in a manner that is sonically illustrative and at times graphic, ***FORCES IX – Collage*** seeks to recreate the last few moments in the life of Jesus and the first moments following his death. These episodes vary in levels of lucidity as he lapses in and out of consciousness. We hear the supportive voices of those who were close to him as well as the gritty demands for his crucifixion shouted by the crowd. In a moment of clarity, Jesus cries out for his Father in agony, and his mother's sympathetic sobs are heard rising above the crowd. Finally a Greek Orthodox chant emerges in the distance, foreshadowing the faith that would be born as the result of his death. Michaelides says this of his first composition for Chanticleer:

“During a thought or a dream state, entire events in our past—originally lasting anywhere from a few moments to years—can be recalled in a tiny fraction of a second. This is what happens in *FORCES IX*—fragments of memories pass through the mind of Christ during his final moments of life and mix confusedly with his awareness of current happenings. In this work these fleeting fragments have been expanded—sometimes greatly so, into several minutes. The expanded events are identical to the original fragments; only our time perception has been altered.

FORCES IX was initially intended as a multimedia work. Lacking a visual component, this piece calls upon the listener to visualize the unfolding drama as it occurs. The music is strongly pictorial, descriptive, and programmatic. The program guide after these notes should assist the listener in following the kaleidoscopic fragments of drama.

A variety of techniques and styles make up the structure of *FORCES IX*. Although heavily textural, with frequent use of special effects and evolving clusters, the work also includes the more traditional elements of recitation, melody (chant and modal song), and harmony. For example, the final section, *Communion Hymn*, consists of a simple polyphonic setting of the Byzantine hymn *Soma Christou* (“Body of Christ”).

FORCES IX is offered as a dramatic re-creation of an important moment in history. My intention is that the listeners receive the work as such and, perhaps, also respond to its spiritual pathos.”

--Peter Michaelides

p. 16
4:10

[illegible]

I. Prologue

Narrator: Collage: the particles of mass, the fragments of thoughts and awareness; the last few moments of Christ's life and the first moments following cessation of life. Absent is the illusion of time; past and future interact freely. The jumble of fading coherent thoughts mixes with the surrounding sounds. In his confused, tormented state, doubts arise from the screaming flesh. Now the last temptation, the final cries. Then disorientation, resignation, letting go. The entry into the next state. Time *is* irrelevant; the end *is* the beginning. Death and Life become One. The Resurrection faces the Light.

II. Toward Conscious Awareness

The labored breathing of Christ, reentering consciousness
Cosmic Echo: Xristé! ("Christ!") *Athánate!* ("Immortal!")

III. Memory Fragments I

Let this cup pass from me / One of you shall betray me / A little longer /

"Thou art the Christ!" / Lord is it I?

Cosmic Echo: Áksios! ("He is worthy!")

IV. Memory Fragments II

Crowd: Why does he wait?! / It's the law! / Give him to us! / He's guilty! / Hurry! / Tell us! / Death! / We are waiting!
/ Judgment! / The verdict! / *Varava!* ("Barabbas!") / *Stravrothíto!* ("Crucify him!")

Jesus' agony: Páter mu! ("Father!")

V. Mary's Lament

Mary:

Imí thión teknón!	Alas, my divine son!
Imí to fos tu kósmu!	Alas, light of the world!
O amnós tu theú	Why, O Lamb of God?

Chorus:

Lóye anartómenon adiroméní	Today the Virgin saw thee, crucified, and she
Mitró a splaxná etétrato tin kardían pikrós.	Mourned within herself and was sorely pierced
	In the heart.

Mary:

Yiému púto kátos édites morfízu ouféra?	O my son, whither hast thou departed from mine eyes?
Kathorónse adíkos stavrúmenon--	I cannot endure to see thee so unjustly crucified--

VI. Final Breaths – Cessation of Life

VII. Epilogue

It is done now. The cries of fear, of pain, have subsided, have faded into the dust and blood of Golgotha. A new calm has descended. In the distance – a procession. The end is the beginning. In the distance...

VIII. Communion Hymn

Sóma Xristú metalávete;	Receive the body of Christ;
athánatu pighís jévsasthe.	taste the fount of immortality.
Alilúia.	Alleluia.

The Troparion of Kassianí – Ivan Moody (b. 1964)

London-born Ivan Moody has been profoundly influenced by the liturgical chant and spirituality of the Orthodox Church. His music has been performed and broadcast all over the world, and he is equally active as a conductor. His *Ravenna Sanctus* is featured on *And on Earth Peace: a Chanticleer Mass*, and several of his compositions have been performed by Chanticleer in recent seasons. Currently he serves as Protopsaltis and choir director of the Greek Orthodox Church in Lisbon, Portugal, where he lives. He is a founding member of Ensemble Alpha, specializing in Eastern and Western medieval music, and of Pravoslava, the only choir devoted exclusively to Orthodox sacred repertoire in the Iberian Peninsula.

The story of a woman anointing Jesus' feet with oil and washing them with her hair appears several times in the New Testament. The details differ slightly in each Gospel, but in the *Gospel of John* we are finally told the woman's name: Mary of Bethany, known in western Christianity as Mary Magdalene. Over the course of history theologians and scholars have assigned to her many roles: a repentant prostitute, a patroness of women's worship, a vessel of sin, one of Jesus' most loyal followers, and even possibly his lover (though this notion remains extremely controversial). Moody's composition draws its text from Greek Orthodox liturgy, which mostly tends toward a more "human" portrayal of Mary, calling her the woman "who had fallen into many sins," and was "full of lustful passion." In any case, it is certain she was one of Jesus' most beloved companions, and *The Troparion of Kassianí* is an expression of the impassioned grief and love she felt when faced with the reality of his death.

A *troparion* is simply a hymn (most likely coming from the Greek *tropos*, meaning "something repeated"). *The Troparion of Kassianí* is one of the most beloved and recognized *troparions* in all of Greek Orthodox liturgy; perhaps because of its great length compared to other *troparions*, and because of the wide vocal range required to chant it. Moody drew inspiration from this traditional chant, but composed a new melody to reflect the ecumenical undertones in the text:

"*The Troparion of Kassianí*, sets a liturgical poem sung at Matins of Wednesday during Holy Week in the Orthodox Church. The poem was written by the 9th-Century nun and hymnographer Kassia; in it she speaks in the voice of the woman who anointed the feet of Christ before his passion and burial, whom later tradition identified [as] Mary Magdalene. The poem traces the journey of the soul away from sin through repentance to salvation. Though it is intensely personal, it is yet universal – it has been said by the scholar HJW Tillyard that here 'the need of one sinner is absorbed into the cry of a whole suffering world.' Thus, though I did not employ it throughout, the music takes its cue from the Byzantine chant melody for this text in current Greek Orthodox usage, in this way constantly alternating between the personal and the universal."

--Ivan Moody

Dhóxa Patrí ke Yió
ke Aghío Pnévmati,
ke nin ke aí ke is tous eónas ton eónon.
Amín.

Glory to the Father and to the Son
and to the Holy Spirit,
both now and forever and unto the ages of ages.
Amen.

The woman who had fallen into many sins,
Perceiving Thy divinity, *Rabboni* ("Teacher"),
fulfilled the part of a myrrh-bearer;
and with lamentations she brought sweet-smelling oil of myrrh
to Thee before Thy burial.

"Woe is me," she said,
"for night surrounds me, dark and moonless,
and stings my lustful passion with the love of sin.
Accept the fountain of my tears, oh Thou
who drawest down from the clouds the waters of the sea.
Incline to the groanings of my heart,
O Thou who in Thine ineffable self-emptying
hast bowed down the heavens.

"I shall kiss Thy most pure feet
and wipe them with the hairs of my head;
those feet whose sound Eve heard at dusk in Paradise,
and hid herself for fear.

"Who can search out the multitude of my sins
and the abyss of Thy judgments,
O Savior of my soul?

"Despise me not,
Thine handmaiden,
for Thou has mercy without measure."

Grace to You – Jan Gilbert (b. 1946)

from NightChants

Revelation 1: 4 – 6

“NightChants [1985] is a collection of fourteen experimental chant settings from across the globe, of which Grace to You is the final selection. Sung in the Byzantine (Greek Orthodox) style, the chant structures include improvisation, graphic notation, free repetition and extended vocal techniques; thus encouraging the performers to explore their unique vocal styles.”

--Jan Gilbert

Jan Gilbert is originally from New York City. She is currently on the faculty of Macalester College, St. Paul (MN). Her compositions have been performed by Chanticleer, the Dale Warland Singers, Ars Nova Singers, the American Guild of Organists, the St. Paul Civic Symphony, and the United Nations Association International Choir, among others. The composer has studied composition in Southern India and written several multi-media works for South Indian dancers to be performed with a string quartet and choir.

The text sung in **Grace to You** comes from the beginning of the *Book of Revelation*, written by John of Patmos (often called “John the Divine” or “John the Revelator”). He wrote these words whilst on the Greek island of Patmos off the coast of modern-day Turkey. Many theologians believe the Romans exiled John as a punishment for his Christian beliefs, though there is some debate about this. On Patmos, Jesus appeared to John in a fantastic vision, directing him to record and pass Jesus’ message to the Seven Churches of Asia [Minor]. As the number seven is symbolically important throughout the Bible, it is somewhat unclear whether the “Seven Churches” reference solely the seven isolated centers of early Christianity in nearby Asia Minor, or the totality of Christ’s followers at the time. There also is considerable theological debate over whether the Seven Churches (and their respective directives given by Jesus) offer an allegorical comparison to the tribulation of Christ’s early followers, a foretaste of the trials yet to come for the Church, or perhaps a general moral code for Christians.

In any case, John’s opening letter serves as a blessing to the then fledgling Christian religion. It was comprised of a persecuted group of followers with no centralized control, which existed primarily as an underground movement. In the next chapter of *Revelations* (not included in *Grace to You*), Jesus continues with specific instructions for each church. Certainly this was an attempt to establish orthodoxy (from the Greek *orthodoxia*, meaning “correct opinion”) amongst early Christians. *Grace to You* is a reminder of the salvation promised by Jesus to His followers, who were given the monumental task of creating a faith from the teachings of one man—a faith which would play an enormous role in the future of civilization.

Ioánnis tes eptá eklisías, tes en ti Asía:
Háris imín
ke iríni apó Theóu o on ke o in
ke o erhómenos ke apó ton eptá pnévmaton
a enopíon tou thrónou aftóu.

John, to the seven churches in Asia:
Grace to you
and peace from Him who is and who was
and who is to come, and from the seven spirits
who are before His throne.

*And from Jesus Christ the faithful witness,
The first-born of the dead.*

To agapónti imás
ke lousánti imás apó ton amartión imón
en to émati aftóu.
Ke eplísen imás vasiléan, ierís to Theó...

To Him who loves us
and freed us from our sins
by His blood.
And made us a kingdom, priests to His God...

*...and Father, to Him be the glory and dominion forever.
Grace to you, and peace from Him who is to come.*

ABOUT CHANTICLEER

Called “**the world’s reigning male chorus**,” by the *New Yorker* magazine, and named **Ensemble of the Year** by Musical America in 2008, Chanticleer will perform more than 100 concerts in 2010-11, the GRAMMY Award-winning ensemble’s 33rd Season. Praised by the *San Francisco Chronicle* for their “tonal luxuriance and crisply etched clarity,” Chanticleer will tour to Canada and 22 of the United States, including appearances at Walt Disney Concert Hall in Los Angeles, New York’s Metropolitan Museum of Art and the National American Choral Directors Association Conference in Chicago. In early 2010, Chanticleer gave 14 concerts in 11 European countries, appearing at many of Europe’s legendary concert halls. In June, Chanticleer returned to Shanghai (after its May 2009 China debut tour) as part of the San Francisco delegation to Expo 2010. Other highlights of the 2009-10 season were Chanticleer’s first National Youth Choral Festival in San Francisco in March, residencies at two American Choral Directors Association conferences, the release of a new recording - “Best of Chanticleer,” and an appearance on “Prairie Home Companion.”

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 30-concert 2010-11 Bay Area Season opened with *Out of This World*, which saw the third release in the **CLIC | Chanticleer Live in Concert** series. The album -available as a CD or Download- consists of live & studio recordings from the program, including a new composition by Mason Bates, and a new arrangement of Little Grey Girlfriend’s “Cells Planets.” Chanticleer’s busy Christmas season will include the release of a new CD of Christmas music, performances of its beloved *A Chanticleer Christmas* around the country and the Bay Area, and the program’s broadcast on over 225 national public radio stations. This seasons’ program will feature the world premiere performances of Jan Sandstrom’s “And the word became flesh” commissioned by Chanticleer for Christmas. The season continues with *The Boy whose Father was God* a biography in music of Jesus of Nazareth including newly commissioned works by Roxanna Panufnik and Peter Michaelides, and many pieces new to Chanticleer’s repertoire. The season will end with *Romantic Chanticleer* featuring often-requested music by Eric Whitacre, Gustav Mahler, Francis Poulenc and others.

Chanticleer’s recordings are distributed by Chanticleer, Rhino Records, iTunes among others, and are available on Chanticleer’s website, www.chanticleer.org. New this season is *A Chanticleer Christmas – favorite Christmas music from live performances as broadcast on American Public Media*. Also new is *Between Two Wars: The Art of the Comedian Harmonists*, released as part of the CLIC series. *Let it Snow*, a collection of Christmas music released in 2007, was on the Billboard charts for twelve weeks. *Colors of Love* won the GRAMMY® Award in 2000 for Best Small Ensemble Performance (with or without Conductor) and the Contemporary A Cappella Recording Award for Best Classical Album. The world-premiere recording of Sir John Tavener’s *Lamentations and Praises* was released in January 2002 to critical acclaim and garnered two

GRAMMY® awards for Classical Best Small Ensemble Performance (with or without Conductor) and for Best Classical Contemporary Composition. 2009 saw the release of the DVD *Fireside Christmas with Chanticleer*—a ‘burning log’ accompanied by favorite Chanticleer Christmas songs as well as *Best of Chanticleer*, a compilation with three new tracks including Mahler’s “Ich bin der welt” and Gershwin’s “Summertime.”

With the help of individual contributions and foundation and corporate support, the Ensemble involves over 5000 young people annually in its extensive education program which includes in-school clinics and workshops, Chanticleer Youth Choral Festivals™ in the Bay Area and around the country including the National Youth Choral Festival every four years, master classes for university students nationwide, and the 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**.

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 for the 2006-07 Season** in which ten new works were premiered. Among the seventy 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, Guido López-Gavilán, 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, Shulamit Ran, Bernard Rands, Steven Sametz, Carlos Sanchez-Gutierrez, Jan Sandstrom, Paul Schoenfield, Steven Stucky, John Tavener, Augusta Read Thomas and Janike Vandervelde.

Named for the “clear-singing” rooster in Geoffrey Chaucer’s *Canterbury Tales*, Chanticleer was founded in 1978 by tenor Louis Botto, who sang in the Ensemble until 1989 and served as Artistic Director until his death in 1997. In 1999, Christine Bullin joined Chanticleer as President & General Director. Music Director Emeritus Joseph Jennings joined the ensemble as a countertenor in 1983, and shortly thereafter assumed the title of Music Director which he held until his retirement in 2008. Mr. Jennings has arranged some of Chanticleer’s most popular repertoire, most notably spirituals, gospel music, and jazz standards. In 2008, tenor Matthew D. Oltman was named Music Director.

Chanticleer is the current recipient of major grants from The Ann and Gordon Getty Foundation, The William & Flora Hewlett Foundation, The James Irvine Foundation, The Bernard Osher Foundation, The Bob Ross Foundation, Wells Fargo Bank, 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.

for more information, click www.chanticleer.org

ARTIST PROFILES



ERIC ALATORRE, bass, joined Chanticleer in the last century. Really. He is enjoying sharing the joy of singing with some of his colleagues who are, quite literally, a new generation of singers. A part-time hedonist and full-time wine enthusiast, he is always looking for another wonderful dining experience to share with friends and his fellow singers on the road. His other passions include eating his way around the world, being married to his wonderful wife Dorothee and enjoying watching his daughter Mia discover the joys of learning English, German and Spanish.



MICHAEL AXTELL, bass-baritone, is proudly singing in his first season with Chanticleer. He is a recent graduate of Lawrence University in Appleton, WI where he received a BMus in Vocal Performance and a BA in Theatre. He studied voice with Karen Leigh-Post, performed as a soloist at regional and national conventions of the American Choral Director's Association and in 2009 participated in the AIS Triple Threat Workshop in Germany. He sends his love and thanks to his family and to Kurt for their belief and encouragement.



CASEY BREVES, soprano, is thrilled to be in his first season with Chanticleer. Originally from New York City, he graduated from Yale University in 2010. At Yale, he was a member of the Schola Cantorum, the Duke's Men, and the Centennial class of the Whiffenpoofs. Favorite opera roles include Lindoro in *L'italiana in Algeri*, Nemorino in *L'elisir d'amore*, and Sam Kaplan in *Street Scene*. He has studied voice with Victoria Clark and Ian Howell.



MATTHEW CURTIS, tenor in his second year with Chanticleer. He received his bachelor's degree in Vocal Performance and Music Education as a Liberace Scholar from Viterbo University in La Crosse, Wisconsin. He continued studying for a year in the graduate school at the University of Minnesota. Mr. Curtis' solo performances include lyric tenor roles such as Tamino in *Die Zauberflöte*, Male Chorus in *The Rape of Lucretia* and Steva in *Jenifa*.



BRIAN HINMAN, tenor, began singing choral music as a young boy in the suburbs of Chicago. He studied vocal performance at the University of Tennessee, has performed in numerous theatrical productions, and before joining Chanticleer, moved to New York City to study jazz and theater. Mr. Hinman is now in his fifth season with Chanticleer as both singer and Road Manager.



BEN JONES, tenor, enjoyed a musical upbringing in Peoria, Illinois. Born into a family of string players, he began his training on the cello and the French horn at an early age. While earning a film degree at the University of Illinois, he studied voice, performed in opera productions and directed the acclaimed comedy octet, *The Other Guys*. He holds a masters degree from the San Francisco Conservatory of Music, where he studied voice with Cesar Ulloa and conducting with Michael Morgan.



BEN JOHNS, Director of Education, finished his master's degree in Choral Conducting in 2009 at the University of California, Irvine and holds undergraduate degrees in Dance, Vocal Performance, and Chemistry. Mr. Johns earned merit-based graduate fellowships, teaching assistantships and scholarships from the Tom and Elizabeth Tierney, Ann and Gordon Getty, Mary and Philip Lyons, and Sunny Brown Scholarship Foundations. Ben sang in the Chanticleer ensemble for three years before moving to his current position as Chanticleer's Director of Education. His education duties include, but are not limited to, directing Chanticleer's LAB Choir and giving

master classes to Bay Area high school and middle school choirs. Mr. Johns also teaches voice at Diablo Valley College and continues to sing professionally as a soloist and choral artist around the country.



MICHAEL MCNEIL, soprano, is in his fifth year with Chanticleer. His musical upbringing began in his hometown of Almena, Kansas where he sang in church and school choirs and began playing piano at the age of nine. He received his BFA in Vocal Performance at the University of Nebraska at Kearney and his Master of Music degree at Northern Arizona University. Mr. McNeil has studied voice under Patricia David, Pina Mozzani, Ricardo Pereira & Judith Cloud.



CORTEZ MITCHELL, alto, hails from Detroit, MI. He has a B.A. in music and a B.S. in mathematics from Morgan State University and an M.M. in voice from the University of Cincinnati's College Conservatory of Music. He performed the role of Cherubino in Mozart's *Figaro* with Minnesota Opera, and concert work with the Dayton Philharmonic, Baltimore Symphony Orchestra, and the Lincoln Center Jazz Ensemble. He is in his fourth season with Chanticleer.



GREGORY PEEBLES, soprano, is in his third season with Chanticleer. Originally from Hartselle, Alabama, he first performed for the public as a very young boy with his family singing gospel music. After graduating cum laude from the University of Mississippi at Oxford, he found his way to Chicago, where he completed his graduate degree in Vocal Performance at Chicago College of the Performing Arts, studying with Mark Crayton.



ALAN REINHARDT, alto, is in his fifth season with Chanticleer. He grew up in Long Island, N.Y. & sang with various ensembles in New York City including The Men and Boys choir at St. Thomas Church on Fifth Avenue, Early Music New York and choral performances with the N.Y. Philharmonic. In 2005, he sang the lead countertenor role in the premiere of the dance/opera *A More Perfect Union* in the State Theatre in Perm, Russia. Alan holds degrees from SUNY Potsdam and the University of Illinois in Champaign-Urbana.



ADAM WARD, alto, originally from Tecumseh, Oklahoma, began singing professionally as a countertenor while studying French horn performance at Yale University. Adam has since performed as soloist with the International Contemporary Ensemble (ICE) and was a member of the Choir of St. Mary the Virgin at the famed "Smoky Mary's" in midtown Manhattan. Mr. Ward holds a BMus from Manhattan School of Music, MMus from Yale School of Music and has additional years of study at the Hartt School, Royal College of Music in London and Stony Brook University. Adam is currently in his 5th season with Chanticleer.



JACE WITTIG, Assistant Music Director and baritone, is his fifth season with Chanticleer. An Indianapolis native, he began his musical training early with the Indianapolis Children's Choir, touring in North America and Europe. He received his B.M. in Vocal Performance at Ball State University in Muncie, IN, where he studied voice with Craig Priebe and piano with Jim Helton.



MATTHEW OLTMAN, Music Director, joined Chanticleer in 1999 singing tenor with the ensemble. In 2004 he was appointed Assistant Music Director under Joseph Jennings and in 2009 took over artistic leadership of the company following Mr. Jennings' retirement. Originally from Des Moines, Iowa, Mr. Oltman holds degrees from Simpson College and the University of York. He has served as guest conductor and clinician for ensembles throughout the U.S. and is the editor of the Chanticleer Choral Series, published by Hinshaw Music.

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