

CHANTICLEER

The Word Became Flesh

Casey Breves, Gregory Peebles, Kory Reid – *soprano*
Cortez Mitchell, Alan Reinhardt, Adam Ward – *alto*
Michael Bresnahan, Brian Hinman, Ben Jones – *tenor*
Eric Alatorre, Michael Axtell, Matthew Knickman – *baritone and bass*

Jace Wittig, Interim Music Director

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Deep River*	Trad. Spiritual, arr. Roy Ringwald
Wade in the Water*	Trad. Spiritual, arr. Joseph Jennings
The Old Ship Zion/	Trad. Gospel,
Over My Head (I Hear Music in the Air)	arr. Gregory Peebles/Jace Wittig

Program subject to change.

**These works have been recorded and are available at tonight's concert, or through our digital storefront at www.chanticleer.org*

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Conceptio Gloriosæ - Antonio de Salazar (c. 1650 – 1715)

More than two centuries before the Declaration of Independence was signed, and many more years before shape-note hymnals were published in Appalachia, music of surprising complexity was being composed and performed by sophisticated musicians all over New Spain. Officially founded in the 1500s and stretching from Central America through Mexico and north to the modern-day border of California and Oregon, New Spain grew to encompass almost the entire western half of the present day United States. As the Spanish spread their customs, language, and religion throughout their newly conquered kingdom, they spread their musical traditions as well, often transplanting musicians and composers from the Old World to train musicians of both Spanish and Native American ancestry. Music by these composers—liturgical and otherwise—was performed all over the vast territory, including the Missions of California.

Of all the composers of the latter half of the seventeenth century in New Spain, few had a greater impact on the musical style of the time (and of his contemporaries) than Antonio de Salazar. Whereas previously it was thought that he was from Seville, some scholars have now questioned that stance, putting forth an alternate theory that he was born in the New World. Until further evidence surfaces, this issue remains open to question. His career as a composer and teacher was distinguished. The position of chapel master in Mexico City (the capital of New Spain) opened up in 1688, and Salazar submitted his name as one of the applicants for the job. After a demanding set of examinations and contests, he won the post in convincing fashion. He served there until his death in 1715, teaching various pupils, including Manuel de Sumaya.

The two pieces by Salazar on tonight's program exemplify the composer's sophisticated style and dynamic compositional palette. *Conceptio Gloriosæ* is a joyful repsonsory (meaning the text is passed between different groups of singers), extoling the glory of the Virgin Mary and the virtue of her bloodline.

Conceptio gloriosæ Virginis Mariæ ex semine Abrahæ. ortæ de tribu Juda, clarex stirpe David; Cujus vita inclita cunctas illustrat ecclesias.	It is the Conception of the glorious Virgin Mary, sprung from the seed of Abraham, of the tribe of Juda, of the renowned family of David, Whose illustrious life enlightens all the churches.
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Hodie concepta est beata Virgo Maria ex progenie David; Cujus vita inclita cunctas illustrat ecclesias.	Today the blessed Virgin Mary was born of the line of David; Whose illustrious life enlightens all the churches.
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Ave maris stella – Giovanni Pierluigi da Palestrina (1525 – 1594)

Giovanni Pierluigi da Palestrina was born in the town from which he took his name. He was chapelmaster at St. Peter's in Rome from 1551 to 1554 and from 1571 until his death in 1594. His fame as the outstanding representative of the Roman school has caused his name to be directly associated with the "strict" style of Renaissance counterpoint used as a pedagogical model by students of nearly every succeeding generation. Palestrina achieved a mastery of contrapuntal techniques, meticulous voice leading, and refined dissonance treatment now universally idealized as the "Palestrina style." Palestrina's *Ave maris stella* is an imaginative polyphonic development of the eponymous plainsong. Each stanza is set with different voices and a slightly different texture, though in each verse the plainsong melody is set quite clearly in at least one voice. The texture is most delicate on the fifth stanza: *Virgo singularis, inter omnes mitis....* ("Solitary Virgin, meek above all...").

Ave maris stella, Dei Mater alma,	Hail, star of the sea, loving Mother of God,
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atque semper Virgo, felix caeli porta.	the perpetual Virgin, happy gate of heaven.
Sumens illud Ave Gabrielis ore, funda nos in pace, mutans Hevae nomen.	Receiving that <i>Ave</i> from the mouth of Gabriel, confirm us in peace, reversing the name of <i>Eva</i> .
Solve vincla reis, profer lumen caecis, mala nostra pelle, bona cuncta posce.	Break the chains of sinners, bring light to the blind, drive away our evils, ask for all goodness.
Monstra te esse matrem, sumat per te preces, qui pro nobis natus tulit esse tuus.	Show yourself to be a mother, may He accept prayers through you, He who, born for us, chose to be yours.
Virgo singularis, inter omnes mitis, nos culpis solutos, mites fac et castos.	Solitary Virgin, meek above all, make us, absolved from sin, gentle and chaste.
Vitam praesta puram, iter para tutum, ut videntes Jesum, semper collaetemur.	Keep life pure, make the journey safe, so that, seeing Jesus, we may always rejoice together.
Sit laus Deo Patri, summo Christo decus Spiritu Sancto, tribus honor unus.	Let there be praise to God the Father, Glory to Christ in the highest, to the Holy Spirit, one honor to all three.

Salve Regina - Plainsong

Antonio de Salazar (c. 1650 - 1715)

Plainsong (interchangeably called Gregorian Chant) has inspired composers to write musical masterpieces—sacred and secular—through the ages. One of the most beloved hymns in standard Roman chant liturgy, *Salve Regina*, is presented two-fold this evening: first the plainsong, followed by Antonio de Salazar’s masterful double-choir setting, which opens with the tenor line quoting the plainsong melody directly. The piece develops quickly into eight-part harmony full of placid reverence, employing carefully chosen chromaticism one might expect from a motet by Victoria or di Lasso, and only hinting at joyful celebration when the choirs sing the text *Et Jesum, benedictum fructus ventris tuis* (“And Jesus, the blessed fruit of thy womb...”).

Salve, Regina, Mater misericordiæ, vita, dulcedo, et spes nostra, salve. Ad te clamamus exsules filii Hevæ; ad te suspiramus, gementes et flentes in hac lacrimarum valle.	Hail, holy Queen, Mother of Mercy, our life, our sweetness and our hope, hail. To thee do we cry, poor banished children of Eve; to thee we send up our sighs, mourning and weeping in this valley of tears.
Eia, ergo, advocata nostra, illos tuos misericordes oculos ad nos converte; Et Jesum, benedictum fructum ventris tui,	Turn then, most gracious advocate, thine eyes of mercy toward us; And after this our exile,

nobis post hoc exsilium ostende. show unto us the blessed fruit of thy womb, Jesus.
O clemens, O pia, O dulcis Virgo Maria. O merciful, O loving, O sweet Virgin Mary.

Versa est in luctum – Juan Gutiérrez de Padilla (c. 1590 – 1664)

Another dominant figure of the flourishing musical establishment in New Spain was Juan Gutiérrez de Padilla, who lived half a century before Salazar. Born in Málaga, Spain, he moved to Puebla, Mexico, in the early stages of his career and played a central role in defining the style that was to be adopted by his contemporaries. *Versa est in luctum* portrays the composer's solemn reverence for this formal Latin text, which was also set by Spanish composers Victoria and Vivanco, among others.

Versa est in luctum cithara mea, My harp has turned to mourning,
et organum meum in vocem flentium. and my music into the voice of weeping.
Parce mihi Domine, nihil enim sunt dies mei. Spare me, Lord, for my days are nothing.

Love Endureth (Psalm 136) – Roxanna Panufnik (b. 1968)

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 2011 she composed *Let Me In* for Chanticleer's program *The Boy Whose Father was God*. The piece was a dramatic retelling of events in Jesus' childhood, as told in the *Infancy Gospel of Thomas*.

In *Love Endureth*, Panufnik intertwines a well-known Psalm text with Sephardic chant echoing the same theme. Several of her compositions feature this fusion of Christian and Jewish idioms. Here, the Sephardic chant is sung both in Hebrew and English, and the mode is quickly recognizable.

Praise the Lord, for He is good:
For His steadfast love endureth forever.
Praise ye the God of gods:
For His steadfast love endureth forever.
Praise ye the Lord of lords:
For His steadfast love endureth forever.

Who alone doth great wonders,
Who made the heavens in understanding,
Who established the earth above the waters,
Who made the great lights,
The sun to rule over the day;
The moon and stars over to rule over the night.

Ki L'olam chasdo... ("For forever His mercy...")

Who smote Egypt with their firstborn,
Who brought Israel from among them,
With a mighty hand and a stretched out arm,
Who divided the Red Sea into parts,
And brought out Israel through the midst thereof,
And overthrew Pharaoh and his host in the Red Sea.

Give glory to the God of heaven:
For His steadfast love endureth forever.
Give glory to the Lord of lords:
For His steadfast love endureth forever.

O salutaris hostia - Andrea Gabrieli (c. 1533 – 1585)

Uncle to Giovanni Gabrieli, student of Adrian Willaert, teacher of Hans Leo Hassler, friend of Orlando di Lasso, and successor to Claudio Merulo as the organist at Venice's San Marco Cathedral, Andrea Gabrieli was pivotal in establishing the Venetian school of composition. Gabrieli shied away from the Franco-Flemish contrapuntal style which had dominated the 16th century. Instead, he favored a more homophonic, sonorous writing style—often polychoral—inspired by the vast space inside San Marco. *O salutaris hostia* is constructed in precisely this fashion, with two choirs echoing the text back and forth, finally coming together for the pleading text *Bella premunt hostilia, da robur fer auxilium* (“Hostile wars press on us: give us strength, bring us aid”).

O salutaris hostia	O saving Victim
quae caeli pandis ostium,	who opens the gate of heaven,
bella premunt hostilia:	hostile wars press on us:
da robur, fer auxilium.	give us strength, bring us aid.

Heaven-Haven (A Nun Takes the Veil) - Samuel Barber (1910-1981)

Samuel Barber was born into a comfortable Irish-American family in West Chester, Pennsylvania, and at a young age he exhibited considerable gifts as a musician. By his ninth year these talents were so apparent to the young composer that he wrote a letter to his parents explaining that, while he understood their wishes that he should become an athlete, he knew he was meant to be a composer. In addition to composing, the young Barber was immensely talented as a singer and pianist. He enrolled at the Curtis Institute of Music at age fourteen and was a productive composer throughout his life, winning his first major awards for compositions in his late teens. His oeuvre includes operas, ballets, symphonies, chamber and solo works, solo songs, and a considerable amount of choral material. *Heaven-Haven (A Nun Takes the Veil)* is a choral arrangement by Barber of his solo song of the same name, Opus 13, no. 1. It is a beautiful example of Barber's post-Romantic ‘voluptuous’ style, as best seen in his opera *Vanessa*. The composer uses the most sensual of chords in a shifting, unstable tonal context. The text is an 1866 work by the great British poet Gerard Manley Hopkins. Written before his experiments in sprung rhythm, its wistful humanity and beautifully changing meter foreshadow his more mature works.

I have desired to go
Where springs not fail;
To fields where flies no sharp and sided hail
And a few lilies blow.
And I have asked to be
Where no storms come,
Where the green swell is in the havens dumb,
And out of the swing of the sea.

Amhrán na Gaoithe – 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 Irish choir Anúna, which he founded in 1987. His works have been widely recorded by Anúna and performed by hundreds of choirs worldwide, including Chanticleer (his composition *Dúlamán* appears on the Chanticleer albums *A 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*).

Amhrán na Gaoithe, commissioned by Chanticleer, portrays the undeniable connection of Ireland and the sea that surrounds it. *Amhrán na Gaoithe* (“*Song of the Wind*”) was written for Chanticleer in 2012 and incorporates Irish texts alongside a sacred prayer in Latin to recreate the haunting, beautiful sounds of strong sea winds and a prayer to the “God of sea and rivers” for those who must journey into troubled waters.

Amhrán na Gaoithe

Deus noster, Deus omnium hominum, Deus montium sublimium, valliumque humilium, Deus caeli ac terrae, maris et fluminum...	Our God, God of all men, God of high mountains and of low valleys, God of heaven and earth, sea and rivers...
Ar na dtionnta fionnuar Gaoth láidir ar farraige fuar, At an taoide. Amhrán na gaoithe.	On the cool waves Strong wind on cold sea, Swelling of the tide. Song of the wind.

Canticum calamitatis maritimae – Jaakko Mäntyjärvi (b. 1963)

Finnish composer Jaakko Mäntyjärvi studied English and Linguistics at the University of Helsinki and is currently employed as a translator and computer system manager at The English Centre Helsinki, a private translation company. As a composer, Mäntyjärvi describes himself as an eclectic traditionalist: eclectic in that he adopts influences from a number of styles and periods, fusing them into his own idiom; traditionalist in that his musical language is based on a traditional approach and uses the resources of modern music rather sparingly--though to great affect in *Canticum calamitatis maritimae*.

Written in 1997, the piece commemorates the shipwreck of the *MS Estonia*, a cruise ship bound from Tallinn, Estonia, to Stockholm. After the first reports of unsettling noises by crew and passengers aboard the ship, less than one hour passed before *Estonia* disappeared from the radar. Of the 989 persons aboard the vessel, only 137 survived (the original newscasts reported that number as 139, but two perished shortly after from complications due to hypothermia).

The exact cause of the shipwreck remains mysterious after nearly twenty years. The coincidence of rough weather and mechanical problems reported by the media is generally agreed upon, but the cause of these mechanical problems is the subject of much disagreement. Theories range from poor craftsmanship to alleged smuggling of Soviet-era weapons to the West, which some believe led to the ship’s demise. Officials from Estonia, Sweden, Russia, Finland, Denmark, Latvia, Poland, and Great Britain signed an official treaty, The Estonia Agreement of 1995, which deems the wreckage “sacred,” and prohibits their citizens from investigating the wreckage in any capacity. Officials from these countries have also denied allegations of weapons aboard the ship, dismissing them as conspiracy theories. Many surviving family members, however, are not convinced. An organization of these family members requested their relatives’ bodies be retrieved from the wreckage for a proper burial; in addition, they requested that an independent, third party investigation of the shipwreck take place. The aforementioned governments have denied all requests, and have proposed the *Estonia* be encased in a solid concrete tomb under the sea. The vast majority of the victims’ bodies lay at the bottom of the Baltic Sea even today. Navy patrols monitor the area via satellite and promptly remove any divers or ships that linger near the site, thwarting all efforts by those brave enough to take matters into their own hands.

Mäntyjärvi’s tribute to the disaster begins with a solo, quoting a folk-like melody based on the common hymn tune “Nearer, my God, to Thee.” A baritone cantor narrates the events of the shipwreck in text taken directly from a broadcast on *Nuntii Latini*—a Finnish radio station broadcasting news exclusively in Latin. The composer sets fragments of the *Requiem* text alongside a portion of Psalm 107, using an ascending octatonic scale to illustrate the text “For He [the Lord] commands and raises the stormy wind, which lifts up the waves.” The piece reaches its climax with the Psalm text “Then they cry to the Lord in

their tribulation,” which Mäntyjärvi sets to dramatic, homophonic chords, in a series of suspensions gradually resolving at “He brings them out of their distresses.” The piece concludes as it began—with a solitary, contemplative voice.

Lux aeterna luceat eis, Domine, et lux perpetua luceat eis. Miserere Domine.	May the eternal light shine upon them, Lord, and may perpetual light shine upon them. Have mercy, Lord.
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from Nuntii Latini broadcasts, 9/30/94 and 10/7/94:

Plus octingenti homines vitam amiserunt calamitate navali in Mari Baltico septentrionali facta. Navis traectoria nomine Estonia, cum Tallinno Stockholmiam versus navigaret, Saeva tempestate orta eversa et submersa est. In navi circiter mille vectores erant. Calamitate Estoniae nongenti decem homines Perierunt, centum undequadragesima sunt servati.	Over eight hundred people perished In a shipwreck in the northern Baltic Sea. The car ferry <i>Estonia</i> , en route from Tallinn to Stockholm, was overturned in a severe storm and sank. There were about 1000 passengers on board. 910 people lost their lives in the wreck of the Estonia; 139 were saved.
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Psalm 107: 23 – 30

Qui descendunt mare in navibus Facientes operationem in aquis multis Ipsi viderunt opera Domini Et mirabilia eius in profundo. Dixit et stetit spiritus procellae Et exaltati sunt fluctus eius; Ascendunt usque ad caelos et descendunt usque ad abyssos. Anima eorum in malis tabescebat. Turbati sunt et moti sunt sicut ebrius et omnis sapientia eorum devorata est. Et clamaverunt ad Dominum cum tribularentur et de necessitatibus eorum eduxit eos, et statuit procellam eius, in auram et siluerunt fluctus eius, et laetati sunt quia siluerunt, et deduxit eos in portum voluntatis eorum. Amen.	They that go down into the sea in ships, that do business in great waters, they see the works of the Lord, and His wonders in the deep. For He commands and raises the stormy wind, which lifts up the waves thereof; they mount up to the heaven, they go down again to the depths. Their soul is melted because of trouble. They reel to and fro and stagger like a drunken man, and are at their wit’s end. Then they cry unto the Lord in their trouble, and He brings them out of their distresses, and makes the storm a calm, so that the waves are still. And they are glad because they are quiet; so He brings them unto their desired haven. Amen.
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Requiem aeternam...	Eternal peace...
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Deep River - Traditional, arr. Roy Ringwald

Wade in the Water - Traditional, arr. Joseph Jennings

The Old Ship Zion/

Over My Head (I Hear Music in the Air) – Traditional, arr. Gregory Peebles/Jace Wittig

African American sacred music is a fountain that never runs dry. Long before blues or jazz, African American musicians sought to integrate the sounds of Europe and America. Their joy resided in the tension between the formal strictures of the concert hall and the unbridled freedom of the church. Impeccable enunciation—often of dialect, as if to highlight the singers’ identification with, and distance from, slavery—was combined with a moaning tonality incarnated in American music’s greatest indigenous sound, the blue note. The ensemble sound was typically huge and the vocal range immense. *Wade in the Water* and *Deep River* represent many of the prevalent developments in spiritual arrangements, including syncopation and blue notes, unresolved harmonic sevenths, the interplay of classical and secular idioms, and the glittering use of musical allusion. To close this evening’s concert, a medley of two traditional

gospel tunes represent a new contribution to the long tradition of gospel music arranged for Chanticleer from within.