

A CHANTICLEER CHRISTMAS

**Cortez Mitchell, Gerrod Pagenkopf*, Kory Reid,
Bradley Sharpe, Logan Shields, Adam Ward – *countertenor*
Brian Hinman*, Matthew Mazzola, Andrew Van Allsburg – *tenor*
Andy Berry*, Zachary Burgess, Matthew Knickman – *baritone and bass***

Tim Keeler – *Music Director*

Ave, generosa	Hildegard von Bingen (1098-1179)
O Heiland, reiß die Himmel auf (1833-1897), Jonathan Woody (b. 1983)	Hugo Distler (1908-1942), Johannes Brahms
Nun komm der Heiden Heiland	Michael Praetorius (1571-1621)
Rorate coeli	Praetorius
Ein Kindelein so löblich	Anonymous, Praetorius
Der Tag der ist so freudenreich	Praetorius, Johannes Eccard (1553-1611)
Resonet in laudibus	Eccard
Psallite, unigenito†	Praetorius
Es ist ein Ros entsprungen†	Praetorius, Distler, Woody
A Spotless Rose Andy Berry, solo	Herbert Howells (1892-1983)
Maria Wanders Through the Thorn – What Child is This?†	Trad. German and English, arr. Joseph H. Jennings
Rose of Roses <i>Commissioned by Chanticleer in 2014</i> Adam Ward, solo	Fredrik Sixten (b. 1962)
The Elements of the Sun Broke into Song	Melissa Dunphy (b. 1980)
Carol of the Bells†	Trad. Ukrainian, arr. Joseph Joubert and Beryl Red

INTERMISSION

Ave, spes nostra	Vicente Lusitano (d. after 1561)
Ave Maria†	Franz Biebl (1906-2001)
Caroling, Caroling†	Alfred Burt (1920-1954)
Deck the Hall Brian Hinman, Matthew Knickman, solos	Trad. Welsh, arr. Gene Puerling
I Wonder as I Wander Allsburg, solo	John Jacob Niles (1892-1980), Andy Van
	arr. Tim Keeler
Run, Toboggan, Run	Abbie Burt Betinis (b. 1980)
Walking in the Air Logan Shields, Adam Ward, solos	Howard Blake (b. 1938), arr. Adam Ward
Have Yourself a Merry Little Christmas†	Hugh Martin (1914-2011) and Ralph Blane (1914-1995), arr. Bill Finegan
Christmas Spiritual Medley† <i>Rise Up Shepherd and Follow</i> <i>(Everywhere I Go) Somebody Talkin' 'Bout Jesus</i> <i>Go Tell it on the Mountain</i>	Trad. Spiritual, arr. Joseph H. Jennings

†These pieces have been recorded by 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 Ning G. Mercer Chair for the Preservation of the Chanticleer Legacy*, given by Ning and Stephen Mercer.

We begin in darkness with a Medieval chant written by the 12th century Benedictine abbess Hildegard of Bingen. In addition to 77 original chants with original texts, Hildegard's extant output includes religious writings, dramatic poetry, medical and scientific works, as well as recorded visions and letters. The amount of surviving works by Hildegard is staggering and demonstrates not only her genius but also the regard with which she was held by her contemporaries. She founded her own convent, took extended preaching tours throughout Germany, and corresponded directly with popes and emperors. As one would expect from such a luminary, Hildegard's music is completely unique. While sonically similar to Gregorian chant, it is not derived from it. Her melodies are personal reflections on personal visions. The text and the music of "**Ave, generosa**" exist together; they comment on one another.

The 17th century Advent hymn "**O Heiland reiß, die Himmel auf**" is a desperate plea for the Savior to "tear open the heavens" and bring salvation down to Earth. The familiar chorale tune has been interpreted by many different composers over the years. Our program features three different versions: For the first and fourth verse, we sing a setting by the 20th century German composer, Hugo Distler. For the second and fifth verses, we sing an arrangement by Johannes Brahms. And for the third and sixth verses, we perform a new arrangement by the contemporary composer Jonathan Woody.

Renaissance and Baroque influences feature in the work of all three composers. Distler's music, for instance, features long and imitative, but melodically independent lines. He was influenced by early music from a young age: while studying at the Leipzig conservatory, he often attended performances at the Thomaskirche where he would hear the music of J.S. Bach and Heinrich Schütz. He also worked for an extended period of time at the St. Jakobikirche in Lübeck, a church with two Gothic organs perfect for performing early music. Distler joined the National Socialist German Workers Party in 1933 as a condition of his continued employment. But even then, his compositions were labelled as "degenerate art" by the Nazi Party. The deaths of friends and disillusionment with his country eventually led him to take his own life in his Berlin apartment in 1942.

While often grouped with other Romantics, Johannes Brahms had a keen fondness and reverence for music of the Renaissance and Baroque. As a conductor, he regularly programmed music by J.S. Bach, Handel, and even Palestrina and Lassus. The influence of these masters is evident in Brahms's meticulous part-writing and voice leading. Carefully wrought fugues and perfect counterpoint are hallmarks of Brahms as much as they are of Bach. Nowhere is this similarity more evident than in the two a cappella motets of Opus 74, "Warum is das Licht gegeben dem Mühseligen?" and "O Heiland, reiß die Himmel auf." "Warum" often gets touted as Brahms's pinnacle achievement in unaccompanied vocal writing, usually with direct comparisons to the music of J.S. Bach. But "O Heiland, reiß" displays equal amounts of ingenuity and craftsmanship. The two verses we sing in this program are uniquely Brahms: Baroque craftsmanship paired with Romantic harmonies.

Melding Distler and Brahms together are settings by Jonathan Woody. A "charismatic" and "riveting" (*New York Times*) bass-baritone and composer living in New York City, his compositions have been performed by the Handel and Haydn Society and Les Délices, and as a soloist he has performed with, among others, the Boston Early Music Festival, Tafelmusik Baroque Orchestra, Apollo's Fire, and the Choir of Trinity Wall Street. Equally at home in early music and contemporary music, Woody's compositions display his familiarity with the old and his fondness for the new.

This year marks the 450th anniversary of the birth of the German Renaissance composer Michael Praetorius. His compositional output is extensive, with the vast majority – over 1000 pieces – being settings of Protestant hymn tunes or Latin texts from the Lutheran service of his time. While always rooted in a German style, his later works showcase hallmarks of Italian influence, which came from his time in Dresden where he was exposed to the music of Heinrich Schütz (who himself studied in Venice with none other than Giovanni Gabrieli). These later compositions feature both polychoral and chamber styles, with textures and forces changing throughout a single work. We sing two Advent settings by Praetorius: Martin Luther's "**Nun komm, der Heiden Heiland**" followed by "**Rorate caeli.**"

We then move to a celebration of the birth of Christ with a series of German carols set by Praetorius and another Lutheran Renaissance composer working at the same time, the Berlin-based Johannes Eccard. "**Ein kindelein so löblich**" and "**Der Tag, der ist so freudenreich**" are actually two separate stanzas from the same original song, though they are often set separately. "**Resonet in laudibus**" is the Latin-texted version of the familiar German carol "Joseph lieber, Joseph mein," and "**Psallite**" is a macaronic text, featuring both Latin and German

depictions of the birth of Christ. Drawing inspiration from Praetorius's Italian influence, we present these carols with different arrangements of singers, *concertato*-style.

“Es ist ein Ros entsprungen” (“Lo, how a Rose e'er blooming”) is perhaps Praetorius's most beloved composition. Its tender melody and simple harmonization capture the sweet innocence and wonder of Christmas. We follow his arrangement of the first verse with a setting of the second verse by Jonathan Woody. His modern take on the timeless melody moves us seamlessly into the third verse, for which we have again chosen a setting by Distler. Distler's arrangement comes from his extended musical retelling of the Christmas story, *Die Weihnachtsgeschichte*. He punctuates each crucial step in the story with a different arrangement of “Lo, how a Rose.” While we have chosen only one of those arrangements to sing for you today, you can find a recording of all seven on our holiday album *“Christmas with Chanticleer, featuring special guest Dawn Upshaw.”*

“Lo, how a Rose” is the familiar 1894 English translation of “Es ist ein Ros” done by Theodore Baker. However, there is another common English translation, which Catherine Winkworth created in 1869. Herbert Howells chose this version for his 1919 composition, **“A spotless rose.”** Already at this early stage in his career, Howells's distinctive writing style is clear. He combines ancient modal lines with lush 20th century harmonies to create works that are both modern and timeless.

We continue to explore the symbolism of the rose with two compositions written specifically for Chanticleer. The first is an arrangement done by our music director emeritus, Joseph H. Jennings, of the traditional German Advent song “Maria durch ein Dornwald ging” – here translated as **“Maria wanders through the thorn”** – paired with **“What child is this?”** Throughout the two songs, Jennings manages to capture both the majesty and the mystery of Christ's birth. The second composition, **“Rose of roses,”** is a 2014 commission by the Swedish composer and organist Fredrik Sixten. The rose in this text represents Mary. While often worshipped for her generosity, sweetness, and mercy, Sixten uses a rumbling intensity to instead illustrate Mary's nobility as the “Lady of ladies, Lord of lords.”

Melissa Dunphy's **“The elements of the sun broke into song”** captures the brightness of Christmas morning and the radiance of a rising sun. The text comes from *The Book of the Secrets of Enoch*, an ancient apocalyptic text in the Jewish and Christian traditions. In addition to well-deserved accolades for her fine vocal writing, Dunphy has made a name for herself with insightful and political works. Her *Gonzales Cantata*, based on text taken from the Senate Judiciary Committee hearings of former Attorney General Alberto Gonzales, landed her an appearance on the Rachel Maddow show in 2009. In 2011, Chanticleer performed her composition “What do you think I fought for at Omaha Beach?,” which is based on excerpts from a World War Two veteran's testimony during a public hearing on the Marriage Equality Bill.

We herald the arrival of the new day in Dunphy's composition with tolling bells on Christmas morning in **“Carol of the Bells,”** arranged by Joseph Joubert and Buryl Red. Joubert and Red are two powerhouses of cross-genre musical virtuosity. Before his death in 2013, Red directed the male chorus The CenturyMen with Joubert as his associate director and accompanist. They both have many compositions, arrangements, and orchestrations to their names. Joubert continues to perform as an accompanist and director, with choirs and soloists, both in churches and on Broadway.

A Portuguese composer of African descent, Vicente Lusitano's name appears most often in music history textbooks in connection with an esoteric debate about musical scales. But in addition to his theorizing, Lusitano also composed many pieces of exquisite Renaissance polyphony, and many of these works are just beginning to be rediscovered. **“Ave, spes nostra,”** Lusitano's homage to the Virgin Mary, existed only in original, 16th century partbooks until we created a performance edition for this program – which we have made freely available online at the Choral Public Domain Library.

The reverential, meditative tone of “Ave, spes nostra” pairs perfectly with Franz Biebl's **“Ave Maria,”** a piece that has become synonymous with Chanticleer. Every Christmas season we look forward to sharing this gem with our audiences around the country. Biebl's setting is actually a version of the “Angelus,” a Catholic devotional prayer, which tells the story of the annunciation and incarnation. The TTBB arrangement we sing in these concerts, as well as two other editions for mixed chorus, are published by *Hinshaw Music* under the *Chanticleer Choral Series* label.

Program notes by Tim Keeler

Texts and translations

Ave, generosa – Hildegard von Bingen

Ave, generosa gloriosa et intacta puella, tu pupilla castitatis, tu materia sanctitatis, que Deo placuit.	Hail, nobly born, honored and inviolate, you, Maiden are the piercing gaze of chastity, you the material of holiness – the one who pleased God.
O pulcherrima et dulcissima, quam valde Deus in te delectabatur, cum amplexionem caloris sui in te posuit, ita quod Filius eius de te lactatus est.	O beautiful, O sweet! How deep is that delight that God received in you, when around you he wrapped his warm embrace, so that his Son was suckled at your breast.
Venter enim tuus gaudium habuit cum omnis celestis symphonia de te sonuit, quia virgo Filium Dei portasti, ubi castitas tua in Deo claruit.	Your womb rejoiced as from you sounded forth the whole celestial symphony. For as a virgin you have born the Son of God – in God your chastity shone bright.
Viscera tua gaudium habuerunt sicut gramen super quod ros cadit cum ei viriditatem infundit, ut et in te factum est, O mater omnis gaudii.	Your flesh rejoiced just as a blade of grass on which the dew has fallen, viridity within it to infuse – just so it happened unto you, O mother of all joy!
Nunc omnis ecclesia in gaudio rutilet ac in symphonia sonet propter dulcissimam Virginem et laudabilem Mariam, Dei Genitricem. Amen.	So now in joy gleams all the Church like dawn, resounds in symphony because of you, the Virgin sweet and worthy of all praise, Maria, God's mother. Amen.

Text by Hildegard von Bingen

Translation by Nathaniel M. Campbell

O Heiland, reiß die Himmel auf – Hugo Distler (vv. 1 & 4), Johannes Brahms (vv. 2 & 5), Jonathan Woody (vv. 3 & 6)

O Heiland, reiß die Himmel auf, herab, herab, vom Himmel lauf! Reiß ab vom Himmel Tor und Tür, reiß ab, wo Schloß und Riegel für!	O Savior, tear open the heavens, flow down to us from heaven above; tear off heaven's gate and door, tear off every lock and bar!
O Gott, ein' Tau vom Himmel gieß; im Tau herab, o Heiland, fließ. Ihr Wolken, brecht und regnet aus den König über Jakobs Haus.	O God, a dew from heaven pour; in the dew, O Savior, downward flow. Break, you clouds, and rain down the king of Jacob's house.
O Erd', schlag aus, schlag aus, o Erd', daß Berg und Tal grün alles werd'. O Erd', herfür dies Blümlein bring, o Heiland, aus der Erden spring.	O earth, burst forth, burst forth, O earth, so that mountain and valley all become green; O earth, bring forth this little flower; O Savior, spring forth out of the earth.
O klare Sonn', du schöner Stern, dich wollten wir anschauen gern. O Sonn', geh auf, ohn' deinen Schein in Finsternis wir alle sein.	O brightest Sun, you beautiful star We desire greatly to behold you. O sun, rise, for without your light We are all in darkness.
Hie leiden wir die größte Not, vor Augen steht der bittere Tod. Ach komm, führ uns mit starker Hand vom Elend zu dem Vaterland.	Here we suffer the greatest distress; before our eyes stands bitter death. Ah, come lead us with your powerful hand from this misery to our Father's land.
Da wollen wir all' danken dir, unserm Erlöser, für und für. Da wollen wir all' loben dich je allzeit immer und ewiglich.	Therefore we all want to thank you, our Redeemer, for ever and ever. Therefore we also want to praise you at all times, always, and forever.

Text by Friedrich Spee von Langenfeld

Nun komm der Heiden Heiland – Michael Praetorius

Nun komm der Heiden Heiland,
der Jungfrauen Kind erkannt,
des sich wundert alle Welt,
Gott solch Geburt ihm bestellt.

Savior of the nations, come
Virgin's Son, here make Thy home,
Marvel now, O heaven and earth,
That the Lord chose such a birth.

Text by Martin Luther

Rorate coeli – Praetorius

Rorate coeli desuper
et nubes pluant justum.
Aperiatur terra
et germinet salvatorem.

Drop down, ye heavens, from above,
and let clouds rain down justice
let the earth open,
and let it sprout forth a Savior.

Coeli enarrant gloriam Dei: et opera
manuum ejus annuntiat firmamentum.

The heavens declare the glory of God:
and the firmament showeth his handiwork.

Gloria Patri et Filio et Spiritui sancto:
sicut erat in principio et nunc et semper,
et in secula seculorum, Amen.

Glory be to the Father, and to the Son, and to the Holy Spirit:
as it was in the beginning, is now, and shall be forever,
world without end, Amen.

Isaiah 45, Psalm 19

Ein Kindelein so löblich – Anonymous (1st setting), Praetorius (2nd setting)

Ein Kindelein so löblich
ist uns geboren heute,
von einer Jungfrau säuberlich,
zu Trost uns armen Leuten.
Wär uns das Kindelein nicht geborn
so wärn wir allzumal verlorn.
Das Heil ist unser aller.
Eia, du süsser Jesu Christ,
das du Mensch geboren bist,
behüt uns vor der Hölle.

Such a lovely child
is born to us today,
neatly of a Virgin,
to comfort us lowly people.
Had the child not been born
we would all have been lost.
This salvation is for us all.
Hail, sweetest Jesus Christ,
you who were born human,
protect us from hell.

Der Tag der ist so freudenreich – Praetorius (1st setting), Johannes Eccard (2nd setting)

Der Tag, der ist so freudenreich
aller Creature;
Denn Gottes Sohn vom Himmelreich
Über die Nature
Von einer Jungfrau ist geborn.
Maria, du bist auserkorn,
Dass du Mutter wärest.
Was geschah so wunderlich?
Gottes Sohn vom Himmelreich,
Der ist Mensch geboren.

This is the day, so joyful,
for all good Christian people!
For God's Son from the kingdom of heaven
was born in nature
of a Virgin.
Mary, you have been chosen
to be the fair mother.
What happened so miraculously?
God's Son from the heavenly kingdom
has been born in human flesh.

Resonet in laudibus – Eccard

Resonet in laudibus
cum iucundis plausibus
Sion cum fidelibus:
apparuit quem genuit Maria.
Sunt impleta quae predixit Gabriel.
Eia, eia, Virgo Deum genuit
quem divina voluit clementia.
Hodie apparuit in Israel:
Ex Maria Virgine est natus Rex.

Let praises resound
with joyous acclaim:
to Sion's faithful
the child born of Mary has appeared.
What Gabriel foretold has been fulfilled.
Hail, A Virgin bore God,
whom divine mercy willed.
Today He has appeared in Israel:
From the Virgin Mary is born a King.

Magnum nomen Domini Emmanuel
quod annuntiatum est per Gabriel.

Great is the name of the Lord Emmanuel
as was announced by Gabriel.

Psallite, unigenito – Praetorius

Psallite, unigenito, Christo Dei Filio,
Redemptori Domino,
puerulo jacenti in praesepio.

Sing your psalms to Christ, the only begotten Son of God,
sing your psalms to the Redeemer,
the little boy lying in a manger.

Ein kleines Kindelein liegt in dem Krippelein;
Alle liebe Engelein dienen dem Kindelein,
und singen ihm fein.

A small Child lies in the manger.
All the blessed angels serve Him
and sing to Him.

Es ist ein Ros entsprungen – Praetorius (v. 1), Woody (v. 2), Distler (v. 3)

Es ist ein Ros entsprungen aus einer Wurzel zart,
wie uns die Alten sungen, von Jesse kam die Art
und hat ein Blümlein bracht
mitten im kalten Winter, wohl zu der halben Nacht.

Lo, how a Rose e'er blooming from tender stem hath sprung!
Of Jesse's lineage coming, as men of old have sung.
It came, a floweret bright,
Amid the cold of winter, when half spent was the night.

Das Röslein, das ich meine, davon Jesaia sagt,
ist Maria die reine, die uns das Blümlein bracht'.
Aus Gottes ew'gem Rat,
hat sie ein Kind geboren wohl zu der halben Nacht.

Isaiah 'twas foretold it, the Rose I have in mind;
With Mary we behold it, the virgin mother kind.
To show God's love aright,
She bore to men a Savior, when half spent was the night.

Das Blümelein so kleine, das duftet uns so süß,
mit seinem hellen Scheine vertreibt's die Finsternis:
Wahr' Mensch und wahrer Gott,
hilft uns aus allem Leide, rettet von Sünd und Tod.

O Flower, whose fragrance tender with sweetness fills the air,
Dispel with glorious splendour the darkness everywhere;
True man, yet very God,
From Sin and death now save us, and share our every load.

Translation by Theodore Baker

A Spotless Rose – Herbert Howells

A spotless rose is growing,
sprung from a tender root,
Of ancient seers' foreshowing,
Of Jesse promised fruit;
Its fairest bud unfolds to light
Amid the cold, cold winter,
And in the dark midnight.

The Rose which I am singing,
Whereof Isaiah said,
Is from its sweet root springing
In Mary, purest Maid:
For through our God's great love and might,
The Blessed Babe she bare us
In a cold, cold winter's night.

Translation by Catherine Winkworth

Maria Wanders Through the Thorn – What Child is This? – Traditional, arr. Joseph H. Jennings

Maria wanders through the thorn,
Kyrie eleison [Lord, have mercy],
Maria wanders through the thorn
that seven years no bloom has born,
Jesu et Maria.

And as with child she passes near,
Kyrie eleison,
And as with child she passes near
red roses 'mongst the thorns appear,
Jesu et Maria.

What child is this who, laid to rest,
On Mary's lap is sleeping?
Whom angels greet with anthems sweet
while shepherds watch are keeping?

This, this is Christ the King
whom shepherds guard and angels sing
Haste, haste to bring him laud,
The babe, the Son of Mary.

So bring him incense, gold, and myrrh
Come peasant, king to own him
The king of kings salvation brings
Let every heart enthrone him.

Raise, raise the song on high
The virgin sings a lullaby,
Joy, joy for Christ is born
The babe, the Son of Mary.

Rose of Roses – Fredrik Sixten

*Rose of roses,
Flower of flowers,
Lady of ladies,
Lord of lords.*

Rose of beauty and fine appearance
and Flower of happiness and pleasure,
Lady of most merciful bearing,
and Lord for revealing all woes and cares.

We should love and serve her loyally,
for She can guard us from falling.
She makes us repent the errors
that we have committed as sinners.

The Elements of the Sun Broke into Song – Melissa Dunphy

The elements of the sun,
called Phoenixes and Chalkydri
break into song,
therefore every bird flutters with its wings,
rejoicing at the giver of light,
and they broke into song at the command of the Lord.
The giver of light comes
to give brightness to the whole world,
and the morning guard takes shape,
which is the rays of the sun,
and the sun of the earth goes out,
and receives its brightness
to light up the whole face of the earth.

Text from *The Book of the Secrets of Enoch*
Translation by Robert Henry Charles

Carol of the Bells – Trad. Ukrainian, arr. Joseph Joubert and Buryl Red

Bells are in the air,
Sounding everywhere,
Merrily we sing,
Happiness to bring,
Christmastime is here!

Hark, how the bells, sweet silver bells,
 all seem to say, "throw cares away."
 Christmas is here, bringing good cheer
 to young and old, meek and the bold,
 Ding dong, ding dong, that is their song,
 with joyful ring, all caroling,
 One seems to hear words of good cheer
 from everywhere filling the air.
 Oh, how they pound, raising the sound
 o'er hill and dale telling their tale.
 Gaily they ring while people sing
 songs of good cheer, Christmas is here.
 Merry, merry, merry, merry Christmas
 On, on they send, on without end
 their joyful tone to every home

Ave, spes nostra – Vicente Lusitano

<p>Ave, spes nostra, Dei Genetrix intacta; ave, illud Ave per angelum accipiens; ave, concipiens Patris splendorem benedicta; Ave, virgo sanctissima et mater sola intacta, te glorificat omnis creatura Matrem luminis. Alleluja.</p>	<p>Hail, our hope, untouched Virgin Mother of God; hail, who accepted that Hail from the angel; hail, blessed one, who conceived the splendor of the Father; hail, most saintly Virgin and only chaste mother, every creature glorifies you, the Mother of light. Alleluia.</p>
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Antiphon for the Assumption of Mary

Ave Maria – Franz Biebl

<p>Angelus Domini nuntiavit Mariae et concepit de Spiritu sancto.</p> <p>Ave Maria, gratia plena, Dominus tecum; benedicta tu in mulieribus, et benedictus fructus ventris tui Jesus.</p> <p>Maria dixit: Ecce ancilla Domini; fiat mihi secundum verbum tuum.</p> <p>Et verbum caro factum est et habitavit in nobis.</p> <p>Sancta Maria, Mater Dei, ora pro nobis peccatoribus. Sancta Maria, ora pro nobis nunc et in hora mortis nostrae. Amen.</p>	<p>The angel of the Lord made his annunciation to Mary and she conceived by the Holy Spirit.</p> <p>Hail Mary, full of grace, the Lord is with you; blessed are you among women, and blessed is the fruit of your womb, Jesus.</p> <p>Mary said, "Behold the servant of the Lord; let it be unto me according to Your word."</p> <p>And the Word was made flesh and dwelt among us.</p> <p>Holy Mary, Mother of God, pray for us sinners. Holy Mary, pray for us now and at the hour of our death. Amen.</p>
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Caroling, Caroling – Alfred Burt

Caroling, caroling, now we go;
 Christmas bells are ringing!
 Caroling, caroling, thru the snow;
 Christmas bells are ringing!
 Joyous voices sweet and clear,
 Sing the sad of heart to cheer.
 Ding, dong, ding dong,
 Christmas bells are ringing!

Caroling, caroling, thru the town;
 Christmas bells are ringing!
 Caroling, caroling, up and down;
 Christmas bells are ringing!
 Mark ye well the song we sing,

Gladsome tidings now we bring.
Ding, dong, ding, dong,
Christmas bells are ringing!

Caroling, caroling, near and far;
Christmas bells are ringing!
Following, following, yonder star;
Christmas bells are ringing!
Sing we all this happy morn,
“Lo, the King of heav’n is born!”
Ding, dong, ding dong,
Christmas bells are ringing!

Text by Wihla Hutson

Deck the Hall – Traditional Welsh, arr. Gene Puerling

Merry, merry merry Christmas!
Have yourself a merry Christmas!

Deck the hall with boughs of holly!
Fa la la la la la la la
‘Tis the season to be jolly!
Don we now our gay apparel!
Troll the ancient yule-tide carol!

See the blazing yule before us!
Strike the harp and join the chorus!
Follow me in merry measure,
While I tell of yule-tide treasure!

Fast away the old year passes!
Hail the new, ye lads and lasses!
Sing we joyous all together,
Headless of the wind and weather!

Text by Thomas Oliphant

I Wonder as I Wander – John Jacob Niles, arr. Tim Keeler

I wonder as I wander out under the sky,
How Jesus the Savior did come for to die.
For poor ord’n’ry people like you and like I,
I wonder as I wander out under the sky.

When Mary birthed Jesus ‘twas in a cow’s stall,
With wise men and farmers and shepherds and all.
But high from God’s heaven a star’s light did fall,
And the promise of ages it then did recall.

If Jesus had wanted for any mean thing,
A star in the sky, or a bird on the wing,
Or all of God’s angels in heav’n to sing,
He surely could have it, ‘cause he was the King.

Run, Toboggan, Run! – Abbie Burt Betinis

Anticipation’s in the air,
(Run, toboggan, run!)
The snow is fresh and waiting there;
The children chatter and prepare.
(Run, toboggan, run!)

Assemble sweaters, coats and caps,

The mittens, gloves, and fleeces,
The scarves and jackets, hats with flaps –
With buttons, zippers, clips, and snaps –
So many separate pieces!

A vee of geese flies overhead
As southward their migration,
While armed with snowballs, skates, and sled,
The families frolic, noses red,
With noisy jubilation.

Oh, sledding teaches useful skills,
Philosophy and science:
Respect the steepness of the hills;
And try again, despite the spills,
To steer with self-reliance.

The safest and most pleasant way
Is taking turns and sharing;
Help rescue any runaway,
And know the risks when you display
Outrageous feats of daring.

Find happiness to hold and keep.
The joys of just an hour
Become a comfort, strong and deep
To help you when the hills are steep
With mem'ries' golden power.

December days are cold and dark
(Run toboggan, run!)
In each of us there glows a spark
Where joy and hope have left their mark.
Soon Christmas day will come.
(Run, toboggan, run...)

Text by Holly Windle

Walking in the Air – Howard Blake, arr. Adam Ward

We're walking in the air,
we're floating in the moonlit sky;
The people far below are sleeping as we fly.

I'm holding very tight,
I'm riding in the midnight blue,
I'm finding I can fly so high above with you.

Far [On] across the world
the villages go by like dreams,
the rivers and the hills,
the forest and the streams...

Children gaze open-mouthed,
taken by surprise;
nobody down below believes their eyes!

We're surfing in the air,
we're swimming in the frozen sky,
we're drifting over icy mountains floating by.

Suddenly swooping low
on an ocean deep,
rousing up a mighty monster from its sleep...

We're walking in the air,
we're dancing in the midnight sky,
and everyone who sees us greets us as we fly.

Text by Howard Blake

Have Yourself a Merry Little Christmas – Hugh Martin and Ralph Blane, arr. Bill Finnegan

Have yourself a merry little Christmas,
let your heart be light,
Next year all our troubles will be out of sight.

Have yourself a merry little Christmas,
Make the yule-tide gay,
Next year all our troubles will be miles away.

Once again as in olden days,
happy golden days of yore,
Faithful friends who are dear to us
will be near to us once more

Someday soon we all will be together,
if the Fates allow,
Until then we'll have to muddle through somehow
So have yourself a merry little Christmas now.

Text by Hugh Martin

Christmas Spiritual Medley – Traditional Spirituals, arr. Joseph H. Jennings

There's a star in the East on Christmas morn.
Rise up, shepherd and follow.
It'll lead to the place where Christ was born.
Rise up, shepherd and follow.
Leave your sheep and leave your lambs.
Rise up, shepherd and follow.
Leave your ewes and leave your rams.
Rise up, shepherd and follow.
There was no room found in the inn.
It is the star of Bethlehem.
For Him who was born free from sin.
It is the star of Bethlehem.

Everywhere I go, everywhere I go, my Lord
Everywhere I go, somebody talkin' 'bout Jesus.

They turned away Mary and Joseph from the inn.
Born in a stable in Bethlehem.

Born, born of the Virgin Mary,
Born, born on a Christmas morning,

Hark the herald angels sing.
Glory to the newborn King.

Go tell it on the mountain.
Over the hills and ev'rywhere,
Go tell it on the mountain,
That Jesus Christ is born!

The GRAMMY® Award-winning vocal ensemble Chanticleer has been hailed as “the world’s reigning male chorus” by The New Yorker, and is known around the world as “an orchestra of voices” for its wide-ranging repertoire and dazzling virtuosity. Founded in San Francisco in 1978 by singer and musicologist Louis Botto, Chanticleer quickly took its place as one of the most prolific recording and touring ensembles in the world, selling over one million recordings and performing thousands of live concerts to audiences around the world.

Chanticleer’s repertoire is rooted in the renaissance, and has continued to expand to include a wide range of classical, gospel, jazz, popular music, and a deep commitment to the commissioning of new compositions and arrangements. The ensemble has committed much of its vast recording catalogue to these commissions, garnering GRAMMY® Awards for its recording of Sir John Tavener’s “Lamentations & Praises”, and the ambitious collection of commissioned works entitled “Colors of Love”. Chanticleer is the recipient of the Dale Warland/Chorus America Commissioning Award and the ASCAP/Chorus America Award for Adventurous Programming, and its Music Director Emeritus Joseph H. Jennings received the Brazeal Wayne Dennard Award for his contribution to the African-American choral tradition during his tenure with Chanticleer.

Named for the “clear-singing” rooster in Geoffrey Chaucer’s Canterbury Tales, Chanticleer continues to maintain ambitious programming in its hometown of San Francisco, including a large education and outreach program that recently reached over 8,000 people, and an annual concert series that includes its legendary holiday tradition “A Chanticleer Christmas”.

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
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Founder: Louis Botto (1951 – 1997)
Music Director Emeritus: Joseph H. Jennings

www.chanticleer.org

SINGER BIOS

ANDY BERRY, bass, believes that vocal music is vital because it testifies to the power of collaboration, the importance of the present moment, and the beauty of our shared humanity. He has performed as a soloist with the Santa Fe Opera, the Pittsburgh Opera, the Vietnam National Ballet and Opera Orchestra, and Singapore's Metropolitan Festival Orchestra. His favorite past roles include the title character in Massenet's *Don Quichotte*, Isacio in the second U.S. performance of Handel's *Riccardo Primo*, and Kōbun Otagawa (cover) in the GRAMMY-winning world premiere of Mason Bates' *The (R)evolution of Steve Jobs*. Andy earned his M.M. in voice/opera from the Yale School of Music and a B.S. in psychology/neuroscience *cum laude* from Yale College. In 2016, he won second place in the Metropolitan Opera National Council's Northeast Regional Final. As an undergraduate, Andy directed the Yale Whiffenpoofs and served as an assistant conductor to the Yale Glee Club. He was born and raised in Cabin John, MD, just outside of Washington, D.C., and he now celebrates his (half) Japanese heritage living in Japantown, San Francisco. Andy is proud to return to Chanticleer for his fourth season. Andy Berry occupies *The Eric Alatorre Chair given by Peggy Skornia*.

ZACHARY BURGESS, bass-baritone, is a native of Washington D.C. Recently he received First Prize in the Vocal Arts DC Art Song Discovery Competition, and as a result was invited to present solo recitals at the Phillips Collection and Kennedy Center for the Performing Arts. Additionally, Mr. Burgess was invited to be featured in Brahms' *Ein Deutsches Requiem* by the Alexandria Choral Society. Previous engagements include three appearances with D.C. Public Opera, where he portrayed Guglielmo from Mozart's *Così fan tutte*; Masetto from Mozart's *Don Giovanni*; and was featured in recital at the Embassy of Austria featuring the works of Franz Schubert. He has performed as bass soloist in Haydn's *The Creation* with the Alexandria Choral Society; J.S. Bach's *Magnificat in D-major* with the Boston Conservatory Chorale; Handel's *Messiah* with the Genesee Valley Orchestra and Chorus; Schumann's *Szenen aus Goethes Faust* with the Eastman Rochester Chorus; Beethoven's *Missa Solemnis* with the Eastman Rochester Chorus; J.S. Bach's *St. Matthew Passion* with the Eastman Chorale. While at Eastman School of Music he performed the roles of Frank Murrant in *Street Scene*, Zoroastro in *Orlando*, Collatinus in *The Rape of Lucretia* and Keçal in *The Bartered Bride*. He has also performed Sarastro in *Die Zauberflöte* at Opera del West and the title role in *The Mikado* and Crébillon in *La Rondine* at The Boston Conservatory. Mr. Burgess is an alumnus of the CoOPERative Program, SongFest, Green Mountain Opera, as well as the Crescendo Summer Institute where his portrayal of Leporello in Mozart's *Don Giovanni* was recorded and broadcast on regional Hungarian TV. Zachary holds his Bachelor of Music from the Boston Conservatory and his Master of Music from the Eastman School of Music. This is his fifth season with Chanticleer.

BRIAN HINMAN has been a part of Chanticleer for nearly sixteen years as both Tenor and Road Manager. In addition to performing on eight studio and twelve live recordings since joining in 2006, Brian has been involved in the production end of Chanticleer Records. He has recorded, edited, and/or mixed a number of Chanticleer's live recordings and most notably was Co-Producer on Chanticleer's pop/jazz album **Someone New** with Leslie Ann Jones and former Chanticleer member Jace Wittig. Brian is also thrilled to have written several pop, gospel, and jazz arrangements for the group in recent years, and he enjoys spending his rare non-Chanticleer hours working as a mixing engineer for other recording artists in the Bay Area. No stranger to committees and conference rooms, Brian has also served as Vice-President of the Board of Governors for the San Francisco Chapter of the Recording Academy, the organization that presents the GRAMMY Awards, and served as the Chair of their Advocacy Committee. Before joining Chanticleer, Brian built a background in theater, studied Vocal Performance at the University of Tennessee and studied jazz and acting in New York City. www.brianhinman.com

MATTHEW KNICKMAN, baritone, is proud to be in his eleventh season with Chanticleer. Born in Korea, he started singing as a boy soprano at St. Stephen's Cathedral Choir of Men and Boys in Harrisburg, Pennsylvania. He holds degrees in vocal performance and pedagogy from Westminster Choir College. As a member of the critically acclaimed Westminster Choir and Westminster Kantorei, he performed with the New York Philharmonic, Dresden Philharmonic, and New Jersey Symphony, and was led by celebrated conductors, including Alan Gilbert, Lorin Maazel, Kurt Masur, Harry Bicket, Charles Dutoit, Rafael Frühbeck de Burgos, Richard Hickox, Neeme Järvi, Bernard Labadie, Nicholas McGegan, Julius Rudel, Bruno Weil, Stefan Parkman, Joseph Flummerfelt, and Andrew Megill. He has also performed with Les Violons du Roy et La Chapelle de Québec, Early Music New York, Choir of Trinity Wall Street, Saint Thomas Choir of Men and Boys, The Clarion Choir, Opera Company of Philadelphia, Opera Theatre of Weston, and Spoleto Festival U.S.A. He has been a soloist in numerous oratorios and Bach cantatas, including the St. John and St. Matthew Passions with early

music organizations such as Fuma Sacra, Philadelphia Bach Festival, and Carmel Bach Festival. He has also been a Finalist in the Sixth Biennial Bach Vocal Competition for American Singers. In the Bay Area he has performed as a soloist with Santa Clara Chorale, San Jose Chamber Orchestra, and Symphony Silicon Valley. Matthew also serves on the board of Sing Aphasia, whose mission includes helping people with aphasia and their families build confidence, make connections, and find their voice through song. When not singing, Matthew enjoys strawberry ice cream, is an exercise and nutritional science enthusiast, and revels in eating comfort foods around the world. Buen Camino!

MATTHEW MAZZOLA, tenor, is thrilled to be a part of Chanticleer for his fifth season. Matthew received his Bachelor in Music Education from the University of Houston. During his undergraduate tenure, he sang with the Moores School of Music's Concert Chorale under the direction of Betsy Cook Weber. He participated with the select group that won first prize ex aequo at the 2013 Marktoberdorf International Chamber Choir Competition and received three gold medals at the 2015 Grand Prix of Nations competition in Magdeburg, Germany. After finishing his degree, Matthew taught elementary music, and sang professionally with Cantare Houston, Houston Bach Society and Houston Chamber Choir. In his free time, Matthew is an avid gamer, foodie and sports fan.

CORTEZ MITCHELL, countertenor, is a native of Detroit, MI. He graduated from Morgan State University with a B.A. in music and a B.S. in mathematics and holds an M.M. in voice from the University of Cincinnati's College Conservatory of Music. As Minnesota Opera's first resident artist countertenor he performed the role of Cherubino in Mozart's *Le nozze di Figaro* and covered Nicklausse in Offenbach's *Les Contes d'Hoffman*. With Urban Opera he performed the role of 1st Witch in Purcell's *Dido and Aeneas*. He has been featured in solo performances of J.S Bach's Cantata #147 *Herz und Mund und Tat und Leben* with the Dayton Philharmonic, R. Nathaniels Dett's *The Ordering of Moses* and Adolphus Hailstork's *Done Made My Vow* with the Baltimore Symphony Orchestra, Rachmaninov's *Vespers* in St. Petersburg Russia, and Wynton Marsalis's *All Rise* with the Lincoln Center Jazz Ensemble. Cortez has received awards from the National Opera Association, The Washington International competition and the Houston Grand Opera Eleanor McCollum competition. Mr. Mitchell is in his fifteenth season with Chanticleer.

GERROD PAGENKOPF, countertenor and assistant music director, returns for a seventh season with Chanticleer. A native of Northeast Wisconsin, Gerrod received his Bachelors of music education from the University of Wisconsin-Madison and also holds a Masters degree in vocal performance from the University of Houston where he was a graduate fellow under Katherine Ciesinski. A specialist in early music, Gerrod has performed with many early music ensembles throughout Boston and Houston including Ars Lyrica Houston, the Handel and Haydn Society, Blue Heron Renaissance Choir, Exsultemus, and the prestigious Church of the Advent in Boston's Beacon Hill. In his spare time, Gerrod enjoys exploring the San Francisco Bay Area, geeking out over Handel operas, and discovering local coffee shops while on tour. Gerrod holds *The Ning G. Mercer Chair for the Preservation of the Chanticleer Legacy*.

KORY REID, countertenor, is excited to begin his tenth season with Chanticleer. Mr. Reid studied Music Education at Pepperdine University and completed a Master's Degree in Choral Conducting from the University of Southern California. Kory is a sought-after countertenor soloist who has sung for Los Angeles Zimriyah Chorale, Los Robles Master Chorale, Catgut Trio, USC Chamber Singers, Pepperdine University Concert Choir and Collegium Musicum, and for many diverse choral recitals and church music programs across the country. Barbershop music is a salient component of his personality; he earned a barbershop chorus gold medal with the Westminster Chorus in the 2010 International Barbershop Chorus Contest and can often be found singing tags on street corners. Mr. Reid teaches private voice and stays active as a music educator, clinician, and ensemble coach for all types of vocal ensembles.

BRADLEY SHARPE, countertenor, is delighted to be joining Chanticleer for his first season, driven by his deep passion for eclectic musical genres, collaborative projects and travel. As a native of Southern California, he is proud to be employed in his home state. Mr. Sharpe earned an M.M. in Oratorio, Chamber Music and Art Song from the Yale Institute of Sacred Music and a B.M. in vocal performance from the California State University, Fullerton School of Music. Several of his most memorable musical experiences took place while he sang internationally with Yale's Schola Cantorum and Voxtet, including performances at the Gewandhaus in Leipzig, across India and along the Camino de Santiago. Mr. Sharpe also enjoys working as a church musician, most recently being employed at St. Thomas the Apostle, Hollywood. In his free time, Bradley enjoys taking food and wine adventures, camping and spending time with loved ones.

LOGAN S. SHIELDS, countertenor, is elated to begin his sixth season with Chanticleer. A peculiarly proud Michigander, Mr. Shields has studied vocal performance at Western Michigan University and Grand Valley State University. While living in Grand Rapids, he performed with St. Mark's Episcopal, Schola Choir of the Diocese, and OperaGR. Most recently, he worked with an array of singers from many of America's top choirs in the professional ensemble Audivi, based in Ann Arbor, under the direction of Noah Horn. Outside of the classical realm he has been featured in DownBeat Magazine's Student Music Awards, winning "Best Blues/Pop/Rock Group of 2014" for his contributions on the Aaron Garcia Band's album, *Glass Girl*. Other passions include craft beer, absurdism, freestyle rap, pugs, and spending time with his partner, Gabrielle.

ANDREW VAN ALLSBURG, tenor, is thrilled to begin his sixth season with Chanticleer. Originally from Holland, Michigan, Andrew received his Bachelor of Music Education from Western Michigan University in Kalamazoo, MI. During his undergraduate tenure, Andrew performed with the University Chorale directed by Dr. James Bass and recorded and released an album of Monteverdi's *Vespers of 1610* with the Miami-based professional choir Seraphic Fire directed by Patrick Dupré Quigley. In addition, Andrew conducted the choir of the early music ensemble Collegium Musicum and won a Downbeat Award with the vocal jazz ensemble, Gold Company, under the direction of the late Dr. Steve Zegree. A versatile performer, Andrew has performed globally for various cruise lines, production companies, contemporary a cappella groups, musicals, and has made TV appearances on the *Oprah Winfrey Show* and *Last Week Tonight* with John Oliver. While living in New York City, Andrew sang with Schola Dominicana at the Church of Saint Catherine of Siena directed by James Wetzel and was a featured singer in the *Radio City Christmas Spectacular* featuring the Rockettes, under the musical direction of Kevin Stites. Andrew enjoys traveling, spending time with friends and family, and can throw a mean Frisbee.

ADAM WARD, countertenor, is originally from Tecumseh, Oklahoma. At an early age Adam became fascinated with the voice of Patsy Cline. As a child he made a number of television appearances singing Cline's songs. Mr. Ward began singing countertenor while studying French horn performance at Yale University. There he was also a founding member of the Yale Schola Cantorum under the direction of Simon Carrington. He has since performed as soloist with the International Contemporary Ensemble and was a member of the Choir of St. Mary the Virgin at the famed "Smoky Mary's" in midtown Manhattan. As a horn player, Adam was a member of the Verbier Festival Orchestra, winner of the concerto competitions at Yale and Stony Brook Universities, and was a top prizewinner at the Coleman, Fischhoff and Yellow Springs national chamber music competitions. As a composer his works have been heard around the world for nearly two decades. He was recently composer-in-residence for the New York City based Choral Chameleon directed by Vince Peterson and the Sacramento based Vox Musica directed by Daniel Paulson. He is also an avid singer-songwriter. Adam holds a B.M. from Manhattan School of Music, M.M. from Yale School of Music and additional years of study at the Hartt School, Royal College of Music (London) and Stony Brook University. Adam is overjoyed to be in his sixteenth season with Chanticleer.

TIM KEELER, Music Director, sang as a countertenor in Chanticleer in the 2017-18 season. In Chanticleer's history he will be the fourth of its six Music Directors to have been a member of the ensemble. Prior to moving to San Francisco, Tim forged a career as an active conductor, singer, and educator. He performed with New York Polyphony, The Clarion Choir, and the Choir of Trinity Wall Street. He also performed frequently as a soloist, appearing regularly in the Bach Vespers series at Holy Trinity Lutheran Church in New York City, as well as with TENET, New York's preeminent early music ensemble. An avid proponent of new and challenging repertoire, Tim remains a core member of Ekmeles, a vocal ensemble based in New York City and dedicated to contemporary, avant-garde, and infrequently-performed vocal repertoire.

While transitioning to his role as music director of Chanticleer, Tim is in the midst of completing his DMA in Choral Conducting at the University of Maryland where he studies with Dr. Edward Maclary. As an educator, Tim directed the Men's Chorus at the University of Maryland, served as director of choirs at the Special Music School High School in Manhattan, and worked closely with the Young People's Chorus of New York City as a vocal coach and satellite school conductor. He was also the choral conductor for Juilliard's new Summer Performing Arts program - a two-week intensive summer course in Geneva, Switzerland.

Tim holds a BA in Music from Princeton University with certificates in Vocal Performance and Computer Science, an MPhil in Music and Science from Cambridge University, and an MM in Choral Conducting from the University of Michigan. While studying with Dr. Jerry Blackstone at the University of Michigan, Tim served as assistant

conductor of the Grammy award-winning UMS Choral Union, preparing the choir for performances with Leonard Slatkin and the Detroit Symphony Orchestra. His dissertation at Cambridge explored statistical methods used in natural language processing and unsupervised machine learning as applied to musical phrase detection and segmentation.

PHILIP WILDER, President and General Director, returns to Chanticleer with a career spanning 30 years as an artistic programmer, educator, fundraiser, musician, promoter, and recording and film producer. A graduate of the Interlochen Arts Academy, the Eastman School of Music and the DeVos Institute for Arts Management, Mr. Wilder began his professional career as a countertenor in Chanticleer in 1990. He also served as Chanticleer's Assistant Music Director and Founding Director of Education.

After leaving Chanticleer in 2003, Wilder served as Associate Director of the capital campaign for the Harman Center for the Arts in Washington, D.C., and was awarded a fellowship at the John F. Kennedy Center for the Performing Arts' DeVos Institute for Arts Management. In 2005, Wilder joined 21C Media Group, the New York-based independent public relations, marketing, and consulting firm specializing in classical music and the performing arts.

During his tenure at 21C Media Group, Mr. Wilder developed an impressive roster of clients, including Grammy Award-winners Yefim Bronfman, Susan Graham, and Joyce DiDonato; Pulitzer Prize-winning composer Steven Stucky; and MacArthur "genius" grant recipient Jeremy Denk. He also advised organizations, including the Dallas Opera, the Grand Teton Music Festival and Google's YouTube Symphony Orchestra. In 2009, founder Albert Imperato named Wilder vice president of 21C Media Group.

Mr. Wilder recently served as executive director of the New Century Chamber Orchestra (NCCO), leading the organization's strategic planning and day-to-day business. Wilder also worked closely with NCCO's music directors Nadja Salerno-Sonnenberg and Daniel Hope to guide the orchestra's ambitious artistic programming, including its acclaimed Featured Composer Program, which commissioned major string orchestra works from some of today's most prominent composers, including Derek Bermel, William Bolcom, Philip Glass, and Jennifer Higdon.

Wilder is a passionate advocate for classical music and music education and has teamed up with documentary filmmaker Owsley Brown III on film projects that share stories of the profound impact of music on people and their communities. He served as series producer of the PBS web series *Music Makes a City Now*, and music consultant for the documentary film *Serenade for Haiti*, which received its world premiere at HBO's Doc NYC Festival in November of 2016.