

CHANTICLEER



On the Air
Live Radio Highlights

CHANTICLEER

Chanticleer's artistic home is San Francisco, but this globe-trotting *a capella* ensemble is almost constantly on the road. During its travels, some of the most exciting performances have occurred on Minnesota Public Radio, with varied repertoire ranging from the Renaissance to Tin Pan Alley. Chanticleer has made enormously successful appearances before live and radio audiences on *A Prairie Home Companion*® (1987), *Good Evening*™ (three shows in 1988–89) and *St. Paul Sunday Morning*® (1988). This album brings you some of the highlights of those memorable broadcasts, featuring stage band arrangements especially made for Chanticleer by MPR producer Steve Barnett.

JOSQUIN DES PREZ (c. 1440–1521)

The acknowledged master of his generation (the early 1500's), Josquin was a composer of considerable variety. In addition to his masses and motets there are approximately eighty secular works which range from great poignancy to the frankly vulgar.

The motet *Gaude Virgo, Mater Christi* is a work of subtle contrast, with frequent alternation between low and high voices in imitative textures. The work climaxes with a section of near homophony at the mention of "coeli palatio" (palace of heaven) and concludes with imitative polyphony on "Alleluia."

[1] **Gaude Virgo, Mater Christi,**

Quae per aurem concepisti,
Gabriele nuntio.

Gaude, quia Deo plena
Peperisti sine poena,
Cum pudoris lilio.

Gaude, quia tui Nati,
Quem dolebas mortem pati,
Fulget resurrectio.

Rejoice Virgin, Mother of Christ
Who you conceived (through your ear)
by Gabriel the messenger.

Rejoice, for full of God
you died without punishment
with the lily of modesty.

Rejoice because your Son,
whose suffering and death you mourned,
shines in the resurrection.

Gaude, Christo ascendente,
Et in coelum te vidente,
Motu fertur proprio.

Gaude, quae post ipsum scandis,
Et est honor tibi grandis,
In coeli palatio.

Ubi fructus ventris tui
Per te detur nobis frui
In perenni gaudio.

Alleluia.

Rejoice, for Christ who ascends
and seeing you in heaven
is driven by eternal inspiration.

Rejoice, you who ascended after him
for there is immense honor for you
in the palace of heaven,

where the fruit of your womb,
through you, will be given to us
in everlasting joy.

Alleluia.

GIOVANNI PIERLUIGI da PALESTRINA (c. 1525–1594)

Giovanni Pierluigi da Palestrina was born around 1525 in the town of Palestrina 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.

Once regarded (erroneously) as "the savior of church music" from the over zealous restraints of the Counter-Reformation, Palestrina achieved a mastery of contrapuntal techniques, meticulous voice-leading, and refined dissonance treatment now universally idealized as the "Palestrina style".

His *Missa pro Defunctis*, a Requiem Mass published in 1591, is based on the standard technique of paraphrasing the plainsong for the Mass for the Dead. Four of the mass movements are set polyphonically, with the other movements left to be sung in plainchant. Of the four polyphonic movements, the *Kyrie* and the *Agnus Dei* are recorded here.

from **Missa pro Defunctis**

[2] **Kyrie** eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

3 **Agnus Dei**, qui tollis
peccata mundi:
dona eis requiem.

Agnus Dei, qui tollis
peccata mundi:
dona eis requiem.

Agnus Dei, qui tollis
peccata mundi:
dona eis requiem sempiternam.

Lamb of God, that takest away
the sins of the world,
grant them rest.

Lamb of God, that takest away
the sins of the world,
grant them rest.

Lamb of God, that takest away
the sins of the world,
grant them eternal rest.

CLAUDIO MONTEVERDI (1567–1643)

In the spring of 1608 Claudio Monteverdi was summoned to Mantua by his patron Vincenzo Gonzaga, the Duke of Mantua (for whom he had produced his opera *L'Orfeo* the previous year), to compose music celebrating the marriage of the Duke's son. Still mourning the recent death of his wife, Monteverdi nonetheless composed several works for this celebration, including his opera (now lost) *L'Arianna*. A further tragedy befell Monteverdi when the singer who was to have sung the opera's title role, eighteen-year-old Caterina Martinelli, died of smallpox. She had been part of Monteverdi's household, perhaps as his wife's pupil, and was the Duke's favorite singer.

Soon after, the Duke commissioned his court poet, Scipione Agnelli, to write a mournful tribute to the girl, *Lagrime d'amante* which was set to music by Monteverdi in 1610 and later published in his *Sixth Book of Madrigals* (1614). The poetry is in the form of a *sestina*, consisting of six stanzas, each containing six lines of eleven syllables. In each stanza (the first is slightly irregular) the six lines end in one of six words, arranged in a complicated rhyme scheme: *tomba* (tomb), *cielo* (sky), *terra* (earth), *pianto* (tears), *seno* (heart/breast), and *Glauco* (the mournful shepherd).

These six key images are reflected in unifying musical devices (high and low contrasts for *cielo* and *terra*, harsh dissonances for *pianto*, etc.) The composer gives full expression to the pain in his soul, as his lament moves forward with intensity and deliberation, alternating somber chordal declamation with brief episodes of plaintive counterpoint. As Monteverdi scholar Denis Stevens points out, this *sestina* "represents a peak of dissonant, anguished music in this style." Recorded here are the first, third and sixth stanzas.

from **Lagrime D'amante al sepolcro dell'amata**

4 **I. Incenerite spoglie, avara tomba**
Fatta del mio bel sol terreno Cielo.
Ahi lasso! I'vegno ad inchinarvi in terra!
Con voi chius'è'l mio cor'amarmi in seno
E notte e giorno vive in pianto, in foco,
In duolo in ira il tormentato Glauco.

Ashy remains, and you, unyielding tomb,
become the earthy sky for my bright sun,
alas, I bow before you in my grief!
With you my heart is lovingly enclosed,
and night and day do pass in tears and fire,
in pain and anger for tormented Glaucus.

5 **III. Darà la notte il sol lume alla terra,**
Splenderà Cintia il dì prima che Glauco
Di baciare, d'honorar, lasci quel seno
Che nido fu d'amor, che dura tomba
Preme; ne sol d'alti sospir di pianto,
Prodighe a lui saran le fere e'l Cielo.

By night shall Sol illuminate the earth
and Cynthia in the daytime shine, ere Glaucus
will cease to kiss and honour that fair breast,
the erstwhile nest of love, now by hard stone
oppress'd; not only sighs profound, but tears
shall the wild beasts lavish on him, and the sky.

6 **VI. Dunque amate reliquie un mar di pianto**
Non daran questi lumi al nobil seno
D'un freddo sasso? Ecco l'afflito Glauco
Fa rissonar Corinna il mar e'l Cielo!
Dicano i venti ogn'hor dica la terra,
Ahi Corinna! Ahi morte! Ahi tomba!

Beloved ashes, shall these eyes of mine
not weep a sea of tears, then, o'er the breast
of this cold marble? Here the afflicted Glaucus
will make the sea and sky resound "Corinna!",
May the winds and the earth for ever say,
Alas, Corinna! Ah, Death! Ah, Grave! Alas!

Cedano al pianto i detti, amato seno;
A te dia pace il Ciel, pace a te Glauco
Prega honorata tomba e sacra terra.

Let words, beloved heart, give place to tears:
That heaven give thee peace, thy peace does
Glaucus pray, o honoured tomb and sacred earth.

THOMAS WEELKES (c. 1575–1623)

Although he made his career as a church musician (organist at Winchester College and later Chichester Cathedral), Weelkes is best known for his madrigals, of which *As Vesta Was* is undoubtedly his most famous. It was published in Thomas Morley's *The Triumphs of Oriana*—a collection of madrigals, by 23 composers, intended to honor Queen Elizabeth, who unfortunately died before the publication appeared. Each madrigal ends with a different setting of the same couplet ("Then sang the shepherds," etc.) praising the Queen in the guise of "Oriana."

Weelkes' appealing work delights in unabashed madrigalistic word-painting, with appropriate scale passages on the words "descending," "ascending," and "running down," and voice-groupings at the words "two by two" and "three by three."

- [7] **As Vesta was** from Latmos hill descending,
She spied a maiden Queen the same ascending,
Attended on by all the shepherds' swain,
To whom Diana's darlings came running down amain,
First two by two, then three by three together,
Leaving their goddess, all alone, hasted thither;
And mingling with the shepherds of her train,
With mirthful tunes her presence entertain.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

CLAUDE DEBUSSY (1862–1918)

These settings of poems by Charles d'Orleans were done in 1908, during Debussy's "middle period," a time of great innovation. They appear to have been written for sheer musical enjoyment. The first is a sensual hymn to beauty; its recurring first line is set to music of harmonic ecstasy using suspensions and ninth chords. The second shows Debussy's fascination with the exotic; this *tour de force* uses the accompanying voices to imitate guitars, with the words of the poem reserved for the soloist. The final chanson opposes anger at winter with pleasant memories of spring. It is unusually impassioned for Debussy, who perhaps wrote it in the dead of winter. Imitative counterpoint, also unusual for Debussy, appears throughout these songs.

Trois Chansons

- | | |
|--|---|
| [8] I. Dieu! qu'il la fait bon regarder
La gracieuse bonne et belle;
Pour les grans biens que sont en elle
Chascun est prest de la louer.

Qui se pourroit d'elle lasser?
Tousjours sa beauté renouvelle. | Lord, how good it is to look at her,
the good and lovely gracious woman;
For her great qualities
Everyone is ready to praise her.

Who could ever become weary of her?
Her beauty is always renewing. |
|--|---|

Dieu qu'il la fait bon regarder,
La gracieuse bonne et belle!

Par de ça, ne de là, la mer
Ne scay dame ne damoiselle
Qui soit en tous bien parfaits telle.
C'est ung songe que d'i penser:

Dieu! qu'il la fait bon regarder!

[9] **II. Quant j'ai ouy le tabourin**

Sonner pour s'en aller au may,
En mon lit n'en ay fait affray
Ne levé mon chief du coissin;

En disant: il est trop matin
Ung peu je me rendormiray:
Quant j'ai ouy le tabourin
Sonner pour s'en aller au may,

Jeunes gens partent leur butin;
De non chaloir m'accointeray
A lui je m'abutineray
Trouvé l'ay plus prouchain voisin;

Quant j'ai ouy le tabourin
Sonner pour s'en aller au may
En mon lit n'en ay fait affray
Ne levé mon chief du coisin.

[10] **III. Yver, vous n'estes qu'un villain;**

Esté est plaisant et gentil
En témoing de may et d'avril
Qui l'accompaignent soir et main.

Esté revet champs, bois et fleurs
De sa livrée de verdure
Et de maintes autres couleurs
Par l'ordonnance de nature.

Lord, how good it is to look at her,
The good and lovely gracious woman!

On this side or beyond the sea,
I know no married or single woman
Who is in every way so perfect;
It's foolishness even to think it.

Lord, how good it is to look at her!

When I heard the little drum
Sound, for going maying,
In my bed I wasn't bothered,
Didn't lift my head from the pillow;

Saying: It's too early in the morning,
I'll go back to sleep for a while;
When I heard the little drum
Sound, for going maying.

Young people may divide their spoils;
I shall draw close to Nonchalance,
I shall share my spoils with him;
I found him to be my closest neighbor,

When I heard the little drum
Sound, for going maying,
In my bed I wasn't bothered
When I heard the little drum.

Winter, you are nothing but a villain;
Summer is pleasant and kind,
As witness May and April,
Which accompany it evening and morning.

Summer clothes fields, woods, and flowers
In its livery of greenery,
And with many other colors
By the ordinance of nature.

Mais vous, Yver, trop estes plein
De nège, plein de nège vent,
pluye et grézil.
On vous deust banir en exil.

Sans point flater je parle plein,
Yver, vous n'estes qu'un villain.

But you, winter, are too full
Of snow, wind,
rain, and sleet.
You ought to be banished to exile.

Without flattery, I speak plainly:
Winter, you are nothing but a villain!

CHARLES VILLIERS STANFORD (1852–1924)

The Irish-born composer Charles Stanford enjoyed a long career that made him one of the most famous British musicians of his day. He was organist at Trinity College and taught composition at the Royal College of Music, where his influence on British music was wide-reaching. He was knighted in 1902.

Although his lasting fame rests on his church music, his lovely setting of Mary E. Coleridge's poem *The Blue Bird* gives ample testimony to his adroit skill in the secular choral song. His languid use of close harmonies and easily floating melody paints a dreamy, almost impressionistic vision of "blueness."

II The Blue Bird

The lake lay blue below the hill,
O'er it, as I looked, there flew
Across the waters, cold and still,
A bird whose wings were palest blue.

The sky above was blue at last,
The sky beneath me blue in blue.
A moment, ere the bird had passed,
It caught his image as he flew.

The lake lay blue below the hill.

CAMILLE SAINT-SAËNS (1835-1921)

The prolific Camille Saint-Saëns left works in virtually every major compositional form. Many remember him, ironically, for the *Carnival of Animals*, a private joke dashed off

during a vacation, and which he did not want performed. Saint-Saëns was in fact an assiduous worker and a rigorous thinker; he avidly followed developments in other disciplines such as science and aesthetic thought, and in these areas wrote articles for various societies.

These two pieces reflect a Parnassian ethic of art for art's sake, to which this neo-classicist composer subscribed. That view ran counter to the prevailing Romantic movement and, more markedly, to the Impressionism that flourished at the end of the century. But neither was Saint-Saëns removed from passion. *Calmes des nuits* and *Les fleurs et les arbres*, published together in 1883 as Opus 68 (the same year as the dramatic and cohesive *Piano Concerto No. 2 in G Minor*) are good examples of that passion.

Yet these settings are characterized by Saint-Saëns' economy, restraint and focus, and a balanced yet full expression. Though abundantly gifted with orchestral and choral writing skills, Saint-Saëns here, as in most of his works, achieves color more through harmonic means rather than through textural ones.

12 Calme des nuits, fraîcheur des soirs

Vaste scintillement des mondes,
Grand silence des autres noirs,
Vous charmez les âmes profondes
L'éclat du soleil, la gaité,
Le bruit plaisent aux plus futiles;
Le poète seul est hauté
Par l'amour des choses tranquilles.

Nocturnal calm, evening freshness,
Vastness of the sparkling stars,
Great silence of other dark worlds,
You charm profound souls.
The blazing sun, gaiety
And noise please the most inane;
Only the poet is shamed
By the love of tranquil things.

13 Les fleurs et les arbres,

Les bronzes, les marbres,
Les ors, les émaux,
La mer, les fontaines,
Les monts et les plaines
Consolent nos maux.
Nature éternelle
Tu sembles plus belle
Au sein des douleurs,
Et l'art nous domine
Sa flamme illumine
Le rire et les pleurs.

Flowers and trees,
Bronzes and marbles,
Gold, enamels,
The sea, fountains
Hills and plains
Console our ills.
Eternal nature,
You seem more beautiful
To one engulfed in sorrow,
And art reigns over us;
Its flame illumines
Laughter and tears.

A PRAIRIE HOME COMPANION®

Broadcast April 25, 1987 at the World Theater in St. Paul, Minnesota
Tracks 7, 11, 15, 17 & 18

Chanticleer

Louis Botto, Joseph Jennings, Steven Rickards, Randall Wong, *Countertenors*
Mark Daniel, Neal Rogers, Bruce Sellers, *Tenors*
Tom Hart, Mitchell Sandler, *Baritones*
Tim Gibler, Paul Guttry, Mark Keller, *Basses*

Producer: Margaret Moos; Technical Director: Scott Rivard;
Senior Audio Engineer: Preston Smith

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GOOD EVENING™

Broadcast February 27, 1988 at the World Theater in St. Paul, Minnesota
Broadcast May 21, 1988 at the American Theatre in St. Louis, Missouri
Tracks 8, 9, 10 & 14 (2/27/88)/ 4, 5, 6 & 16 (5/21/88)

Chanticleer

Joseph Jennings, Randall Wong, *Countertenors*
Kevin Baum, Neal Rogers, Bruce Sellers, *Tenors*
Tom Hart, Raymond Martinez, *Baritones*
Mark Keller, *Bass*

The Good Evening™ Band

Steve Barnett, *Music Director*

Don Stille, *Piano*; Ken Holmen, *Woodwinds*; Kent Saunders, *Guitar*;
William Chouinard, *Bass*; Peter Johnson, *Drums*
with
Joseph Jennings, *Piano* (Going to Heaven)

Producer: Neenah Ellis; Technical Director: Scott Rivard;
Senior Audio Engineer: Preston Smith

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GOOD EVENING™

Broadcast April 8, 1989 at the World Theater in St. Paul, Minnesota
Tracks 1, 12, 13, 19 & 20

Chanticleer

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Kevin Baum, Mark Daniel, Neal Rogers, Matthew Thompson, *Tenors*
Chad Runyon, *Baritone*, Frank Albinder, *Bass-Baritone*
Tim Gibler, Arizeder Urreiztieta, *Basses*

The Good Evening™ Band

Steve Barnett, *Music Director*

Don Stille, *Piano*; Ken Holmen, *Woodwinds*; Kent Saunders, *Guitar*;
William Chouinard, *Bass*; Peter Johnson, *Drums*
with
Joseph Jennings, *Piano* (Packing Up)

Producer: Stevie Beck; Technical Director: Scott Rivard;
Senior Audio Engineer: Preston Smith

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ST. PAUL SUNDAY MORNING® WITH BILL McGLAUGHLIN

Broadcast April 25, 1988 • Recorded at MPR Studios in St. Paul, Minnesota
Tracks 2 & 3

Chanticleer

Joseph Jennings, Steven Rickards, Randall Wong, *Countertenors*
Kevin Baum, Louis Botto, Mark Daniel, Neal Rogers, Bruce Sellers, *Tenors*
Tom Hart, Raymond Martinez, *Baritones*
Tim Gibler, Mark Keller, *Basses*

Producers: Steve Barnett and Mary Lee; Technical Director: Tom Mudge

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Josquin des Prez (c. 1440–1521)

[1] **Gaude Virgo, Mater Christi** (3:17)

Giovanni Pierluigi da Palestrina (c. 1525–1594)

from **Missa pro Defunctis**

[2] **Kyrie** (2:42)

[3] **Agnus Dei** (5:35)

Claudio Monteverdi (1567–1643)

from **Lagrime d'amante al sepolcro dell'amata**

[4] I. Incenerite spoglie, avara tomba (1:53)

[5] III. Darà la notte il sol lume alla terra (1:59)

[6] VI. Dunque amate reliquie un mar di pianto (2:48)

Thomas Weelkes (c. 1575–1623)

[7] **As Vesta was** (3:16)

Claude Debussy (1862–1918)

Trois Chansons

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(soloist: Wong)

Camille Saint-Saëns (1835–1921)

[12] **Calme des nuits** (2:41)

Saint-Saëns

[13] **Les fleurs et les arbres** (1:39)

Cole Porter (arr. Ken Malucelli)

[14] **Let's Do It*** (3:56)

Traditional (arr. Joseph Jennings)

[15] **Rock a My Soul** (3:15)
(soloist: Daniel)

Mattie Moss Clark (arr. Joseph Jennings)

[16] **Going to Heaven*** (4:23)
(soloist: Jennings)

Billy Strayhorn, Duke Ellington & Johnny Mercer
(arr. John Gordon)

[17] **Satin Doll** (3:07)
(soloists: Rogers, Sandler)

Richard Rodgers & Lorenz Hart (arr. Erroll Gay)

[18] **My Funny Valentine** (2:54)

Hoagy Carmichael (arr. Brian Gibson, Erroll Gay
& Joseph Jennings)

[19] **Lazy Bones*** (4:05)

Clara Ward (arr. Joseph Jennings)

[20] **Packing Up*** (3:30)
(soloist: Jennings)

Total Time: 60:21

Joseph Jennings, Music Director

Louis Botto, Artistic Director

Adrian R. Fischer, Executive Producer

*Band arrangements by Steve Barnett

Cookie Marenco, Engineer

Yury Bajgrowicz, Assistant Engineer

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CR-8807

Joseph Jennings, *Music Director*

Louis Botto, *Artistic Director*


Chanticleer
R E C O R D S

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