Welcome to VIVA! & Gala

The new season of concerts at the Cleveland Museum of Art showcases 16 outstanding performances from around the globe and the U.S. Among the many highlights of the season are programs that tie into exhibitions, the openings of the Renaissance and Islamic galleries, and the stunningly beautiful Ames Family Atrium.

Tonight the celebration of the recently opened Renaissance galleries continues in the splendor of the Ames Family Atrium. We welcome back to Cleveland the incomparable singers of Chanticleer with a program that also celebrates their 35th anniversary.

Coming in February and March, we present a raucous evening with Israeli singer Idan Raichel, the engrossing music of Missy Mazzoli and her ensemble Victoire, and Iraqi oud virtuoso Naseer Shamma.

There’s much more to come. . . glance through the VIVA! & Gala brochure available in the lobby and see if anything catches your imagination for an evening in the fabulous surroundings of the Cleveland Museum of Art.

Massoud Saidpour
Curator of Performing Arts and Music
CHANTICLEER

The Siren’s Call

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

Wednesday, January 30, 2013 • 9:00 p.m.
Ames Family Atrium, The Cleveland Museum of Art

I

Quand’havrà fine amore
Ave maris stella
Non sono in queste rive
Luci serene e chiare

Andrea Gabrieli (c. 1533-1585)
Giovanni Pierluigi da Palestrina (1525-1594)
Claudio Monteverdi (1567-1643)
Carlo Gesualdo (1560-1613)

II

To be selected from:

Versa est in luctum*
O dolorosa gioia
Qual fora, donna
Tousjours souffrir
En douleur et tristesse

Juan Gutiérrez de Padilla (c. 1590-1664)
Carlo Gesualdo (1560-1613)
Carlo Gesualdo (1560-1613)
Nicolas Gombert (c. 1492-1560)
Nicolas Gombert (c. 1492-1560)

III

I laid me down to slumber
Yea, Cast Me from Heights of the Mountains
Heaven-Haven (A Nun Takes the Veil)

Edvard Grieg (1843-1907)
Edward Elgar (1857-1934)
Samuel Barber (1910-1981)

from Part-songs from The Greek Anthology

IV

Erinnerung
Die Lorelei

Gustav Mahler (1860-1911),
arr. Clytus Gottwald
Mason Bates (b. 1977)

from Sirens

The commissioning and production by Chanticleer of Sirens was made possible by
The Wallace Alexander Gerbode Foundation and The William and Flora Hewlett Foundation Emerging Composers 2007 Initiative

Canticum calamitatis maritimae

Jaakko Mäntyjärvi (b. 1963)
—INTERMISSION—

V

I Hear the Siren's Call
Chen Yi (b. 1953)

Offered by Chen Yi to Chanticleer for its 35th Anniversary

L'invitation au Voyage
John Corigliano (b. 1938)

Amhrán na Gaoithe/Hinbarra
Michael McGlynn (b. 1964)

Amhrán na Gaoithe commissioned by the Chanticleer Commissioning Club, 2012

VI

A selection of folk songs, jazz, and spirituals to be announced and selected from:

Dúlamán**†
Trad. Irish, arr. Michael McGlynn

Sohran Bushi*
Trad. Japanese, arr. Osamu Shimizu

Brigg Fair*
Trad. English, arr. Percy Grainger

La Petenera*
Trad. Mexican, arr. Carlos Sanchez-Gutierrez

Shenandoah*
Trad. American, arr. Bartholomew/Erb

Blues in the Night*
Harold Arlen/Johnny Mercer, arr. John Dankworth

Serenade in Blue
Harry Warren/Mack Gordon,
arr. Peter Mansfield, adapted Jace Wittig

Temptation
Tom Waits, arr. Vince Peterson

Arrangement commissioned by the Chanticleer Commissioning Club, 2012

Deep River*
Trad. Spiritual, arr. Roy Ringwald

Wade in the Water*
Trad. Spiritual, arr. Joseph Jennings

The Old Ship of Zion/ Over My Head
Trad. Gospel., arr. Gregory Peebles
(I Hear Music in the Air)
and Jace Wittig

*These works have been recorded and are available for purchase at tonight’s performance or through our digital storefront at www.chanticleer.org.

†This piece is published in The Silver Jubilee Anthology of Choral Music, published by Hinshaw Music, Inc.

Program subject to change

For legal reasons and physical safety of the artists and for the comfort of the audience, cameras and other recording devices are not permitted in the atrium during the performance.
NOTES ON THE PROGRAM/SONG TEXTS AND TRANSLATIONS

Quand’havrà fine amore – 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. Many of his madrigals, such as *Quand’havrà fine amore*, were also constructed in this fashion.

<table>
<thead>
<tr>
<th>Quand’havrà fine amore</th>
<th>When will love end,</th>
</tr>
</thead>
<tbody>
<tr>
<td>O la vita ch’io vivo o’l mio dolore?</td>
<td>or the life I live, or my sorrow?</td>
</tr>
<tr>
<td>“Può finir il martire:”</td>
<td>“Torture can end,”</td>
</tr>
<tr>
<td>Ma chi vita non ha non può morire.”</td>
<td>But whatever is not alive cannot die.”</td>
</tr>
<tr>
<td>Tu pur mi dai tormento;</td>
<td>But still you give me torment;</td>
</tr>
<tr>
<td>E, se vita non ho, come lo sento?”</td>
<td>and, if I am not alive, how can I feel it?</td>
</tr>
<tr>
<td>“Vive in te un rar’obbietto, ch’il tuo duol cangerà tost’in diletto.”</td>
<td>“Inside you there is a rare object that will soon change your distress into delight.”</td>
</tr>
<tr>
<td>O languir de gl’amanti dolc’e grato, Poi ch’al fin si covert’in lieto stato.</td>
<td>Oh languor of lovers, sweet welcome, it finally changes into a state of joy.</td>
</tr>
</tbody>
</table>

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 slightly different from verse to verse, thinning to a plainsong sung in unison every other stanza.

| Ave maris stella, Dei Mater alma, atque semper Virgo, felix caeli porta. | Hail, star of the sea, loving Mother of God, the perpetual Virgin, happy gate of heaven. |
| Sumens illud Ave Gabriellis ore, funda nos in pace, mutans Hevae nomen. | Receiving that *Ave* from the mouth of Gabriel, confirm us in peace, reversing the name of *Eva*. |
| 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. |

(Text continues on next page. Please turn page quietly)
Vitam praestà puram, 
iter para tutum, 
ut videntes Jesum, 
sempèr collaetemur.

Sit laus Deo Patri, 
summo Christo decus 
Spiritui Sancto, 
tribus honor unus.

Keep life pure, 
make the journey safe, 
so that, seeing Jesus, 
we may always rejoice together.

Let there be praise to God the Father, 
Glory to Christ in the highest, 
to the Holy Spirit, 
one honor to all three.

Non sono in queste rive – Claudio Monteverdi (1567–1643)

Monteverdi, revered as a revolutionary composer whose music spurred the transition between Renaissance and Baroque idioms, was born to a surgeon in Cremona, Italy. He began his musical training in the church at a young age and quickly showed promise as a composer. Though he is most commonly known for composing the world’s first opera in 1607 (L’Orfeo), his focus until age forty was primarily the mastery of madrigal composition, both sacred and secular. Of Monteverdi’s five-voice madrigals, Non sono in queste rive is particularly charming, with flowing duets passed seamlessly between the voices.

Non sono in queste rive
fiori così vermigli
come le labra de la donna mia,
ne’l suon de l’aure estive
tra fonti e rose e gigli
fan del suo canto più dolce armonia.
Canto che m’ardi e piaci,
t’interrompano solo i nostri baci!

There are upon these shores
no flowers as red
as my mistress’ lips,
nor does the sound of summer winds
amidst fountains, roses, and lilies,
produce sweeter harmonies than her singing.
Song that inflames and pleases me,
may our kisses alone interrupt you.

Luci serene e chiare – Carlo Gesualdo (1560–1613)

Don Carlo Gesualdo di Venosa was born to a wealthy landowning family in southern Italy, and though his music was revolutionary in many respects, he is today best remembered as the murderer of his adulterous first wife and her nobleman lover. Though Gesualdo married again and went on to compose a well-respected body of work, his reputation would always be linked to the murders, his fiery temperament and his many eccentricities. Gesualdo’s madrigals are the most evocative of his compositions, owing mostly to his striking use of dissonances or clashing harmonies. Unlike other more languorous madrigal texts set by Gesualdo, Luci serene e chiare is an unabashed ode to the poet’s beloved.

Luci serene e chiare,
voi m’incendete, voi, ma prova il core
nell’incendio diletto, non dolore.

Dolci parole e care,
voi mi ferrite, voi, ma prova il petto
non dolor nella piaga, ma diletto.

O miracol d’Amore!
Alma che è tutta foco e tutta sangue
si struggue e non si duol, more e non langue.

Clear, sparkling eyes,
you set me on fire, you, but my heart feels
delight in the blazing fire, not pain.

Sweet, dear words,
you wound me, you, but my breast feels
no pain in the wound, but delight.

O miracle of love!
The soul, all fire and all blood,
is consumed without pain, dies without languishing.
**Versa est in luctum** – Juan Gutiérrez de Padilla (c. 1590–1664)

The establishment of sophisticated music-making in the Spanish regions of the Americas predates the English regions by over a century. As early as 1523, Pedro de Gante had established a school for the Native Americans in Texcoco, and his compatriot Juan Caro was instructing Native Americans in four-part harmony by 1526. By 1530, Native American choirs in Mexico were regularly singing polyphony at Sunday Mass.

One dominant figure of this new musical establishment was Juan Gutiérrez de Padilla. 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.

\[
\text{Versa est in luctum cithara mea,}\]
\[
et organum meum in vocem flentium.}\]
\[
\text{Parce mihi Domine, nihil enim sunt dies mei.}\]

My harp has turned to mourning, and my music into the voice of weeping. Spare me, Lord, for my days are nothing.

---

**O dolorosa gioia** – Carlo Gesualdo (1560–1613)

**Qual fora, donna**

Most of the poems Gesualdo set deal with juxtapositions of love and hate, life and death, or pleasure and pain, with these images interpreted both literally and with a sexual subtext. The texts support the composer’s musical style with their tortured syntax and double entendre.

**O dolorosa gioia**

\[
\text{O dolorosa gioia,}\]
\[
\text{O soave dolore,}\]
\[
\text{per cui quest’alma è mesta e lieta more!}\]
\[
\text{O miei cari sospiri,}\]
\[
\text{miei graditi martiri,}\]
\[
\text{del vostro duol non mi lasciate privo}\]
\[
\text{poiché si dolce mi fa morto e vivo.}\]

Oh painful joy, Oh sweet suffering, which makes the spirit sad, yet causes it to die happy! Oh my beloved sighs, my welcome torment, do not release me from the pain you give, for so sweetly it makes me feel both dead and alive.

**Qual fora, donna**

\[
\text{Qual fora, donna, un dolce oimè d’amore}\]
\[
\text{se quell’oimè che da voi trage, ahi lasso,}\]
\[
\text{lieve dolor così m’incende il core?}\]
\[
\text{Misero, a ciascun passo}\]
\[
\text{vo desianto, e so ch’indarno il bramo,}\]
\[
\text{che un di col cor diciate:}\]
\[
\text{“Oime ch’io t’amo.”}\]

What purpose, my lady, does a sweet sigh of love serve, if the sigh which it draws from you, alas, so inflames my heart with welcome pain? Wretch that I am, with each step I take I am filled with desire, and know it is in vain for me to hope that one day you will say with your heart: “Alas how I love you.”
Tousjours souffrir – Nicolas Gombert (c. 1492–1560)
En douleur et tristesse

Nicolas Gombert was the most highly-regarded and influential Renaissance composer between the time of Josquin des Prez and Palestrina. Early details of his life are somewhat unclear. Gombert was born in the northernmost region of France, close to the modern-day border with Belgium, but little is known about his childhood. His skill in complex counterpoint lends validity to the commonly accepted theory that he studied with Josquin. Gombert was employed by the aristocracy and the church as a singer and composer. He served as the conductor of a boy’s choir in the Royal Chapel of King Charles V; records show that he and the singers accompanied the King during his travels. He vanished from all official documents at the peak of his career in 1540. Many historians believe he engaged in inappropriate behavior with a singer in his choir and was punished with a sentence of exile and hard labor. He continued to compose while in exile and some of his best compositions from this time won a pardon from the King.

Both Tousjours souffrir and En douleur et tristesse exemplify Gombert’s careful polyphonic craftsmanship and expressive use of harmony to capture the sentiment of the text. Earlier generations of composers tended toward four-voice motets and madrigals, but Gombert composed with thicker textures of five to seven voices (or even more). Imitation is pervasive in his chansons as well as his sacred works.

Tousjours souffrir

Tousjours souffrir est la seule recompense
du doux plaisir en amour prétendu,
car vous direz au point (de vue) du pretendu,
jouyr d’amour n’est pas ce que l’on pense.

To suffer always is the only reward
of the sweet pleasure in love professed,
for you will say, from the perspective of the suitor,
delightin in love is not what one thinks it may be.

En douleur et tristesse

En douleur et tristesse languiray-je toujours.
C’est pour vous, ma maistresse, madame, par amours.
M’amour lui ai donnee, jamais ne changeray.
Pour chose qu’on en dyse tousjours le serviray.

In pain and sadness I will languish always.
It is for you, my mistress, my lady, from love.
My love I have given to her; I will never change.
So let it be said, always, I will serve her.

Translations by Casey Breves

I laid me down to slumber – Edvard Grieg (1843–1907)

Born in the seaside city of Bergen, Norway, Edvard Grieg was raised in a musical household. His mother was a pianist and music teacher. She introduced her son to the piano at the age of six, and he began composing in his early teenage years, often bringing his compositions to school to share with teachers and students alike. His compositions frequently draw inspiration from the folk culture and landscape of Norway, and his legacy as one of the finest Norwegian composers of all time is widely accepted.

Grieg is best known for his orchestral and piano music, but songs—for soloists and choruses—played an important role in his life as a composer. In a letter to a colleague, he shared that his passion for vocal music was intertwined with the love of his life: his wife, Nina. Grieg states, “I loved a young girl who had a wonderful voice and an equally wonderful gift of interpretation.” Through her voice, Grieg gained insight to the expressive possibilities of the human voice. Jeg lagde mig så sildig is a Norwegian folksong translated into English as I laid me down to slumber by Percy Grainger, a composer and arranger with particular interest in folk music. Grieg’s setting of the song is primarily solo-driven, but incorporates a lushly harmonized men’s chorus.
I laid me down to slumber,
Full late was the hour;
No thoughts of grief or sorrow did I carry;
When word came to me from my own heart's delight,
She bid me go see her and not tarry.
Never was a maiden more beloved, never!

Yea, Cast Me from Heights of the Mountains – Edward Elgar (1857–1934)

Edward Elgar was born the son of a piano-tuner and musician. His childhood improvisations on the piano won admiration from family and friends, but he had no formal training on any instrument until much later. He learned to play the organ by ear and took violin lessons, and played both of these instruments professionally as an adult. Elgar may have a reputation as a quintessentially British composer, but in fact stated openly that he felt more connected to the musical culture of mainland Europe, from which he drew much of his inspiration. His most famous works are undeniably for orchestra, though his compositional output is large and includes staged works, solo songs, chamber music, and choral pieces. Yea, Cast Me from Heights of the Mountains is the first movement from Five Partsongs from the Greek Anthology, which was composed less than a year after his famous Pomp and Circumstance. The text is a translation of a far older Greek poem, possibly from the 14th Century or before.

Yea, cast me from heights of the mountains
to deeps of the ocean,
let the thunderbolt strike me,
o'erwhelm me with fire or with snow!
Since him whom Love's burden hath crushed,
and whom Eros hath broken,
not even the swift-winged lightnings of Zeus can o'erthrow!


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 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.
Erinnerung – Gustav Mahler (1860–1911), arr. Clytus Gottwald

Austrian composer and conductor Gustav Mahler was one of the last in a long line of great composers of the Austro-German tradition, reaching back as far as Heinrich Schütz. Mahler’s achievements include the revitalization of the symphonic form with song, creating new melodic, tonal and formal methods to expand the resources of the orchestra. Although his output was relatively small, Mahler almost exclusively composed extended works, including nine symphonies and several orchestral song cycles. Clytus Gottwald is a musicologist, singer, conductor, and arranger based in Germany. He is the founder and director of the Schola Cantorum Stuttgart, and is known as a specialist in avant-garde choral music and compositions. He has gained considerable notoriety for his many well-known choral transcriptions of Mahler’s orchestral lieder.

Erinnerung (“Remembrance”) was composed for a soloist with piano accompaniment during Mahler’s tenure in Budapest in 1889. The text is by Richard von Volkmann-Lenader. German arranger Clytus Gottwald offers these thoughts on Erinnerung: “...In the middle of preparations for the first performance of his first symphony, [Mahler] still found time to compose several lieder, including Erinnerung, which was composed, rehearsed, and polished just one day before its debut performance by Italian soprano Bianca Bianchi, with Mahler himself at the piano. The music of the piece thrives on the use of “harmony of sighs”; in other words, the seemingly endless play with suspensions, which quite often generates painful dissonances.”

Die Lippen, die da träumen
von deinen heißen Küssen,
in Sang und Liedesweisen
von dir sie tönen müssen.

Und wollen die Gedanken
der Liebe sich entschlagen,
so kommen meine Lieder
t zu mir mit Liebesklagen.

So halten mich in Banden
die Beiden immer wieder.
Es weckt das Lied die Liebe,
die Liebe weckt die Lieder.

Es wecket meine Liebe
die Lieder immer wieder.
Es wecken meine Lieder
die Liebe immer wieder.

Die Lorelei

Translation by Earl Rosenbaum

Die Lorelei, from Sirens – Mason Bates (b. 1977)

Mason Bates, the young San Francisco composer and DJ who was the first dual recipient of the Prix de Rome and the Berlin Prize, moves fluidly between the worlds of classical music and electronica. Currently busy with both commissions and performance engagements, he has appeared at venues such as The Kennedy Center, Carnegie Hall, Lincoln Center, and Berlin’s Volksbühne. Bates is currently a Mead Composer-in-Residence with the world-renowned Chicago Symphony Orchestra. Spanning from classical concert halls to the clubs and lounges where he DJs electronica, his music has been described by the San Francisco Chronicle as “Lovely to hear and ingeniously constructed.”
His choral song cycle, *Sirens*, commissioned by Chanticleer in 2009, explores the beautiful, seductive, and ominous nature of these mythical creatures born of Greek legend. *Die Lorelei*, (Bates’ point of inspiration for the entire cycle) tells the tale of a siren sitting high on the Loreley, a prominent cliff rising almost 400 feet over the Rhine River in Germany. The legend first appeared in the early 1800s but was most famously told in the words of Heinrich Heine. Bates’ setting of Heine’s poem develops toward an alluring siren song that floats above the narrative in the middle of the piece. The siren’s melody lilts gently down from the highest voice to the lowest, as if echoing down the cliffs to the boats below. Mason Bates shares the following:

The sirens occupy a unique place in literature. Unlike other temptresses, their lure is art, a song of such overpowering beauty that it draws sailors to a rocky death. In contemplating a large work for Chanticleer, I imagined alluring and haunting music that would fully explore their special gifts. *Die Lorelei* is a direct retelling of Heine’s 19th-Century German tale about a siren singing atop a riverside rock. The strophic form of Heine’s poem is reflected in the music, which nods to his century’s musical conventions, but the piece dissolves into a trance at the mention of her “strange, powerful melody.” As the melancholic narrator tells us, neither fisherman nor boat is seen again.

—Mason Bates

Ich weiß nicht, was soll es bedeuten,  
Daß ich so traurig bin;  
Ein Märchen aus alten Zeiten,  
Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl, und es dunkelt,  
Und ruhig fließt der Rhein;  
Der Gipfel des Berges funkelt  
In Abendsonnenschein.

Die schönste Jungfrau sitzet  
Dort oben wunderbar.  
Ihr goldenes Geschmeide blitzet,  
Sie kämmt ihr goldenes Haar.

Sie kämmt es mit goldenem Kamme  
Und singt ein Lied dabei;  
Das hat eine wundersame,  
Gewaltige Melodei.

Den Schiffer im kleinen Schiffe  
Ergreift es mit wildem Weh;  
Er schaut nicht die Felsenriffe,  
Er schaut nur hinauf in die Höh’.

Ich glaube, die Wellen verschlingen  
Am Ende Schiffer und Kahn;  
Und das hat mit ihrem Singen  
Die Lorelei getan.
Canticum calamitatis maritimarum – 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 effect in Canticum calamitatis maritimarum. 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, that 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 instead 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, May the eternal light shine upon them, Lord, et lux perpetua luceat eis. and may perpetual light shine upon them. Miserere Domine. Have mercy, Lord.

from Nuntii Latini broadcasts, 9/30/94 and 10/7/94:

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

Requiem aeternam...

I Hear the Siren’s Call – Chen Yi (b. 1953)

Chen Yi serves as the Cravens/Millsap/Missouri Distinguished Professor at the Conservatory of the University of Missouri-Kansas City and is the recipient of the prestigious Charles Ives Living Award (2001–04) from the American Academy of Arts and Letters. Dr. Chen was elected to the American Academy of Arts and Sciences in 2005. She holds bachelor’s and master’s degrees in Music Composition from the Central Conservatory in Beijing and a Doctor of Musical Arts degree from Columbia University. She has served as Composer-in-Residence for the Women’s Philharmonic, Chanticleer, and Aptos Creative Arts Center (1993–96), and as a member of the composition faculty at Peabody Conservatory of Johns Hopkins University. Chen Yi has received fellowships from the Guggenheim Foundation, the American Academy of Arts and Letters, and the National Endowment for the Arts.

Chen Yi’s new composition, I Hear the Siren’s Call, blends her inimitable musical language with traditional Chinese musical idioms to sound the siren’s call, using nonsense syllables and sound effects to create an otherworldly atmosphere. The sirens are represented by the highest countertenor voices, echoed by the worksongs of sailors in the ships below. As the sailors draw near, their increasing anticipation becomes palpable and the siren song is nearly overshadowed, blending into the sailors’ singing. Their anticipatory chants build to a climactic shipwreck, after which one solitary siren sings a satisfied melody. Chen Yi dedicates the composition to Chanticleer “with admiration and respect,” in this, the ensemble’s 35th Anniversary Season.
L’Invitation au Voyage – John Corigliano (b. 1938)

John Corigliano is one of the most widely recognized American composers. He has received virtually all of the most important prizes—several Grammy Awards, a Pulitzer Prize for his Second Symphony, a Grawemeyer, and an Academy Award for his score to François Giraud's 1997 film The Red Violin—as well as honorary doctorates, awards, and accolades too numerous to list. Born into an auspicious musical family—his father, John Corigliano, Sr., was concertmaster of the New York Philharmonic during the Bernstein years—Corigliano (Jr.) first came to prominence in 1964 when, at the age of 26, he witnessed the premiere of his Sonata for Violin and Piano at the Spoleto Festival of Two Worlds in Italy. Corigliano's 1991 opera The Ghosts of Versailles was the Metropolitan Opera's first commission in three decades. Corigliano holds the position of Distinguished Professor of Music at Lehman College, City University of New York, and serves on the faculty at the Juilliard School of Music. In 1991, he was elected to the American Academy and Institute of Arts and Letters; in 1992, Musical America named him “Composer of the Year.” He has received grants from Meet the Composer, the National Endowment for the Arts, and the Guggenheim Foundation. He was inducted into the American Classical Music Hall of Fame in 2011. Corigliano wrote, of L’invitation au voyage:

L’invitation au voyage, an a cappella choral work composed in 1971, is a setting of Richard Wilbur's translation of Baudelaire's work by the same name. Wilbur’s poignant setting pictures a world of obsessive imagination—a drugged vision of heaven full of sensual imagery. The music echoes the quality of the repeated refrain found in this lush translation: “There, there is nothing else but grace and measure, richness, quietness, and pleasure.”

—John Corigliano

My child, my sister, dream
How sweet all things would seem
Were we in that kind land to live together,
And there love slow and long,
There love and die among
Those scenes that image you,
that sumptuous weather.
Drowned suns that glimmer there
Through cloud-disheveled air
Move me with such a mystery as appears
Within those other skies
Of your treacherous eyes
When I behold them shining through their tears.
There, there is nothing else
but grace and measure,
Richness, quietness, and pleasure.
Furniture that wears the lustre of the years,
Softly would glow within our glowing chamber,
Flowers of rarest bloom
Proffering their perfume
would glow within our glowing chamber,
Mixed with the vague fragrances of amber;
Gold ceilings would there be,
Mirrors deep as the sea,
The walls all in Eastern splendor hung,
Nothing but should address
The soul's loneliness,
Speaking her sweet and secret native tongue.
There, there is nothing else
but grace and measure,
Richness, quietness, and pleasure.
See, sheltered from the swells
There in the still canals
Those drowsy ships that dream of sailing forth;
It is to satisfy your least desire, they ply
Hither through all the waters of the earth.
The sun at close of day,
Clothes the fields of hay,
Then the canals,
at last the town entire,
In hyacinth and gold:
Slowly the land is rolled
Sleepward under a sea of gentle fire.
There, there is nothing else
but grace and measure,
Richness, quietness, and pleasure.

**Amhrán na Gaoithe/Hinbarra – 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* and *Hinbarra* each portray 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 both Latin and Irish texts to recreate the haunting, beautiful sounds of strong sea winds. *Hinbarra* was adapted for the ensemble from a previous work that celebrates the hearty spirit of Irish fishermen, employing a rhythmic repetition of nonsense syllables.

(Text continues on next page. Please turn page quietly)
Amhrán na Gaoithe

Deus noster, Deus omnium hominum,  Our God, God of all men,
   Deus montium sublimium,  God of high mountains
      valliumque humilium,  and of low valleys,
   Deus caeli ac terrae, maris et fluminum...  God of heaven and earth, sea and rivers...

Ar na dtonnta fionnuar  On the cool waves
   Gaoth láidir ar farraige fuar,  Strong wind on cold sea,
      Ata n taoide.  Swelling of the tide.
   Amhrán na gaoithe.  Song of the wind.

Hinbarra

Ó ‘só ró mo bháidín; Ó ‘só ró mo churaichín ó.  Oh, my little boat; Oh my little currach [a small boat].
   Fir’a na farraige, fir’a na móin’a,  Men of the sea, men of the bog,
      fir’a na talamh’a, fir’a na feirme, hinbarra bin ó  Men of the land, men of the farms, hinbarra bin ó
         Hinbarra bin ó hin bó hin ó ar í ó,  Hinbarra bin ó hin bó hin ó ar í ó
            Crotch mé seolta is gabhf’a mé siar’;  I will raise up my sail and go west.
         só ró mo churaichín ó, hinbarra bin ó hin bó ar í ó  Oh, my little currach. Hinbarra bin ó hin bó hin ó ar í ó
            Hinbarra bin ó hin bó hin ó ar í ó,  Hinbarra bin ó hin bó hin ó ar í ó
               ar aghaidh na farraige fuaire  My face into the cold sea...
         Fir’a na feirme, fir’a na talamha;  Men of the farm, men of the land,
            Fir’a na móin’a, fir’a na farraige,  Men of the bog, men of the sea,
               Tonnta arda fuacht is fearthainn ann;  High waves, the cold and rain are there.
            ‘só ró mo churaichín. Ó hinbarra bin ó hin bó!  Oh, my little currach. Hinbarra bin ó hin bó hin ó ar í ó!

Translations by Michael McGlynn

Dúlamán – Trad. Irish, arr. Michael McGlynn

McGlynn shares the following thoughts about his setting of Dúlamán, a popular Irish text:

This traditional Irish text, in a new setting, tells of a marriage involving the king of the seaweed. Texts such as this were sung by people as they gathered seaweed from the barren west coast of Ireland. It was then laid on the land, and eventually this land was used for planting crops.

—Michael McGlynn

A ‘nion mhin ó sin anall na fir shuirí,  Oh gentle daughter, here come the wooing men,
   A mhathair mhin ó cuir na roithleán go dtí mé.  Oh gentle mother, put the wheels in motion for me.

Refrain:

Dúlamán na binne buí Gaelach,  Gaelic seaweed of the yellow peaks,
   Dúlamán na farraige  Seaweed of the ocean,
   Dúlamán na binne buí Gaelach.  Gaelic seaweed of the yellow peaks.
Rachaidh mé chun ‘lúir leis a’ dúlamán Gaelach, Ceannódh bróga daor’ arsa dúlamán Gaelach. I would go to Dore with the Gaelic seaweed “I would buy expensive shoes,” said the Gaelic seaweed.

Bróga breátha dubh’ ar a’ dúlamán Gaelach, Bairéad agus triús ar a’ dúlamán Gaelach. The Gaelic seaweed has beautiful black shoes The Gaelic seaweed has a beret and trousers.

A ‘nion mhin ó sin anall na fir shuirí, A mhathair mhin ó cuir na roithleán go dtí mé. Oh gentle daughter, here come the wooing men, Oh gentle mother, put the wheels in motion for me.

Tá ceann buí óir ar ‘a dúlamán Gaelach, Tá dhá chluais mhaol’ar a’ dúlamán Maorach. There is a yellow gold head on the Gaelic seaweed, There are two blunt ears on the Gaelic seaweed.

Translation by Michael McGlynn


Sohran Bushi is an energetic fisherman’s work song from Japan. The opening figure, sung by all of the voices in octaves, echoes the motion of rocking ocean waves and recurs throughout the piece as a reminder the waves hold the answer to the question posed by the fishermen. In the last verse, it is commonly thought that the “seagulls” symbolize women, who were previously uninterested in the fishermen until their skin has become wet in the ocean.

Yahre, Sohran! Hai! Hai! Yahre, Sohran! Yes! Yes!

Oki no kamome ni shiodoki kikeba, When fishermen ask the seagulls if the tide is best to fish,

Watasha tatsu tori nami ni kike. they say, “We are leaving now, ask the waves.”

Choi, Yasa e yasa no dokkoisho! A dokkoisho! Put your backs into it! Heave, ho!

Kuki ga tsuzukeba, When a big haul of herring are brought in,

senryo ya manryoh. the fishing nets are silver with their color.

(Heave, ho!)

Ami mo nishin de gin no iro. They will bring us a lot of money.

(Heave, ho!)

Choi, Yasa e yasa no dokkoisho! A dokkoisho!

Tama no suhada ga shibuki ni nurerya When fishermen’s skin becomes wet

Uwaki kamome ga mite sawagu. With the splashing waves the seagulls which had ignored them before

Choi, Yasa e yasa no dokkoisho! A dokkoisho! are now excited and attracted to them.

Put your backs into it! Heave, ho!

Translation by Ruriko Miura
**Brigg Fair – Trad. English, arr. Percy Grainger**

The music of Percy Grainger is imbued with many contrasting colors: those of his English heritage, his Australian homeland and his many years spent in America. Grainger’s setting of *Brigg Fair*, a folksong from the Eastern British county of Lincolnshire, is among his most heartfelt and achingly beautiful pieces. This arrangement inspired Frederick Delius to base his orchestral rhapsody on the same tune.

It was on the fifth of August,
er the weather fine and fair,
unto Brigg Fair I did repair,
for love I was inclined.

I rose up with the lark in the morning,
with my heart so full of glee,
of thinking there to meet my dear,
long time I'd wished to see.

I took hold of her lily-white hand,
O and merrily was her heart
“And now we’re met together
I hope we ne'er shall part.”

For it's meeting is a pleasure,
and parting is a grief,
but an unconstant lover
is worse than any thief.

The green leaves they shall wither
and the branches they shall die
if ever I prove false to her,
to the girl that loves me.

**La Petenera – Trad. Mexican, arr. Carlos Sanchez-Gutierrez**

Popular in both Spain and Mexico, *La Petenera* tells the tale of one who falls under the spell of a siren (the *Petenera*). Composer Carlos Sanchez-Gutierrez has arranged two verses from the story in twelve independent parts for the twelve voices of Chanticleer. The siren’s song is first heard from a countertenor soloist, followed by an accompaniment figure, divided among five voices, which imitates the plucking of a guitar. The piece gradually builds in complexity until the twelve separate voices are singing the sad story of a man who went to get water for his thirsty horse, but never returned.

Dicen que la Petenera es una santa mujer.
She goes at night to the river
Que se va a lavar le tarde
and comes home before it’s dawn.
y llega al amanecer.
¡Ay soledad! Soledad de aquel que fue:
Oh, how lonely! How lonely must that man feel;
¡Ay soledad! Soledad de aquel que fue:
He went out to fetch some water,
A dar le agua su caballo
but his horse still died of thirst.
y se le murió de sed.
**Shenandoah** – Traditional, arr. Marshall Bartholomew/James Erb

A classic American folksong, *Shenandoah* is adored both here in the United States and around the world. For years Chanticleer has performed a hybrid adaptation of two popular arrangements by Marshall Bartholomew and Virginia-based composer, arranger, and conductor James Erb.

**Blues in the Night** – Harold Arlen, arr. John Dankworth

**Serenade in Blue** – Harry Warren, arr. Peter Mansfield

**Temptation** – Tom Waits, arr. Vince Peterson

Chanticleer has a colorful tradition of commissioning new work in the folk, jazz, and popular idioms to bridge the gap between “classical” and “pop” music. *Blues in the Night* was an enormously popular song by Harold Arlen (of “Somewhere Over the Rainbow” fame) with lyrics by Johnny Mercer. A famous story tells that Arlen and Mercer wrote the lyrics and music in only a few hours. After they finished the song, they rushed off to play it at a dinner party attended by Judy Garland, Mel Tormé, and Mickey Rooney—the latter of whom said, upon hearing the brand new tune, “That’s the greatest thing I ever heard.” *Blues in the Night* was arranged for Chanticleer by the late saxophonist, composer and arranger John Dankworth. It appears on the album *Lost in the Stars* with big band accompaniment; this twelve-part a cappella setting is adapted from the recorded arrangement. Recorded by such legendary artists as Benny Goodman, Doris Day, and Frank Sinatra, *Serenade in Blue* was arranged for the Harvard Krokodiloes by Peter Mansfield and adapted for Chanticleer. Vince Peterson, the director of New-York-based Choral Chameleon, is an accomplished composer, arranger, conductor, and educator. His arrangement of the indie-pop song *Cells Planets* is featured on Chanticleer’s 2012 studio album, *By Request*. *Temptation*, written by the famous singer-songwriter Tom Waits, represents the latest collaboration between Peterson and Chanticleer.

**Deep River** – Traditional, arr. Roy Ringwald

**Wade in the Water** – Traditional, arr. Joseph Jennings

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 and gospel arrangements, including syncopation and blue notes, unresolved harmonic sevenths, the interplay of classical and secular idioms, and the glittering use of musical allusion.

*Program notes by Andrew Morgan, Kip Cranna, Craig Russell, Joseph Jennings, and Jace Wittig.*

*Special thanks to Ruriko Miura, Michael McGlynn, Ben Jones, and Casey Breves for translations and assistance.*
ABOUT THE ARTISTS

Chanticleer
AN ORCHESTRA OF VOICES

Called “the world’s reigning male chorus” by The New Yorker magazine, and named Ensemble of the Year by Musical America in 2008, the GRAMMY® award winning ensemble Chanticleer celebrates its 35th anniversary in the 2012–13 season during which it will perform more than 100 concerts in 29 of the United States, in Europe, and in the Asia/Pacific region. Praised by the San Francisco Chronicle for their “tonal luxuriance and crisply etched clarity,” Chanticleer—based in San Francisco—is known around the world as “an orchestra of voices” for the seamless blend of its twelve male voices ranging from countertenor to bass and its original interpretations of vocal literature, from Renaissance to jazz, and from gospel to venturesome new music.

Chanticleer’s 30-concert 2012–13 Bay Area Season opened in September with “The Siren’s Call.” New works by Chen Yi and Michael McGlynn will add exotic flavor to a program about the lure and danger of the unknown, which also features a Vince Peterson arrangement of Tom Waits’ “Temptation.” Chanticleer Christmas is in high demand at the Christmas season, and performs from coast to coast in venues including The Metropolitan Museum of Art, Walt Disney Concert Hall, and churches and missions in the San Francisco Bay Area. Chanticleer’s most recent addition to its catalogue of best-selling Christmas CD’s is Our Favorite Carols. “A Chanticleer Christmas” is broadcast annually on over 300 affiliated public radio stations nationwide.

The 2012–13 season highlight will be a concert celebrating Chanticleer’s 35th anniversary. Singer and songwriter Nellie Mckay will join the ensemble for an evening of jazz of the 1930’s. Chanticleer’s traditional year-end early music concert—taking the group back to its roots—will be “La Serenissima,” the glorious music of the Venetian Renaissance.

Since Chanticleer began releasing recordings in 1981, the group has sold well over a million copies and won two GRAMMY® awards. Chanticleer’s recordings are distributed by Chanticleer, Rhino Records and itunes among others, and are available on Chanticleer’s website, www.chanticleer.org. New this season is a new studio recording, By Request, an eclectic selection of music requested by audiences, from Byrd to indie-pop. Chanticleer also releases a live recording of its current tour program on its Chanticleer Live in Concert (CLIC) series, this year The Siren’s Call.

With the help of individual contributions and foundation and corporate support, the Ensemble involves over 5000 young people annually in its extensive education program. The 2010–11 season saw the creation of the Louis A. Botto (LAB) Choir—an after school honors program for high school and college students which was added to the ongoing program of in-school clinics and workshops, Chanticleer Youth Choral Festivals™ in the Bay Area and around the country including the National Youth Choral Festival every four years, master classes for university students nationwide, and the Chanticleer in Sonoma summer workshop for adult choral singers. The Singing Life—a documentary about Chanticleer’s work with young people—was released in 2008. In 2010 Chanticleer’s education program was recognized by the Chorus America Education Outreach Award.

Chanticleer’s long-standing commitment to commissioning and performing new works was honored in 2008 by the inaugural Dale Warland/Chorus America Commissioning Award and the ASCAP/Chorus America Award for Adventurous Programming for the 2006–07 Season in which ten new works were premiered. Among the seventy composers commissioned in Chanticleer’s history are Mark Adamo, Mason Bates, Régis Campo, Chen Yi, David Conte, Shawn Crouch, Douglas J. Cuomo, Brent Michael Davids, Anthony Davis, Guido López-Gavilán, William Hawley, Jake Heggie, Jackson Hill, Kamran Ince, Jeeyoung Kim, Tania León, Jaakko Mäntyjärvi, Michael McGlynn,
Peter Michaelides, John Musto, Tarik O'Regan, Roxanna Panufnik, Shulamit Ran, Bernard Rands, Steven Sametz, Carlos Sanchez-Gutierrez, Jan Sandstrom, Paul Schoenfield, Steven Stucky, John Tavener, Augusta Read Thomas, and Janike Vandervelde.

Named for the “clear-singing” rooster in Geoffrey Chaucer’s *Canterbury Tales*, Chanticleer was founded in 1978 by tenor Louis Botto, who sang in the Ensemble until 1989 and served as Artistic Director until his death in 1997.


**CREDITS**

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UPCOMING PERFORMANCES

Flamenco Vivo/Carlota Santana
Friday, February 8, 7:30 p.m.
Driven by the fiery cante jondo, this fierce and eclectic evening of flamenco dance and music features lamenting solos, sizzling duets, and festive company dances. $34–$54

The Idan Raichel Project
Saturday, February 16, 7:30 p.m.
Having worked with about 100 different musicians and singers to fuse traditional Middle Eastern instruments with electronic sounds, Idan Raichel combines Jewish music with that of regions ranging from West Africa to Latin America and India. Idan makes his Cleveland debut with a seven-member ensemble in a special acoustic performance. $34–$54

Victoire
Friday, February 22, 7:30.
Composer/keyboards Missy Mazzoli’s ensemble pulls together her ensemble of winds, strings, keyboards, and lo-fi electronics to convey her musical vision of dreamy post-rock, quirky minimalism, and rich romanticism. Their album Cathedral City was named one of 2010’s best classical albums by the New York Times, Time Out New York, the New Yorker, and NPR. $24–$39

The Art of Naqqali: Master Storytellers of Iran
Wednesday & Friday, March 6 & 8, 7:30
Saturday & Sunday, March 9 & 10, 2:30
In this commissioned performance in celebration of the reopening of the museum’s Islamic galleries, two of Iran’s foremost storytellers perform epic stories from the Shanameh, or Book of Kings, to the accompaniment of Persian traditional chant and percussion music. $45

Naseer Shamma & Ensemble
Friday, March 15, 7:30
“No other musician playing in Cairo has ever had such a power over such a large audience.” –Al Ahram (Cairo)
Iraqi musical master and oud (lute) virtuoso Naseer Shamma performs Arab music from its golden era with his ensemble Oyoun from Cairo. Presented in conjunction with the opening of the Islamic galleries. $34–$54

Concerts in the Galleries
Wednesday, February 6, 6:00
Wednesday, March 6, 6:00
Our 2012–13 “First Wednesdays” gallery concert series continues featuring young artists from the early music program at Case Western Reserve University performing chamber music. Programs to be announced the week prior to each performance. Free, no tickets required.
Visit ClevelandArt.org/performance for more information about performances, including audio/video samples and program notes.

**Inca Son**
Friday, October 26, 7:30

**Prazak Quartet**
Wednesday, October 31, 7:30

**Jordi Savall & Hespèrion XXI**
Wednesday, November 7, 7:30

**James Feddeck, solo organ**
Sunday, January 13, 2:30

**Kronos Quartet**
Friday, January 18, 7:30

**King Lear:**
*Contemporary Legend Theatre of Taiwan*
Friday, January 25, 7:30

**Chanticleer**
IN THE ATRIUM
Wednesday, January 30, 9:00

**Flamenco Vivo/Carlota Santana**
Friday, February 8, 7:30

**The Idan Raichel Project**
Saturday, February 16, 7:30

**Victoire**
Friday, February 22, 7:30

**The Art of Naqqali:**
*Master Storytellers of Iran*
Wednesday & Friday, March 6 & 8, 7:30
Saturday & Sunday, March 9 & 10, 2:30

**Naseer Shamma & Ensemble**
Friday, March 15, 7:30

**Ana Moura: Fado of Portugal**
Friday, March 22, 7:30

**Oliver Mtukudzi**
IN THE ATRIUM
Friday, April 5, 9:00

**Paris Combo**
Friday, April 19, 7:30

**The Cleveland Orchestra**
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