

Loyola University New Orleans
School of Music & Theatre Arts
Presents

Chanticleer: *Awakenings*



Thursday, January 20, 2022, 7:30 p.m.
Holy Name of Jesus Church

AWAKENINGS

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

close[r] now

Ayanna Woods (b. 1992)

Commissioned by Chanticleer in 2021 with generous support from Alan Benaroya

Lauda Jerusalem

Claudio Monteverdi (1567-1643)

from Vespro della Beata Vergine

Standomi un giorno

Orlande de Lassus (1532-1594)

I. Standomi un giorno

II. Indi per alto mare

III. In un boschetto novo

IV. Chiara fontana

V. Una strania fenice

VI. Al fin vid' io per entro

Elmúlt a tél

Lajos Bárdos (1899-1986)

On a Clear Day

Burton Lane (1912-1997)

arr. Gene Puerling

The Rewaking

Augusta Read Thomas (b.1964)

Après un rêve

Gabriel Fauré (1845-1924),

arr. Adam Ward

Cortez Mitchell, solo

10-Minute Pause

Please note: Ticket and proof of vaccination or negative test are required for re-entry

Music

Ulysses Kay (1917-1995)

from Triumvirate

Laudibus in sanctis

William Byrd (c. 1540-1623)

The Bird her punctual music brings

Augusta Read Thomas

from Purple Syllables

Commissioned by Music Accord in 2004 for Chanticleer

Le Chant des Oiseaux

Clément Janequin (c. 1485-1558)

Birds of Paradise

Steven Sametz (b. 1954)

Commissioned by Chanticleer in 2020

PROGRAM SUBJECT TO CHANGE

*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.

Text and Translations

close[r], now – Ayanna Woods

the point of ease is a window.
dream—fathom—
hone the dexterity of love.
the mask/ a [path] through
come back/ come back to
life.

Lauda Jerusalem, from *Vespro della Beata Vergine* – Claudio Monteverdi

Lauda, Jerusalem, Dominum;
lauda Deum tuum, Sion.
Quoniam confortavit seras portarum tuarum;
benedixit filiis tuis in te.
Qui posuit fines tuos pacem,
et adipe frumenti satiat te.
Qui emittit eloquium suum terræ:
velociter currit sermo ejus.
Qui dat nivem sicut lanam;
nebulam sicut cinerem spargit.
Mittit crystallum suum sicut buccellas:
ante faciem frigoris ejus quis sustinebit?
Emittet verbum suum, et liquefaciet ea;
flabit spiritus ejus, et fluent aquæ.
Qui annuntiat verbum suum Jacob,
justitias et judicia sua Israel.
Non fecit taliter omni nationi,
et judicia sua non manifestavit eis.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio et nunc et semper
et in sæcula sæculorum, Amen.

Praise the Lord, O Jerusalem:
praise thy God, O Zion.
For he hath made fast the bars of thy gates:
and hath blessed thy children within thee.
He maketh peace in thy borders:
and filleth thee with the flour of wheat.
He sendeth forth his commandment upon earth:
and his word runneth very swiftly.
He giveth snow like wool:
and scattereth the hoar-frost like ashes.
He casteth forth his ice like morsels:
who is able to abide his frost?
He sendeth out his word, and melteth them:
he bloweth with his wind, and the waters flow.
He sheweth his word unto Jacob:
his statutes and ordinances unto Israel.
He hath not dealt so with any nation:
neither have the heathen knowledge of his laws.
Glory be to the Father, to the Son, and the Holy Spirit
As it was in the beginning is now and forever,
world without end, Amen.

Standomi un giorno - Orlande de Lassus

I.

Standomi un giorno solo a la fenestra,
Onde cose vedea tant'e sí nove,
Ch'era sol di mirar quasi già stanco,
Una fera m'apparve da man destra,
Con fronte humana, da far arder Giove,
Cacciata da duo veltri, un nero, un biancho;
Che l'un e l'altro fiancho
De la fera gentil mordean sí forte,
Che 'n poco tempo la menaro al passo
Ove, chiusa in un sasso,
Vinse molta bellezza acerba morte:
E mi fe' sospirar sua dura sorte.

One day, standing alone at my window,
from which I saw so many novel things,
I was almost weary merely from gazing,
I saw a wild creature appear from my right,
with human features enough to make Jove burn,
hunted by two hounds, one white, one black:
that gnawed the two flanks
of that gentle creature so fiercely
that in no time at all it led to such a pass,
that she was enclosed by stone,
bitter death had conquered great beauty:
and I was left sighing at her harsh fate.

II.

Indi per alto mar vidi una nave,
Con le sarte di seta, e d'òr la vela,
Tutta d'avorio e d'ebeno contesta;
E il mar tranquillo, e l'aura era soave,
E il ciel qual è se nulla nube il vela,
Ella carca di ricca merce honesta:
Poi repente tempesta
Oriental turbò sí l'aer'e l'onde,
Che la nave percosse ad uno scoglio.
O che grave cordoglio,
Brev'or' oppress'e poco spazio asconde,
L'alte ricchezze a null'altre seconde.

Then I saw a ship in the deep ocean,
with silken ropes, and golden sails,
the rest equal to ivory and ebony:
the sea was calm, and the breeze was gentle,
and the sky as when no cloud veils it,
and she carried a rich cargo of virtue:
then a sudden tempest
from the east churned air and waves,
so that the ship foundered on a reef.
Oh what a heavy sadness!
A brief hour conquered, a small space hid,
that noble treasure without a peer.

III.

In un boschetto novo, i rami santi
Fiorian d'un lauro giovenetto e schietto,
Ch'un delli arbor' pareva di paradiso;
E di sua ombra uscian sí dolci canti
Di vari augelli, e tant'altro diletto,
Che dal mondo m'avean tutto diviso;
E mirandol io fiso,
Cangiossi 'l cielo intorno, e tinto in vista,
Folgorando 'l percosse, e da radice
Quella pianta felice
Súbito svelse onde mia vita è trista,
Che simile ombra mai non si racquista.

In a fresh grove, the sacred branches
of a laurel flowered, young and slender,
it seemed a tree of paradise:
and such sweet singing of varied birds
issued from its shade, such noble joy,
that I was lifted above this world:
and gazing intently,
the sky altered all round, and darkened,
lightning struck, and suddenly
that happy plant
was torn up by its roots: so my life is saddened,
since I cannot ask for such another shade.

IV.

Chiara fontana in quel medesimo bosco Sorgea d'un sasso, e acque fresche e dolci Spargea, soavemente mormorando; Al bel seggio, riposto, ombroso e fosco, Né pastori appressavan né bifolci, Ma ninfe e muse a quel tenor cantando: Ivi m'assisi, e quando Piú dolcezza prendea di tal contento E di tal vista, aprir vidi uno speco, E portarsene seco La fonte e 'l loco: ond'anchor doglia sento, E sol de la memoria mi sgomento.	In that same grove a crystal fountain sprang from beneath a stone, and sprinkled sweet fresh water, murmuring gently: no shepherd or flocks ever approached that lovely place, secret, shadowy and dark, but nymphs and Muses singing to its tones: there I sat: and while I absorbed the sweetness of that harmony, and of the sight, I saw a cave yawn wide and carry with it the fountain and its site: so I feel the grief, and the memory alone dismays me.
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V.

Una strania fenice, ambedue l'ale Di porpora vestita, e 'l capo d'oro, Vedendo per la selva altera e sola, Veder forma celeste e immortale Prima pensai, fin ch'a lo svelto alloro Giunse, e al fonte che la terra invola: Ogni cosa al fin vola; Che, mirando le frondi a terra sparse, E 'l troncon rotto, e quel vivo humor secco, Volse in se stessa il becco, Quasi sdegnando, e 'n un punto dispase: Onde 'l cor di pietate, e d'amor m'arse.	I saw a strange phoenix, both its wings clothed in crimson, and its head with gold, solitary and alone in the wood, I first thought its form heavenly and immortal to the sight, till it reached the uprooted laurel, and the fountain that the earth had swallowed: all things fly towards their end: seeing the leaves scattered on the ground, and the broken trunk, and that dry spring, it turned its beak on itself, almost disdainfully, and in a moment vanished: so that my heart burns with pity and love.
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VI.

Al fin vid'io per entro i fiori e l'erba Pensosa ir sí leggiadra e bella donna Che mai nol penso ch'ì non arda e treme: Humile in sé, ma 'ncontra Amor superba; Ed avea indosso sí candida gonna, Sí testa, ch'oro e neve pareva insieme; Ma le parti supreme Eran avolte d'una nebbia oscura: Punta poi nel tallon d'un picciol angue, Come fior colto langue, Lieta sì dipartio, nonché sicura. Ahi, nulla, altro che pianto, al mondo dura!	Lastly I saw a lovely graceful lady go pensive among the flowers and grass, so I can't think of her without burning, trembling: humble in herself, she was proud before Love: and she had on so white a gown, so woven it seemed gold mixed with snow: but the crown of her head was hidden by a dark mist: then, stung by a little snake in the heel, she bowed like a flower when picked, glad and confident to depart. Ah, nothing but weeping lasts in this world!
Canzon, tu puoi ben dire: "Queste sei visioni al signor mio Àn fatto un dolce di morir desio".	Song, you might well say: 'These visions have given my lord a sweet desire to die.'

Elmúlt a tél – Lajos Bárdos

Elmúlt már a vad tél,
hahó, tilalaj,
kivirul a táj,
párát hajtó szellő,
könnyen szállj!

The wild winter is over,
hey, from frozen earth
the landscape is blossoming
the wind drives away the mist,
come away!

Szívós gally a zöldjét
teregeti már,
Nyíló bimbó kelyhét
feszegeti már,
felhőn pergő napfény, szállj!

A tough twig already
spreads its green,
already opens its
flowering bud,
sunlight swirls in a cloud, come away!

Harmat rengő gyöngye,
a fű idevár;
bomló tánc a szívben,
dalol a madár,
felhőn pergő napfény,
gyere már
áldott napfényünk, szállj!

The dew quivers like a pearl,
the grass waits,
a dance loosens in the heart,
the bird sings,
the sun shines through the clouds,
come, return, o blessed sunlight,
Come away!

Text by Weöres Sándor

On a Clear Day – Burton Lane, arr. Gene Puerling

On a clear day,
Rise and look around you,
and you'll see who you are –
On a clear day,
how it will astound you,
that the glow of your being outshines every star –

You feel part of ev'ry mountain, sea and shore,
You can hear from far and near,
a world you've never heard before,
And on a clear day,
On that clear day,
You can see forever and ever more.

Text by Alan Jay Lerner

The Rewaking – Augusta Read Thomas

Sooner or later
we must come to the end
of striving

to re-establish
the image the image of
the rose

but not yet
you say extending the
time indefinitely

by
your love until a whole
spring

rekindle
the violet to the very
lady's-slipper

and so by
your love the very sun
itself is revived

Text by William Carlos Williams

Après un rêve – Gabriel Fauré (1845-1924), arr. Adam Ward

Dans un sommeil que charmaient ton image
Je rêvais le bonheur, ardent mirage,
Tes yeux étaient plus doux, ta voix pure et sonore,
Tu rayonnais comme un ciel éclairé par l'aurore;

Tu m'appelais et je quittais la terre
Pour m'enfuir avec toi vers la lumière,
Les cieux pour nous entr'ouvriraient leurs nues,
Splendeurs inconnues, lueurs divines entrevues,

Hélas! Hélas! triste réveil des songes
Je t'appelle, ô nuit, rends moi tes mensonges,
Reviens, reviens radieuse,
Reviens ô nuit mystérieuse!

In a slumber charmed by your image
I dreamt of happiness, an ardent mirage,
Your eyes were sweeter, your voice pure and sonorous,
You were radiant like the clear sky at dawn;

You called to me and I left the earth
To fly away with you toward the light,
For us, the skies parted their clouds,
Unknown splendors, glimpses of divine light,

Alas! Alas! Sad awakening from dreams
I call to you, o night, give me back your lies,
Return, return in radiance,
Return, o mysterious night!

Text by Romain Bussine

Music, from *Triumvirate* – Ulysses Kay

Let me go where'er I will,
I hear a sky-born music still:
It sounds from all things old,
It sounds from all things young;
From all that's fair, from all that's foul,
Peals out a cheerful song.

It is not only in the rose,
It is not only in the bird,
Not only where the rainbow glows,
Nor in the song of woman heard,
But in the darkest, meanest things
There alway, alway something sings.

Text by Ralph Waldo Emerson

'Tis not in the high stars alone,
Nor in the cup of budding flowers,
Nor in the redbreast's mellow tone,
Nor in the bow that smiles in showers,
But in the mud and scum of things
There alway, alway something sing

Laudibus in sanctis – William Byrd

Laudibus in sanctis Dominum celebrate supremum:
firmamenta sonent inclita facta Dei.
Inclita facta Dei cantate, sacraque potentis
voce potestatem sæpe sonate manus.

Magnificum Domini cantet tuba martia nomen:
pieria Domino concelebrate lira,
Laude Dei resonent resonantia tympana summi:
alta sacri resonent organa laude Dei.

Hunc arguta canant tenui psalteria corda,
hunc agili laudet læta chorea pede.
Concava divinas effundant cymbala laudes,
cimbala dulcisona laude repleta Dei.

Omne quod æthereis in mundo vescitur auris
Halleluya canat tempus in omne Deo.

Based on Psalm 150

Praise the Lord most high with holy praise:
let the firmament echo God's glorious deeds.
Sing his glorious deeds, and with loud voice
proclaim the power of his mighty hand.

Let the martial trumpet sound the Lord's great name:
celebrate the Lord with the Pierian lyre.
Let timbrels resound to the praise of the highest God,
let lofty organs sound the praise of the holy God.

Let clear harps sing of him with subtle strings,
let agile feet praise him in joyful dance.
Let hollow cymbals pour forth divine praises,
sweet-sounding cymbals full of the praise of God.

Let everything on earth fed by the air of heaven
sing Alleluia to God, now and forever more.

The Bird her punctual music brings, from *Purple Syllables* – Augusta Read Thomas

The Bird her punctual music brings
And lays it in its place –
Its place is in the Human Heart
And in the Heavenly Grace –
What respite from her thrilling toil
Did Beauty ever take –
But Work might be electric Rest
To those that Magic make –

Text by Emily Dickinson

Le Chant des Oiseaux – Clément Janequin

Réveillez vous, cœurs endormis, Le dieu d'amour vous sonne.	Awake, sleepy hearts the God of Love calls you.
A ce premier jour de mai Oiseaux feront merveilles Pour vous mettre hors d'esmay. Détoupez vos oreilles. Et <i>farirariron frereli</i> joli. Vous serez tous en joie mis Car la saison est bonne.	On this first day of May, the birds will make you marvel, To lift yourself from dismay Unclog your ears, And <i>farirariron ferely</i> prettily. You will be moved to joy For the season is fair.
Vous orrez à mon avis Une douce musique, Que fera le roy mauvis Le merle aussi L'estournel sera parmi, D'une voix authentique: <i>Ti ti pyti pyti</i> <i>Chou Chou Chouti</i> Que dis-tu?	You will hear, at my behest, A sweet music, That the royal thrush And also the blackbird will sing Together with the starling In a genuine voice: <i>Ti ti pyti pyti</i> <i>Chou chou chouti</i> What are you saying?
Le petit sansonnet de Paris, Le petit mignon, Sainte tête Dieu! Guillemette, Colinette, il est temps d'aller boire! Qu'est là-bas, passe villain Sage, courtois, et bien appris. Au sermon, ma maîtress, Sus, madame, à la messe Sainte Coquette qui caquette. à Saint Troitin voir Saint Robin, montrer le tétin, le doux musequin! Rire et gaudir c'est mon devis, Chacun s'y abandonne.	The little starling of Paris, The little darling, holy head of God! Guillemette and Colinette, it's time to go drinking! Who is there, knave? Wise, courteous, and well-formed. To the sermon, my lady, Get up, madam, To the Mass for St. Clucky, who gossips. To St. Troitin to see St. Robin Show off your chest, sweet musician! To laugh and rejoice is my device, Let everyone give themselves up to them.
Rossignol du bois joli, A qui la voix résonne, Pour vous mettre hors d'ennui Votre gorge jargonne. <i>Frian frian tr tar tar tu</i> <i>Veley ticun tu tu</i> <i>Qui lara ferely fy fy</i> <i>Coqui teo siti oyty tr</i> <i>Turri huit huit teo tar</i> <i>Quio quio fouquet</i> <i>Quibi quibi fi fr</i> Fuyez regrets, pleurs et souci, Car la saison l'ordonne,	Nightingale of the pretty woods, Whose voice resounds, To free yourself from boredom Your throat jabbers away. <i>Frian frian tr tar tar tu</i> <i>Veley ticun tu tu</i> <i>Qui lara ferely fy fy</i> <i>Coqui teo siti oyty tr</i> <i>Turri huit huit teo tar</i> <i>Quio quio fouquet</i> <i>Quibi quibi fi fr</i> Flee, regrets, tears and worries, For the season commands it.
Arrière maître cocu, Sortez de nos chapitre, Chacun vous est mal tenu	Turn around, master cuckoo, Get out of our company, Each of us gives you to the owl,

Car vous n'êtes qu'un traître	For you are nothing but a traitor.
<i>Coucou coucou</i>	<i>Cuckoo, cuckoo</i>
Par trahison en chacun nid	Treacherously in others' nests,
Pondez sans qu'on vous sonne.	You lay without being called.
Réveillez vous coeurs endormis,	Awake, sleepy hearts,
Le dieu d'amour vous sonne.	The god of love is calling you.

Birds of Paradise – Steven Sametz

Golden-winged, silver-winged,
 Winged with flashing flame,
 Such a flight of birds I saw,
 Birds without a name:
 Singing songs in their own tongue
 (Song of songs) they came.

One to another calling,
 Each answering each,
 One to another calling
 In their proper speech:
 High above my head they wheeled,
 Far out of reach.

On wings of flame they went and came
 With a cadenced clang,
 Their silver wings tinkled,
 Their golden wings rang,
 The wind it whistled through their wings
 Where in Heaven they sang.

*Réveillez vous coeur endormis, [Awake, sleepy hearts,]
 Le dieu d'amour vous sonne. [The god of love calls you.]*

They flashed and they darted
 Awhile before mine eyes,
 Mounting, mounting, mounting still
 In haste to scale the skies –
 Birds without a nest on earth,
 Birds of Paradise.

Where the moon riseth not,
 Nor sun seeks the west,
 There to sing their glory
 Which they sing at rest,
 There to sing their love-song
 When they sing their best:

Not in any garden
That mortal foot hath trod,
Not in any flow'ring tree
That springs from earthly sod,
But in the garden where they dwell,
The Paradise of God.

Text by Christina Georgina Rossetti (1830–1894), “Paradise: In a Symbol”

About Chanticleer

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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Artist Management: Opus 3 Artists, Ltd.

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

www.chanticleer.org

About the Artists

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 Bachelors 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.

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