

III.

Oh Daedalus, fly away home
God's gonna trouble
Tu pauperum refugium

Trevor Weston (b.1967)
Traditional, arr. Jonathan Woody
Anonymous (ca.1504)

~ INTERMISSION ~

IV.

Blow, blow thou winter wind†
Stormy Weather†
Both sides now†

George Walker (1922-2018)
Harold Arlen (1905-1986), arr. Gene Puerling
Joni Mitchell (b.1943), arr. Vince Peterson

V.

III. Her beacon-hand beckons from *To the Hands*
Calling my children home†

Caroline Shaw (b.1982)
Doyle Lawson (b.1944), Charles Waller (1935-2004),
Robert Yates (1936-2015), arr. Vince Peterson

VI.

(to be selected from)

The road home
My way home
Goin' home to God†
Rock a my soul†
I'll fly away (to that Old Home Place)

Paulus
Christopher H. Harris (b.1985)
Traditional Spiritual, arr. Steve Barnett
Traditional Spiritual, arr. Jennings
Albert E. Brumley (1905-1977),
Dean Webb (1937-2018),
Mitch Jayne (1928-2010), arr. Tim Keeler

*Andy Berry occupies **The Eric Alatorre Chair** given by Peggy Skornia. Vineel Garisa Mahal 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.

†These pieces have been recorded by Chanticleer.

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Program Notes

by Tim Keeler

Labyrinths twist and turn. They wind and wend, meander and mosey. Exploring a labyrinth can be scary, but it can also be meditative, and sometimes even healing. A labyrinth is not a maze. Labyrinths are “unicursal,” meaning they have only one path, while mazes branch in different directions. To walk a labyrinth is to admire the journey. Left and right, forward and backward, how did you end up here today? And what lies around the next corner? Life is one long labyrinth. Let’s explore it together.

Our program starts with “*Virgo Dei throno digna*” by the Renaissance composer and music theorist Johannes Tinctoris. This brief singer’s prayer is a send-off for our journey. “*In exitu Israel*,” by Josquin des Prez, is a setting of Psalm 113, which retells the story of the Jewish exodus from Egypt – a journey full of twists and turns. The text includes surreal images of parting seas and shifting mountains as the travelers make their way to the promised land. Psalm 113 is typically set to the *tonus peregrinus*, and Josquin follows that tradition here. This wandering (or “pilgrim”) tone is unique among psalm tones because the recitation note changes in the middle of each verse, thus acting as a musical representation of the text it sets.

“*Tu pauperum refugium*” presents a glimmer of hope for those wandering in the desert. Here, God is the “refuge of the poor” and “the hope of exiles.” The music’s stark and spare beauty comes, in part, from its use of the Phrygian mode, which lends the work a feeling of stasis and eternity. “*Tu pauperum refugium*” is often attributed to Josquin. Indeed, it is similar to other works by the famous composer (“*Mille regretz*” comes to mind). However, this motet first appeared in print in 1504 without any composer attribution.

Wandering through life can be lonely without companionship, whether that be friends, family, or the divine. Written for Chanticleer in 2011 by the Grammy Award-winning composer Stephen Paulus, “*All night*” captures the extreme emptiness and hollowness of a suddenly solitary existence. “*Lopin’ along through the cosmos*,” by Judee Sill, takes a more pragmatic view of life’s ebbs and flows, a view which she arrives at through incredible self-awareness and a certain kind of mysticism – “I’ll tell you a secret: however we are, is okay.” Born in California and active throughout the 1970s as a singer-songwriter, Sill’s Baroque-infused harmonies and carefully chosen lyrics give her music a timelessness and depth that maintains its relevance now, some five decades later. Sill died in 1979 from a drug overdose at the age of 35.

The Grammy-nominated, Chinese-American composer Zhou Tian wrote “*Strange how we can walk (in L.A.)*” for Chanticleer in 2019. The text, by Seth Michelson, describes the contradictions inherent in life’s ups and downs. A day, just like any other day, can contain good news or bad news. Zhou Tian captures the contradictory frivolity of disaster with a pop-inflected interlude squeezed between an intense and rhythmically driven beginning and end.

W.H. Auden describes a similar disconnect in his poem, “Musée des Beaux Arts.” In it, he muses on the fall of Icarus, a disaster almost unworthy of note:

“[...]In Breughel’s *Icarus*, for instance: how everything turns away
Quite leisurely from the disaster; [...] the expensive delicate ship that must have seen
Something amazing, a boy falling out of the sky,
had somewhere to get to and sailed calmly on.”

Icarus’s fateful flight too close to the sun is often taken as a warning on the dangers of hubris. However, there’s much more to the myth than that, and a brief retelling will help us understand the next piece on the program. According to Greek mythology, Daedalus (the father of Icarus) built a labyrinth for King Minos of Crete to imprison the half-man, half-bull Minotaur. After Daedalus helped the hero Theseus kill the Minotaur, King Minos imprisoned Daedalus and Icarus in the very labyrinth Daedalus had built. Daedalus crafted wings of feathers and wax so he and his son might escape. And escape they did, though with disastrous consequences.

Robert Hayden, the first Black Poet Laureate of the United States, references this myth in his 1943 poem, “Oh Daedalus, fly away home.” Daedalus’s prison, in this context, is slavery. Hayden describes a drifting Georgia night with mournful reminiscences of Africa. Flying, either physical or metaphorical, is the means of escape back home. An epigraph precedes the poem: “Lots uh slaves wut wuz brung ovuh from Africa could fly . . . Dey dohn like it heah . . . and go back to Africa . . .” Hayden cites this as the *Legend of the Flying African*. The origin of that myth, like all myths, is uncertain, but the legend gained some notoriety after the Igbo Landing mass suicide in 1803, an event in which a group of slaves killed themselves by drowning rather than being forced into slavery. Flight, in this sense, becomes an allegory for escape through death. Trevor Weston captures the heat and sweat of the Georgia night, the stomping juba dance, the memories of Africa, and that longed-for escape with harmonies and scales as lush and dense as the Georgia pines themselves. Dr. Weston is the chair of the music department at Drew University where he teaches theory and composition.

“God’s gonna trouble” is a slave song medley arranged by Jonathan Woody featuring both “Follow the drinking gourd” and “Wade in the water.” The drinking gourd in the first song represents the big dipper, a helpful northward guide on the underground railroad, while “wade in the water” is an instruction to get off the road and into the water to avoid sniffing dogs and slave catchers. The biblical references in the latter song bring us back to where our program began: the Jordan River is the same river referenced in Psalm 113 that the Israelites crossed in order to reach the promised land. The arranger, Jonathan Woody, is a “charismatic” and “riveting” (*New York Times*) bass-baritone and composer living in New York City, whose compositions have been performed by the Handel and Haydn Society and Les Délices. As a soloist he has performed with, among others, the Boston Early Music Festival, Tafelmusik Baroque Orchestra, Apollo’s Fire, and the Choir of Trinity Wall Street.

The next three pieces give us different perspectives on the storms and challenges life throws our way. The text for “Blow, blow thou winter wind” comes from William Shakespeare’s *As you like it* and is set here by Washington D.C. native George Walker, who was the first Black American to win the Pulitzer Prize for music. George Arlen wrote “Stormy Weather” in 1933, and the vocal jazz legend Gene Puerling arranged it specifically for Chanticleer in 1988. Rounding out the set, Joni Mitchell’s iconic “Both sides now” reminds us that sometimes all you need to deal with those storms is a change of perspective.

After life’s twists and turns and ups and downs, the labyrinth ends somewhere we might call home. Home can mean many things: a return, an end, or a new beginning. Pulitzer Prize-winning composer Caroline Shaw wrote “Her beacon-hand beckons” to directly address the meaning of “home” in America today. Excerpted from her larger work, *To the Hands*, “Her beacon-hand” is a reimagining of the Emma Lazarus poem engraved on the base of the Statue of Liberty. The motherly figure of acceptance described by Lazarus and Shaw could be the narrator in “Calling my children home.” Joseph H. Jennings, Chanticleer’s music director emeritus, arranged this piece for the ensemble in 2002.

“The road home,” by Stephen Paulus, has become a favorite among choirs all over the world. The melody comes from *The Southern Harmony Songbook* of 1835 although the words, by Michael Dennis Browne, are new. The sentiment is one of joy and solace in belonging. “My way home,” on the other hand, is more somber. Composer Christopher H. Harris wrote the text himself in response to the shooting at Sandy Hook Elementary School in 2012.

He takes the perspective of one of the children and implores us to “mourn me with grace” for “I have found my way home.” It is a message of comfort in the middle of incredible darkness. Dr. Harris is the director of choral activities at Arkansas Tech University.

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Texts and Translations

Virgo Dei throno digna – Johannes Tinctoris

Virgo Dei throno digna spes unica musicorum devotæ plebi cantorum esto clemens et benigna.	O virgin worthy of the throne of God the only hope of singers making music for the faithful masses be merciful and kind.
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In exitu Israel – Josquin des Prez

In exitu Israel de Aegypto, domus Jacob de populo barbaro, facta est Judaea sanctificatio ejus; Israel potestas ejus. Mare vidit, et fugit; Jordanis conversus est retrorsum. Montes exultaverunt ut arietes, et colles sicut agni ovium. Quid est tibi, mare, quod fugisti? et tu, Jordanis, quia conversus es retrorsum? montes, exultastis sicut arietes? et colles, sicut agni ovium? A facie Domini mota est terra, a facie Dei Jacob: qui convertit petram in stagna aquarum, et rupem in fontes aquarum. Non nobis, Domine, non nobis, sed nomini tuo da gloriam: super misericordia tua et veritate tua; nequando dicant gentes: Ubi est Deus eorum?	When Israel went out from Egypt, the house of Jacob from a people of strange language, Judah became his sanctuary, Israel his dominion. The sea looked and fled; Jordan turned back. The mountains skipped like rams, the hills like lambs. What ails you, O sea, that you flee? O Jordan, that you turn back? O mountains, that you skip like rams? O hills, like lambs? Tremble, O earth, at the presence of the Lord, at the presence of the God of Jacob, who turns the rock into a pool of water, water, the flint into a spring of water Not to us, O Lord, not to us, but to your name give glory, for your mercy and your truth; Why should the nations say, "Where is their God?"
--	--

Tu pauperum refugium – Anonymous

Tu pauperum refugium, tu languorum remedium, spes exsulum, fortitudo laborantium, via errantium, veritas et vita. Et nunc Redemptor, Domine, ad te solum confugio;	Thou art the refuge of the poor, remedy for afflictions, hope of exiles, strength of those who labor, way for the wandering, truth and life. And now, Redeemer, Lord, in thee alone I take refuge;
---	--

te verum Deum adoro, in te spero, thee, true God, I adore, in thee I hope,
in te confido, salus mea, Jesu Christe. in thee I confide, my salvation, O Jesus Christ.
Adjuva me, ne unquam obdormiat Help me, lest my soul ever sleep in death
in morte anima mea.

III. All night from *The Lotus Lovers* – Stephen Paulus

All the sleepless night
In the moon's white light,
Alone,
She listens.
Does his voice call out?
She replies to an empty room.
All the sleepless night,
Alone.

text by Tzu Yeh (4th century, Jin Dynasty)

Lopin' along through the cosmos – Judee Sill, arr. Adam Ward

Lopin' along through the cosmos,
And sideways I slide through the square,
I'm hopin' so hard for a kiss from God,
I missed the sweet love of the air.

A silver chariot soars
Through Mercury ripples of sky.
I'm lookin' so hard for a place to land,
I almost forgot how to fly.

So keep on movin',
Or stay by my side,
Either way,
I'll tell you a secret
I've never revealed:
However we are is okay.

III. Strange how we can walk (in L.A.) from *Trade Winds* – Zhou Tian

Strange how we can walk
into new light each morning, same
city, same sidewalk, but somehow
this daybreak: downtown L.A., late May,
and you're walking alone,
a white flame, the birds singing
as they mull yesterday's news:

aortic stenosis; *Your heart, Sir, it's
leaking.*

text by Seth Michelson (b.1978)

Oh Daedalus, fly away home – Trevor Weston

Drifting night in the Georgia pines,
Coonskin drum and jubilee banjo.
Pretty Malinda, dance with me.

Night is juba, night is conjo.
Pretty Malinda, dance with me.

Night is an African juju man
Weaving a wish and a weariness together
To make two wings.

O fly away home fly away

Do you remember Africa?

O cleave the air fly away home

My gran, he flew back to Africa,
Just spread his arms and
Fly away home.

Drifting night in the windy pines;
Night is a laughing, night is a longing.
Pretty Malinda, come to me.

Night is a mourning juju man
Weaving a wish and a weariness together
To make two wings.

O fly away home fly away

text by Robert Hayden (1913-1980)

God's gonna trouble – Traditional, arr. Jonathan Woody

Follow the drinking gourd!
Follow the drinking gourd!
For the old man is a'waiting
for to carry you to freedom,
if you follow the drinking gourd,
follow the drinking gourd!

God's gonna trouble

The river bank makes a mighty good road,
dead trees to show you the way.
Left foot, peg foot, traveling on,
just follow the drinking gourd.

The river ends between two hills,
follow the drinking gourd,
there's another river on the other side,

God's gonna trouble the water

Wade in the water,
wade in the water children,
wade in the water,

God's gonna trouble the water.

Jordan river is chilly an' cold,
God's gonna trouble the water,
it chills the body but not the soul,

God's gonna trouble the water,

If you don't believe I've been redeemed,

God's gonna trouble the water,

Then follow me down to Jordan's stream,

God's gonna trouble the water.

For the old man is a'waiting
for to carry you to freedom,
if you follow the drinking gourd!

Blow, blow thou winter wind – George Walker

Blow, blow, thou winter wind,

Thou art not so unkind

As man's ingratitude;

Thy tooth is not so keen,

Because thou art not seen,

Although thy breath be rude.

Heigh-ho! sing, heigh-ho! unto the green holly:

Most friendship is feigning, most loving mere folly:

Then, heigh-ho, the holly!

This life is most jolly.

Freeze, freeze, thou bitter sky,

That dost not bite so nigh

As benefits forgot:

Though thou the waters warp,

Thy sting is not so sharp
As friend remembered not.
Heigh-bo! sing, heigh-bo! unto the green holly. . .
text by William Shakespeare (ca. 1564-1616), As You Like It, Act II, Sc. 7

Stormy Weather – Harold Arlen, arr. Gene Puerling

Don't know why
There's no sun up in the sky
Stormy weather
Since my man and I ain't together
Keeps raining all the time
Life is bare
Gloom and misery everywhere
Stormy weather,
Just can't get my poor self together,
I'm weary all the time,
so weary all the time.

When he went away
the blues walked in and met me,
if he stays away
ol' rocking chair will get me,
All I do is pray
the Lord above will let me
walk in the sun again.

Can't go on,
Everything I had is gone
Stormy weather,
Since my man and I ain't together
Keeps raining all the time.

text by Ted Koehler (1894-1973)

Both sides now – Joni Mitchell, arr. Vince Peterson

Rows and flows of angel hair
And ice cream castles in the air
And feather canyons everywhere.
I've looked at clouds that way.
But now they only block the sun.
They rain and they snow on everyone.
So many things I would have done
but clouds got in my way.

I've looked at clouds from both sides now,
from up and down and still somehow
it's cloud illusions I recall.
I really don't know clouds at all.

Moons and Junes and ferris wheels,
the dizzy dancing way that you feel,
as ev'ry fairy tale comes real,
I've looked at love that way.
But now it's just another show.
And you leave 'em laughing when you go.
And if you care, don't let them know.
Don't give yourself away.

I've looked at love from both sides now,
From give and take and still somehow,
It's love's illusions that I recall.
I really don't know love at all.

Tears and fears and feelin' proud,
to say "I love you" right out loud,
dreams and schemes and circus crowds,
I've looked at life that way.
But now old friends are acting strange.
They shake their heads, they say I've changed
somethin's lost, and somethin's gained
in living every day.

I've looked at life from both sides now,
from win and lose and still somehow
it's life's illusions I recall.
I really don't know life,
I really don't know life at all.



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III. Her beacon-hand beckons from *To the Hands* – Caroline Shaw

Her beacon-hand beckons:
give
give to me
those yearning to breathe free
tempest-tossed they cannot see
what lies beyond the olive tree
whose branch was lost amid the pleas
for mercy, mercy
give
give to me
your tired fighters fleeing flying
from the
from the
from
let them
i will be your refuge
i will be your refuge
i will be
i will be
we will be
we will

*text by Caroline Shaw,
responding to the 1883 sonnet "The New Colossus" by Emma Lazarus,
which was mounted on the pedestal of the Statue of Liberty in 1903*

Calling my children home – Doyle Lawson, Charles Waller, Robert Yates,
arr. Joseph H. Jennings

Those lives were mine to love and cherish,
To guard and guide along life's way.

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Oh, God forbid that one should perish,
that one alas should go astray.

Back in the years with all together,
around the place we'd romp and play.
So lonely now, I often wonder,
oh, will they come back home someday?

I'm lonesome for my precious children,
they live so far away.
Oh, may they hear my calling,
and come back home someday.

I gave my all for my dear children,
their problems still with love I share.
I'd brave life's storms, defy the tempest,
to bring them home from anywhere.

I lived my life, my love I gave them,
to guide them through this world of strife.
I hope and pray we'll live together,
in that great glad hereafter life.

I'm lonesome for my precious children,
they live so far away.
Oh, may they hear my calling,
and come back home someday.

The road home – Stephen Paulus

Tell me where is the road
I can call my own,
That I left, that I lost,
So long ago?
All these years I have wandered
Oh, when will I know
There's a way, there's a road
That will lead me home?
After wind, after rain,
When the dark is done
As I wake from a dream
In the gold of day,
Through the air there's a calling
From far away,
There's a voice I can hear
That will lead me home

Rise up, follow me,
Come away is the call,
With love in your heart
As the only song;
There is no such beauty
As where you belong

Rise up, follow me,
I will lead you home.

text by Michael Dennis Browne (b.1940)

My way home – Christopher H. Harris

I know that sorrow's been here and peace may long be gone,
I know my touch is fading though my memory lingers on.
Still your heart and calm your mind, if tears must flow and pain
must grow, mourn me with grace, I've finished my race.

I know disdain has spoken and heartache's had its say,
In spite of what seems hopeless this is what I must pray.
Still your heart and calm your mind, if tears must flow and pain
must grow, mourn me with grace, I've finished my race.

Weep not for me.
I have seen my struggle cease.
I have seen my fight's end.
I have found my way home.
Text by Christopher H. Harris

Goin' home to God – Traditional Spiritual, arr. Steve Barnett

*Soon I will be done with the troubles of the world,
Goin' home to God.*

I want to meet my mother,
I want to meet my father,
I want to meet my sisters and brothers,
Goin' home to God.

Soon I will be done. . .

I want to see my Jesus,
I want to see my Jesus,
I want to see my Jesus,
Goin' home to God.

Soon I will be done. . .

No more weepin' and a-wailin'
No more weepin' and a-wailin'
No more weepin' and a-wailin'
Goin' home to God.

Soon I will done. . .

Rock a my soul – Traditional Spiritual, arr. Joseph H. Jennings

*Rock a my soul in the bosom of Abraham,
Rock a my soul in the bosom of Abraham,
Rock a my soul in the bosom of Abraham,
Oh, rock a my soul!*

My soul is glad,
From sin set free,
I'm going home to live with Thee!

Rock a my soul. . .

I may be weak,
But Thou are strong,
I'm leaning on His mighty arm!

Rock a my soul. . .

I'll fly away (to that Old Home Place) – Albert E. Brumley, Dean Webb,
Mitch Jayne, arr. Tim Keeler

Some glad morning when this life is o'er

I'll fly away

To a home on God's celestial shore

I'll fly away

I'll fly away, oh, Glory

I'll fly away

When I die, Hallelujah, by and by

I'll fly away

Just a few more weary days and then

I'll fly away

To a land where joy shall never end

I'll fly away

I'll fly away, oh, Glory. . .

It's been ten long years since I left my home
In the hollow where I was born
Where the cool fall nights make the wood smoke rise
And the foxhunter blows his horn

I fell in love with a girl from the town
I thought that she would be true
I ran away to Charlottesville
And worked in a sawmill or two
*What have they done to the old home place
Why did they tear it down
And why did I leave the plow in the field
And look for a job in the town*

Well my girl she ran off with somebody else
The taverns took all my pay
And here I stand where the old home stood
Before they took it away

Now the geese fly south and the cold wind blows
As I stand here and hang my head
I've lost my love I've lost my home
And now I wish that I was dead

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Chanticleer

The Grammy Award-winning vocal ensemble Chanticleer 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 more than one million recordings and performing thousands of live concerts to audiences around the globe.

Rooted in the Renaissance, Chanticleer’s repertoire has been expanded to include a wide range of classical, gospel, jazz and popular music and to reflect a deep commitment to the commissioning of new compositions and arrangements. The ensemble has dedicated much of its vast recording catalogue to these commissions, garnering Grammy Awards for its recordings of Sir John Tavener’s *Lamentations & Praises* and the ambitious collection of commissioned works entitled *Colors of Love*. Chanticleer is the recipient of Chorus America’s Dale Warland Commissioning Award and the Chorus America/ASCAP Award for Adventurous Programming. During his tenure with Chanticleer, its Music Director Emeritus Joseph H. Jennings received the Brazeal Wayne Dennard Award for his contribution to the African American choral tradition.

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, and an annual concert series that includes its legendary holiday tradition “A Chanticleer Christmas.”



Andy Berry, bass, believes that vocal music is vital because it testifies to the power of collaboration, the importance of the present moment, and the beauty of our shared humanity. He has performed as a soloist with the Santa Fe Opera, the Pittsburgh Opera, the Vietnam National Ballet and Opera Orchestra, and Singapore's Metropolitan Festival Orchestra. His favorite past roles include the title character in Massenet's

Don Quichotte, Isacio in the second U.S. performance of Handel's *Riccardo Primo*, and Kobun Otagawa (cover) in the GRAMMY-winning world premiere of Mason Bates' *The (R)evolution of Steve Jobs*. Andy earned his M.M. in voice/opera from the Yale School of Music and a B.S. in psychology/neuroscience cum laude from Yale College. In 2016, he won second place in the Metropolitan Opera National Council's Northeast Regional Final. As an undergraduate, Andy directed the Yale Whiffenpoofs and served as an assistant conductor to the Yale Glee Club. He was born and raised in Cabin John, MD, just outside of Washington, D.C., and he now celebrates his (half) Japanese heritage living in Japantown, San Francisco. Andy is proud to return to Chanticleer for his fifth season.



Zachary Burgess, bass-baritone and Development Assistant, is excited to return for his sixth season with Chanticleer. A native to the Washington D.C. area, Zachary presented solo recitals at the Phillips Collection and Kennedy Center for the Performing Arts, and has been a featured soloist with the Alexandria Chorale society for multiple performances including Haydn's *The Creation* and Brahms' *Ein Deutsches Requiem*. Zachary has a

vast repertoire of opera under his belt, having performed numerous roles throughout his musical career with Opera del West, Eastman Opera Theatre, 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 television. Zachary holds his Bachelor of Music from the Boston Conservatory and his Master of Music from the Eastman School of Music. His simple pleasures in life are video games, happy hours, and Italian greyhounds.



Matthew Knickman, baritone, is proud to be in his twelfth season with Chanticleer. Born in Korea, he started singing as a 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. Matthew 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 from around the world. Buen Camino!



Vineel Garisa Mahal, tenor, is delighted to be joining Chanticleer for his first season. An Indian-American, Texas-raised singer, he has served as adjunct voice faculty at New York University where he received his Post-Graduate Advanced Certificate in Vocal Pedagogy. He received his B.M. from Southern Methodist University and his M.M. from University of North Texas, both in vocal performance. He has performed with Fort Worth Opera, Cincinnati Opera, Casa Mañana, and made his Kennedy Center debut in collaboration with GRAMMY-nominated artist, Chandrika Tandon. He has been featured in works by prominent living composers and originated the role of Roderick in Kamala Sankaram's *the Emperor and the Queen*. Some of his favorite past credits include, the title character in Britten's *Albert Herring*, Fakir in Lucy Simon's *The Secret Garden*, and El Gato in Frank Wildhorn's *Wonderland*. In the 2021-2022 holiday season, he was a Christmas vocalist at Hong Kong Disneyland. Under the alias "Elaichi," he has released original music which is available for streaming and purchase on most major music sites. In his free time, Vineel loves cooking, playing guitar, reading manga, and being a general nerd.



Matthew Mazzola, tenor, is thrilled to return for his sixth season with Chanticleer. 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.

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CRC 3942178 01/22

CS 258450_1997812 02/22



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 de Hoffman*.

With Urban Opera he performed the role of Ist Witch in Purcell's *Dido and Aeneas*. Most recently, he returned to Minnesota Opera as the Refugee in Jonathan Dove's *Flight* and made his European Opera debut at the Bayerische Staatsoper in Munich as Narisco in Handel's *Agrippina*. As a concert artist he has appeared in solo performances of Purcell's *Come Ye Sons of Art* with Symphony Silicon Valley, J.S. Bach's Cantata 147 *Herz und Mund und Tod und Leben* with the Dayton Philharmonic, R. Nathaniel 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 Marsallis'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. Cortez is in his 16th season with Chanticleer.



Gerrod Pagenkopf, countertenor and Assistant Music Director, is elated to return for an eighth season with Chanticleer. A native of rural Northeast Wisconsin, Gerrod received his Bachelor's of music education from the University of Wisconsin-Madison and also holds a Master's degree in vocal performance from the University of Houston where he was a graduate fellow under Katherine Ciesinski. An aficionado

of music from the Renaissance and Baroque, Gerrod has performed with many early music ensembles throughout Boston and Houston including Ars Lyrica Houston, the Houston Chamber Choir, the Handel and Haydn Society, Blue Heron Renaissance Choir, and the prestigious Church of the Advent in Boston's Beacon Hill. In his spare time, Gerrod enjoys exploring San Francisco with a cold brew coffee in hand, fostering his new-found obsession for Stephen Sondheim musicals, and doing the daily New York Times crossword puzzle – in pen!



Kory Reid, countertenor and Education Coordinator, is thrilled to begin his eleventh season with Chanticleer. Kory 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 gold medal with the Westminster Chorus in the 2010 International Barbershop Chorus Contest, and can often be found singing tags on street corners. Kory teaches private voice and stays active as a music educator, clinician, and ensemble coach for all types of vocal ensembles. In his spare time, he enjoys quick jaunts to Las Vegas or a quick Catan tournament with friends. Challenge him to a duel if you dare!



Bradley Sharpe, countertenor, is delighted to be returning for his second 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. Bradley 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. Bradley 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 Shields, countertenor, is elated to begin his seventh season with Chanticleer. Logan studied vocal performance in tenor voice at Western Michigan University, and Grand Valley State University. Other interests include craft beer, absurdism, freestyle rap, pugs, and spending time with his partner, Gabrielle.



Andy Van Allsburg, tenor, is thrilled to be in his seventh season with Chanticleer. Originally from Holland, Michigan, Andy received his Bachelor's of Music Education from Western Michigan University in Kalamazoo, MI, where he studied classical, music theater, and jazz voice, conducted the school's early music ensemble Collegium Musicum, and won a downbeat award for his work with the vocal jazz ensemble Gold

Company. A versatile musician, Andy has performed, music directed, and/or arranged music globally for various cruise lines, production companies, contemporary a cappella groups, and musicals. He has also made TV appearances on the *Oprah Winfrey Show* and *Last Week Tonight* with John Oliver. Andy recorded Monteverdi's *Vespers of 1610* with the Miami-based professional choir Seraphic Fire, directed by Patrick Dupré Quigley, and sang with Schola Dominicana at the Church of Saint Catherine of Siena in New York City, directed by James Wetzel. He was also a featured singer in the *Radio City Christmas*

Spectacular starring the Rockettes, under the musical direction of Kevin Stites. In his down time, Andy enjoys traveling, spending time with friends and family, and tearing it up on the drums.



Adam Ward, countertenor, is originally from Tecumseh, Oklahoma. At a very early age Adam became fascinated with Janie Fricke and Patsy Cline. As a child he made a number of local TV appearances singing their songs. Mr. Ward discovered singing countertenor while studying French horn performance at Yale School of Music. 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 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. 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 a singer-songwriter and can be found on SoundCloud as Adam Brett Ward. 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 still really into Janie Fricke and Patsy Cline and is overjoyed to be in his 17th season with Chanticleer!

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