

Chanticleer

April 12, 2026 • Valley Regional High School

Essex
Winter
Series

Concert Sponsor for this afternoon's performance:
BRANDTECH SCIENTIFIC, INC.

"Our American Journey"

Tavian Cox[‡], Luke Elmer*, Cortez Mitchell*,
Bradley Sharpe, Logan Shields, Adam Brett Ward – *countertenor*
Vineel Garisa Mahal*, Matthew Mazzola, Andrew Van Allsburg – *tenor*
Andy Berry*, Jared Graveley, Matthew Knickman – *baritone and bass*

Tim Keeler – *Music Director*

PROGRAM

I.

Deus in Adiutorium Meum Intende Juan Gutiérrez de Padilla (c. 1590-1664)
Lamentatio in Coena Domini Juan de Lienas (fl. 1617-1654)

II.

Kittery (Our Father Who in Heaven Art) William Billings (1746-1800)
Jefferson (Glorious Things of Thee Are Spoken)[†] Alexander Johnson (1791-1832)
My Home Above W.E. Glanton (fl. 1932)
Happy Shore Trevor Weston (b. 1967)
*Commissioned by Chanticleer and Spivey Hall (Clayton State University, Morrow, GA)
with the generous support of Marilyn Altman and Dan Gaylord in 2025.*

III.

There Is a Balm in Gilead[†] Traditional African American Spiritual
arr. Joseph H. Jennings
Wade in the Water Traditional African American Spiritual
arr. Stephen M. Murphy

IV.

The Un-Covered Wagon[†] Brent Michael Davids (b. 1959)
Commissioned by Chanticleer in 2002

~ INTERMISSION ~

V.

My Shepherd Will Supply My Need Virgil Thomson (1896-1989)
Alleluia Randall Thompson (1899-1984)

VI.

close[r], now[†] Ayanna Woods (b. 1992)
Commissioned by Chanticleer in 2021 with generous support from Alan Benaroya
I Hear the Siren's Call[†] Chen Yi (b. 1953)
Commissioned for Chanticleer in 2012

Hee-oo-oom-ha Toby Twining (b. 1958)

VII. (to be selected from)

American Folksong Medley[†] Traditional
arr. Steve Barnett

Blue Skies[†] Irving Berlin (1888-1989)
arr. Jennings

Brahmamokate Shobha Raju (b. 1957)
arr. Vineel Garisa Mahal

Calling My Children Home[†] Doyle Lawson (b. 1944)
Charles Waller (1935-2004)
Robert Yates (1936-2015)
arr. Joseph H. Jennings

Home Charlie Smalls (1943-1987)
arr. Jared Graveley

If I Had a Hammer Pete Seeger (1919-2014)
arr. Adam Brett Ward

I'll Fly Away Albert E. Brumley (1905-1977)
arr. Tim Keeler

Jeanie with the Light Brown Hair[†] Stephen Foster (1826-1864)
arr. Gene Puerling

Lovesick Blues Cliff Friend (1893-1974)
arr. Adam Brett Ward

Paraíso Soñado Manuel Sánchez Acosta (1914-2006)
arr. Juan Tony Guzmán

The Trolley Song Ralph Blane (1914-1995) & Hugh Martin (1914-2011)
arr. Graveley

(Program is subject to change)

[†]These pieces have been recorded by Chanticleer.

*Andy Berry occupies *The Eric Alatorre Chair*, given by Peggy Skornia. Luke Elmer occupies *The Ning G. Mercer Chair for the Preservation of the Chanticleer Legacy*, given by Ning and Stephen Mercer. Vineel Garisa Mahal occupies *The Tenor Chair*, given by an Anonymous Donor. Cortez Mitchell occupies *The Cortez Mitchell Chair*, given by James R. Meehan.

[‡]Anne Heinrich, the loving wife of the late pianist, composer, entrepreneur, and software developer Dan Timis, has sponsored countertenor Tavian Cox's full-time position for Chanticleer's 2025-2026 season.

Program Notes

by Tim Keeler

This season, we celebrate the 250th anniversary of the independence of the United States of America by revisiting Chanticleer's 2002 album, *Our American Journey*. In April 2025, this album was inducted into the National Recording Registry of the Library of Congress, which describes it as "inclusive in its celebration of the varied spirits and history of America." We carry on today where we left off, continuing the voyage and filling in some missing gaps along the way. We showcase the diverse voices, songs, harmonies, and rhythms of our shared musical heritage, exploring how those voices influenced each other and how they impact the present day.

The focal point of the first half of our program is "**The Un-Covered Wagon**" by Brent Michael Davids. The 1923 silent film, *The Covered Wagon*, follows the journey of an 1848 wagon train traveling across America. Told from the perspective of the pioneers, the film is a romanticized portrayal of their courage. These settlers certainly endured many hardships, but their story is not the only one we should hear. "The Un-Covered Wagon," which Davids wrote for Chanticleer in 2002, challenges the notion that pioneers spread across an uninhabited landscape. Davids writes, "As I thought about time and space, and the differences in American Indian life in this regard, I was struck by how one-sided this American expansion is, not only for the old era of black-and-white film, but in today's America, too." Davids (Mohican/Munsee-Lenape) describes himself as "a professional composer, and a music warrior for native equity and parity, especially in concert music where there is little Indigenous influence." He is one of America's most celebrated composers, with works commissioned and performed by many of America's top organizations and ensembles throughout his 50-year compositional career. In 2006, the National Endowment for the Arts named Davids among the nation's most cherished choral composers in its project "American Masterpieces: Three Centuries of Artistic Genius." In 2015, the prestigious Indian Summer Music Festival awarded Davids its Lifetime Achievement Award.

Indigenous American attitudes towards music are very different from those brought over by European settlers in the 1500s. Brent Michael Davids points out that "Indigenous cultures see music like giving birth, so that each new song event is a new creation. The song being sung might be a time-honored song, but when performed it is newly reborn; it is not considered the same song." In contrast, a classical European perspective generally favors a written tradition, with notated music preserving a melody and intent for each successive performance. Thus, we find the earliest evidence of European Renaissance and Baroque polyphony in the New World in manuscripts from colonial Spain. Choirbooks with Latin motets and Mass settings to accompany Catholic liturgies have been found in Missions and Cathedrals from Mexico to California. Although details of his life are scant, it is likely that the 17th-century composer Juan de Lianas was a Native American who grew up in the Catholic church. His works survive in two

manuscripts from Mexico City: the *Newberry Choirbooks*, which contain compositions in a florid, polychoral style, and the *Codex del Convento del Carmen*, in which we find the more reserved, stile antico, four-voice "**Lamentatio in Coena Domini**."

Born in Málaga, Spain, Juan Gutiérrez de Padilla moved to Puebla, Mexico in the early 1620s, where he eventually became *maestro de capilla* at the Puebla Cathedral. The Cathedral provided him with instrumentalists, choristers, and resources on par with any Continental establishment, and Padilla's hundreds of extant works, like his polychoral motet "**Deus in Adiutorium Meum Intende**," demonstrate a talent and ambition that rival any of his contemporaries.

One hundred years after Padilla and Lianas, the English colonies in North America began to develop their own distinct choral sound. Protestant colonists wanted little to do with Latin motets. In fact, Puritans banned choral music altogether from their church services. The surviving repertoire of the thirteen original American colonies comes to us from New England hymnals and songbooks written in the mid to late 1700s. The composers writing at this time, often referred to collectively as the First New England School, or Yankee Tunesmiths, were largely self-taught. William Billings, perhaps the most recognizable name from this tradition, was the first American to publish a book of entirely original compositions, *The New England Psalm Singer*, with a frontispiece engraved by none other than Paul Revere (1770). The part-writing in these early works, with titles derived from locations or people, like "**Kittery**," often disregards rules of formal counterpoint, featuring plenty of parallel perfect intervals and irregular doublings and spacings.

This early American style came to be adopted by other singing communities throughout the new nation. Because of their simplicity and pedagogical nature, many of those first New England tunes were adopted into the burgeoning shape note singing tradition of the early 19th century. In an effort to spread music literacy, shape note tunebooks, like *The Sacred Harp* (1844), use distinct noteheads for each movable "do" solfège syllable. Thus, instead of memorizing 12 different keys and all their nuances, an amateur singer using a shape note tunebook needs only to memorize a handful of symbols in order to participate in choral singing. Alexander Johnson published his collection of shape note tunes, *The Tennessee Harmony*, which includes the song "**Jefferson**," in 1818.

These early American shape note songbooks are primarily the product of White publishers and composers, even though the tradition of African American shape note singing dates back to at least the 1870s. It wasn't until 1934 that Judge J. Jackson self-published *The Colored Sacred Harp*, a collection of 77 shape note songs written by Black composers, including "**My Home Above**."

Another type of American early music was developing in Black communities at the same time as shape note singing and Protestant hymnody: the African American spiritual. The origins of the spiritual are hard to pinpoint; firsthand accounts from formerly enslaved people describe the spiritual as "the progeny of the Black collective rather than the individual composer" (Burnim, *African American Music*, 50). What is certain is that

this art form coalesced at the end of the 18th century as a unique synthesis of African musical styles and Christian themes and traditions.

It is clear from firsthand descriptions that there existed a distinct African musical repertory in the Americas independent of White and European customs. This repertory, and its performance practices, shaped and changed the concurrently developing American Protestant hymn tradition. In 1801, for example, Richard Allen compiled a new hymn book for his independent African Methodist Episcopal (AME) congregation. While some tunes in this book came from the standard Methodist hymnal, Allen wrote and changed many texts, added choruses, and likely composed some of the melodies himself. His goal “was to generate congregational participation and assure freedom of worship for his members” (Burnim, *African American Music*, 57). In **“Happy Shore,”** a new commission for Chanticleer’s 2025-2026 season, Trevor Weston takes a fresh look at this early American musical landscape. “My goal,” he writes, “was not to compose a new spiritual,” but instead to create “a choral work that imagines the transformation of a Western European Protestant hymn with traditional African American vocal and choral traditions. [...] After choosing an Allen hymn text, I composed my own 19th-century Protestant hymn, then generated material considering the musical characteristics of spirituals and other African American religious choral music. Text from the original hymn is adapted and altered to reflect the more active, hortative nature of traditional African American choral music. I have always been fascinated by the Church Moans and the Long Meter Hymn singing in African American choral traditions. Both performance practices influence parts of ‘Happy Shore.’” Dr. Weston is the chair of the music department at Drew University, where he teaches theory and composition.

We conclude the first half of our program with two African American spirituals, which act as the culmination of our journey through American early music. **“There is a Balm in Gilead,”** arranged by Music Director Emeritus Joseph H. Jennings, describes the healing grace of salvation through the love of Jesus. In 2014, Jennings was the first recipient of Chorus America’s Brazeal Wayne Dennard Award, acknowledging his contribution to the African American choral tradition. His 25-year tenure with Chanticleer as singer and Music Director transformed the group, and his gospel and spiritual arrangements became integral to Chanticleer’s identity. We are honored to maintain and continue that legacy today.

“Wade in the Water” is a not-so-coded instruction for escaping enslaved people to leave the road and move into the water to avoid sniffing dogs and slave catchers. The arranger, Stephen M. Murphy, is a graduate of Oakwood University, where he studied with Jason Max Ferdinand, and Middle Tennessee State University, where he studied with former Take 6 baritone Cedric Dent. Murphy writes that, in this arrangement, his “desire was to capture the urgency in the message of this song. A starting point for me in which to achieve this was to provide a more rhythmic driven aspect than I had prior been used to hearing. In addition, as a lover of vocal jazz, [...] I embarked on an endeavor to lift the text off of the paper by experimenting with, and incorporating, expanded harmonies throughout the piece.”

Classical American choral music found its footing in the 20th century, with many composers drawing inspiration from traditions and sounds of the past. Composer and critic Virgil Thomson often wove hymn tunes and American folk songs into his orchestral music. Thomson first set the shape note tune **“My Shepherd Will Supply My Need”** as an orchestral accompaniment for *The River*, a film sponsored by the U.S. Government and intended to raise awareness for the erosion of topsoil along the Mississippi River due to farming and timber practices in the 1930s.

Randall Thompson wrote his famous **“Alleluia”** in 1940 for the opening of the Berkshire Music Center at Tanglewood. As the story goes, Thompson did not deliver the score until just 45 minutes before its inaugural performance. But the reception was warm, and his “Alleluia” has been performed at the Center’s opening every summer since. The music, however, is not as joyful as the title and its origins would lead one to expect. Thompson was writing just as France fell to Nazi Germany, and the weight of the war is apparent in his music. He later explained that “the music in my particular ‘Alleluia’ cannot be made to sound joyous [...] here it is comparable to the Book of Job, where it is written, ‘The Lord gave and the Lord has taken away. Blessed be the name of the Lord.’”

American classical choral music followed the shape of American society into the 21st century by continually pushing the boundaries of form, style, and subject matter. At the height of the COVID-19 pandemic, we commissioned the Chicago-based composer Ayanna Woods to write us a piece that touched on some of our shared experiences during that time. The text for **“close[r], now”** is an erasure poem created by Woods. The source material is an L.A. Times editorial from March 2020 detailing the reasons why theaters and the performing arts should “close, now.” Woods restructured and resampled the article to create a new text full of questioning and yearning. She closes the piece with an imperative for the world: “come back to life.” Ayanna Woods is a GRAMMY® Award-winning performer, composer, and bandleader from Chicago. Her music explores the spaces between acoustic and electronic, traditional and esoteric, wildly improvisational and mathematically rigorous.

Chen Yi’s **“I Hear the Siren’s Call”** showcases the composer’s unique blend of Chinese and Western musical traditions. She uses nonsense syllables and other sound effects to create a cinematic seascape. Born in Guangzhou, China, and studying violin and piano from an early age, Chen Yi spent two years in labor camps during the Cultural Revolution before immigrating to America in 1986. Since 1998, Dr. Chen Yi has been the Lorena Cravens/Millsap/Missouri Distinguished Professor at the Conservatory of Music and Dance at the University of Missouri-Kansas City. She is one of America’s most beloved composers, having been a recipient of the prestigious Charles Ives Living Award and elected to the American Academy of Arts & Sciences in 2005 and the American Academy of Arts & Letters in 2019. In 2020, she was elected an honorary member of the International Society for Contemporary Music – only its fourth female honorary member since the Society’s founding in 1922. A former composer-in-residence for Chanticleer, she wrote “I Hear the Siren’s Call” in 2012 for the ensemble’s 35th season.

In “**Hee-oo-oom-ha**,” American composer Toby Twining challenges our preconceptions about singing with extended vocal techniques like vocal fry, yodeling, and rhythmic panting. He combines these striking sounds with polyrhythms, mixed meters, and open harmonies to create a joyful celebration of song. Raised in Texas with family roots in country-swing and gospel, Twining has moved from playing in rock and jazz bands, to singing Renaissance motets, to performing and composing experimental music. He moved to New York City in 1987, initially writing for modern dance choreographers who wanted the sounds of a new choral music. His group, Toby Twining Music, recorded many of his compositions on the albums *Shaman* (Sony Classics 1994), *Chrysalid Requiem* and *Eurydice* (Cantaloupe Music 2002, 2011). His music has been performed and recorded internationally by solo artists and groups including the National Youth Choir of Great Britain, Young People’s Chorus of NYC, and Roomful of Teeth. He is the recipient of Guggenheim and Pew fellowships and a Foundation for Contemporary Arts 2013 Grants to Artists award. Twining lives in the Shenandoah Valley, where he works with student dancers, actors and musicians at James Madison University.

The remainder of our program explores American popular music in many forms, from folksongs (“**American Folksong Medley**,” “**T’Il Fly Away**”), to protest songs (“**If I Had a Hammer**”), to the Great American Songbook (“**The Trolley Song**”), to musical theater (“**Home**”), to parlor songs (“**Jeanie with the Light Brown Hair**”), to bluegrass (“**Calling My Children Home**”), to country (“**Lovesick Blues**”). Also included are songs written or arranged by first or second-generation immigrants, who help to keep our American cultural fabric rich and vibrant (“**Blue Skies**,” “**Paraiso Soñado**,” “**Brahmamokate**”).

Text and Translations

Deus in Adiutorium Meum Intende – Juan Gutiérrez de Padilla

Deus, in adiutorium meum intende.	God, come to my assistance,
Domine, ad adiuvandum me festina.	Lord, make haste to help me.
Gloria Patri et Filio	Glory be to the Father, and to the Son,
et Spiritui Sancto,	And to the Holy Ghost.
sicut erat in principio,	As it was in the beginning,
et nunc et semper,	Is now, and ever shall be,
et in saecula saeculorum.	World without end.
Amen. Alleluia.	Amen. Alleluia.

Lamentatio in Coena Domini – Juan de Lienas

Incipit Lamentatio Jeremiae prophetae.	Here begins the Lamentation of Jeremiah the prophet.
ALEPH. Quomodo sedet sola civitas plena populo! Facta est quasi vidua domina gentium; princeps provinciarum facta est sub tributo.	ALEPH. How lonely sits the city that was full of people! She has become like a widow. The lady of nations, the head of the provinces has become a tributary.
BETH. Plorans ploravit in nocte, et lacrimae ejus in maxillis ejus: non est qui consoletur eam, ex omnibus caris ejus; omnes amici ejus spreverunt eam, et facti sunt ei inimici.	BETH. She wept in the night, tears on her cheeks: There is no one to comfort her among all her loved ones. All her friends have despised her, and become her enemies.
Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.	Jerusalem, Jerusalem return to the Lord your God.

Kittery (Our Father Who in Heaven Art) – William Billings

Our Father who in heaven art,
All hallowed be thy name;
Thy kingdom come; thy will be done,
Throughout this earthly frame.

As cheerfully as ‘tis by those
Who dwell with thee on high;
Lord, let thy bounty day by day
Our daily food supply.

As we forgive our enemies,
They pardon, Lord, we crave;
Into temptation lead us not,
But us from evil save.

For kingdom, pow’r and glory, all
Belong, O Lord, to thee;
Thine from eternity they were,
And thine shall ever be.

Jefferson (Glorious Things of Thee Are Spoken) – Alexander Johnson

Glorious things of Thee are spoken,
Zion, city of our God;
He, whose word can ne’er be broken,
Formed thee for his own abode.

On the Rock of Ages founded,
 Who can shake thy sure repose?
 With salvation's walls surrounded,
 Thou mayst smile at all thy foes.

 See! the streams of living waters,
 Springing from eternal love;
 Well supply thy sons and daughters,
 And all fear of want remove:
 Who can faint when such a river
 Ever flows their thirst to assuage?
 Grace, which like the Lord, the Giver,
 Never fails from age to age.

 Round each habitation hov'ring,
 See the cloud and fire appear,
 For a glory and a cov'ring,
 Showing that the Lord is near!
 Thus deriving from their banner
 Light by night and shade by day;
 Safe they feed upon the manna
 Which He gives them when they pay.

 Savior, since of Zion's city,
 I through grace a member am,
 Let the world deride or pity,
 I will glory in Thy Name.
 Fading are the worldlings' pleasures,
 All their boasted pomp and show;
 Solid joys and lasting treasures
 None but Zion's children know.

My Home Above – W.E. Glanton

I am on my way
 To my home above
 There with Jesus I shall be,
 In that happy place,
 With the saved by grace,
 Praising God forevermore.
 Yes I'm on my way,
 Trusting Him each day,
 All its beauty there to share.
 In that home above,
 There is peace and love,
 Will you meet me over there?

Happy Shore – Trevor Weston

O God my heart with love inflame,
 That I may in thy holy name,
 Aloud in songs of praise rejoice,
 While I have breath to raise my voice;
 Then will I shout, then will I sing,
 And make the heavenly arches ring,
 I'll sing and shout for evermore,
 On that eternal happy shore.

 O hope of Glory, Jesus come!
 And make thy heat my home, Jesus come
 For the end of my days,
 I want to sing and shout thy praise,
 For the end of my days.
 O give me Lord a heart to pray;
 And live rejoicing ev'ry day;
 Give thanks in ev'rything;
 And sing and shout, and shout and sing.

 When on my dying bed I lay, Jesus come,
 Lord give me strength to shout and pray!
 And praise with my last dying breath,
 Until my voice is lost in death.
 Then brethren, sisters, shouting come,
 My body follow to the tomb, shouting come,
 And as you march the solemn road,
 Lord sing and shout the praise of God.

 We'll shout and praise the God of love,
 Lord, Jesus come,
 Until that great day, We'll shout and praise,
 When Christ shall shout and wake our clay
 We'll shout and praise, we'll shout and sing,

 O give me a heart to pray,
 Then on that happy, happy shore,
 O give me a heart to pray,
 I'll sing and shout for all of my days,
 rejoicing ev'ry day,
 We'll shout and sing, our suff'ring o'er
 We'll shout and sing on that happy, happy shore
 We'll sing and shout, We'll shout and sing
 And make the heav'nly arches ring, Jesus come

Glory Hallelu(jah).
We'll shout and sing on that happy, happy shore.

Text by Franny Crosby, adapted by Trevor Weston

There Is a Balm in Gilead – Traditional African American Spiritual,
arr. Joseph H. Jennings

There is a balm in Gilead
to make the wounded whole.
There is a balm in Gilead
to heal the sinsick soul.

Sometimes I feel discouraged,
And think my works in vain,
But then the Holy Spirit
revives my soul again.

If you cannot preach like Peter,
If you cannot pray like Paul,
You can tell the love of Jesus,
And say "He died for all."

There is a balm in Gilead
to make the wounded whole.
There is a balm in Gilead
to heal the sinsick soul.

Wade in the Water – Traditional African American Spiritual, arr. Stephen M. Murphy

Wade in the water, wade in the water, children,
Wade in the water, God's gonna trouble the water.

Wade in the water, wade in the water, children,
Wade in the water, child, oh, God's gonna trouble the water.

Who's that, all dressed in black? (I'm telling you)
God's gonna trouble the water.
They traveled so far and they ain't turnin' back.
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.

Wade in the water, wade in the water, children,
Wade in the water, child, oh, God's gonna trouble the—

Who's that, all dressed in red? (I'm telling you)
God's gonna trouble the water.
It must be the Israelites that Moses led.
God's gonna trouble the water.

Come on and wade down here in the Jordan.
Hurry down before it's too late.

Come and seek the Lord God,
For the day is drawing closer to sunset.
Come down to the Jordan, and just wade,
For He will-a trouble that water.

Who's that, all dressed in white, way over Jordan?
Children wade, (I'm telling you)
It's ok if you come wade, a-come wade before it's too late.
He's gonna trouble that water.
Way over there, over Jordan.
He's gonna trouble the water

The Un-Covered Wagon – Brent Michael Davids

He Yaeao! Deto Deya Yaeo! Lu, lu, luo!

Faith of our fathers, we decree,
To win all nations unto thee:
And through the truth that comes from thee,
Mankind shall then indeed be free.

Deto Deya So Deya So Deyaeo,
He Yaeao! Sobe Deto Yaeo!
Heae yaheo! Heya yaeo heya ho heyana yahe yaho!

You Earth make us,
We People make you,
We all live here,
Always, Ever.

My Shepherd Will Supply My Need – Virgil Thomson

My shepherd will supply my need;
Jehovah is his name.

In pastures fresh he makes me feed
Beside the living stream.

He brings my wand'ring spirit back
When I forsake his ways,
He leads me for his mercy's sake,
In paths of truth and grace.

When I walk through the shades of death
Thy presence is my stay.
One word of thy supporting breath
Drives all my fears away.

Thy hand, in sight of all my foes
Doth still my table spread.
My cup with blessing overflows,
Thine oil anoints my head.

The sure provision of my God
Attend me all my days.
O may thy house be my abode,
And all my work be praise.
There would I find a settled rest,
While others go and come.
No more a stranger or a guest
But like a child at home.

Alleluia – Randall Thompson

Alleluia. Amen.

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.

I Hear the Siren's Call – Chen Yi

Hee-oo-oom-ha – Toby Twining

American Folksong Medley – Traditional, arr. Steve Barnett

Sinner Man

Oh Sinner Man where you gonna run to?
Oh Sinner Man where you gonna run to?
Oh Sinner Man where you gonna run to?
All on that day.

Run to the rock, Rock she was a meltin'
Run to the sea, sea she was a boilin'
Run to the moon, moon she was a bleedin'
All on that day.

Run to the Devil, Devil was a waitin'
Run to the Devil, Devil was a waitin'
Run to the Devil, Devil was a waitin'
All on that day.

Oh Sinner Man where you gonna run to?
Oh Sinner Man where you gonna run to?
Oh Sinner Man where you gonna run to?
All on that day.

Cripple Creek

I got a gal at the head a' the creek
Goin' up to see her 'bout the middle a' the week
Kiss her on the mouth jus' as sweet as any wine
Wraps herself around me like a sweet patater vine.

*Goin' up Cripple Creek, Goin' in a run
Goin' up to Cripple Creek to have a little fun
Goin' up Cripple Creek, Goin' in a whirl,
Goin' up Cripple Creek to see my girl.*

Roll my britches up to my knees
I'll wade ol' Cripple Creek when I please.

Cripple Creek's wide an' Cripple Creek's deep.
I'll wade ol' Cripple Creek afore I sleep.
Rads are rocky an' the hillside's muddy,
An' I'm so drunk that I can't stand steady.

*Goin' up Cripple creek, Goin' in a run
Goin' up to Cripple Creek to have a little fun
Goin' up Cripple Creek, Goin' in a whirl,
Goin' up Cripple Creek to see my girl.*

Sally Goodin

Well I had a piece a pie and I had a piece a puddin'
I give it all away just to see my Sally Goodin.
Well I looked down the road an' I seen my Sally comin'
An I thought to my soul that I'd kill myself a runnin'
Runnin' and a pourin' and the creek's a runnin' muddy
And I'm so drunk that I can't stand steady.
Goin' up the mountain and marry little Sally,
Raise corn on the hillside and devil in the valley.

Dog Tick

Dog tick, dog tick, dog tick 'bacco worm,
Why can't a dog tick dance like a 'bacco worm?
Dog tick, dog tick, dog tick 'bacco worm,
Why can't a dog tick dance like a 'bacco worm?

Cumberland Gap

Me and my wife and my wife's Pap,
We all live down in Cumberland Gap.

*Cumberland Gap, Cumberland Gap,
Hey! 'way down yonder in Cumberland Gap.*

Cumberland Gap is a mighty fine place,
Three kinds of water to wash your face.
Cumberland Gap with its cliffs and rocks,
Home of panther, bear and fox.

*Cumberland Gap, Cumberland Gap,
Hey! 'way down yonder in Cumberland Gap.*

I've got a woman in Cumberland Gap,
She's got a boy that calls me "Pap".
Me and my wife we take a little nap,
Then we all raise hell in Cumberland Gap

*Cumberland Gap, Cumberland Gap,
Hey! 'way down yonder in Cumberland Gap.*

Blue Skies – Irving Berlin, arr. Jennings

Blue skies smilin' at me
Nothin' but blue skies do I see.
Bluebirds singing a song
Nothin' but bluebirds all day long.
Never saw the sun shining so bright
Never saw things going oh so right.
Noticing the days hurrying by
When you're in love, my how they fly...
Blue days, all of them gone
Nothing but blue skies from now on.



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Brahmamokate – Annamacharya, arr. Vineel Garisa Mahal

<i>Brahmamokate para brahmamokate</i>	The spirit of God is in oneness with all.
<i>Kanduvagu bInadbikamu lindulevu</i>	There is no class distinction, none is higher or lower.
<i>Andariki sbri bare antaratma</i>	The Supreme God dwells in all beings.
<i>Indulo jantukulamu intan okate</i>	Even among all creatures there is no distinction,
<i>Andariki sbri bare antaratma</i>	For it is God who dwells in all creatures.
<i>Nindara raju nidrinu nidrayun okate</i>	Sleep is the same to all,
<i>Andand bantu nidra nadiyun okate</i>	be it a king or a servant.
<i>Mendaina brahmanudu mettu bhumi okate</i>	Be it a person of high or low caste,
<i>Chandalu dundeti sari bhumi okate</i>	the earth they live on is the same.
<i>Kadagi enugu mida kayu endokate</i>	The sun shines equally
<i>Pudami suanakamu mida bolayu-nendokate</i>	on the elephant and the dog.
<i>Kadu punyalanu papa karmulanu sarigava</i>	For both virtuous people and for sinners,
<i>Jadayu sbri venkateshwaru nama-mokate</i>	The Supreme God is the savior

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.
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.

Home – Charlie Smalls, arr. Jared Graveley

When I think of home, I think of a place,
Where there's love overflowing,
I wish I was home, I wish I was back there,
With the things I been knowing
Wind that makes the tall trees bend into leaning,
Suddenly the snowflakes that fall have a meaning,
Sprinklin' the scene, makes it all clean
Maybe there's a chance for me to go back,
Now that I have some direction,
It would sure be nice to be back home,
Where there's love and affection,
And just maybe I can convince time to slow up,
Giving me enough time in my life to grow up,
Time be my friend, let me start again
Suddenly my world's gone and changed its face,
But I still know where I'm going,
I have had my mind spun around in space,
And yet I've watched it growing
Oh, and if you're listening, God
Please don't make it hard to know
If we should believe in things that we see
Tell us, should we run away
Should we try and stay
Or would it be better just to let things be?
Living here, in this brand new world,
Might be a fantasy,
But it taught me to love,
So it's real, real to me
And I've learned,
That we must look inside our hearts to find,
A world full of love,
Like yours, like mine, like home.

If I Had a Hammer – Pete Seeger, arr. Adam Brett Ward

If I had a hammer,
I'd hammer in the morning,
I'd hammer in the evening,
all over this land.
I'd hammer out danger,
I'd hammer out a warning,
I'd hammer out love between
my brothers and my sisters
all over this land.
If I had a bell,
I'd ring it in the morning,
I'd ring it in the evening,
all over this land.
I'd ring out danger,
I'd ring out a warning,
I'd ring out love between
my brothers and my sisters
all over this land.
If I had a song,
I'd sing it in the morning,
I'd sing it in the evening,
all over this land.
I'd sing out danger,
I'd sing out a warning,
I'd sing out love between
my brothers and my sisters
all over this land.
got a hammer,
And I got a bell.
I got a song to sing,
all over this land.
It's the hammer of justice,
It's the bell of freedom,
It's the song about love between
my brothers and my sisters
all over this land.

Text by Lee Hays

I'll Fly Away – Albert E. Brumley, 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; (in the morning)
When I die, Hallelujah, by and by,
I'll fly away.

When the shadows of this life have gone,
I'll fly away;
Like a bird from prison bars has flown,
I'll fly away.

I'll fly away, Oh Glory
I'll fly away; (in the morning)
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.

Jeanie with the Light Brown Hair – Stephen Foster, arr. Gene Puerling

I dream of Jeanie with the light brown hair,
Borne like a vapor, on the summer air:
I see her tripping where the bright streams play,
Happy as the daisies that dance on her way.
Many were the wild notes her merry voice would pour,
Many were the blithe birds that warbled them o'er.
I dream of Jeanie with the light brown hair,
Floating, like a vapor on the soft summer air.
I long for Jeanie and my heart bows low,
Nevermore to find here where the bright waters flow.

Lovesick Blues – Cliff Friend, arr. Adam Brett Ward

I got a feelin' 'cause I'm blue, oh, Lord
Since my baby said goodbye.
I don't know what I'll do
All I do is sit and cry, oh, Lord.

That last long day she said goodbye,
Oh, Lord, I thought I would die
She'll do you, he'll do me, he's got that kind of lovin'
Lord, I love to hear her when he calls me sweet baby.

What a beautiful dream,
I hate to think it all over, I've lost my heart it seems
I've grown so used to that gal somehow
And, I'm nobody's sugar baby now
'cause I'm lonesome, I got the lovesick blues.

Text by Irving Mills

Paraíso Soñado – Manuel Sánchez Acosta, arr. Juan Tony Guzmán

Del capullo de una rosa sutil,	From the bud of a delicate rose
Al nacer un claro día de abril,	At the birth of a clear April day,
Ha brotado esta canción para ti,	This song has sprouted for you,
Plena de inspiración.	Full of inspiration.
Paraíso encantador eres tú,	You are an enchanting paradise,
Paraíso embriagador que soñé,	An intoxicating paradise I dreamed of,
Todo lleno de ternura y amor,	Full of tenderness and love,
Para mi corazón.	For my heart.
Eres algo que soñé en mi vida,	You are something I dreamed of in my life,
Alguna ilusión querida,	Some beloved illusion,
Que ha nacido para mí.	That was born for me.
Sueño, sueño con tus lindos ojos,	I dream, I dream of your beautiful eyes,
Que quiero ver a mi antojo,	That I want to see whenever I please,
Para así poder vivir.	So that I am able to live.
Dame un poquito de tu amor,	Give me a little bit of your love,
Dame un pedacito de miel,	Give me a little piece of honey,
Déjame asirte con fervor,	Let me hold you with fervor,
Para la gloria poseer.	In order to have the glory.
Nunca, nunca dejare de amarte,	Never, never will I stop loving you,
Nunca, nunca de tenerte	Never, never will I stop holding you
En mi corazón, mujer.	In my heart, my woman.

The Trolley Song – Ralph Blane and Hugh Martin, arr. Graveley

With my high-starched collar and my high-top shoes,
And my hair piled high upon my head,
I thought I'd spend a jolly hour on the trolley and found my heart instead.

With his light brown derby and his bright green tie,
he was quite the handsomest of men,
I started to yen so I counted to ten.
Then I counted to ten again.

Clang, clang, clang went the trolley,
Ding, ding, ding, ding went the bell,
Zing, zing, zing went my heartstrings,
From the moment I saw him I fell.

Chug, chug, chug went the motor,
Bump, bump, bump went the brakes,
Thump, thump, thump went my heartstrings,
When he smiled I could feel the car shake.

I tipped my hat and took a seat,
he said he hoped he hadn't stepped upon my feet.
He asked my name, I held my breath,
I couldn't speak because it scared me half to death.

Chug, chug, chug went the motor,
Plop, plop, plop went the wheels,
Stop, stop, stop went my heartstrings,
As he started to go, then I started to know how it feels,
When the universe reels!

Clang, clang, clang went the buzzer,
Flop, flop, flop went the wheels,
Stop, stop, stop went my heartstrings,
As she started to go then I started to know
How it feels,
When the universe reels.

Clang, clang, clang went the trolley,
Ding, ding, ding, ding went the bell,
Zing, zing, zing went my heartstrings,
From the moment I saw him I fell.

Chug, chug, chug went the motor,
Bump, bump, bump went the brakes,
Thump, thump, thump went my heartstrings,
When he smiled I could feel the car shake.

The day was bright, the air was sweet,
The smell of honeysuckles charmed you off your feet,
You tried to sing, but couldn't speak,
In face you loved him so you couldn't even speak.

Buzz, buzz, buzz went the buzzer,
Plop, plop, plop went the wheels,
Stop, stop, stop went my heartstrings,
As he started to leave, I took hold of his sleeves,
With my hand, and as if it were planed,
He took hold of me, and it was grand just to stand,
with his hand holding mine, to the end of the line!

All Aboard!

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:

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Tavian Cox, countertenor, is excited to return to Chanticleer for his third season! He majored in Interdisciplinary Studies, combining Music Education, Social Work, and Psychology into one degree at the University of North Florida. During his tenure at UNF, he performed as a soloist numerous times in works such as Handel's *Messiah*, Monteverdi's *Vespers of 1610*, and Vivaldi's *Gloria*, as well as singing the role of Don Alfonso in Mozart's *Così fan tutte* with the UNF Opera Theater. Tavian has also been professionally associated with the Jacksonville Symphony Orchestra

and Voces8. During the 2021 holiday season, Tavian performed in a project licensed by Sony and Extreme Music called *A Cappella Nativity*, a modern retelling of the birth of Christ. In addition to his love for performing, Tavian is also a conductor, who made his conducting debut at the 2019 Florida American Choral Directors Association President's Concert with the Don't Miss a Beat All-Stars led by Grammy Award-winning drummer Ulysses Owens Jr. In his free time, Tavian enjoys playing video games with friends and watching reality TV. Tavian would like to thank his family, friends, and music educators who have forever changed his life.



Luke Elmer, countertenor, was born and raised in Flower Mound, Texas, and is excited for his second season with Chanticleer. Luke earned his undergraduate degree in vocal performance from Brigham Young University. After moving to California and earning his master's degree from the San Francisco Conservatory of Music, Luke made his operatic debut at Long Beach Opera, performing the title role in Handel's *Giustino*. The following year, he taught voice, piano, and theater at the Spindrift School of the Performing Arts in Pacifica and sang for the San Francisco Archdiocese

as part of the Archbishop's Schola. He was honored to be an Apprentice Artist at The Santa Fe Opera during their 2023 season, where he performed the role of the Third Pastor in Monteverdi's *L'Orfeo*. He spent a brief year in New York, singing regularly with the Saint Bartholomew's Choir, Fifth Avenue Presbyterian Choir, and The Saint Thomas Choir of Men and Boys. Prior to joining Chanticleer, he was one of the 2024 Gerdine Young Artists at the Opera Theatre of St. Louis, where he covered Tolomeo in Handel's *Julius Caesar* and Cardinal I in Philip Glass's *Galileo Galilei*. Luke is a proud uncle to five nephews, a doting cat dad, and a major consumer of ramen. He is grateful to his family for their tireless support and to his grandmother Dorothy Peterson Elmer Wolf, Connie Riska, Matt Quinlan, and Robin Tercero Montgomery for teaching him to love music.

Luke Elmer occupies *The Ning G. Mercer Chair for the Preservation of the Chanticleer Legacy*, given by Ning and Stephen Mercer.



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'Hoffmann*. 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 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. Cortez is in his 19th season with Chanticleer.

Cortez Mitchell occupies *The Cortez Mitchell Chair*, given by James R. Meehan.



Bradley Sharpe, countertenor, is delighted to be returning for his fifth 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 California State University, Fullerton School of Music. Several of his most memorable musical experiences took place while singing internationally with Yale's Schola Cantorum

and Voxtet, including performances at the Gewandhaus in Leipzig, across India, and along the Camino de Santiago. 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 tenth season with Chanticleer. Logan studied vocal performance in tenor voice at Western Michigan University and Grand Valley State University. Other passions include craft beer, death metal concerts, cassette tapes, absurdism, pugs, and exploring the West Coast with his wife, Gabrielle.



Adam Brett Ward, countertenor, is originally from Tecumseh, Oklahoma. At an early age, Adam became fascinated with '80s country superstar Janie Fricke and then later, the legendary Patsy Cline. As a child, he made a number of local TV appearances singing their songs. Adam discovered his countertenor voice while studying French horn performance at Yale School of Music. There, he was a founding member of the Yale Schola Cantorum, directed by Simon Carrington. He has since performed as a 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, a top prizewinner at the Coleman, Fischhoff, and Yellow Springs chamber music competitions, and premiered his own "Concerto for Horn and String Orchestra" at the Banff Centre. Adam is also a founding member of the International Pride Orchestra. 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. Adam is a singer-songwriter in multiple genres; he can be found on SoundCloud as Adam Brett Ward. Adam holds a B.M. from Manhattan School of Music, an 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 20th season with Chanticleer!

Vineel Garisa Mahal, tenor, is delighted to be joining Chanticleer for his fourth 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 the 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*. During 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.

Vineel Garisa Mahal occupies *The Tenor Chair*, given by an *Anonymous Donor*.



Matthew Mazzola, tenor, is thrilled to return for his ninth season with Chanticleer, and his second as Assistant Music Director. Matthew received his bachelor's 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. 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, reader, and sports fan.



Andy Van Allsburg, tenor, is thrilled to be in his tenth season with Chanticleer. Originally from Holland, Michigan, Andrew received his bachelor's in music education from Western Michigan University in Kalamazoo, MI, where he 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, Andrew has performed, music directed, and arranged music globally for various cruise lines, production companies, contemporary a cappella groups, and musicals. Andrew was selected to represent the USA in the World Youth Choir in Cyprus and recorded Monteverdi's *Vespers of 1610* with the Miami-based professional choir Seraphic Fire. In New York City, Andrew sang under James Wetzel with Schola

Dominicana and was a featured singer at Radio City Music Hall in *The Christmas Spectacular* starring the Rockettes, under the musical direction of Kevin Stites. He has made TV appearances on *The Oprah Winfrey Show* and *Last Week Tonight with John Oliver* and is a proud member of the Recording Academy. In his downtime, Andrew enjoys traveling, spending time with friends and family, and tearing it up on the drums.

CREDIT : STEPHEN K. MACK



Andy Berry, (he/him), bass, believes that vocal music is vital because it testifies to the power of collaboration, the importance of the present moment, and the beauty of our shared humanity. He has performed as a soloist with the Santa Fe Opera, the Pittsburgh Opera, the Vietnam National Ballet and Opera Orchestra, and Singapore's Metropolitan Festival Orchestra. His favorite past roles include the title character in Massenet's *Don Quichotte*, Isacio in the second U.S. performance of Handel's *Riccardo Primo*, and Kōbun Otogawa (cover) in the Grammy Award-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 eighth season.

Andy Berry occupies *The Eric Alatorre Chair*, given by *Peggy Skornia*.

CREDIT : STEPHEN K. MACK



Jared Graveley, bass-baritone, is proud to serve Chanticleer in his third season. While touring and singing with the Grammy Award-winning ensemble, he also writes choral, jazz, and a cappella arrangements for such esteemed groups as Voces8, Kings Return, Midtown, Choral Chameleon, Hyannis Sound, and, of course, his home team Chanticleer. Jared founded and directs the vocal jazz quintet Highline Vocal Jazz, whose debut album was released in 2024. Many thanks to his formative years at UConn with Dr. Jamie Spillane, on Cape with his Hyannis Sound family, and in New York City singing with the wonderful people of the choral freelance community there. He wouldn't be where he is without learning everything he knows from them.

While not touring, rehearsing, or writing, Jared enjoys being physically active, eating well, singing barbershop, dancing, catching concerts, and relaxing with loved ones.

CREDIT : STEPHEN K. MACK



Matthew Knickman, baritone, is proud to be in his 15th 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 has been led by celebrated conductors, including Thomas Dunford, 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 Ensemble Jupiter (Paris), Santa Clara Chorale, San Jose Chamber Orchestra, Symphony Silicon Valley, Les Violons du Roy et La Chapelle de Québec, Early Music New York, Choir of Trinity Wall Street, The 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 *St. John Passion* and *St. Matthew Passion* with early music organizations such as Fuma Sacra, Philadelphia Bach Festival, and Carmel Bach Festival. Matthew serves on the board of Sing Aphasia, an organization dedicated to assisting individuals with aphasia and their families in developing confidence, fostering connections, and discovering their voices through song. When not singing, Matthew enjoys strawberry ice cream, baking sourdough bread at Rize Up Bakery, loving his mixed Pyrenean Mountain Dog named Polyphony, is an exercise and nutritional science enthusiast, and revels in eating comfort foods around the world. Buen Camino!

