

Chamber Music

HOUSTON FRIENDS OF MUSIC
THE SHEPHERD SCHOOL OF MUSIC

2000-2001

Houston Friends of Music

was created 40 years ago to bring Houstonians the finest chamber music
by recognized international ensembles.

As our presence in Houston has grown, a related commitment has emerged:
to share this experience with the younger generation and new audiences.

We provide free tickets for students at twenty high schools and colleges in the area.

We also sponsor master classes for music students, given by our guest artists.

As a 501(c3) charitable organization, your gifts are instrumental in
enabling us to maintain our high quality of performers and to
continue the Friends' educational outreach program.

For information on contributions, concert underwriting,
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HOUSTON FRIENDS OF MUSIC at 713-348-5400.

If you are unable to attend a performance, please contact us during the day at the above phone number
for a tax-deductible donation of tickets; after 7:00 p.m. the day of the concert the
box office number to call is:
713-348-5363.

Upcoming Concerts

2000-2001 SEASON

MUIR QUARTET

with Guest Artist,

David Shifrin, Clarinet

Thursday, October 19, 2000

PACIFICA QUARTET

Tuesday, November 7, 2000

CHANTICLEER

Thursday, January 18, 2001

TOKYO STRING QUARTET

Tuesday, January 30, 2001

BORROMEIO

TRIO FONTENAY

Thursday, March 15, 2001

AMERICAN BRASS

QUINTET

Wednesday, April 4, 2001

STUDE CONCERT HALL * ALICE PRATT BROWN HALL * RICE UNIVERSITY
THURSDAY, JANUARY 18, 2001

CHANTICLEER

Matthew Alber, Christopher Fritzsche, Ian Howell, *Soprano*
Jesse Antin, Jay White, Philip Wilder, *Alto*
Kevin Baum, Michael Lichtenauer, Matthew Oltman, *Tenor*
Eric Alatorre, Thomas Bold, David Alan Marshall, *Baritone & Bass*

.... I

<i>Sing joyfully unto God</i>	WILLIAM BYRD (1542/3-1623)
<i>When David heard</i>	THOMAS TOMKINS (1572-1656)
<i>Regina cæli lætare</i>	TOMÁS LUIS DE VICTORIA (1548-1611)

.... II

A selection of Italian Madrigals to be chosen from the following:

<i>Se la mia morte brami</i>	CARLO GESUALDO (c.1561-1613)
<i>Quel augellin che canta...</i>	NICHOLAS GISTOU (d.1609)
<i>Ma ben arde nel core</i>	
<i>Tre rime di Tasso</i>	WILLIAM HAWLEY (b.1950)
<i>Amor l'ali m'impenna</i>	
<i>Fuggi, fuggi, dolor</i>	
<i>Labbra vermiglie e belle</i>	
<i>Ardemmo insieme</i>	SIGISMONDO D'INDIA (c.1582-1629)
<i>Era l'anima mia</i>	CLAUDIO MONTEVERDI (1567-1643)
<i>Quel augellin che canta</i>	
<i>Così morir debb'io?</i>	HEINRICH SCHÜTZ (1585-1672)

.... III

<i>Voices of Autumn</i>	JACKSON HILL (b.1941)
<i>Song of Weaving Maid and Cowherd</i>	CHEN YI (b.1953)
<i>Gathering Plantain</i>	ZHOU LONG (b.1953)
<i>Words of the Sun</i>	

.... IV

<i>Night Chant</i>	BRENT MICHAEL DAVIDS (b.1959)
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.... INTERMISSION

.... V

<i>Son de la loma</i>	TRADITIONAL CUBAN, ARR. JOSE CASTILLO
<i>Corazón coraza</i>	BEATRIZ CORONA (b.1953)/MARIO BENEDETTI
<i>Juramento</i>	MIGUEL MATAMOROS (1894-1971), ARR. ELECTO SILVA
<i>Son Mercedes</i>	LEO BROUWER (b.1939)
<i>El Manisero</i>	MOISES SIMONS (1890-1945), ARR. TANIA LEÓN

.... VI

A selection of popular songs and spirituals to be announced

CHANTICLEER

Christine Bullin
President & General Director

Joseph Jennings
Music Director

Philip Wilder
Artistic Administrator

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Website: www.chanticleer.org

Chanticleer's official source for choral music:
Musical Resources • Choral Literature for the Choral Professional • 1-800-377-0234

Recordings are available for purchase in the lobby.
Chanticleer recordings are available on the Teldec Classics and Chanticleer Records labels.
Chanticleer appears by arrangement with
Herbert Barrett Management of New York, New York.
The Chanticleer Choral Series is published by Hinshaw Music, Inc. of Chapel Hill, North Carolina.

Photographing and sound recording are prohibited. We further request that audible paging devices not be used during performances. Paging arrangements may be made with the ushers.

Martin Merritt-Stage Manager
Tim Dickson-Technical Director and Lighting Designer

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PROGRAM NOTES

By Andrew Morgan

Sing joyfully unto God William Byrd (1542/3-1623)

William Byrd, called the "Father of Musick" by his contemporaries, was the most important composer of Elizabethan England. Byrd received his first appointment by the time he was twenty, and in 1570, he was appointed a Gentleman of the Chapel Royal, quickly finding himself in favor at court. A staunch Catholic in a militantly Protestant country, he spent his last days in Essex, composing music for the secret Catholic masses held by his patrons, the Petres. Byrd's influence over all aspects of Renaissance composition cannot be overstated. Indeed, he not only changed the face of church music, but he also resurrected English song and virtually created the verse anthem.

The six-voice anthem *Sing joyfully unto God*, was one of the most popular of its period, surviving in about a hundred printed or manuscript sources. Close imitation, short phrases, and fast, scalar passages infuse the work with an exuberant feeling. There are also several instances of "madrigalisms" (the musical depiction of a word or phrase of text), including the setting of the words "Blow the trumpet," in which the writing imitates the call of a horn.

*Sing joyfully unto God our strength. Sing loud unto the God of Jacob.
Take the song and bring forth the timbrel, the pleasant harp, and the viol.
Blow the trumpet in the new moon, ev'n in the time appointed, and at our feast day.
For this is a statute for Israel, and a law of the God of Jacob.*

When David heard Thomas Tomkins (1572-1656)

Thomas Tomkins was the final representative of the English school of composition begun by William Byrd. He was a Gentleman of the Chapel Royal choir, and eventually held the position of organist, working alongside Orlando Gibbons. Like Byrd, his teacher, he held little interest for the emerging Baroque styles emanating from Italy, preferring instead to employ the contrapuntal forms of the Renaissance. Tomkins' compositions include madrigals and works for keyboard and consort (chamber ensemble), but he is primarily remembered for his numerous verse anthems and liturgical services.

When David heard is scored for five voice parts, and is perhaps the most powerful polyphonic setting of this text (including that of his colleague, Orlando Gibbons). Composed in the madrigal style he favored, it includes close imitation, lush suspensions, and madrigalisms. These devices are used to great effect, depicting King David's sorrow at the loss of his son, Absolon (Absalom), even though he died attempting to take the throne.

*When David heard that Absolon was slain,
he went up to his chamber over the gate and wept, and thus he said:
"O my son, my son Absolon! Would God I had died for thee, O Absolon, my son!"*

Regina cæli lætare

Tomás Luis de Victoria (1548-1611)

Spanish composer and organist Tomás Luis de Victoria, like many of his contemporaries, traveled to Rome to learn his art. It is possible that Victoria studied with Palestrina while he was there; he was certainly one of the few late-Renaissance composers to master the subtleties of Palestrina's technique. Victoria's numerous compositions, comprised exclusively of sacred works, brought him a great deal of fame during his lifetime, primarily due to his ability to publish lavish volumes of his works.

Victoria felt a great affection for the four Marian antiphons, composing numerous settings of these texts. The motet heard here is written for eight voices, in two four-voice choirs, and displays Victoria's penchant for music of a joyful nature. Lively "alleluia" sections break up the predominant texture of close imitation and fast scalar passages.

Regina cæli lætare, alleluia:

Queen of Heaven, rejoice, alleluia.

Quia quem meruisti portare, alleluia:

For He whom you were worthy to bear, alleluia.

Resurrexit, sicut dixit, alleluia:

He has risen, as He said, alleluia.

Ora pro nobis Deum, alleluia.

Pray for us to God, alleluia.

Italian Madrigals

Unlike the more familiar English madrigals, the Italian madrigal was a more formidable creation that reigned over a much longer period during the High Renaissance (roughly the century from 1520 to 1620). It also plumbed far greater depths of poetic expression, harmonic daring, contrapuntal intricacy, and musical craftsmanship. Furthermore, the Italians explored a much wider emotional range, from the profoundly moving to the breezily scurrilous. Madrigals were intended primarily for the entertainment of the singers themselves (usually a group of four to six, singing one to a part), the product of a cultured age in which an educated person was expected not only to sing music at sight, but also to be knowledgeable about poetry.

As madrigal composers became more sophisticated, they made increasing efforts to capture in music the specific meaning of important words, giving rise to the terms "madrigalism" or "word-painting." Madrigals were typically composed in two sections, or "parts," sometimes named separately, reflecting the two stanzas of text commonly set. The genre of the Italian madrigal attracted many composers from outside Italy, and continues to motivate composers of our own day.

For their texts, composers often turned to two poets, Giovanni Battista Guarini (1538-1612) and his impetuous younger friend and colleague Torquato Tasso (1544-1595). Both Tasso and Guarini evoked extravagant poetic imagery to depict a romantic love that is tormented, delightful, unrequited, and above all, burning. The potently moving and intensely emotional verse of these two great poets has inspired all of the madrigals heard in this section.

Program note by Kip Cranna

Voices of Autumn Jackson Hill (b.1941)

Jackson Hill, born in Birmingham, Alabama, in 1941, began composing at the age of 14, and is an accomplished violinist, pianist, and conductor. As a Fulbright scholar, he studied Buddhist liturgical music in Japan at the Chishaku-In in Kyoto, and has made a specialty of Japanese traditional music. Hill is the winner of numerous composition awards. He has taught at both Duke and Cambridge universities, and currently serves as the Presidential Professor of Music at Bucknell University. Hill's works include three symphonies, an opera, and a large amount of chamber and choral music.

Hill's setting of the ninth-century Japanese poem by Sarumaru-dayu uses several Japanese stylistic devices: a pentatonic scale, absence of harmonic motion, minimal rhythmic forward motion, glissandos, and ornamentation derived from chant and ancient Japanese court music. The work also uses deliberate word painting in making musical references to "trudging through fallen leaves" and "the cry of the stag." *Voices of Autumn* ("Aki no ko-e") was premiered in 1985, and the Hilliard Ensemble premiered the revised version heard here at the Concertgebouw in Amsterdam in 1993.

In the mountains' heart

As I trudge through fallen leaves,

The cry of a stag

Haunts the forest with its voice

In the poignant autumn air

Translation by Jackson Hill, © 1982.

Song of Weaving Maid and Cowherd Chen Yi (b.1953)

Chen Yi (b.1953), a native of Guangzhou, China, is a graduate of the Beijing Central Conservatory, and received her Doctor of Musical Arts degree from Columbia University. She has taught composition at the Peabody Conservatory, and currently holds an endowed chair at the University of Missouri-Kansas City Conservatory. Chen's numerous commissions include works for Chanticleer, the Los Angeles Philharmonic, the Kronos Quartet, Evelyn Glennie, and the

Stuttgart Chamber Orchestra. In 1999, she was awarded the first-ever Eddie Medora King Award for Musical Composition at the University of Texas at Austin. Chen has received grants, awards and prizes from many prestigious institutions, and her works are featured on recordings for the New Albion, Teldec, and several other labels. Her scores are available through Theodore Presser Co., in Bryn Mawr, Pennsylvania. Chen divides her time between Kansas City and her home in Brooklyn, New York, where she lives with her husband, and fellow composer, Zhou Long.

Song of Weaving Maid and Cowherd is from a larger work, *Chinese Myths Cantata*, premiered by Chanticleer and the Women's Philharmonic in 1996. *Song of Weaving Maid and Cowherd* is an a cappella setting of an anonymous poem from the Han Dynasty (206 BC- 220 AD) which tells of how the Milky Way was formed.

*Far, far away, the Cowherd, and the bright, sparkling Weaving Maid,
Lifting her dainty hands, weaving with shuttles. Yearning for her lover,
she cannot concentrate enough to weave as she sheds tears like rain.
The Silver River is shallow and clear, but when can the two reunite?*

Separated by the limpid river, lovingly looking at each other, they could not meet or even talk.

Translation by Chen Yi, © 1996.

Gathering Plantain Zhou Long (b.1953)

Zhou Long was born in Beijing, China, where he attended the Central Conservatory. After graduating, he was appointed Composer-in-Residence to the National Broadcasting Symphony in China. Zhou came to the United States in 1985 under a fellowship to attend Columbia University, where he earned his doctorate. He has served for over a decade as Music Director for Music from China in New York City, an ensemble which recently presented a program with Yo-Yo Ma dedicated to Zhou's music. Zhou has received many awards, grants, and commissions. Recent commissions include *Two Poems from Tang*, sponsored by Masterprize and the BBC, performed by the London Symphony. His works have been recorded on Teldec Classics, EMI, and others, and are published by Oxford University Press.

Gathering Plantain is from a set entitled *Two Poems from the Book of Songs*, commissioned by Chanticleer in 1997. Zhou writes: "The *Book of Songs* is the earliest anthology of poetry in China, and it exerted a profound influence over the development of Chinese literature. I have chosen to set English translations of the poems so they may be more widely understood. Freer melodic expression is achieved through atonal means, while the rustic elements of the songs are retained. *Gathering Plantain* ('Fou Yi') is a work-song sung by women as they gather plantain grass."

<i>Gathering plantain,</i>	<i>Gathering plantain,</i>	<i>Gathering plantain,</i>
<i>Here we go plucking it;</i>	<i>Quick fingers strip it;</i>	<i>Here we fill skirts with it;</i>
<i>Gathering plantain,</i>	<i>Gathering plantain,</i>	<i>Gathering plantain,</i>
<i>Here we go picking it.</i>	<i>By handfuls pull it.</i>	<i>Belt up full skirts!</i>

Texts © 1983, Chinese Literature Press, used with permission. Translation by Zhou Long, © 1997.

Words of the Sun Zhou Long

Words of the Sun offers a poignant evocation of morning, with its air of expectation slightly tinged with melancholy. Zhou writes: "The poem was written by the respected Chinese poet Ai Qing (1910-1996). I was immediately attracted to this poem, expressing the thoughts of a young intellectual during the dark period of the Anti-Japanese war. I composed this piece in 1982 for tenor and piano, using the original Chinese text. The choral arrangement was commissioned by the Central Broadcasting Station of China, and this English version was written in 1997 at Chanticleer's request."

<i>Open your windows!</i>	<i>Raise your head quickly from the pillow,</i>
<i>Open your doors!</i>	<i>Open your eyes hidden by your eyelash,</i>
<i>Ah, let me come into your little rooms!</i>	<i>To let your eyes see I am coming.</i>
<i>I come with a bunch of golden flowers,</i>	<i>Let your hearts be like little wooden houses,</i>
<i>I come with fragrance from the grove,</i>	<i>To open the windows closed for so long.</i>
<i>I come with light and warmth,</i>	<i>Let me bring you flowers and fragrance,</i>
<i>I come with dew all over.</i>	<i>Let me bring you light, warmth, and dew</i>
<i>Get up, get up!</i>	<i>To sprinkle all space of your hearts.</i>

Text by Ai Qing used with permission. Translation by Zhou Long, © 1997.

Night Chant Brent Michael Davids (b. 1959)

Brent Michael Davids is a nationally-acclaimed composer whose commissions include works for Chanticleer, the Jeffrey Ballet, the Kronos Quartet, and the National Symphony Orchestra. Davids has received numerous awards and, in 1998, was one of six composers invited to the Sundance Institute Film Composer Lab. Davids, a member of the Mohican Nation, is one of the very few classically trained Native American composers working today. His music con-

HOUSTON FRIENDS OF MUSIC

tains elements of Native American tribal music combined with Western compositional techniques. Davids received his bachelor's degree in composition from Northern Illinois University and his master's degree from Arizona State University.

Night Chant, commissioned by Chanticleer in 1997, draws on the ancient style of ceremonial Mohican chanting. The quasi-erotic text is used as raw material that Davids fragments to form a mosaic of provocative rhythms and sound bits, gradually growing in intensity and excitement in its invitation to a passionate night of love. He employs the voices of Chanticleer to evoke the sound of the shakers and drums in Native American ceremonial music, and occasionally calls for the nasal vocal timbre characteristic of its style. Davids also calls here for the use of nose flutes.

Gatau gaqau anen.

I have something I want to say to you.

Ta poch go. Mao qua mo tok.

It's night. Let's sleep together.

Non se he na. Na ne.

We're beautiful. It's right.

A na che mu. Nan ta

My heart is at peace.

The commissioning of *Song of Weaving Maid and Cowherd*, *Gathering Plantain*, and *Night Chant* was made possible by grants from the Meet the Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund.

CHANTICLEER

Chanticleer is the only full-time classical vocal ensemble in the United States. On the scene for 22 years, it has developed an illustrious reputation for its interpretation of vocal literature, from Renaissance to jazz, and from gospel to venturesome new music. With its seamless blend of twelve male voices, Chanticleer has earned international renown as "an orchestra of voices." Since 1994, Chanticleer has been recording exclusively for Teldec Classics International, making the group's recordings available worldwide. The ensemble has 22 recordings to its credit, including "Colors of Love," which won the Grammy Award for Best Small Ensemble Performance (with or without Conductor) and the Contemporary A. Capella Recording Award for Best Classical Album. Its most recent release is "Magnificat," a disc of early music devoted to the Virgin Mary. The ensemble performs over 100 concerts a year throughout the world, as well as in their home base of San Francisco. Named for the "clear-singing" rooster in Geoffrey Chaucer's *Canterbury Tales*, Chanticleer was founded in 1978 by tenor Louis Botto, who sang with the group until 1989 and served as Artistic Director until his death in 1997. In 1999, Christine Bullin joined Chanticleer as the first President & General Director, leading both the artistic and administrative sides of the organization. Music Director Joseph Jennings has been with the ensemble since 1983. He also heads Chanticleer's educational and community outreach programs. Countertenor Philip Wilder, who joined Chanticleer in 1990, serves as Artistic Administrator, assisting the Music Director in preparing the ensemble for tour concerts.

In 2000-01, the ensemble will tour the United States, Japan and Taiwan. Highlights include an American tour with mezzo-soprano Frederica von Stade. Their Bay Area season features Abendmusik, an evening of music by Dietrich Buxtehude with the group's period-instrument ensemble, the Chanticleer Sinfonia. The season concludes with *Alegria!*, a joyous program of music from Spain and Latin America from the Renaissance to newly-commissioned works.

Chanticleer is the recipient of major grants from The National Endowment for the Arts, the California Arts Council, The E. Nakamichi Foundation, The William & Flora Hewlett Foundation, The Carol Franc Buck Foundation and the City of San Francisco. With the help of foundation and corporate support, the group brings the gift of singing to young people by conducting artist-in-the-schools residencies both on tour and in the San Francisco Bay Area. Chanticleer's activities as a not-for-profit corporation are supported by its administrative staff and Board of Trustees.

NEXT CONCERT

TUESDAY, JANUARY 30, 2001 STUDE CONCERT HALL, 8:00 P. M.

TOKYO STRING QUARTET

MOZART

String Quartet in F Major, K. 590

WEBERN

Langsamer Satz

BRAHMS

Quartet in B-flat Major, Op. 67

AMATEUR CHAMBER MUSIC ALERT

The Houston Friends of Music wants to know how many amateur musicians in our community would be interested in participating in a program of weekend workshops devoted to instrumental and vocal chamber music.

The Amateur Chamber Music Players Foundation currently provides partial sponsorship for professional chamber music ensembles to coach adult, amateur workshops. If you are interested, please call our office at

713-348-5400. If there is sufficient response we will apply for the grant. Please be aware that there

would be some participant fee associated with this program.