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Welcome back to BroadStage, and thank you for joining us this month!

This May, we are excited to present two unforgettable performances that will leave you feeling moved and inspired. Your presence means the world to us, and we are honored you have chosen to spend your time with us.

First up is the final **National Geographic Live** presentation in our 2024/25 Season—**Earth After Dark (May 8)** with photojournalist, cinematographer, and National Geographic Explorer **Babak Tafreshi**. Babak has devoted his career to capturing the stunning beauty of the night sky, and connecting people around the world through the shared experience of looking up. This exquisite visual journey explores the wonders of wildlife, humanity, and the cosmos after dark.

Then, just two days later, the GRAMMY® Award-winning ensemble **Chanticleer (May 10)**, graces our Main Stage with a breathtaking choral performance. Renowned for their wide-ranging repertoire and dazzling virtuosity, Chanticleer's performance in our acoustically rich venue promises to be a truly transcendent experience.

As we move through the final stretch of our current season, June brings a powerful lineup from three of our beloved series. We hope you will join us:

- Future Sounds of Jazz, curated by our Artist in Residence Stanley Clarke welcomes **Julius Rodriguez (June 7)**
- Celebrity Opera returns with the remarkable **Gerald Finley (June 11)**
- blackbox, curated by The Reverend Shawn Amos closes out the month with **Sing The Story: Celebrating Black Artistry from Gospel to Soul (June 21)**

And this is only the beginning. Looking ahead, we are brimming with excitement as we prepare to reveal what is next—including the announcement of our extraordinary 2025/26 Season! The best is yet to come, and we cannot wait to share it with you.

Thank you for being part of the BroadStage family. Your support fuels everything we do, and we are grateful to have you with us. We are here to uplift, inspire, and connect—and we are beyond excited for what lies ahead.



Rob Bailis

Artistic and Executive Director

Chanticleer

**Saturday
May 10
7:30 p.m.
Main Stage**

*Chanticleer Presenting Patron
Sponsor: James R. Mulally*

*This performance is 75 minutes
with no intermission.*



Photo by Stephen K. Mack

Chanticleer

Program

The Best of...

**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**

- | | | |
|--|-----|--|
| Hee-oo-oom-ha | I | Toby Twining (b. 1958) |
| Shenandoah† | II | Traditional, arr. Marshall Bartholomew and James Erb |
| Wade in the Water | | Traditional African American Spiritual, arr. Stephen M. Murphy |
| Dúlamán†
Straight Street† | III | Michael McGlynn (b. 1964)
J.W. Alexander (1916-1996)
and Jesse Whitaker (1920-2006),
arr. Joseph Jennings |
| Lullaby† from <i>Paradise</i>
<i>commissioned by Chanticleer with a Chorus America Award through the Dale Warland Singers Fund for New Choral Music at the American Composer's Forum</i> | IV | Shawn Crouch (b. 1977) |
| III. All Night† from <i>The Lotus Lovers</i>
<i>commissioned for Chanticleer in 2011 by Mary Rodgers and Hank Guettel</i> | | Stephen Paulus (1949–2014) |
| I Am a Cloud† from <i>The Rivers are our Brothers</i>
<i>arrangement co-commissioned by Chanticleer and Musica Sierra in 2023 with support from Ken Grant</i> | V | Majel Connery (b. 1979), arr. Majel Connery and Doug Balliett |
| Both Sides Now†
<i>arrangement commissioned by Chanticleer in 2013</i> | | Joni Mitchell (b. 1943), arr. Vince Peterson |

Program

VI

Songbird

Loonis McGlohon (1921-2022)

arr. Jared Graveley

Without a Song

Vincent Youmans (1898-1946),

arr. Stacey Gibbs

arrangement commissioned by Chanticleer in 2024

Willow Weep for Me†

Ann Ronell (1905-1993), arr. Jennings

Rock-a My Soul†

Traditional African American Spiritual,

arr. Jennings

(program 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.



Scan this code to sign up for Chanticleer's newsletter

Text and Translations

Hee-oo-oom-ha – Toby Twining

Shenandoah – Traditional American, arr. Marshall Bartholemew and James Erb

O Shenandoah, I long to see you
And hear your rolling river,
O Shenandoah, I long to see you
‘way, we’re bound away
Across the wide Missouri.

I long to see your smiling valley
And hear your rolling river,
I long to see your smiling valley
‘way, we’re bound away
Across the wide Missouri.

‘Tis seven long years since last I see you
And hear your rolling river
‘Tis seven long years since last I see you
‘way, we’re bound away
Across the wide Missouri.

O Shenandoah, I long to see you,
And hear your rolling river
O Shenandoah, I long to see you,
‘way, we’re bound away
Across the wide Missouri.

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?

Text and Translations

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.

Dúlamán – Michael McGlynn

A níon mhín ó, sin anall na fir shúirí Oh gentle daughter, here come the wooing men,
A mháithairín mhín ó cuir na roithléan go dtí mé. Oh gentle mother, put the wheels in motion for me.

Refrain

Dúlamán na binne buí Gaelach Gaelic seaweed of the yellow peaks,
Dúlamán na farraige Seaweed from the ocean,
Dúlamán na binne buí Gaelach Gaelic seaweed of the yellow peaks.

Rachaidh mé chun 'lúir leis a' dúlamán Gaelach, I would go to Dore with the Gaelic seaweed
Ceannódh bróga daor' arsa dúlamán Gaelach. "I would buy expensive shoes," said the Gaelic seaweed.

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

A 'níon mhín ó, sin anall na fir shúirí Oh gentle daughter, here come the wooing men,
A mháithairín mhín ó cuir na roithléan go dtí mé. Oh gentle mother, put the wheels in motion for me.

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

Translation by Michael McGlynn

Straight Street – James Woodie Alexander and Jesse Whitaker, arr. Joseph Jennings

Well, I used to live up on Broadway
Right next to a old liar's house
My number was self righteousness
Had very little guide of mouth
So I moved, I had to move
And I'm living on Straight Street now.

One day my heart got troubled
All about my dwelling place
I saw the Lord 'round my settlement
And He told me to leave that place
So I moved, I had to move
And I'm living on Straight Street now.

Oh since I moved, I'm really living
I got peace within.
I thank the Lord for ev'ry blessing
I'm glad I found new friends.

Before I moved over here
Let me tell you how it was with me

Text and Translations

Old Satan had me bound up
And I had no liberty
So I moved, I had to move
And I'm living on Straight Street now.

Lullaby from *Paradise* – Shawn Crouch

Akbar stirs the chai,
then carries his sleeping four-year-old,
Habib, to bed under glow-in-the-dark
stars arranged on the ceiling. Late at night
when gunfire frighten them both,
Habib cries for his father, who tells him
It's just the drums, a new music,
and the tracery of lights in the sky
he retraces on the ceiling, showing the boy
how each bright star travels
from this dark place, to the other.

Text by Brian Turner (b. 1967)

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)

I Am a Cloud from *The Rivers are our Brothers* – Majel Connery, arr. Majel Connery and Doug Balliett

I am a cloud. I am upside down.
I am together, I am apart.
Upon the blue sky, now.
I spin around the world.
I change a thousand miles a minute
I am just born, and I'm disappearing.
I'm like the waves in the sky.
I'm a reflecting pool.
I mirror every ripple far below me.
I am an answer, I am surprising,
and I only take dictation from the wind.
I am a cloud, you do the work:
Just tell me what to be.
I am a thousand shapes upon the palette of the sky
I am a bird, I am a ship, I am a tree.
I am the music! I'm getting louder now.
I'm the original art form etched upon a blank slate.

Text and Translations

I am the earth-shattering image of a face up in the sky,
I am the untold story of the beginning of time.
I'm the original conversation, and an ongoing negotiation.
I am purposeful obscurity, I'm spectacular multiplication.
I'm the universal symphony, and the centuries in reverse,
I'm the singular revelation of articulate matter,
I am the untrained genius of the childlike mind,
I am the waves in the sea!
I am disappearing.

Text by Majel Connery

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.

Text and Translations

I really don't know life,
I really don't know life at all.

Text by Joni Mitchell

Songbird - Loonis McGlohon, arr. Jared Graveley

Songbird, thank you for your lovely song,
You've brightened all the corner of the day,
but tell me how a tiny song bird learned so much,
of life and love and all these games we play.

Songbird! Thank you for your hymn to joy!
I listened and it changed my life for me,
for in your song I see a world more beautiful,
more gentleness in every face I see.

Oh who could ever count the lovely songs you've sung,
or know about the many old hearts you have made young.

Songbird, thank you for your lovely song,
and if you ever have to fly away,
I know that I'll remember every song you sang,
As well as I remember them today,

Oh, Songbird!

Text by Loonis McGlohon

Without a Song – Vincent Youmans, arr. Stacey Gibbs

Without a song, the day would never end
Without a song, you know the road would never bend.
When things go wrong, a man ain't got himself a friend,
Without a song.

That field of corn would never see a plow,
That field of corn would be deserted now.
A man is born, but he's no good no how,
Without a song, without a song,
The road is long, without a song.

I got my trouble and woe, but sure as I know
The Jordan will roll.
I'll get along, as long as a song
Strong in my soul

I'll never know, what makes the rain to fall,
I'll never know, what makes the grass grow tall.
I only know there ain't no good at all
Without a song, without a song,
The road is long, without a song.

Lyrics by Billy Rose (1899-1966) and Edward Eliscu (1902-1998)

About the Artists

Willow Weep for Me – Ann Ronell, arr. Jennings

Willow, weep for me, willow, weep for me.
Bend your branches green along the stream that runs to
sea.

Listen to my plea, listen willow and weep for me.

Gone! My lover's dream, lovely summer dream,
Gone and left me here to weeping tears into the stream
Sad as I can be, hear me willow and weep for me.

Whisper to the wind and say that love has sinned,
To leave my heart a-breaking and making a moan,
Murmur to the night to hide her starry light.
So none will find me sighing and crying all alone.

Weeping willow tree, weep in sympathy.
Bend your branches down along the ground.
Cover me when the shadows fall,
Bend, oh willow, and weep for me.

Text by Ann Ronell

Rock-a my soul – Traditional African American Spiritual, arr. 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...

About 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 and 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."

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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www.chanticleer.org

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Future Sounds of Jazz Series: Richard and Lisa Kendall. This project was also funded (in part) by a grant from Pasadena Showcase House for the Arts.

BroadStage thanks Sacred River Wines for donating wine for Future Sounds of Jazz Festival and for our food pairing series.



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We offer a number of services to accommodate persons requiring mobility, vision, and hearing access. If you have questions or would like to request additional accommodations, please contact Patron Services at 310.434.3200 at least two weeks in advance of the performance to ensure best possible arrangements.