

# GENEVA CONCERTS

presents



# Cantus

VOCAL ENSEMBLE



Saturday, 10 March 2018 • 7:30 p.m.  
Smith Opera House

# GENEVA CONCERTS, INC.

## 2017–2018 SEASON

Saturday, 23 September 2017, 7:30 p.m.

### **Ballet Jörgen Canada**

*Anastasia*

A Russian Grand Duchess, born to privilege, is cast out into a post-revolutionary world. What will become of her? Canada's Ballet Jörgen brings *Anastasia*, a full-length ballet rich with incredibly detailed costumes, versatile sets, and exquisite lighting. Set to an original orchestral score.

Friday, 10 November 2017, 7:30 p.m.

### **Rochester Philharmonic Orchestra**

Ward Stare, Music Director; Olga Kern, piano

BEETHOVEN Piano Concerto No. 5, "Emperor"

MUSSORGSKY *Pictures at an Exhibition*

Friday, 9 February 2018, 7:30 p.m.

### **Rochester Philharmonic Orchestra**

Ward Stare, Music Director; David Halen, violin

Rochester City Ballet

DVOŘÁK *Slavonic Dances*, Op. 46

BARTÓK *Miraculous Mandarin* Suite, Op. 19

TCHAIKOVSKY Violin Suite from *Swan Lake* and *Sleeping Beauty*

RAVEL *La Valse*

Saturday, 10 March 2018, 7:30 p.m.

### **Cantus**

*Discovery of Sight*

Acclaimed as "the premier men's vocal ensemble in the United States" (*Fanfare*), the eight male voices will perform seasoned masterpieces like Richard Strauss's *Traumlicht* and Franz Schubert's *Die Nacht*, and break new ground with Eric Whitacre's *Lux Aurumque* and a brand-new commission from Gabriel Kahane.

Saturday, 5 May 2018, 7:30 p.m.

### **Symphoria**

Christian Capocaccia, conductor; Ken Meyer, guitar

TCHAIKOVSKY *Mozartiana*

RODRIGO *Fantasia para un gentilhombre*

STRAVINSKY *Pulcinella* Suite

*Programs subject to change.*

Performed at the Smith Opera House, 82 Seneca Street, Geneva

This concert is made possible by generous underwriting from the Williams Family Foundation and by a continuing subscription from Hobart and William Smith Colleges.

# GENEVA CONCERTS, INC.

Saturday, 10 March 2018 • 7:30 p.m.



# Cantus

VOCAL ENSEMBLE

## Discovery of Sight

### **Aftonen**

Hugo Alfvén  
Herman Säterberg

### **Hotaru Koi**

arr. Ro Ogura  
Traditional Japanese children's song

### **Lux Aurumque**

Eric Whitacre

### **from Dans la montagne**

Jean-Émile-Paul Cras  
Maurice Bouchor

### **Die Nacht**

Franz Schubert  
Friedrich Wilhelm Krummacher

### **Traumlicht**

Richard Strauss  
Friedrich Rückert

### **Do Not Go Gentle Into that Good Night**

Kenneth Jennings  
Dylan Thomas

### **We Grow Accustomed to the Dark**

Linda Kachelmeier  
Emily Dickinson

### **Wanting Memories**

Ysaye Barnwell

### **The Morning Comes from "Two Preludes"**

Einojuhani Rautavaara  
T.S. Eliot

### **Coffee With Borges**

Gabriel Kahane

### **Simple Gifts**

Joseph Brackett  
arr. Stephen Caracciolo

### **As One Sky**

Paul John Rudoj  
Kabir

### **Morning Has Broken**

Eleanor Farjeon  
arr. Augsburg Fortress,  
John Rutter, Chris Foss  
Trad. Hymn/folksong

### **Yonder Come Day**

arr. Paul John Rudoj  
Georgia Sea Islands Traditional Spiritual

### **In That Great Gettin' Up Mornin'**

arr. Jester Hairston  
Spiritual

— INTERMISSION —

## TEXTS, TRANSLATIONS, AND NOTES

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### AFTONEN

Hugo Alfvén (1872–1960)

*Skogen står tyst, himlen är klar.  
Hör, huru tjugande vallhornet lullar.  
Kvällsolns bloss sig stilla sänker,  
Sänker sig ner uti den lugna, klara våg.  
Ibland dälder, gröna kullar  
eko kring neiden far...*

The forest is still, the sky is clear.  
Hear the evening shepherds' horns sing lullabies  
The evening sun's blush silently sinks,  
Sinks down into the calm, clear waves.  
Among the valleys and green hills,  
The echo resounds near and far...  
– Herman Sätberberg (1812–1897)

The evening sun's blush silently sinks,  
Sinks down into the calm, clear waves.  
Among the valleys and green hills,  
The echo resounds near and far...

## TEXTS, TRANSLATIONS, AND NOTES

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### HOTARU KOI

arr. Rō Ogura (1916–1990)

*Ho, ho, hotaru koi*

*Atchi no mizu wa nigai zo*

*Kotchi no mizu wa amai zo*

Ho, ho, fireflies come!

Over there the water is bitter

Over here the water is sweet

*Ho, ho, hotaru koi*

*Ho, ho, yama michi koi*

*Hotaru no otosan kanemochi da*

*Dori de oshiri ga pikapika da*

Ho, ho, fireflies come!

Ho, ho, come by the mountain road!

The fathers of the fireflies are rich

No wonder their rear ends sparkle in the dark.

*Ho, ho, hotaru koi*

*Yama michi da*

*Hiruma wa kusaba no tsuyu no kage*

*Yoru wa ponpon*

*Taka chochin*

Ho, ho, fireflies come!

Come by the mountain road.

At daytime, hiding among the dewy grass,

But when it's night,

Their lanterns burn bright.

*Tenjiku agari shitareba*

*Tsunbakura ni sarawarebe*

*Ando no hikari o choto mite koi*

Even though we've flown all the way from India,

Zoom! Those sparrows swarm to swallow us.

Look! See a thousand lanterns sparkling in the dark.

– *Traditional Japanese children's song*

Come by the mountain road.

At daytime, hiding among the dewy grass,

But when it's night,

Their lanterns burn bright.

# TEXTS, TRANSLATIONS, AND NOTES

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## LUX AURUMQUE

Eric Whitacre (b. 1970)

*Lux,  
calida gravisque  
pura velut aurum  
et canunt angeli  
molliter modo natum*

Light,  
warm and heavy  
as pure gold,  
and the angels sing softly  
to the newborn babe.

– *English poem by Edward Esch (b. 1970)*

*Latin Translation: Charles Anthony Silvestri (b. 1965)*

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## FROM DANS LA MONTAGNE

Jean-Émile-Paul Cras (1879–1932)

### 4. Soir

*Les courbes molles des collines  
S'apaisent pour les nuits tranquilles.  
Demain mûrit dans leur corbeille  
Tressée à plat au bord du ciel  
Avec du silence et du gris.  
Et l'ombre est déjà sur nos mains.*

### 4. Evening

The soft curves of the hills  
Soften for the peaceful nights.  
Tomorrow ripens in their dales,  
Woven by silence and shades of grey,  
Set against the sky.  
And the shadow is already upon us.

### 5. Nuit

*Un mur de maison clôt les assoupis.  
Amis, oubliez, dormez, votre nuit.  
Le jour est de l'autre côté de la terre.*

### 5. Night

A wall of the house guards the sleepy  
ones.  
Friends, forget, sleep through the night.  
The day is on the other side of the earth.

– *Maurice Bouchor (1855–1929)*

## TEXTS, TRANSLATIONS, AND NOTES

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### DIE NACHT

Franz Schubert (1797–1828)

*Wie schön bist du,  
freundliche Stille, himmlische Ruh'!  
Sehet, wie die klaren Sterne  
Wandeln in des Himmels Auen  
Und auf uns bernieder schauen,  
Schweigend aus der blauen Ferne.*

How fair are you,  
friendly stillness, heavenly peace!  
See how the bright stars  
take course through the heavenly meadow  
and gaze down upon us,  
silently, silently from the blue yonder.

*Wie schön bist du,  
freundliche Stille, himmlische Ruh'!  
Schweigend naht des Lenzes Milde  
Sich der Erde weichem Schooß,  
Kränzt den Silberquell mit Moos,  
Und mit Blumen die Gefilde.*

How fair are you,  
friendly stillness, heavenly peace!  
Silently Spring's warmth  
draws near to the earth's soft bosom,  
garlands the silver spring with moss  
and the fields with flowers.

– Friedrich Wilhelm Krummacker  
(1796–1868)

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### TRAUMLICHT

Richard Strauss (1864–1949)

*Ein Licht im Traum  
Hat mich besucht,  
Es nahte kaum,  
Und nahm die Flucht.*

A light in a dream  
Visited me,  
It barely approached,  
Then took flight.

*Der Blick ist tief  
Hier eingesenkt,  
Den, als ich schlief,  
Du mir geschenkt.*

The gaze sank  
Deeply within here,  
The gaze that as I slept  
You bestowed upon me.

*Hell dämmert mild  
Am Tage wach,  
O Nachtgebild,  
Dein Glanz mir nach.*

Brightly and mildly dawns,  
Waking during the day,  
Oh night-time image,  
Your effulgence again for me.

*Komm oft, O Stern,  
In meiner Ruh!  
Dir schließ' ich gern  
Die Augen zu.*

Come often, oh star,  
During my repose!  
For you I gladly  
Close my eyes.

– Friedrich Rückert (1788–1866)

## TEXTS, TRANSLATIONS, AND NOTES

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### DO NOT GO GENTLE INTO THAT GOOD NIGHT

Kenneth Jennings (1925–2015)

Do not go gentle into that good night,  
Old age should burn and rave at close of day;  
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,  
Because their words had forked no lightning they  
Do not go gentle into that good night.

Good men, the last wave by, crying how bright  
Their frail deeds might have danced in a green bay,  
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,  
And learn, too late, they grieved it on its way,  
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight  
Blind eyes could blaze like meteors and be gay,  
Rage, rage against the dying of the light.

And you, my father, there on the sad height,  
Curse, bless, me now with your fierce tears, I pray.  
Do not go gentle into that good night.  
Rage, rage against the dying of the light.

– *Dylan Thomas (1914–1953)*

Good men, the last wave by, crying how bright  
Their frail deeds might have  
danced in a green bay,  
Rage, rage against the dying of the light.



## TEXTS, TRANSLATIONS, AND NOTES

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### **WE GROW ACCUSTOMED TO THE DARK**

**Linda Kachelmeier (b. 1965)**

We grow accustomed to the Dark –  
When light is put away –  
As when the Neighbor holds the Lamp  
To witness her Goodbye –

A Moment – We uncertain step  
For newness of the night –  
Then – fit our Vision to the Dark –  
And meet the Road – erect –

And so of larger – Darknesses –  
Those Evenings of the Brain –  
When not a Moon disclose a sign –  
Or Star – come out – within –

The Bravest – grope a little –  
And sometimes hit a Tree  
Directly in the Forehead –  
But as they learn to see –

Either the Darkness alters –  
Or something in the sight  
Adjusts itself to Midnight –  
And Life steps almost straight.  
– *Emily Dickinson (1830–1886)*

# TEXTS, TRANSLATIONS, AND NOTES

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## WANTING MEMORIES

Ysaye Barnwell (b. 1946)

I am sitting here wanting memories to teach me  
to see the beauty in the world through my own eyes.

You said you'd rock me in the cradle of your arms.  
You said you'd hold me 'til the storms of life were gone.  
You said you'd comfort me in times like these and now I need you.  
And now I need you...  
And you are — gone.

So, I am sitting here wanting memories to teach me  
to see the beauty in the world through my own eyes.  
Since you've gone and left me, there's been so little beauty,  
but I know I saw it clearly through your eyes.  
Now the world outside is such a cold and bitter place.  
Here inside I have few things that will console.  
And when I try to hear your voice above the storms of life,  
then I remember all the things that I was told.

Yes, I am sitting here wanting memories to teach me  
to see the beauty in the world through my own eyes.  
I think on the things that made me feel so wonderful when I was young.  
I think on the things that made me laugh, made me dance, made me sing.  
I think on the things that made me grow into a being full of pride.  
I think on these things, for they are true.

And I am sitting here wanting memories to teach me  
to see the beauty in the world through my own eyes.  
I thought that you were gone, but now I know you're with me.  
You are the voice that whispers all I need to hear.  
I know a "Please," and "Thank you," and a smile will take me far.  
I know that I am you and you are me, and we are one.  
I know that who I am is numbered in each grain of sand.  
I know that I am blessed,  
again, and again, and again, and again, and again.

## TEXTS, TRANSLATIONS, AND NOTES

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### THE MORNING COMES FROM “TWO PRELUDES”

Einojuhani Rautavaara (1928–2016)

The morning comes to consciousness      With the other masquerades  
Of faint stale smells of beer              That time resumes,  
From the sawdust-trampled street        One thinks of all the hands  
With all its muddy feet that press        That are raising dingy shades  
To early coffee-stands.                      In a thousand furnished rooms.

– T.S. Eliot (1888–1965)

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### COFFEE WITH BORGES

Gabriel Kahane (b. 1981)

*THIS COMMISSION WAS MADE POSSIBLE BY THE DALE WARLAND SINGERS COMMISSION AWARD PRESENTED BY CHORUS AMERICA AND FUNDED BY THE AMERICAN COMPOSERS FORUM.*

An old man, wearing tinted glasses,      Hands and tongues of a young couple  
Lightly fingering a leash attached to a turtle      Darting around dark continents  
That he found in a cistern on the sidewalk              of limb and shadow  
Of a side street in Buenos Aires, appears.      Do a brief routine then disappear...

For a long time, we three are silent.      Some would say a cruel joke by God who,  
(The tally of those present includes the turtle.)      How did I put it “granted me books  
Then the old man gesture to a café table—      And blindness at one touch.”  
We sit, and he begins to speak.      But other worlds emerge:

The blind cannot see black.              Ancient languages,  
Yellow and blue and green              Anglo-Saxon, Icelandic,  
Have been faithful to me.              Words of my ancestors,  
The blind cannot see black.              A memory full of poems,  
Sheets of laughter shared  
So much misunderstanding by everyone,      With my beautiful students,  
Even by Shakespeare—      The sound of rain resounding  
“The night this: the night that.      On the wide wet I think they  
Blah blah blah blah blah blah.”      Are pink stones  
The turtle nods in agreement.      Outside the open window.

Blindness seems a lack              The old man takes off his glasses.  
until it becomes an instrument.      I stare into his milky eyes:  
Two mottled solar systems.  
A young boy delivers a coffee,      The turtle tugs the leash.

He ferries it in cups of pale blue porcelain.  
A city bus flickers past.  
A teenager directs the traffic.

– *Loosely inspired by Jorge Luis Borges*  
(1899–1986)

## TEXTS, TRANSLATIONS, AND NOTES

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### SIMPLE GIFTS

Joseph Brackett (1797–1882)

arr. Stephen Caracciolo (b. 1962)

‘Tis the gift to be simple, ‘tis the gift to be free,  
‘Tis the gift to come down where you ought to be,  
And when we find ourselves in the place just right,  
‘Twill be in the valley of love and delight.  
When true simplicity is gained,  
to bow and to bend, we shan’t be ashamed,  
To turn, turn will be our delight,  
Till by turning, turning we come round right

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### AS ONE SKY

Paul John Rudoj (b. 1985)

Kabir (1440–1580)

Oh my heart! Wake, oh wake!  
The moon is within me, and so is the sun.  
The inward and the outward are become as  
one sky, the Infinite and the finite are united.  
The hills and the sea and the earth.  
The days and the nights.  
The rising and the setting of the sun.  
The oceans and the unnumbered stars.  
The limit and the limitless.  
The body and the mind.  
The beginning, the middle, and the end.

The conscious and the unconscious.  
Between the poles of the conscious and the  
unconscious, there has the mind made a  
swing:

Thereon hang all beings and all worlds, and  
that swing never ceases its sway. Millions of  
beings are there: The sun and the moon in  
their courses are there. Millions of ages pass,  
and the swing goes on.  
All swing! The sky and the earth and the air  
and the water.

O brother! He who has seen that radiance of  
love, he is saved:  
There the sky is filled with music.  
Day and night,  
the chorus of music fills the heavens:  
The light of the sun, the moon, and the stars  
shines bright. The melody of love swells  
forth.

– *Translated by Rabindranath Tagore*  
(1861–1941)

The light of the sun, the moon, and the stars  
shines bright. The melody of love swells forth.

## TEXTS, TRANSLATIONS, AND NOTES

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### MORNING HAS BROKEN

Eleanor Farjeon (1881–1965)

arr. Augsburg Fortress, John Rutter, Chris Foss

Morning has broken, like the first morning.  
Blackbird has spoken like the first bird.  
Praise for the singing!  
Praise for the morning!  
Praise for them springing fresh from the world!

Sweet the rain's new fall, sunlit from heaven,  
Like the first dewfall on the first grass.  
Praise for the sweetness of the wet garden,  
Sprung in completeness where God's feet pass.

Mine is the sunlight!  
Mine is the morning,  
Born of the one light Eden saw play!  
Praise with elation, praise ev'ry morning,  
God's recreation of the new day.

– *Trad. Hymn/folksong*

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### YONDER COME DAY

arr. Paul John Rudoj (b. 1985)

Oh day, Yonder come day.  
Day done broke in my soul, Yonder come day.  
Good mornin' day, Yonder come day.  
A brand new day, Yonder come day.  
Oh come on child,

Hush, hush, somebody's callin' my name.  
Oh my Lord, oh my Lord what shall I do?  
Oh day, Yonder come day.  
I was on my knees, Yonder come day.  
When I heard him say, Yonder come day.

Steal away, steal away, steal away to Jesus.  
Swing low, sweet chariot, comin' for to carry me home.  
Day done broke in my soul, Yonder come day.

– *Georgia Sea Islands Traditional Spiritual*

## TEXTS, TRANSLATIONS, AND NOTES

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### IN THAT GREAT GETTIN' UP MORNIN'

arr. Jester Hairston (1901–2000)

I'm gonna tell you about the coming of the judgment,  
There's a better day -comin',  
In that great gettin' up mornin',  
Fair ye well, fair ye well.

O preacher, fold your Bible,  
'Fore the last soul's converted,  
In that great gettin' up mornin',  
Fair ye well, fair ye well.

Blow your trumpet Gabriel,  
Lord, how loud shall I blow it?  
Blow it right calm and easy,  
Do not alarm all my people,  
Tell them all to come to the judgment,

In that great gettin' up mornin',  
Fair ye well, fair ye well.

Then you see them coffins bustin',  
Then you see them folks arisin',  
Then you see the world on fire,  
Then you see the star a fallin'  
Then you see that forked lightnin',  
Then you hear that rumblin' thunder,  
Fair ye well, poor sinner.

In that great gettin' up mornin',  
Fair ye well, fair ye well.

– *Spiritual*

In that great gettin' up mornin',  
Fair ye well, fair ye well.

# CANTUS

## TENORS



### Jacob Christopher

MEMBER SINCE: 2016  
HOMETOWN: Chippewa Falls, WI  
EDUCATION: BA Music, Luther College



### Zachary Colby

MEMBER SINCE: 2014  
HOMETOWN: Crown Point, IN  
EDUCATION: DMA and MM Vocal Performance, University of Minnesota; BM Music Education, Butler University



### Adam Fieldson

MEMBER SINCE: 2015  
HOMETOWN: Lincoln, NE  
EDUCATION: MM and BM Vocal Performance, University of Nebraska – Lincoln



### Paul Scholtz

MEMBER SINCE: 2015  
HOMETOWN: Waverly, IA  
EDUCATION: BA English, Luther College

## BARITONES



### David Geist

MEMBER SINCE: 2016  
HOMETOWN: Burnsville, MN  
EDUCATION: MM Vocal Performance, University of Oklahoma; BA Vocal Performance, Luther College



### Matthew Goinz

MEMBER SINCE: 2014  
HOMETOWN: Bemidji, MN  
EDUCATION: MM Choral Conducting, University of Arizona; BA Vocal Performance, Bemidji State University

## BASSES



### Chris Foss

MEMBER SINCE: 2008  
HOMETOWN: Council Bluffs, IA  
EDUCATION: MM Choral Conducting, University of Nebraska; BM Commercial Music, Millikin University



### Samuel Green

MEMBER SINCE: 2013  
HOMETOWN: Webb City, MO  
EDUCATION: BM Music Education, University of Missouri – Kansas City

## Artistic Council

**Zachary Colby**  
Operations

**Chris Foss**  
Programming

**Paul Scholtz**  
Communications

## Administrative Staff

**Joseph Heitz**  
Executive Director

**Kelsey Sieverding**  
Engagement Associate

**Sam Green**  
Education Outreach  
Coordinator

**Joseph Hillesheim**  
Development and  
Marketing Manager

**Matthew Goinz**  
Tour Manager

For more information contact: Cantus | 612.435.0046 | [info@cantussings.org](mailto:info@cantussings.org) | [cantussings.org](http://cantussings.org)  
Cantus is managed by: Alliance Artist Management | 212.304.3538 | [allianceartistmanagement.com](http://allianceartistmanagement.com)



Photo by Curtis Johnson

## CANTUS: INSPIRING THROUGH SONG

The “engaging” (*New Yorker*) men’s vocal ensemble Cantus is widely known for its trademark warmth and blend, innovative programming and engaging performances of music ranging from the Renaissance to the 21st century. *The Washington Post* has hailed the Cantus sound as having both “exalting finesse” and “expressive power”, and refers to the “spontaneous grace” of its music making.

As one of the nation’s few full-time vocal ensembles, Cantus has grown in prominence with its distinctive approach to creating music. Working without a conductor, the members of

Cantus rehearse and perform as chamber musicians, each contributing to the entirety of the artistic process.

Cantus performs more than 60 concerts each year both in national and international touring, and in its home of Minneapolis and St. Paul, Minnesota. Cantus has performed at Lincoln Center, Kennedy Center, UCLA, San Francisco Performances, Atlanta’s Spivey Hall, and Bravo! Vail Valley Music Festival.

In their 2017-18 touring program *Discovery of Sight*, Cantus explores the essence of light and vision, reveling in the mystery, science, and poetry of what it means to truly “see,” with mu-



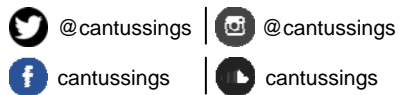
sic by Richard Strauss, Franz Schubert, Eric Whitacre, and Einojuhani Rautavaara alongside a world premiere by Gabriel Kahane. Cantus debuts *Discovery of Sight* on tour in Asia and will present it in 25 cities nationwide throughout 2017-18, including stops in Las Vegas, Philadelphia, Nashville, Denver, and throughout Minneapolis and St. Paul. In December, Cantus will perform *Three Tales of Christmas*, their new holiday program reimagining of *A Christmas Carol*, *Gift of the Magi*, and *'Twas the Night Before Christmas* through arrangements of familiar carols and contemporary works. *Three Tales of Christmas* will take Cantus back to the Kennedy Center in Washington, D.C. for the third time and to Dallas, Burlington, Vermont, and Washington state as well.

Committed to the expansion of the vocal music repertoire, Cantus actively commissions new music and seeks to unearth rarely performed repertoire for men's voices. Cantus has received commissioning grants from New Music USA, the National Endowment for the Arts, Chorus America, American Composers Forum, and Chamber Music America. Additionally, Cantus has a rich history of collaborations with other performing arts organizations, including the Minnesota Orchestra, The Saint Paul Chamber Orchestra, the Boston Pops, Chanticleer, Sweet Honey in the Rock®, Theater Latté Da and the James Sewell Ballet. The ensemble is heard frequently on classical and public radio nationwide as regular guests on *A Prairie Home Companion* and on *Performance Today*. Cantus has released 17 full-length recordings, as well as the recent EP *Anthem* on the group's self-titled label.

Cantus is the recipient of three prestigious Chorus America awards, including the 2016 Dale Warland Singers Commission Award (presented in partnership with the American Composers Forum), the Margaret Hillis Award for Choral Excellence (2009), and the Education Outreach Award (2011). Cantus was also the 2010-2011 Artist in Residence on *Minnesota Public Radio* and American Public Media's *Performance Today*.

Integral to the Cantus mission is its commitment to preserve and deepen music education in schools. Cantus works with more than 5,000 students each year in master class and workshop settings across the country. Now in its ninth year, the award-winning High School Residency program brings Cantus into Minnesota schools several times a year for mentoring with a culminating public concert in the spring.

## CONNECT WITH US!



CANTUSSINGS.ORG

### FOR INFORMATION CONTACT:

Cantus  
612.435.0046  
info@cantussings.org  
cantussings.org

### CANTUS IS MANAGED BY:

Alliance Artist Management  
212.304.3538  
allianceartistmanagement.com

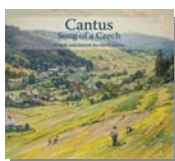
# FEATURED RECORDINGS



## A HARVEST HOME

For years, public radio listeners around the country have celebrated “Thanksgiving with Cantus” with American Public Media. The latest Cantus recording features beloved songs celebrating the joy of the holiday. *A Harvest Home* includes original arrangements of favorite hymns, American folk tunes as well as pieces by Ysaye Barnwell, Byron Adams,

Edvard Grieg, and Randall Thompson.



## SONG OF A CZECH: DVOŘÁK AND JANÁČEK FOR MEN'S VOICES

*Song of a Czech* focuses on the works of Antonín Dvořák and Leoš Janáček, who were two giants of Czech musical history, as well as great personal friends. Both wrote music for male chorus, taking similar inspiration from folksongs of their native lands of Bohemia and Moravia.

In this new recording, Cantus uncovers these fascinating and rarely recorded treasures of the choral canon.



## ON THE SHOULDERS OF GIANTS

There are artists who have left an indelible mark in music with works that are both timeless and instantly recognizable. Including repertoire that spans nearly a thousand years from “Sederunt”—one of the first known works of polyphony—to U2’s “MLK,” along with works by Sibelius, Mendelssohn, Schubert and Randall Thompson, Cantus delivers performances with its trademark warmth and blend.



## CHRISTMAS WITH CANTUS

In their newest holiday recording, the men of Cantus bring the sounds of the holidays to you and your family. Including audience favorites “Do You Hear What I Hear,” “Carol of the Bells,” “Noël Nouvelet,” “Have Yourself a Merry Little Christmas” and, of course, the Franz Biebl “Ave Maria,” this collection of songs old and new is full of light

and life.



## THAT ETERNAL DAY

This recording is a wonderful collection of American sacred music. Including audience favorites “There’s a Meetin’ Here Tonight,” “Wanting Memories” and Bobby McFerrin’s “The 23rd Psalm (dedicated to my mother),” this program of music is emotionally invigorating and musically fulfilling. New arrangements of “Keep Your

Lamps” and “Simple Gifts” alongside pieces by William Billings, Moses Hogan, and Paul Manz are a comfort to the soul.



## WHILE YOU ARE ALIVE

Featuring works by Eric Whitacre, Steven Sametz and four world premiere recordings, *While You Are Alive* celebrates living composers through a gorgeous marriage of poetry and music. *The American Record Guide* comments on the recording, “Cantus sounds terrific in this program of contemporary fare where several of the works have been chosen to capture the sumptuous lyricism these singers summon up so routinely. There’s a lot here you’re not going to want to miss.”

THESE AND OTHER CANTUS RECORDINGS ARE AVAILABLE AT [CANTUSSINGS.ORG](http://CANTUSSINGS.ORG)

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