

Clerestory

In the midst of life. . .



Friday, June 8, 8pm

St. Mark's Episcopal
Church
Berkeley

Sunday, June 10, 6pm

St. Mark's Lutheran
Church
San Francisco

A Message From Clerestory...

Greetings! We are thrilled to conclude our debut season with these concerts in San Francisco and Berkeley. Our performances last October and January won gratifying responses from our already loyal and growing audience, as well as from the local press. We also know that it has been exciting for many listeners to revisit our performances through the audio files on our website. We are eager for you to reach out to us just as we have reached out to you!

We will head into our second season in the fall with a great deal of momentum and enthusiasm. We have exciting concerts already lined up, including a program October 19-21 called "Americana" which is given in conjunction with San Francisco Opera's premiere of the acclaimed new work "Appomattox". Also, on the first weekend of December, we will give our first concerts of music for Christmas and Advent. As we all know, choral music inspires more hope and joy during that season than at any other.

We are also growing in non-musical ways. We have officially formed our first board of trustees - a really distinguished group of friends of the arts. We will soon have official non-profit status, which will enable us to begin to grow in still other ways. We know that you are as aware as we are that forming and sustaining a world-class ensemble is a challenging endeavor, and that ticket sales alone hardly begin to cover the costs. One way in which your help is essential is to spread the word about Clerestory - such as by sharing our e-mails with friends - so that we can continue to see you and more music lovers like yourself at our concerts.

Tonight's concert confronts the reality that to be human is to be mortal. The title of the program, "In the Midst of Life...", comes from the Anglican burial service, and the sentence concludes with the phrase "...we are in death." The end of life can inspire sadness, peace, or fear of the unknown, but in the hands of music these emotions become easier to confront. Meditations on mortality have always transcended religiosity, and so we offer secular texts alongside sacred ones. The Requiem mass by Sermisy is a rarely-heard wonder by a little-known Flemish contemporary of Victoria and Palestrina; the fervent plea for the departed to find rest is a reassuring theme. We will also survey many of the greatest English composers in history in a series of mortality-inspired pieces by Purcell, Elgar, Vaughan Williams and Tavener. Emerging Oakland composer Paul Crabtree was himself born a Briton, and his respect for popular music is subtly evident in his new work heard on this program.

People in every culture turn to music for comfort in times of sorrow, uncertainty, or grief. While spring and summer are a time to enjoy new birth and the fullness of life, we hope you will enjoy sharing this music with us - music which has the power to inspire peace when it is needed most.

In the midst of life. . .

La déploration de la mort de
Johannes Ockeghem

Josquin des Prez



Missa da Requiem

Claudin de Sermisy

Introitus
Kyrie
Graduale
Tractus
Offertorium
Sanctus & Benedictus
Agnus Dei
Communio



Nolo Mortem Peccatoris
Thou Knowest, Lord
They are at rest

Thomas Morley
Henry Purcell
Edward Elgar



Funeral Ikos

John Tavener



Three Tenebrae Responsories on
Songs by Bob Dylan Paul

Crabtree

Tristis Est Anima Mea / Love Sick
Seniores Populi / Changing of the Guards
Ecce Videmus Eum / Unbelievable



The Cloud Capp'd Towers
Full Fathom Five
Rest

Ralph Vaughan Williams



Josquin Des Prez chose the funeral lament *Nymphes des bois* by Jehan Molinet as the text of his tribute to his teacher and predecessor, Johannes Ockeghem (c. 1410-1497). The *Déploration* calls for wailing lamentations from wood nymphs, water goddesses and the finest singers on earth. To be a composer in the Renaissance was to be a singer – Ockeghem himself was a famous *basso profundo* in his day – and one stanza cites the four greatest Franco-Flemish

singers of the early 16th-century: Josquin des Prez, Pierre de la Rue, Antoine Brumel, and Loyset Compère. That Josquin chose this text, and that he chose to write such a personal elegy at all, is proof of Ockeghem's influence and stature among these younger musicians, who had already diverged from his compositional style.

*Requiem aeternam dona eis Domine
et lux perpetua luceat eis.*

Nymphes des bois, deesses des fontaines,
Chantres expres de toutes nations,
Changez vos voix fort claires et hautaines
En cris tranchants et lamentations
Car Atropos* tres terrible satrappe,
Votre Ockeghem atrappe en sa trappe,
Vrai tresorier de musiqu'et chef d' œuvre,
Doct, elegant de corps et non point trappe.
Grand dommag'est que la terre le couvre.

Accoutrez vous d'habits de deuil,
Josquin, Piersson, Brumel, Compère,
Et pleurez grosses larmes d'œil.

Perdu avez votre bon pere.

Requiescant in pace.

Amen.

Eternal rest grant unto them, O Lord,
and let perpetual light shine upon them.
Wood-nymphs, goddesses of the fountains,
Skilled singers of every nation,
Turn your voices, so clear and lofty,

To piercing cries and lamentation
Because Atropos, terrible satrap*,
Has caught your Ockeghem in her trap,
The true treasurer of music and master,
Learned, handsome and by no means stout.
It is a source of great sorrow that the earth must cover him.
Put on the clothes of mourning,
Josquin, Pierre de la Rue, Brumel, Compère,
And weep great tears from your eyes,
For you have lost your good father.
May they rest in peace.
Amen.

* Atropos: the Fate whose role it was to cut the thread of human life with her shears.

Satrap: A despotic ruler

The Requiem Mass holds a special place in the canon of Western classical music by virtue of both the solemnity of the occasion and range of composers who took up the form. Some composers' settings of the Requiem, such as those of Mozart, Brahms, Britten, and Durufle, are counted as among their finest masterpieces; other composers, such as Liszt, Berlioz, and Stravinsky, set Requiem masses despite composing little other choral music. Still other composers wrote Requiems that are now tragically lost: Guillaume Dufay's would have been the earliest known polyphonic setting, and Claudio Monteverdi may well have been inspired by the pathos and hope of the texts to produce one of his most emotionally charged pieces.

The Requiem Mass takes its name from the first line of the Introit: *Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.* ("Eternal rest grant them, Lord, and let light perpetual shine upon them.") The *Missa pro defunctis*, as it is also known, is comprised of a combination of some of the traditional mass movements - Kyrie Eleison, Sanctus, Benedictus and Agnus Dei - and special texts appropriate for the Mass for the Dead. The form omits the more joyous mass movements such as the Gloria in Excelsis and the Credo. Rather than taking a somber tone, the Requiem texts - if not always the music they are set to - are more of a hopeful benediction for the passing soul.

One common thread linking most settings of the Requiem Mass is that they are backward-looking. Very often, a composer's earlier style and most traditional harmonic language are employed, and rarely is the introspective occasion a time to experiment with daring chromaticisms or unusual orchestration. Indeed, that such a range of largely secular

composers even undertook to set a Requiem - a group that also includes Bruckner, Dvorak, Schumann, Verdi and Andrew Lloyd Webber - suggests that their religious background (perhaps as a child, if not as an adult) was still a private part of their identity as musicians. It is easy to imagine that, at some time in the life of an artist, his or her thoughts would turn toward the end of life, and these moments of hope, fear, sorrow, joy, peace, or some combination of those would inspire the composer to return to a sacred musical form in an intensely personal style.

This was surely as true in the Renaissance as it has been in more modern times. Furthermore, in the time of Brumel, Guerrero, Ockeghem, Palestrina and Victoria (all of whom wrote Requiem masses), the mass as a musical form, and indeed the Catholic Church itself, played a much more prominent role in daily life. (Unfortunately, death itself was a more frequent part of life then, too.) Interestingly, for as many traditional masses as these early composers wrote - usually in the dozens and in some cases over a hundred - rarely does it appear that they wrote more than one Requiem Mass.

The Requiem Mass of Claudin de Sermisy is a perfect example of the form and also of the tendency of the composer to adopt an earlier, more familiar style. Sermisy was well known in his day - surprisingly well known, considering how inexplicably poorly he is known today - for his sacred compositions but even more so for his secular songs in the French chanson style. He travelled frequently around Europe and was a prominent importer of the types of florid melodies and ebullient rhythms he heard elsewhere. His music for solo voice tended to be performed in the courts of nobles with lutes and percussion, and even his choral music was filled with little duets and dance-like phrases.

But although Sermisy is thought to have composed his Requiem late in his life, none of these secular flourishes are apparent. Instead, although the mass is written in a major key and frequently features interesting, moving vocal lines, the harmonies are rich and the texture is dense. Indeed, the mass is set for only the male voice parts - tenors, baritones and basses - and he frequently employs a *cantus firmus* (a Gregorian chant melody buried within the texture on long, held notes) even though that compositional technique had been out of style in sacred music for over a generation. Although death may be inevitable, a composer can hardly be blamed for trying to turn back the clock.

Thomas Morley, though born the obscure son of a Norwich brewer, rose over the course of his life to centrality in nearly every aspect of Elizabethan musical culture. In addition to his work as organist, church composer, editor, and music printer, he assumed the Crown Monopoly on music printing first awarded to the man assumed to be his teacher, William Byrd. He is probably most famous for bringing Italian music, most notably the madrigal, to his native England where it became at least as popular as it had been in Italy. His sacred music, however, reflects the influence of Byrd with its sublime simplicity, largely devoid of the usual madrigalisms found in much of his secular music. The macaronic text of *Nolo mortem* employs the first stanzas of a poignant, twenty-three verse poem that was probably written by John Redford. Redford was a poet and dramatist, and also the organist at St. Paul's Cathedral in London fifty years before Morley held the same post. It is easy to imagine Morley discovering the manuscript on a dusty choir-loft shelf and setting it to music.

The poem alternates between the Latin, *Nolo mortem peccatoris, haec sunt verba Salvatoris*, (“I do not want the death of a sinner, these are the words of the Savior”), and Jesus' Agony in the Garden, where he prays to his Father to release him from the fate of the crucifixion. One bit of madrigalistic word-painting that Morley indulges is heard on the phrase “painful smart,” which he sets as a cross-relation – a simultaneous sharp and natural on the same note. Otherwise, Morley simply lets the words speak for themselves in this motet, setting it as Christ's pious, heartfelt plea for mercy to his Father.

Jesus prays in the Garden of Gethsemane while three of his disciples - Peter, James and John - sleep. An angel reveals a cup and a patten, symbols of his impending sacrifice. In the background, Judas approaches with the Roman soldiers who will arrest Jesus (New Testament, Mark 14: 32-43).

The Agony in the Garden

about 1465

BELLINI, Giovanni

Died: 1516



Nolo mortem peccatoris; Haec sunt verba Salvatoris.

Father, I am thine only Son, sent down from heav'n mankind to save.

Father, all things fulfilled and done according to thy will, I have.

Father, my will now all is this: *Nolo mortem peccatoris.*

Father behold my painful smart, taken for man on ev'ry side;

Even from my birth to death most tart, no kind of pain I have denied,

But suffered all, and all for this: *Nolo mortem peccatoris.*

Unlike many composers, Henry Purcell was recognized and lauded for his work during his short lifetime. His father was a gentleman of the Chapel Royal, and sang at the coronation of King Charles II of England. Purcell, being born into a world surrounded by music and status, was destined to flourish in that rarified existence as an adult. Born in 1659, he attended the Westminster School, studying with John Blow. (Blow would later commemorate Purcell's early death with a piece for two countertenors called *Ode on the Death of Mr. Henry Purcell*.) In 1680, at the age of 22, Purcell succeeded Blow as organist at Westminster Abbey. Two years later, he was appointed organist of the Chapel-Royal and was allowed to hold that office simultaneously with his position at Westminster Abbey. Although he died at the age of 36, Purcell is considered one of the greatest and most prolific of all English composers, have written over 800 works for the church, for entertainment, and notably for the stage--in the hybrid music-drama operetta form, new to England and exemplified by one of Purcell's best-known works, *Dido and Aeneas*. Buried adjacent to the organ in Westminster Abbey, his epitaph reads: "Here lies Henry Purcell Esq., who left this life and is gone to that blessed place where only his harmony can be exceeded."

In 1695, earlier in the year of his own death, Purcell composed three works for the funeral of Queen Mary, including the anthem *Thou knowest, Lord, the Secrets of our Hearts*. The solemnity and reverence of the occasion is reinforced by the strictly homophonic choral setting, the absence of any counterpoint, and the limited repetition of the plaintive text. The text is one of the seven "funeral sentences" which are part of the Anglican burial service. (Another of the funeral sentences reads, "In the midst of life we are in death," providing the inspiration and title for this evening's program.)

Thou knowest Lord, the secrets of our hearts.

Shut not thy merciful ears unto our prayer;
but spare us, Lord, most holy, O God most
mighty.

O holy and most merciful saviour, thou must
worthy judge eternal.

Suffer us not, at our last hour, for any pains of
death, to fall from thee.

Amen.



Although he was born and raised a Catholic, Sir Edward William Elgar's *They are at rest* is a universal, ecumenical realization of eternal comfort. The listener is invited to bear quiet witness to the journey from earth to heaven, with lush sonorities that perfectly capture the Victorian sensibilities of Elgar's time. Although often considered to be the most important English composer to come after Henry Purcell, Elgar was greatly influenced by the music of Dvorak, and his music was frequently compared to other, less forward-looking composers from central Europe. Later in his life, while Professor of Music at the University of Birmingham, his lectures caused controversy with somewhat ironic remarks such as, "English music is white: it evades everything."

Elgar was born in 1857 and raised in the English countryside where, at an early age, he felt a connection between nature and music. He once mused, "There is music in the air, music all around us, the world is full of it and you simply take as much as you require." Surrounded by music and instruments in his father's shop, the young Elgar was primarily self-taught, and he remained employed as a teacher even as he composed choral works for local festivals. His compositions did not achieve real popularity until the last decade of the 19th century; it was not until the age of 42, in 1899, that his first major orchestral work, the *Enigma Variations*, was premiered.

They are at rest was his second collaboration with the poet John Henry Cardinal Newman, the first being the monumental oratorio *The Dream of Gerontius*. Although much of Cardinal Newman's poetry bordered on the mystical, *They are at rest* is a clear evocation of the souls of the blessed at rest in paradise. Just as Purcell wrote an anthem to honor Queen

Mary at her death, Elgar penned They are at rest in 1910 to commemorate the 10th anniversary of the death of Queen Victoria.



They are at rest;

We may not stir the heav'n of their repose
By rude invoking voice, or prayer address
In waywardness to those
Who in the mountain grotts of Eden lie,
And hear the fourfold river as it murmurs
by.

And soothing sounds
Blend with the neighb'ring waters as they
glide;
Posted along the haunted garden's
bounds,
Angelic forms abide,
Echoing, as words of watch, o'er lawn and
grove

The verses of that hymn which Seraphs chant above.
They are at rest.

Funeral Ikos

John Tavener (b. 1944)

Tavener wrote Funeral Ikos in 1981, four years after his conversion to the Orthodox Church. Mysticism and spirituality already were dominant themes in Tavener's work, which reflected the strong influence of Eastern Orthodox music in its chant-like rhythms, repetitive melodic phrases and refrains, and patterns of intonation and response. Tavener's great skill is in combining elements of this ancient music with modern tonalities to produce hymns that resonate deeply with contemporary listeners.

The text of Funeral Ikos, attributed to John of Damascus, comes from the Orthodox service for the burial of priests. It begins with searching questions about the unknowable nature of life after death and ends with an affirmation of the glory of salvation through Christ.

Why these bitter words of the dying, O brethren, which they utter as they go hence? I am parted from my brethren. All my friends do I abandon, and go hence. But whither I go, that understand I not, neither what shall become of me yonder; only God, who hath summoned me, knoweth. But make commemoration of me with the song: *Alleluia*.

But whither now go the souls? How dwell they now together there? This mystery have I desired to learn, but none can impart aright. Do they call to mind their own people, as we do them? Or have they forgotten all those who mourn them and make the song: *Alleluia*?

We go forth on the path eternal, and as condemned, with downcast faces, present ourselves before the only God eternal. Where then is comeliness? Where then is wealth? Where then is the glory of this world? There shall none of these things aid us, but only to say off the psalm: *Alleluia*.

If thou hast shown mercy unto man, O man, that same mercy shall be shown thee there; and, if on an orphan thou hast shown compassion, the same shall there deliver thee from want. If in this life the naked thou hast clothed, the same shall give thee shelter there, and sing the psalm: *Alleluia*.

Youth and the beauty of the body fade at the hour of death, and the tongue then burneth fiercely, and the parched throat is inflamed. The beauty of the eyes is quenched then, the comeliness of the face all altered, the shapeliness of the neck destroyed; and the other parts have become numb, nor often say: *Alleluia*.

With ecstasy are we inflamed if we but hear that there is light eternal yonder; that there is Paradise, wherein every soul of Righteous Ones rejoiceth. Let us all, also, enter into Christ, that all we may cry aloud thus unto God: *Alleluia*.

From the Order for the Burial of Dead Priests, translated from the Greek by Isabel Hapgood.

Paul Crabtree resides in Oakland and has emerged as one of the most popular and intriguing composers in the United States. He is a native of Great Britain and earned music degrees from the University of Edinburgh and the Musikhochschule in Cologne before becoming the keyboard player in what he calls the “catastrophically unsuccessful garage band” Goats’ Opera. His equal interest in classical music and rock culture led him to be disappointed that his academic training failed to acknowledge popular music, and in his early 20s, he moved to California.

Exposure to what he describes as the “musically permissive culture in the Bay Area” led him to integrate the various strands of his personal history, and to embrace and intermingle ideas as diverse as Latin poetry and 1960s girl groups. Likewise, in some of his most-performed choral

compositions he seamlessly integrates mixed-voice counterpoint with inspirations from pop culture. (One of Crabtree's earliest published works is called *Five Romantic Miniatures from The Simpsons* and draws its texts directly from quotes by Homer, Lisa and Grandpa.)

Crabtree found his inspiration for his set of nine *Tenebrae Responsories* in the music of Bob Dylan. Each piece has a parallel with one of Dylan's songs, and the connections vary from the thematic, the poetic, and the melodic. We will perform three of these *Responsories* on tonight's program. Crabtree writes this about his work:

"The Anglican/Catholic service of *Tenebrae* (meaning shadows or darkness), on the Wednesday before Easter, is a meditation on the events immediately prior to Jesus' arrest and crucifixion. Its main characteristic is the gradual extinguishing of one candle after each of fifteen Psalms until darkness is apparently victorious over light. Interspersed are nine readings, divided into three Nocturns, taken from the Lamentations of Jeremiah, the writings of Saint Augustine, and the letter to the Hebrews. Each is followed by a *Responsory* sung by the choir, to traditional texts which are mostly taken directly from Scripture, and which treat the familiar themes of betrayal and sacrifice.

"I find the expression of human experience in some of Bob Dylan's songs to run parallel to these *Responsory* texts. For example, Dylan's "You've got a lot of nerve to say you are my friend" (from *Positively 4th Street*) and Jesus' "My own familiar friend has betrayed me with a kiss" seem cut from the same fabric of shared human experience, so I based the *Responsories* on melodic, harmonic and textural elements from this and eight other songs in which I saw points of connection."



Tristis est anima mea (Love Sick)

My soul is very sorrowful even to the point of death.

Remain here and watch with me.

Now you shall see the crowd who will surround me.

You shall flee and I will go to be offered up for you.

Behold! The hour is at hand and the Son of Man is betrayed into the hands of sinners.

You shall flee and I will go to be offered up for you.

(cf. Mark 14:34, 42)

Seniores populi (Changing of the Guards)

The elders of the people consulted together

how they might take Jesus by subtlety and put him to death.

They went out with swords and clubs as to a thief.

The priests and Pharisees held a council

how they might take Jesus by subtlety and put him to death.

They went out with swords and clubs as to a thief.

The elders of the people consulted together

how they might take Jesus by subtlety and put him to death.

They went out with swords and clubs as to a thief.

(cf. Matthew 26:3, 4, 47)

Ecce vidimus eum (Unbelievable)

Look! We have seen him without form or comeliness.

There is no beauty that we should desire him.

He has borne our griefs and for us he suffered,

he was wounded for our transgressions.

With his stripes we are healed.

Surely he has borne our griefs.

With his stripes we are healed.

(cf. Isaiah 53:2, 4, 5)

Ralph Vaughan Williams' music is considered the most quintessentially British of all twentieth-century English composers, due mainly to the influence of folk music and his preference for relatively traditional forms and harmonic styles. Indeed, Vaughan Williams was famously interested in the history of English folk song, which he collected, transcribed, and arranged throughout his life. However, being "quintessentially British" is not always a compliment in modern classical music, and Vaughan Williams' pastoral sensibilities and un-experimental style relegated much of his output to movie soundtracks, and rendered his nine gorgeous symphonies virtually unperformed. (His style did at least earn him a compliment from his teacher Ravel, who said, "he is the only one of my pupils who does not write my music.") While the twentieth-century bias

in classical music toward European serialism, minimalism and other avant-garde styles served Vaughan Williams poorly, his penchant for singable melodies and mystical harmonies won him legions of loyal fans of choral music in England and America. Vaughan Williams died in 1958 and, like Henry Purcell, is buried in Westminster Abbey.

The Cloud-Capp'd Towers and *Full Fathom Five* are from the Vaughan Williams' *Three Shakespeare Songs*, which was composed for a British Federation of Music Festival in 1951. The set was composed as a sight-reading exercise for the competitive festival – a difficult test given the complexity of the music and the division of lines into as many as eleven different parts. The texts of both of these pieces are from Shakespeare's play *The Tempest*. In Vaughan Williams' setting, the opening chords of *The Cloud-Capp'd Towers* seem to float as the images of vast palaces, temples and "the great globe itself" are invoked; the fleetingness of life is conveyed by the hushed chordal progression at "We are such stuff as dreams are made on." *Full Fathom Five* depicts eerie undersea bells tolling for mariners lost at sea, while viscous harmonies emphasize their "sea-change into something rich and strange."

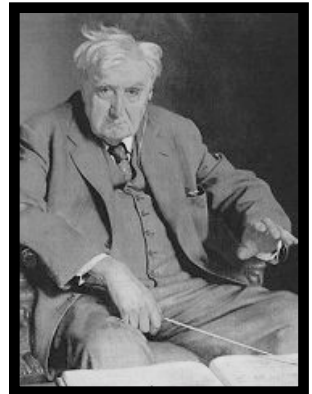
Rest was composed in 1902 for the Magpie Madrigal Society to a poem by Christina Rossetti. The poem is a touching reflection on the death of a loved one, hopefully anticipating the "morning of Eternity" when the beloved will wake again.

The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind: We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him that does fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Ding-dong,
Hark! Now I hear them – Ding-dong, bell.

Rest

O Earth lie heavily upon her eyes;



Seal her sweet eyes weary of watching, Earth.
Lie close around her,
Leave no room for mirth with its harsh laughter,
Nor for sound of sighs.
She hath no questions, she hath no replies,
Hushed in and curtained with a blessed dearth
Of all that irked her from her hour of birth;
With stillness that is almost Paradise.
Darkness more clear than noon-day holdeth her,
Silence more musical than any song;
Even her very heart hath ceased to stir;
Until the morning of Eternity her rest shall not begin nor end,
But be, and when she wakes she will not think it long.

*Program and notes by Jesse Antin, Kevin Baum, John Bischoff,
Chris Fritzsche, Clifton Massey, and Justin Montigne*

Please visit us at our website: **www.clerestory.org**

You will find a recording of tonight's concert, as well as more information about us, our next concerts, and ways you can support Clerestory. Thank you for your attendance tonight and for all your support in this, our inaugural season.

Clerestory is an affiliate of the San Francisco Early Music Society.

What's in a Name?

It is a pure coincidence that Clerestory the singing group happens to know the owner of Clerestory Creative, a local web design and digital media firm.

But our reasons for choosing our names were similar. We both strive to inspire, to clarify, to compell.

This summer, we will be working together to create a new site for the singers with the goal of making your Clerestory experience even more satisfying.

If you are seeking a designer for your web or media project, please give us a call at Clerestory Creative.

510/931.7575
www.clerestory.com


clerestory
web design • digital media • flash



JESSE ANTIN is the founder of Clerestory. He has performed with many of the finest groups in the Bay Area since moving from the East Coast in 2000, including five years with the esteemed men's ensemble Chanticleer. Recent appearances have been as a soloist and chorus member with the American Bach Soloists and Philharmonia Baroque, and with the new groups Artists' Vocal Ensemble and the Pacific Collegium. Jesse is a native of Princeton,

New Jersey, where he grew up singing countertenor in an Anglican-style men-and-boys choir. During this time he began studying piano and pipe organ, and also began to compose choral music. Jesse is a graduate of Brown University, where he majored in music and philosophy. Since then, several choirs around New England have commissioned choral works from Jesse, including the choir of S. Stephen's Church in Providence, which featured Jesse's piece "The Annunciation" as the title track of their CD release in 2005, and the choir of St. Paul's in Wickford, RI, which premiered Jesse's "Harmonice Mundi" in December, 2006. Jesse was also student conductor of the Brown University Chorus, a member of the Schola Cantorum of Boston, and was the subject of a full-page article in the Chronicle of Higher Education.

Jesse has proudly lived in Berkeley with his wife, Lindsey, since 2001. He is an avid road cyclist, trail runner and backpacker, and can often be found in the hills around Tilden and Redwood parks. Jesse also menaces the tennis courts of the Claremont Country Club, where Lindsey is a teaching pro. Jesse and Lindsey reside on a steep hill in North Berkeley with their cats Camper, Nike and Sprite, and maintain their lifestyle with a steady diet of vegetarian carb-loading. Jesse works as the office manager at the environmental non-profit law firm Earthjustice in downtown Oakland, and can often be seen commuting down College Avenue on his motor scooter. If you still haven't found Jesse in any of these places, he is probably at a Cal football game or an Oakland A's baseball game, losing his voice.



Originally from Cherokee, Iowa, **KEVIN BAUM** has lived in San Francisco for the past nineteen years. Kevin is currently tenor section leader at the Episcopal Church of the Advent of Christ the King and is a cantor at St. Ignatius Catholic Church. He is a member of Schola Adventus, an eight-voice mixed ensemble which toured England in December of 2005, and of Schola Cantorum San Francisco, an ensemble of fourteen mixed voices. He

sings regularly with the ensembles AVE (Artists' Vocal Ensemble,) San Francisco Lyric Chorus, and has sung with the Philharmonia Baroque Orchestra Chorus. He performs solo recitals in many local venues.

Kevin is a sixteen year veteran of the ensemble Chanticleer. Just a few of the highlights from those years include the role of the Madwoman in performances of Benjamin Britten's *Curlew River*, the role of Joseph of Aramathea in the world premier of Sir John Tavener's *Lamentations and Praises*, the role of John Q. Public in the west coast premier of *Go For Broke*, a madrigal comedy by Peter Schickele, and over twenty recordings including two that received the Grammy award.



JOHN BISCHOFF, bass, is proud to be participating in the launch of Clerestory. John has sung with a variety of vocal groups including Chanticleer, the Dale Warland Singers, and the New York vocal jazz quartet Vox Bop. John recently performed as a soloist and chorus member at the Oregon Bach Festival and is singing this season with the Philharmonia Baroque Chorale, the American Bach Soloists, the Berkeley Opera and the Grace

Cathedral Choir of Men and Boys. He has also appeared with opera companies in Sarasota, Des Moines, and Dayton, and sung as an apprentice with the Santa Fe Opera.

John received his Masters in Voice from the Manhattan School of Music and a Bachelors degree with honors from Princeton University. There, he sang with the *a cappella* group the Tigertones, serving as President and music arranger, and organizing tours of Europe and the US. John remains active as an arranger, and recently had his rendition of the Star Spangled Banner performed before a Red Sox game at Fenway Park by the women's vocal group Broadband.

Before assuming reckless pursuit of a career in music, John taught English in Guangzhou, China, and worked as a journalist for Minnesota Public Radio in St. Paul, using his voice in a different capacity - as newscaster, reporter and host of regional and national broadcasts. John lives in San Francisco with his wife Laurel and his bass-baritone shepherd, Lucy, where he enjoys cooking, long walks in the dog park, and practicing that very baroque instrument, the electric guitar.

CHRIS FRITZSCHE is a native of Santa Rosa CA where he currently lives. He has been a "performer" since the tender age of two, when he was first dragged (literally) across the stage, playing the part of young Michael's teddy bear in the play, Peter Pan. Flush with such early success he took up the guitar at age seven and immersed himself in music of the Beatles, Simon & Garfunkel, James Taylor, and John Denver among others. He discovered the joys of choral singing in high school and went on to study voice in college as a tenor. Several leading musical theatre and opera roles later he graduated with a degree in music, and was about to get a real estate license (in order to



satisfy his Capricorn need for money) when someone informed him that the falsetto voice he had only ever used in jest could actually be put to use on the concert stage. This led him to join the men's ensemble Chanticleer as a soprano for the next 11 years, performing in many of the world's greatest concert halls, and singing on well over a dozen recordings, two of which won Grammy Awards. Since retiring from life on the road in 2003 he has begun the next phase of his career as a soloist, appearing with various groups and artists in the SF Bay Area and beyond, and as a teacher of singing, on the faculty at his alma mater, Sonoma State University. He is also the Director of Education for the Sonoma County Choral Society.

Highlights from his career so far include partying with Joan Fontaine, being mistaken for Brad Pitt by a concessions clerk at a train station in Japan, (could have been the blonde highlights), and having the opportunity to perform music by some of the worlds greatest composers, living and past, in some of the most strange and wonderful places, with some of the finest musicians in the world.



Bass-baritone **TOM HART** has enjoyed a lengthy presence in the West Coast musical scene, having performed with many notable musical organizations since moving to the Bay Area. From ensemble positions with the San Francisco Symphony and San Francisco Opera Choruses to ensemble positions and soloist engagements with American Bach Soloists, AVE, Carmel Bach Festival, Chanticleer, Pacific Collegium and

Philharmonia Baroque Orchestra, to name a few, he has consistently strived to strike a balance between dedication to art and the enjoyment of it. Although for the past 10 years he has largely concentrated on music from the Renaissance and Baroque periods, he is happiest when he is able to encompass a variety of music and performing opportunities. During his 10 years with Chanticleer and later, he has managed to visit and perform in all 50 states as well as several countries abroad, a fact for which he will be eternally thankful and one that continues to enrich his understanding and appreciation of people.



CLIFTON MASSEY is thrilled to join Clerestory in the inaugural season of the group. A Dallas native, Clifton has sung to critical acclaim with such groups as Concert Royal of New York, Indianapolis Baroque, American Bach Soloists, Texas Baroque Ensemble, Dallas Bach Society, Philharmonia Baroque Orchestra, New York Pops, and the London Symphonietta. Equally at home in a choral setting, Clifton has performed with Theater of Voices/Pro

Arte with Paul Hillier, Volti, Schola Cantorum SF, Orpheus Chamber Singers of Dallas, and has recently completed his tenure with the male a cappella group Chanticleer, feeling quite honored to have performed over 200 concerts with them in a variety of the world's finest concert halls. Clifton holds a music education degree from Texas Christian University and is currently completing a M.M. from the Early Music Institute of Indiana University. Private voice teaching, clinician work and concertizing all conspire to make him wish he had more time to tend to his garden and explore the intrigues of northern California!



JUSTIN MONTIGNE is a versatile young singer of choral music, opera, art song, concerts, church services, weddings, bar mitzvahs, shareholders' meetings, barbecues, and late '90s diva karaoke nights. Hailing originally from Des Moines, Iowa, where he received his Bachelor in Music from Drake University, Justin went on to spend several years in Minneapolis doing graduate work in voice at the University of Minnesota, where he

completed a masters and is a candidate for a DMA in vocal performance. An active teacher, as well as performer, Justin taught voice for the University of Minnesota and in several area high schools, as well as maintaining a busy private studio in his small shih-tzu infested apartment. He also toured Minnesota and the upper midwest with the select Ted Mann Vocal Quartet, the University of Minnesota's Opera on the Farm Tour, and as a soloist with many of the Upper Midwest's best kept ensemble secrets.

Heeding the injunction, "Go West, young man," Justin sang alto for three years with San Francisco's acclaimed male vocal ensemble, Chanticleer. He performed in venues around the United States and the world, including New York's Metropolitan Museum of Art, Disney Concert hall in Los Angeles, The Concertgebouw in Amsterdam, and Vienna's Musikverein. Equally at home in concert and on the operatic stage, Justin has most enjoyed the works of Handel, Mozart, and Britten. He recently sang a fifth season with the Oregon Bach Festival, will appear several times this season with Miami's Seraphic Fire, and has taken up the directorship of a men's a cappella ensemble, Musaic. Justin teaches voice at UC Davis.

All work and no ice cream makes Justin a dull boy, so Ben and Jerry must be credited here. In fact, they are largely responsible for Justin's other two favorite haunts—the gym and the yoga mat. He and his husband Joe live in downtown San Francisco with a husky puppy who will one day eat shih-tzus for breakfast . . .



Originally from McMinnville, Oregon, tenor **MARK MUELLER** left with his parents' blessing for the sunny climes of Stanford in 1973 to become a doctor ("Look at those hands - *those are surgeon's hands!*"). Four years and a drama degree later, instead of medical school, he found himself working for Berkeley Repertory Theatre as an actor, singer, composer, assistant stage manager, set builder and music director. His repertoire is extremely

varied, ranging from performances of medieval mystery plays to writing, singing and playing guitar with the (now defunct) punk parody band "Porque." He is one of the few musicians to perform at both the Monterey Jazz Festival and the Carmel Bach Festival. Mark has performed with many SF Bay Area groups, including the Choir of Grace Cathedral, Schola Cantorum San Francisco, the California Bach Society, the Baroque Choral Guild (now Cantabile), Contemporary Opera of Marin, the Pacific Mozart Ensemble and the San Francisco Choral Artists. He is currently a member of the American Bach Soloists and the Philharmonia Baroque Chorale as well the choir of St. Mark's, Berkeley. By day, he is the Program Administrator for the Young Musicians Program at UC Berkeley. He lives in Point Richmond (a stone's throw from "The Plunge") with his wife Elisabeth and sons Michael & Max.

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