

CLERESTORY

BESIDE THE CRADLE



NOVEMBER 30, 8PM

ST. MATTHEW'S LUTHERAN CHURCH
16TH AT DOLORES, SAN FRANCISCO

DECEMBER 1, 8PM

FIRST CONGREGATIONAL CHURCH
DANA AT DURANT, BERKELEY

Tickets are available at the door: \$15 for adults, \$8 for students and seniors.
Please be our guests at a reception following each concert.

For more about us, directions, and to listen to our concerts, please visit www.clerestory.org



BESIDE THE CRADLE

Goday My Lord, Sir Christēmas!
O Virgo Splendens
Duce Creature
Ich steh' an deiner Krippe hier
(Beside Thy Cradle Here I Stand)

Anonymous English
Anonymous Spanish
Anonymous Flemish
J.S. Bach

Behold, I bring you tidings of great joy...

Noel!
Allon, Gay Bergeres
Make We Joy Now In This Fest

Eustache Du Caurroy
Guillaume Costeley
William Walton

...a Virgin shall bring forth a son...

Hail Mary, Full of Grace
Ave Maria
Ave Maria
Hymn To the Virgin

Anonymous English
Johannes Ockeghem
Tomas Luis de Victoria
Benjamin Britten

...wrapped in swaddling clothes, lying in a manger...

Quid Petis, o Fili?
Heilige Familie
Behold the Lamb

Richard Pygott
Hugo Distler
Jesse Antin

...the wise men knelt and worshipped him...

Lullay Lulla (Coventry Carol)
Lullay, I Saw a Sweet Seemly Sight
Sing Lullaby

Anonymous English, arr. Martin Shaw
Anonymous English
Herbert Howells

...and the shepherds kept watch over their flocks by night.

O Little Town of Bethlehem
Wexford Carol
God Rest Ye Merry Gentlemen
O Come All Ye Faithful
Gloucestershire Wassail

arr. Ralph Vaughan Williams
arr. John Rutter
arr. Ralph Vaughan Williams
arr. David Willcocks
arr. Ralph Vaughan Williams

Happy Holidays from Clerestory!

We are very excited to be performing our group's first-ever Christmas concerts. We have had this day circled on our calendars since our group was founded eighteen months ago.

Everything that is special about choral music is magnified during the Christmas season. There is something intangibly magical about the telling of the Christmas story. Beautiful Renaissance polyphony extolling the Virgin Mary takes on a newly austere reverence. Modern songs evoke the pastoral scene of the baby in the cradle, surrounded by family, wise men and animals. Familiar carols remind us of family Christmases past, firelogs burning and the kitchen busy. Whatever you believe, this is music that will remind you of what is good and true in your life.

As many of you who are already loyal Clerestory listeners are aware, we are at the midpoint of our second season. Our first four sets of programs have ranged from English folksongs to obscure Flemish motets to American music from the last two hundred years. Although it is merely a quirk of scheduling that we are only just giving our first Christmas concerts, in fact we wouldn't have it any other way. The CDs you see for sale at Starbucks suggest that any singer can mine the Christmas standards at a moment's notice. In fact, for Clerestory, Christmas music -- like Christmas itself -- is something you build to with anticipation, preparation, and awe.

By now, many of our faces and voices -- if they were not already familiar to you from our collectively long history as Bay Area musicians -- are familiar now. More importantly, with each concert we have become more familiar with one another. We have experimented with different styles of music, and found what works best for us. We have reaffirmed our desire to be a truly democratic group, without a conductor or artistic director, based on shared experience and mutual respect. Now, over a

year into the history of Clerestory, it is finally time to bring our voices to bear on the most sacred and heart-warming music that can be sung or played.

Will you meet us halfway? You have already taken the biggest step by coming to tonight's concert, and for that we give you our deepest thanks. We need you and your friends to continue to come, long after the Christmas season is over. We are growing as fast as we can, with our new board of trustees, our non-profit incorporation, our pioneering, free, live recordings on our website, and new ways of reaching out to our audiences. Classical music is not a capitalist enterprise. Are you glad that Clerestory exists?

We would love to get to know you better. Make sure to be our guest at the reception following tonight's concert. Part of what makes Clerestory unique is that the concerts you hear -- of the very highest caliber anywhere -- are sung by regular men with regular lives. Come up and say hello, whether you see us at a performance or on the street. We are out there!

The Christmas season has become many things to many people. It can be hard to focus on the things we like about Christmas and avoid the things we don't. But these concerts are a time to do exactly this. Please close your eyes and listen to a story that has been told for countless generations, through pieces that will be both new and familiar to you. We hope this evening will lift your spirits, carry you through the busy month to come, and remind you that what Christmas is really about is a very good thing indeed.

With our very best wishes for a joyful, thankful, and peaceful holiday season.

The Men of Clerestory

Goday, goday, my lord Sire Christēmas, goday!

Goday, Sire Christēmas, our king,
for ev'ry man, both old and ying,
is glad and blithe of your coming.

O Virgo splendens, hic in monte celso miraculis
serrato fulgentibus ubique,
quem fideles conscendunt universi.
Eia pietatis oculo placato
cerne ligatos fune peccatorum,
ne infernorum ictibus graventur,
sed cum beatis tua prece vocentur.

Duce creature, virgine Marie,
Chaste, nette, et pure, et sanz vilenie,
Par vus est la dure mort a ceus finie
Ki humeine figure ont la dreite vie.
La porte de vie k'a trestuz grant pose
Fu par la folie Eve e Adam close
Ke plein furent d'envie.
Porte de salu, vus estes rescu,
Garaunt, et escu cuntre l'enemi.
Vus estes le port, solaz, et confort
A ceus ki la mort urent deservi.
Pur ceo en chantant e tut en plurant,
Mere al rei pusan, de quer fin vus pri
K'envers vostre enfant me seez aidant;
K'il me seit garaunt e eit de moi merci.

Ich steh' an deiner Krippe hier,
O Jesu du mein Leben;
Ich komme, bring und schenke dir,
Was du mir hast gegeben.
Nimm hin, es ist mein Geist und Sinn,
Herz, Seel und Mut, nimm alles hin
Und laß dir's wohlgefallen.

Noël

Sors de ton lit, de ton lit paré
comme un nouveau soleil
Romps les lieux et descend
Ange du grand conseil Enfant,
mais homme Dieu, fils du très haut
qui porte ta grand principauté
sur ton épaule forte.

Allon, gay Bergeres

soyez legeres, suyvez moy.

Allon voir le Roy,
qui du ciel en terre est nay.

Un beau present luy feray.
De ce flagolet que j'ay tant gay.

Un gasteau luy donneray;
Et moy, Plain Hanap luy offriray.

Ho, ho, paix-la! Je le voy;
Il tette bien sans le doigt, le petit Roy.

Allon, gay Bergeres
soyez legeres, le Roy boit.

Goddess Son so much of ight
From heaven to earthes down is light
and born is of a maid so bright."
Godday. . .

O resplendent Virgin, here on the high mountain,
glowing with miraculous wonders,
where believers from everywhere ascend,
ah, with your gentle eyes
behold those caught in the bonds of sin;
let them not suffer the blows of Hell,
but let them be blessed by your intercession.

Sweet creature, virgin Mary,
Chaste, clean, and pure, and without sin,
You lift the burden of death from us
Whose human form embodies a good life.
Bearing life in such a grand way
That the folly of Eve and Adam's end
May be completely repelled.
Way of life, you are salvation,
Protector and shield against the enemy.
You are the way, solace and comfort
To we who certainly deserve death.
Pure in your singing and in your weeping,
Mother of our great king, dear to our heart
May you help me gain from your child
His protection and his mercy.

I stand here beside your cradle,
O Jesus my life;
I come and bring to give you
That which you have given me.
Take it, for it is my spirit and mind,
Heart, soul, and courage, take all
And let them please you.

Leave your bed, rise
like a new sun
Leave your place and descend
Angel of the great Child's counsel
but man's lord, son from on high
who bear your great principality
squarely on your shoulders.

Let's go, gaily, Shepherdesses,
Let's go gaily, be light, follow me.

Let's go see the King,
Who from heaven is born on Earth.

I'll make him an attractive present, but of what?
This tin whistle that I have, so gay.

I will give him a cake.
And me, I'll offer him a full drinking cup.

Oh, oh, hush! I see him;
He's nursing well, not with his thumb, the little King!

Let's go gaily, Shepherdesses
Let's go gaily, be light, the King is drinking!

Make we joy now in this fest

In quo Christus natus est. (On which Christ was born.)

A Patre Unigenitus, (From the Father only-begotten)
Is through a maiden come to us;
Sing we of Him and say 'Welcome'
Veni Redemptor gentium. (Come, Redeemer of the nations)
Make we joy now...

Agnoscat omne seculum, (Let every age acknowledge thee)
A bright star made three kings to come,
Him for to seek with their presen's,
Verbum supernum prodiens. (The celestial word proceeding)
Make we joy now...

O Lux beata Trinitas, (O blessed light, O Trinity)
He lay between an ox and ass,
Beside His mother, maiden free,
Gloria Tibi Domine. (Glory to thee, Lord)
Make we joy now...

Hymn to the Virgin

Of one that is so fair and bright
Velut maris stella,
Brighter than the day is light,
Parens et puella:

I cry to thee, thou see to me,
Lady, pray thy Son for me

Tam pia,
That I may come to thee.
Maria!

All this world was forlorn
Eva peccatrice,
Till our Lord was y-born
De te genetrice.
With 'ave' it went away
Darkest night, and comes the day
Salutis
The well springeth out of thee.
Virtutis.

Lady, flow'r of ev'rything,
Rosa sine spina,
Thou bare Jesu, Heaven's King,
Gratia divina:

Of all thou bear'st the prize,
Lady, queen of paradise

Electa:
Maid mild, mother es Effecta.
Effecta.

Heilige Familie

Maria spinnt, Maria sinnt, sie sticht sich an der Spindel.
Von rotem Blut ein Tropfen rinnt und fällt herab auf die Windel.
Marienkind am Boden spielt, es lacht wie lauter Sonne.
Maria säumt, Maria träumt, Sankt Joseph holt Wasser am
Bronnen.
Das Kindlein auf der Windel, es lacht so sein,
wie Sonnenschein, es lacht so sein, es lacht so sein
und spielt auf dem Schatten der Spindel.

Hail Mary, full of grace, Mother in virginity.

The Holy Ghost is to thee sent
From the Father Omnipotent,
Now is God within thee went,
The angel said "Ave."

When the angel ave began,
Flesh and blood together ran;
Mary bare both God and man,
Through virtue and pure dignity.

Áve María, grátia pléna, Dóminus técum. Benedícta tu in
mulieribus, et benedíctus frúctus véntris túi, Iésus.
Sáncta María, Máter Déi, óra pro nóbis peccatóribus, nunc et in
hóra mórtis nóstrae. Ámen.

*Hail Mary, full of grace, the Lord is with thee; blessed art thou
among women, and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God, pray for us sinners, now and at the
hour of our death. Amen.*

"Quid petis, O Fili?"

Mater dulcissima ba ba:
"O Pater, O Fili,?"

Mihi plausus oscula da da!"
("What seekest Thou, O my Son?"
The sweetest mother coos.
O Father, O my Son,?
Clapping hands, give me kisses!)

The mother full mannerly and meekly as a maid,
Looking on her little Son so laughingly in lap laid,
So prettily, so pertly, so passingly well apaid,
So passingly well apaid,
Full softly and full soberly,
Unto her Son she said:

Quid petis. . .

I mean this by Mary, our Maker's mother of might,
Full lovely looking on our Lord, the Lantern of light,
Thus saying to our Saviour, this saw I in my sight;
This reason that I rede you now, I rede it full right.

Quid petis. . .

Musing on her manners so, my word was my main,
Save it pleased me so passingly that past was my pain;
Yet softly to her sweet Son methought I heard her sayn:
"Now gracious God, and good sweet Babe, yet once this game
again.

Quid petis. . .

Mary spins, Mary muses, she pricks herself on the spindle.
A drop of red blood flows and falls on the diaper.

Mary's child plays at the base, and laughs loudly to the sun.
Mary hems, Mary dreams, Joseph heaves water from the well.
The little child in the diaper, he laughs to be so
and plays in the shadows of the spinning wheel.

Behold the Lamb

Cold it was, & dark as the womb, but cold.
I lay in the warmth
of my mother's side
(shivering, shivering)
out of the wind,
huddled together
with kin & kine,
awaiting what
I knew not.

It was the time of dark. The time of light
slept in the lap of the east
as I slept in my mother's heat.
Then brightness
hung above the hills
& brighter still
about us shone.

Of a sudden,
a rush of wings
affrighted me,
but no bird stooped.
I clambered up,
& where my masters went,
I followed.

And where they entered in
the steaming byre,
there I also
& knelt
where they bent their knee
before a young one
of their own kind.

Child,
Child, the wind blows cold.
This world of wolves
& sudden wings
is cruel.

The babe stretched forth
his hand
& smiled.

Lully, lulla, thou little tiny child,
By by, lully lullay.

O sisters, too, how may we do
For to preserve this day
This poor Youngling, for whom we sing,
By, by, lully, lullay.

Herod, the king, in his raging,
Charged he hath this day
His men of might, in his own sight,
All young children to slay.

That woe is me, poor child, for thee!
And ever mourn and day,
For thy parting, neither say nor sing
By, by, lully, lullay.

Lullay, I Saw a Sweet and Seemly Sight

Lullay lullow lully lullay
bewy bewy lully bewy
lully lullow lullay lullow
baw baw my barnë,
sleep softly now.

I saw a sweetë, seemly sight,
a blissful burd, a bosom bright,
that mourning made and mirth of mang.

A maiden mother, meek and mild,
in cradle keep a knavë child,
that softly sleep; she sat and sang.

Sing lullaby, sing lullaby,
While snow doth gently fall.
Sing lullaby to Jesus
Born in an oxen's stall.
Sing lullaby, sing lullaby.

Sing lullaby to Jesus
Born now in Bethlehem,
The naked blackthorn's growing
To weave his diadem.
Sing lullaby to Jesus.

Sing lullaby, sing lullaby,
While thickly snow doth fall.
Sing lullaby to Jesus,
The Saviour of all.
Sing lullaby, sing lullaby.

O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by.
Yet in thy dark streets shineth
The everlasting Light;
The hopes and fears of all the years
Are met in thee to-night.

How silently, how silently,
The wondrous gift is given!
So God imparts to human hearts
The blessings of his heaven.
No ear may hear his coming;
But in this world of sin,
Where meek souls will receive him, still
The dear Christ enters in.

Wexford Carol

Good people all, this Christmastime,
Consider well and bear in mind
What our good God for us has done
In sending his beloved Son.
With Mary holy we should pray
To God with love this Christmas day;
In Bethlehem upon that morn
There was a blessed Messiah born.

The night before that happy tide
The noble Virgin and her guide
Were long time seeking up and down
To find a lodging in the town.
But mark how all things came to pass;
From every door repelled alas!
As long foretold, their refuge all
Was but an humble oxen stall.

Near Bethlehem did shepherds keep
Their flocks of lambs and feeding sheep;
To whom God's angels did appear,
Which put the shepherds in great fear.
'Prepare and go.' the angels said.
'To Bethlehem, be not afraid;
For there you'll find, this happy morn,
A princely babe, sweet Jesus born.'

With thankful heart and joyful mind,
The shepherds went the babe to find,
And as God's angel had foretold,
They did our saviour Christ behold.
Within a manger he was laid,
And by his side the virgin maid,
Attending on the Lord of life,
Who came on earth to end all strife.

O come all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem.
Come and behold Him,
Born the King of Angels;
O come, let us adore Him,
Christ the Lord.

See how the shepherds,
Summoned to his cradle,
Leaving their flocks, draw nigh with lowly fear;
We too will thither
Bend our joyful footsteps:

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God
In the highest:

God rest you merry gentlemen,

Let nothing ye dismay,
Remember Christ our Savior
Was born on Christmas day,
To save us all from Satan's pow'r
When we were gone astray;

Chorus: O tidings of comfort and joy,
Comfort and joy,
O tidings of comfort and joy.

From God our heavenly Father
A blessed angel came.
And unto certain shepherds
Brought tidings of the same,
How that in Bethlehem was born
The Son of God by name:

But when to Bethlehem they came,
Whereat this infant lay
They found him in a manger,
Where oxen feed on hay;
His mother Mary kneeling,
Unto the Lord did pray:

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
Is drawing on apace.

Wassail Song

Wassail, wassail, all over the town,
Our bread it is white, and our ale it is brown;
Our bowl it is made of the green maple tree,
In the Wassail bowl we'll drink unto thee.

Here's a health to the ox and to his right eye,
Pray God send our master a good Christmas pie,
A good Christmas pie as e'er I did see.
In the Wassail bowl we'll drink unto thee.

Here's a health to the ox and to his right horn,
Pray God send our master a good crop of corn,
A good crop of corn as e'er I did see,
In the Wassail bowl we'll drink unto thee.

Here's a health to the ox and to his long tail,
Pray God send our master a good cask of ale,
A good cask of ale as e'er I did see,
In the Wassail bowl we'll drink unto thee.

Come, butler, come fill us a bowl of the best;
Then I pray that your soul in heaven may rest;
But if you do bring us a bowl of the small,
May the Devil take butler, bowl and all.

Then here's to the maid in the lily white smock,
Who tripp'd to the door and slipp'd back the lock;
Who tripp'd to the door and pull'd back the pin,
For to let these jolly Wassailers walk in.



JESSE ANTIN is the founder of Clerestory. He has performed with many of the finest groups in the Bay Area since moving to California in 2000, including five years with the esteemed men's ensemble Chanticleer. He appears on seven Chanticleer recordings, including one Grammy winner. Other recent local performances have been as a soloist and chorus member with the American Bach Soloists and Philharmonia Baroque.

Jesse is a native of Princeton, New Jersey, where he grew up singing countertenor in a cathedral men-and-boys choir, and is a graduate of Brown University, where he majored in music and philosophy. During Jesse's early career in church music he was also an organist, choir director, and composer, and a number of his pieces continue to be performed and recorded by choirs around the country.

Accustomed to life in a college town, Jesse has proudly lived in Berkeley since 2001. He is a bicycle racer for the Berkeley Bicycle Club team, a Sierra backpacker as often as possible, and a tennis player trying to recapture his former glory. Jesse and his wife, Lindsey, live on a steep hill in North Berkeley with their cats Camper, Nike, and Sprite, and maintain their pace of life with a steady diet of vegetarian carb-loading and home-brewed ales. Jesse is a development officer for the non-profit environmental law firm Earthjustice, and can often be seen commuting to downtown Oakland on his Vespa. 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 (and, this year, his sanity).

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 premiere of *Go For Broke*, a madrigal comedy by Peter Schickele, and over twenty recordings, including two that received the Grammy award.



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 Education Coordinator for the Sonoma County Choral Society.

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.



Tom was instrumental in organizing the business operations of Chanticleer and served as General Manager of the company in the early years as well as being a member of the ensemble. After leaving, he managed four hugely successful tours of *Les Mysteres de Voix Bulgares* in the United States before "settling down in a real job" with the City and County of San Francisco. He continues to work part-time for the Recreation and Park Department while singing as much as possible. He also holds professional positions with Trinity Episcopal Church and Temple Emanu-El, both in San Francisco.



CLIFTON MASSEY, alto, happily joins Clerestory for his second season. A native of Dallas, Clifton is in frequent demand for both solo and choral repertoire, having performed to critical acclaim with ensembles in the Bay Area and beyond, including American Bach Soloists, Philharmonia Baroque Orchestra, Chanticleer, Pacific Collegium, Schola Cantorum SF, Dallas Bach Society, Orpheus Chamber Singers, Theater of Voices, Concert Royal NYC, and the New York Philharmonic with Skitch Henderson. A rather eclectic taste in music has also led to projects including the role of Skzyp in *Hedwig and the Angry Inch* (Bloomington, IN), numerous collaborations with electronica composers, and the soundtrack of the recent video game ERAGON. Clifton has a Bachelor's Degree in Music Education from Texas Christian University, and recently completed coursework for a Master's in Early Music from Indiana University. Upcoming projects include solo recitals, numerous Bay Area concerts, and New World Symphony, Miami with Michael Tilson Thomas in the spring.

JAMES NICHOLAS MONIOS, bass, enjoys a varied musical career as a performer and teacher. A native of Long Beach, California, Mr. Monios studied piano, contrabass and voice while earning the Master of Arts in Historical Musicology. Since moving to San Francisco in 1991, Jim has performed with many of the finest ensembles in the Bay Area, including San Francisco Opera Chorus, Philharmonia Baroque Chorale, American Bach Soloists and San Francisco Choral Artists, and has appeared as soloist with San Francisco Symphony, San Francisco City Concert Opera, Soli Deo Gloria, and Magnificat. He has been bass soloist at Temple Sherith-Israel and several San Francisco churches, including Church of the Advent, where he also served as Associate Director of Music. He began working with Piedmont Children's Choir in 1994 and has continued teaching and conducting in private schools ever since, while maintaining a private piano studio in San Francisco. Jim has sung with several Clerestory members in various musical capacities, and now enthusiastically joins the ensemble for these concerts of Music at the Cradle.



JUSTIN MONTIGNE, alto, is originally from Des Moines, Iowa, where he received his Bachelor in Music from Drake University. He went on to spend several years in Minneapolis doing graduate work in voice at the University of Minnesota, where he recently completed a DMA in vocal performance. Justin sang for three years with the acclaimed male vocal ensemble, Chanticleer, and performed a wide variety of works with the group in venues around the United States and the world. He is equally at home in concert and on the operatic stage and has sung with the Minnesota Opera, the Oregon Bach Festival, Philharmonia Baroque Orchestra, City Concert Opera, and Seraphic Fire. Justin is the artistic director of the Bay Area a cappella men's ensemble Mosaic and teaches voice at UC Davis. In another facet of life, he is a registered yoga teacher and clinician of movement for performers. Justin seeks to promote health of the voice, body and spirit, and also to find the perfect flavor of ice cream. He lives in San Francisco with his husband Joe and their fearsome pup, Jasmine.

FERNANDO TARANGO, tenor, began his professional singing career traveling the world as a chorister for the American Boychoir School in Princeton, NJ. He then continued his musical studies at the University of Michigan, where he received his B.M. in Vocal Performance before moving to the the Bay Area in 2006. Since arriving, he has performed with esteemed groups such as San Francisco Concert Chorale, Bella Musica, Pacific Boychoir Academy, Pacific Collegium, Voices of Lakeshore, Cathedral Choir of Men and Boys, Volti, and San Francisco Pocket Opera. His solo roles have included the Bach B Minor Mass, the Mozart Coronation Mass, the Rachmaninoff Vespers in Grace Cathedral, and the premier of Kirke Mecham's Pride and Prejudice as Mr. Bingley in Davies Symphony Hall. Fernando is currently the Consultant of Student Affairs for the Pacific Boychoir Academy and is an AGMA member of the San Francisco Symphony Chorus.



Clerestory would sincerely like to thank the following individuals for their generosity:

- \$1,000 and above: James R. Meehan
- \$500 and above: Emile Norman
- \$100 and above: Jesse Antin, Eric Brenner, Natalie Bridgeman, Bonnie Davis, Tom Ramos, Susan Wilson
- \$50 and above: Mark and Sarah Antin, Paul Crabtree
- In-kind donations: Margaret Garms (legal services), Tim Warner (website design)
- We need their support, and yours. Please join them!

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.

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

, 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

Cover painting: *The Adoration of the Shepherds*, Bartolomé Esteban Murillo, 1650-55

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