

# EXPLORATIONS

New discoveries in early music  
and early discoveries of new music

Saturday, September 27, 8:00 p.m.

St. Mark's Lutheran Church

1111 O'Farrell Street, San Francisco

Sunday, September 28, 5:00 p.m.

St. Mark's Episcopal Church

2300 Bancroft Way, Berkeley



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# Program

Three Songs from 14<sup>th</sup> Century England

Anonymous

*Tappster, Dryngker*

*Now Helpe, Fortune*

*Be Pes! Ye make me spill my ale!*

*Mais qui es tu, dy moy*

Claude Le Jeune (c. 1530 - 1600)

Three Modern Settings of Sacred Texts

*¡O cruz fiel!*

Leo Nestor

*Psalm 51 (from Trois Psaumes de David)*

Darius Milhaud (1892 - 1974)

*Nos Tum Agere Dico (from Harmony of the Spheres)*

Joep Franssens

## \* Intermission \*

Four Songs by Bay Area Composers

*Sleep*

Minna Choi

*Dance*

Ilya Demutsky

*Harmonice Mundi*

Jesse Antin

*There Came a Day*

Paul Crabtree

*Illumina Nos (from Tres Sacre Cantiones)*

Carlo Gesualdo (1566 - 1613) and Igor Stravinsky (1882 - 1971)

Five Folk Songs

arr. Ralph Vaughan Williams (1872 - 1958)

*The Dark Eyed Sailor*

*The Spring Time of the Year*

*Just As the Tide Was Flowing*

*The Lover's Ghost*

*Gloucestershire Wassail*

## *A Message From Clerestory . . .*

We are proud to begin Clerestory's third season with this exciting program called *Explorations: New Discoveries in Early Music, and Early Discoveries of New Music*. We are pleased and grateful that you are here to join us.

Our program was inspired by the idea that music as an art form is ultimately about searching and discovery. Even in classical music -- when the performer strives to interpret a work composed by someone else -- a significant part of the creative process is in choosing what to play or sing, and how to present it, not unlike the way a painter chooses a subject before putting brush to canvas. Meanwhile, of course, composers of music are themselves exploring themes and discovering sounds. Clerestory, like all musicians, gives voice to these composers and ushers their music into the world.

Tonight, we feature largely undiscovered music, both old and new. We also include the music of Ralph Vaughan Williams, who -- although of course familiar -- explored his native English folk idiom in a very real sense during his travels around the British countryside. This year marks the 50th anniversary of his death, and his set of Five Folk Songs is a rarely-heard gem. Since any true exploration of music also includes the present day, we are proud to present a series of works by Bay Area composers, including San Francisco Conservatory students Minna Choi and Ilya Demutsky, Clerestory singer Jesse Antin, and audience favorite Paul Crabtree.

As our audience has grown and critics have responded, we feel confident in presenting this program of less-familiar music. Fans of Clerestory have expressed their appreciation of our adventurous programming, and have trusted us to bring our signature clear sound, sophisticated musicianship, and familiar faces to the repertory we carefully choose.

Looking ahead, we are pleased to announce that our upcoming Christmas concerts on December 13 and 14 will feature a pioneering performance of Benjamin Britten's much-loved *Ceremony of Carols*, in a new version by Clerestory for men's voices, and retaining the original version's harp accompaniment. The concert will also feature music by Francis Poulenc and by Clerestory favorite Hugo Distler, as well as a number of familiar carols for the season. This daring performance is not to be missed!

As always, Clerestory invites you to recognize that our mission includes you. We rely on our audiences to help spread the word about us, to stay in touch with us through our website and e-mails, and, when able, to augment our progressive ticket prices. In turn, we recognize that music is a living art form, and will continue to offer our music to our community through both ambitious live performances and through free recordings on our website, [www.clerestory.org](http://www.clerestory.org).

### ***Upcoming Clerestory Concerts:***

*Explorations* (repeat performance)

**Saturday, October 11**

Burlingame, CA - Live At Mission Blue

[www.liveatmissionblue.com](http://www.liveatmissionblue.com)

*A Ceremony of Carols*

**Saturday, December 13 - 8:00 pm,**

San Francisco - St. Mark's Lutheran Church

**Sunday, December 14 - 7:00 pm**

Berkeley - First Congregational Church

## Notes on the Program

### Three Songs from 14<sup>th</sup> Century England - Anonymous

In the 15th century, English composers pushed songwriting boundaries a bit further than their counterparts in continental Europe. This may be thanks to the growing influence of the Chapel Royal – a group of professional composers and singers established at the king's court during the previous century. In songs written for three parts, the highest voice continued to take the melody but lower voices became more important by joining it in duets and trios that shared the same text and rhythms. This technique produced fuller harmonies and textures than what had been heard in polyphonic music up to that time. It also gave composers a new way to express emotions and drama - which they put to excellent use in secular songs. Our selection tonight includes a hearty drinking song, a lament in which the singer pleads for better fortune, and a bawdy dialogue between a barmaid and a customer who has cornered her – not quite unwillingly - in a storeroom.

#### **Tappster, dryngker**

Tappster, dryngker, fyll another ale, Anon,  
God sende us good sale.  
Avale the stake, avale, here is good ale y  
founde.  
And y to the, and lette the cuppe goe rounde.

#### **Now helpe, Fortune**

Now helpe, Fortune, of the godenesse,  
And onse withdrawe they adversite  
From they servaund, the weche hathe plente  
Of sorwe and all hevenesse.



*His Wife Scolding the Drunken Mohammed,*  
German woodcut c.1481

#### **Be pes! Ye make me spille my ale!**

Be pes! Ye make me spille my ale!  
Now thyngke ye this ys a fayre ray?  
Let go, y say! Straw for yeure tale!  
Leff werke a twenty adevell away!  
Wene ye that ev'rybody lest to play?  
Abyde awhile! What have ye haste?  
Y trow for all youre gret affray,  
Ye will not make to huge a waste.

After assay then may ye wette;  
Why blame ye me withoute offence?  
Ywisse, wanton, ye shull not yette!  
A, kan ye that? Nou, gode, go hens!  
What do ye here within oure spence?  
Recke ye not to make us shende?  
Y wolde not yette for furty pence  
My moder cam in, or that ye wende.

Cum kys me! Nay! Be God, ye shall!  
Be Criste, y nelle, what ses the man?  
Ye herte my legge agenste the walle;  
Ys this the gentry that ye can?  
Take to gev all, and be stille than!  
Now have ye leyde me un the flore,  
But hadde y wyste when ye bygan,  
Be Criste, y wolde have shytted the dore!

*Mais, qui es tu, dy moy - Claude Le Jeune*

As 16<sup>th</sup> century vocal polyphony composers go, Claude Le Jeune was quite the rebel. He had the audacity to choose Protestantism over Catholicism, and supported the Huguenots, causing him to be intermittently exiled from France throughout his life. His compositions were most often artful examples of the secular Parisian *chanson*, usually for 4 to 7 voices, and were well respected even during his lifetime by contemporaries such as Lassus. Le Jeune was one of the main proponents of the style *musique mesurée*, in which music was created in strict service to the cadence of the French language, rather than with musical ideals at the forefront. He was also quite comfortable breaking the compositional rules of the day, which he knew well, including “forbidden” intervals and chords in many of his songs. Despite his maverick politics, religion, and musicality, Le Jeune’s chansons are some of the most well-crafted, sparkling, and appealing of the French Renaissance.

Mais qui es tu, dy moy, qui vas si mal vestue,	Who are you who goes dressed in such poor estate,
N’ayant pour tout habit qu’une robe rompue?	Having for your entire garment none but an unclean cloth?
Je suis Religion, et n’en sois plus en peine, Du Pere Souverain la fille souveraine.	I am Religion, and am no longer in pain, Of the Sovereign Father his sovereign daughter.
Pourquoy t’habillestu de si povre vesture? Je mesprise les biens et la riche parure.	Why then do you dress in such poor clothing? I despise property and rich adornment.
Quel est ce livre la que tu tiens en la main? La souveraine loy du Pere souverain.	What is the book that you hold in your hand? The supreme law of the sovereign Father.
Pourquoy aucunement n’est couverte au dehors La poitrine aussi bien que le reste du corps? Cela me sied fort bien à moy qui ay le coeur Ennemi de finesse et ami de rondeur.	Why is your chest not nearly as covered as the rest of your body? It suits me best to keep my heart the enemy of slenderness and friend of roundedness.
Sur le bout d’une croix pourquoy t’apuyestu? C’est la croix qui me donne et repos et vertu. Pour quelle cause as-tu deux ailes au costé?	Why do you lean on the base of a cross? It is the cross which gives me rest and virtue. For what reason do you have two wings at your side?
Je fay voler les gens jusques au ciel vouté. Pourquoy tant de rayons environnent ta face? Hors de l’esprit humain les tenebres je chasse. Que veut dire ce frain? Que j’enseigne à dompter Les passions du coeur et à se surmonter. Pourquoy dessous tes pieds foulles-tu la mort blesme? Pour autant que je suis la mort de la mort mesme.	I will fly the people up to the roof of heaven. Why such radiance around your face? To chase darkness from the human spirit. What do you wish to tell this chorus? I intend to tame The passions of the heart and overcome them. Why do you trample pale death under your feet? Because simply, I am the death of death.

### ¡O cruz fiel! - Leo Nestor

Leo Nestor, composer, conductor and educator, is Justine Bayard Ward Professor, Director of Choral Activities and Director of the Institute of Sacred Music at The Catholic University of America Benjamin T. Rome School of Music, Washington, DC.

The composer offered the following comments on *O cruz fiel*:

"This miniature has always been close to my heart. It was composed for the Palm Sunday and Good Friday liturgies at the *Iglesia de San Emidio* for *El Coro Maranatha*, a choir of sixty young (ages 16-30) singers I conducted in South Central Los Angeles, where Solemn Mass was sung each Sunday evening. In those years the parish of St. Emydius was an island of singular beauty in the middle of a very ordinary part of town. The text is a paraphrase of the *Crux fidelis inter omnes*, a middle verse of the *Pange lingua gloriosi proelium certaminis* of the noble 6<sup>th</sup> century poet Venantius Fortunatus."

¡O cruz fiel, árbol único en nobelza!  
Jamás, jamás el bosque dió mejor  
tributo  
en hoja, en flor y en fruta.  
¡Dulces clavos! ¡Dulce árbol!  
¡Donde la vida empieza,  
empieza con un peso tan dulce,  
tan dulce en su corteza!

Faithful cross, tree of solitary  
splendor,  
Never before has forest yielded better  
tribute  
in leaf, in flower, in fruit.  
Sweet the nails, sweet the tree!  
There where life begins,  
begins with a weight so sweet,  
so sweet on its bark.

### *Psalm 51 (6<sup>th</sup> Mode)* - Darius Milhaud



A member of the early twentieth-century French compositional coterie called *Les Six*, Darius Milhaud named American Jazz among his musical influences, and often used the full palette of tonalities that jazz afforded him. Born to a Jewish family in Aix-en-Provence, Milhaud attended the Paris Conservatory, where he studied composition under Charles-Marie Widor. Milhaud also called the San Francisco Bay Area home, as he was a composition professor at Mills College in Oakland, dividing his time between Mills and the Paris Conservatory from 1947-1971. (Perhaps we might have programmed his piece in the second half, among the other Bay Area composers.) While at Mills, the legendary jazz pianist Dave Brubeck studied with Milhaud, later naming his son Darius in honor of his teacher. Brubeck undoubtedly left just as much of a musical

impression on Milhaud, whose pieces often reflect the tall tertian chords and snappy rhythms that are commonly associated with jazz. His setting of the King James Version of Psalm 51 combines perceptible jazz tonalities with a much older influence, the austere monophony of Gregorian chant.

PSALM 51 (King James Version)

Miserere mei, Deus: secundum magnam  
misericordiam tuam  
Et secundum multitudinem miserationum tuarum,  
dele iniquitatem meam  
Amplius lava me ab iniquitate mea: et a peccato  
meo munda me  
Quoniam iniquitatem meam ego cognosco:  
et peccatum meum contra me est semper  
Tibi soli peccavi, et malum coram te feci: ut  
iustificeris in sermonibus tuis, et vincas cum  
iudicaris.

Ecce enim in iniquitatibus conceptus sum: et in  
peccatis concepit me mater mea  
Ecce enim veritatem dilexisti: incerta et occulta  
sapientiae tuae manifestasti mihi

Asperges me hyssopo, et mundabor: lavabis me, et  
super nivem de alborum.  
Auditui meo dabis gaudium et laetitiam et  
exultabunt ossa humiliata  
Averte faciem tuam a peccatis meis et omnes  
iniquitates meas dele  
Cor mundum crea in me Deus: et spiritum rectum  
innova in visceribus meis  
Ne projicias me a facie tua et spiritum sanctum  
tuum ne auferas a me  
Redde mihi laetitiam salutaris tui: et spiritu  
principali confirmame  
Docebo iniquos vias tuas et impii ad te  
convertentur.  
Libera me de sanguinibus Deus, Deus salutis meae:  
exultabit lingua mea iustitiam tuam

Domine labia mea aperies et os meum annuntiabit  
laudem tuam  
Quoniam si voluisses sacrificium, dedissem utique:  
holocaustis non delectaberis  
Sacrificium Deo spiritus contribulatus: cor  
contritum et humiliatum, Deus, non despicias  
Benigne fac, Domine in bona voluntate tua Sion: et  
aedificentur muri Jerusalem  
Tunc acceptabis sacrificium iustitiae oblationes et  
holocausta: tunc imponent super altare tuum  
vitulos

[Requiem aeternum: dona eis Domine  
Et lux perpetua: luceat eis.]

Have mercy upon me, O God, according to thy  
lovingkindness:  
according unto the multitude of thy tender mercies  
blot out my transgressions.  
Wash me thoroughly from mine iniquity, and  
cleans me from my sin.  
For I acknowledge my transgressions: and my sin  
is ever before me.  
Against thee, thee only, have I sinned, and done  
this evil in thy sight: that thou mightest be justified  
when thou speakest, and be clear when thou  
judgest.  
Behold, I was shapen in iniquity; and in sin did my  
mother conceive me.  
Behold, thou desirest truth in the inward parts: and  
in the hidden part thou shalt make me to know  
wisdom.  
Purge me with hyssop, and I shall be clean: wash  
me, and I shall be whiter than snow.  
Make me to hear joy and gladness; that the bones  
which thou hast broken may rejoice.  
Hide thy face from my sins, and blot out all mine  
iniquities.  
Create in me a clean heart, O God; and renew a  
right spirit within me.  
Cast me not away from thy presence; and take not  
thy holy spirit from me.  
Restore unto me the joy of thy salvation; and  
uphold me with thy free spirit.  
Then will I teach transgressors thy ways; and  
sinners shall be converted unto thee.  
Deliver me from bloodguiltiness, O God, thou God  
of my salvation: and my tongue shall sing aloud of  
thy righteousness.  
O Lord, open thou my lips; and my mouth shall  
shew forth thy praise.  
For thou desirest not sacrifice; else would I give it:  
thou delightest not in burnt offering.  
The sacrifices of God are a broken spirit: a broken  
and a contrite heart, O God, thou wilt not despise.  
Do good in thy good pleasure unto Zion: build  
thou the walls of Jerusalem.  
Then shalt thou be pleased with the sacrifices of  
righteousness, with burnt offering and whole burnt  
offering: then shall they offer bullocks upon thine  
altar.  
Grant them eternal rest, O Lord, and may  
perpetual light shine upon them.

***Nos Tum Agere Dico - Joep Franssens***

Dutch composer Joep Franssens, born in Groningen in 1955, studied composition in The Hague and Rotterdam with Louis Andriessen and Klaas de Vries. As one of the generation of “post-serial” Dutch composers, he uses a more traditional tonality to create an accessible musical style, while also avoiding the “neo-romantic” sound that often characterizes post-modern classical music. His compositions have a distinctly emotional character, marked by use of triads and

identifiable harmonies, yet keep a fresh and singular voice. Franssens has written that a love of popular music shaped his musical style, and has cited the '60s English progressive rock band Yes and the German group Tangerine Dream among his influences.

Franssens chose the text for his multi-movement work *Harmony of the Spheres* from the prose of Benedict de Spinoza, a 17<sup>th</sup> century Dutch philosopher of Portuguese-Jewish heritage. Spinoza, like many philosophers before him and perhaps also owing to his profession as a lens-maker and optician, sought to focus and clarify a code of ethics in his magnum opus *Ethica*, now considered to be one of the cornerstone documents of Western ethical philosophy. Tonight we perform the *a cappella* fourth movement of the larger five-part work for chorus and orchestra, the Latin text of which corresponds to section IV of Spinoza's five-part *Ethica*. In this unusual choice for a musical lyric, Spinoza contrasts the philosophical notions of being an effect upon something (to "take action") versus being affected by (to "suffer") something:

Nos tum agere dico, cum aliquid in nobis,  
aut extra nos fit, cujus adæquata sumus causa,  
hoc est cum ex nostra natura aliquid in nobis,  
aut extra nos sequitur, quod per eandem  
solam potest clare,  
et distincte intelligi.  
At contra nos pati dico, cum in nobis aliquid  
fit,  
vel ex nostra natura aliquid sequitur,  
cujus nos non, nisi partialis sumus causa.

*I say that we **take action** when something comes to pass, in us or outside us, of which we are the adequate cause, that is, when something in us or outside of us follows from our nature, which can be clearly and distinctly understood through it alone.*

*On the other hand, I say that we **suffer** when something comes to pass in us, or something follows from our nature, of which we are only a partial cause.*

Baruch de Spinoza (1632-1677)  
*Ethica*, (1677, posthumous)



### **Sleep - Minna Choi**

Minna Choi is a graduate student in composition at the San Francisco Conservatory of Music, studying with Elinor Armer. Aside from her compositional studies, she has been active in concert production. In March 2008, she produced the Inaugural SFCM Women Composers Concert which featured new works by all of SFCM's student women composers, the first of its kind in the school's 86-year history. Most recently, she founded and is the artistic director of the Magik\*Magik Orchestra, which premiered to a sold-out crowd at Herbst Theatre on August 21 as part of the Wordless Music Series.

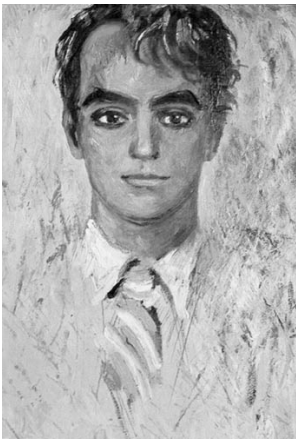
Minna writes: "**Berceuse for a Sleeping Mirror** is my choral interpretation of the poem by Federico García Lorca of the same name. It was composed in Spring 2008 as part of SFCM's biennial Choral Composition Competition. I wrote this song after watching the movie *Pan's Labyrinth*, scored by Javier Navarrete, and I attribute a few of the musical characteristics in my piece to his score. I wanted to musically evoke the picture of a tiptoeing night world where personified images (roaming eyes, the lights and butterflies) can wander and creep about, free from self reflection while the mirror sleeps. It's such a short piece so I chose just two devices to do that: slightly off-kilter harmonies and meters. Nothing too jarring. The piece continues as such until morning, when the mystery of the night dies away; the mirror is awakened and all our creatures are reflected once again not as what they could be but simply exactly just as they are. A little sad."



Sleep.  
Do not fear the roaming  
eye.  
Sleep.  
The butterfly,  
the word,  
the furtive light  
in through the keyhole,  
will not wound you.

Sleep.  
As my heart is,  
so you are,  
my mirror.  
Garden where my love  
is waiting.  
Sleep easy,  
but awaken  
when the last kiss dies against  
my lips.

### *Dance - Ilya Demutsky*



*Unattributed portrait of  
Federico García Lorca*

Ilya Demutsky was born in 1983 in St. Petersburg, Russia. In 2001, he received his bachelor's degree in choral conducting from St. Petersburg State Conservatory. Since 2001 he has been an active performer in various choral societies of St. Petersburg and at the Schleswig-Holstein Choral Academy in Germany, as well as a conductor of choirs and instrumental ensembles. In 2007 Demutsky won a Fulbright scholarship to pursue a Master of Music in Composition at San Francisco Conservatory of Music, where he studies with David Conte. More information about Demutsky's compositions can be found at [www.demutsky.com](http://www.demutsky.com).

Ilya writes: "'Dance' was written especially for the 2008 Choral Composition Competition sponsored by San Francisco Conservatory of Music. Several poems by Lorca were among the lyrics suggested by the Conservatory faculty, and I chose "Dance" for the competition because I felt the rhythm and the structure of the poem immediately. So I wrote the piece in three hours. Writing it was an interesting experience. I had

never used an English text before, and David Conte helped me a lot with the non-native language. I wanted to write something very cheerful (honestly speaking, that's untypical for my work) and genial, and something I hoped the Conservatory Chorus would enjoy. [Editor's note: Ilya did it – his piece was a singer's and judge's favorite, and the piece won the 1<sup>st</sup> Prize.] "I would like to thank Clerestory for their 'early discoveries of new music.' As a representative of new music, I am greatly honored by being performed by this excellent and experienced vocal ensemble."

In the night of the garden  
dressed in white  
dance six gypsy girls.

In the night of the garden  
they write on charred shadows  
with teeth of mother of pearl.

And in the night of the garden,  
with paper roses and jasmine crowns,  
they touch the sky with purple  
as their shadows grow long.

**Federico García Lorca**

## *Harmonice Mundi* - Jesse Antin



*The Kiss of Judas*, Giotto di Bondone (1267-1337)

*Harmonice Mundi* is a simple piece that draws its inspiration from two sources: from the ancient notion of a “music of the spheres” – which is represented by a single, sustained note accompanying the singers for the duration of the piece – and the controversial quasi-Biblical text known as the Gospel of Judas.

The Gospel of Judas is an ancient manuscript written nearly 2,000 years ago, but only rediscovered in the Egyptian desert within the last fifty years. The document was made public (with an English translation) by the National Geographic Society in the spring of 2006, after changing hands many times and after exhaustive study and reconstruction. The papyrus document, which is written in Coptic and now exists in over a thousand small pieces,

is believed to date from between 200-300 A.D., and is thought to itself be a translation of an earlier manuscript.

The Gospel of Judas is referred to by modern scholars as one of an increasing number of “Gnostic gospels” that have been discovered since the middle of the 20<sup>th</sup> century. These “gospels” were controversial even in their day for their allegedly heretical theology regarding the nature of one’s personal experience with God. These manuscripts are referred to as “gospels” in the sense that they include written accounts of the life of Jesus by his followers in the centuries following his death. However, they were not chosen for inclusion in the Bible as we know it today by the emerging Christian leaders of that period, and indeed, were all virtually destroyed.

The Gospel of Judas is also unconventional in that it paints a very different portrait of that infamous disciple. In the text, Jesus says to Judas Iscariot: “Step away from the others, and I will tell you the secrets of the Kingdom.” Jesus supposedly then revealed to Judas teachings that the other disciples did not learn. Most controversial of all, according to the gospel, Jesus himself secretly asks Judas to betray him. Jesus says, because of this, “You shall be cursed for generations,” but that Judas will thus surpass the other disciples, “Because you will sacrifice the man that clothes me” – in other words (as many philosophers have since noted), Judas’s betrayal is a necessary part of Jesus’s death and resurrection that followed.

“*Harmonice Mundi*” – literally, the “harmony of the world” – shares its title with a book written in 1619 by the German astronomer Johannes Kepler. In it, Kepler attempts to explain the proportional motion of the sun, planets and stars by relating them to musical harmony. This notion had been in circulation for over 2,000 years, most famously by the Greek philosopher and scientist Pythagoras, and was also known as the “music of the spheres” – *musica universalis*. According to Kepler, each celestial body produces a particular, sustained pitch in its orbit.

*Lift up your eyes  
And look at the cloud  
And the light within it  
And the stars surrounding it.  
The star that leads the way is your star.*

### *There Came a Day* - Paul Crabtree

Although it was initially conceived for children, Ted Hughes' collection of poems *Season Songs* incorporates increasingly more adult and complex material; Hughes himself remarked that the verses "began as children's poems but they grew up." The child-like musicality of the texts is unmistakable, but their simple and repetitive incantations mask a deeper and more malevolent undercurrent where the Nature-God is at once a jovial Master of Ceremonies and also a grim executioner.

*There Came a Day* is the first of a group of four *Songs at Year's End* which local Bay Area composer Paul Crabtree was commissioned to compose for the University of the Arts Chamber Choir in Berlin, Germany. In this rollicking opener, Autumn is a whirling and windy torrent that blows away Summer in a series of delicious and shockingly violent deaths.

There came a day that caught the summer  
Wrung its neck  
Plucked it  
And ate it.

Now what shall I do with the trees?  
The day said, the day said.  
Strip them bare, strip them bare.  
Let's see what is really there.

And what shall I do with the sun?  
The day said, the day said.  
Roll him away till he's cold and small.  
He'll come back rested if he comes back at all.

And what shall I do with the birds?  
The day said, the day said.  
The birds I've frightened, let them flit,  
I'll hang out pork for the brave tomtit.

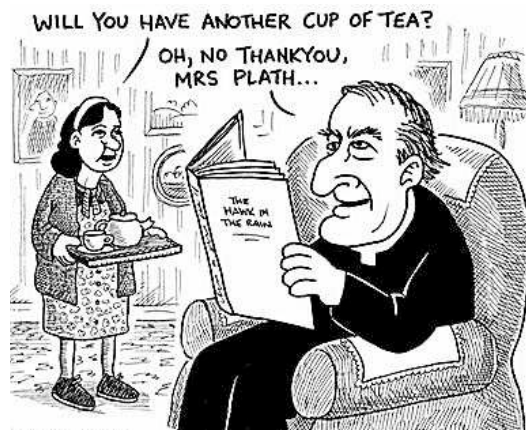
And what shall I do with the seed?  
The day said, the day said,  
Bury it deep, see what it's worth.  
See if it can stand the earth.

What shall I do with the people?  
The day said, the day said.

Stuff them with apple and blackberry pie –  
They'll love me then till the day they die.

There came this day and he was autumn.  
His mouth was wide  
And red as a sunset.  
His tail was an icicle.

Ted Hughes



1957 cartoon satirizing Ted Hughes, dressed as a priest, reading his own newest novel while being waited on by his wife, acclaimed writer Sylvia Plath.



### *Illumina nos* - Carlo Gesualdo and Igor Stravinsky

In April of 1957, the cosmopolitan Russian composer Igor Stravinsky finished his edition of *Illumina nos*, one of twenty 'sacred songs' by Carlo Gesualdo published in Naples in 1603. Of these songs, the six- and seven-voice pieces are incomplete, as the *sextus* and *bassus* part-books are missing. (One cannot help but picture an irresponsible bass taking his music home with him and losing track of it.) Rather than attempting to strictly reconstruct the missing parts in Gesualdo's exact style, Stravinsky has infused the new parts with his own characteristic idiom. His additions are in no way a violation of Gesualdo's style; Gesualdo *could* have written everything that Stravinsky has added, though he probably would not have done so. The end result is not pure Gesualdo, nor pure Stravinsky, but rather a witty fusion of the two composers.

*Illumina nos, misericordiarum Deus  
Septiformini Paracliti gratia,  
Ut per eam a delictorum tenebris liberati,  
Vitae gloria perfruamur.*

Illuminate us, merciful Lord  
Sevenfold Paraclete of grace,  
And from the shadows of our misdeeds free  
us,  
Let us enjoy glorious life.

### **Five Folk Songs - Ralph Vaughan Williams**

#### ***The Dark Eyed Sailor***

It was a comely young lady fair,  
Was walking out for to take the air;  
She met a sailor all on her way,  
So I paid attention to what they did say.

Said William, "Lady, why walk alone?  
The night is coming and the day near gone."  
She said, while tears from her eyes did fall,  
"It's a dark-eyed sailor that's proving my  
downfall.

"It's two long years since he left the land;  
He took a gold ring from off my hand,  
We broke the token, here's part with me,  
And the other lies rolling at the bottom of the  
sea."

Then half the ring did young William show,  
She was distracted midst joy and woe.  
"O welcome, William, I've lands and gold  
For my dark-eyed sailor so manly, true and  
bold."

Then in a village down by the sea,  
They joined in wedlock and well agree.  
So maids be true while your love's away,  
For a cloudy morning brings forth a shining  
day.

#### ***The Spring Time of the Year***

As I walked out one morning,  
In the springtime of the year,  
I overheard a sailor boy,  
Likewise a lady fair.  
They sang a song together,  
Made the valleys for to ring,  
While the birds on spray  
And the meadows gay  
Proclaimed the lovely spring.

#### ***Just as the Tide Was Flowing***

One morning in the month of May,  
Down by some rolling river,  
A jolly sailor, I did stray,  
When I beheld my lover,  
She carelessly along did stray,  
A-picking of the daisies gay;  
And sweetly sang her roundelay,  
Just as the tide was flowing.

O! her dress it was so white as milk,  
And jewels did adorn her.  
Her shoes were made of the crimson silk,  
Just like some lady of honour.  
Her cheeks were red, her eyes were brown,  
Her hair in ringlets hanging down;  
She'd a lovely brow, without a frown,  
Just as the tide was flowing.

I made a bow and said, Fair maid,  
How came you here so early?  
My heart, by you it is betray'd  
For I do love you dearly.  
I am a sailor come from sea,  
If you will accept of my company  
To walk and view the fishes play,  
Just as the tide was flowing.

No more we said, but on our way  
We'd gang'd along together;  
The small birds sang, and the lambs did play,  
And pleasant was the weather.  
When we were weary we did sit down  
Beneath a tree with branches round;  
For my true love at last I'd found,  
Just as the tide was flowing.

### *The Lover's Ghost*

Well met, well met, my own true love;  
Long time I have been absent from thee;  
I am lately come from the salt sea,  
And 'tis all for the sake, my love, of thee.

I have three ships all on the salt sea,  
And one of them has brought me to land,  
I've four and twenty mariners on board,  
You shall have music at your command.

The ship wherein my love shall sail  
Is glorious for to behold,  
The sails shall be of shining silk,  
The mast shall be of the fine beaten gold.

I might have had a King's daughter,  
And fain she would have married me,  
But I forsook her crown of gold,  
And 'tis all for the sake, my love, of thee.

### *Gloucestershire Wassail*

Wassail, Wassail, all over the town,  
Our bread it is white and 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.

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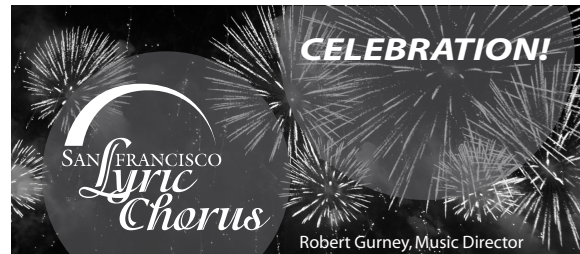
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**Jesse Antin** is the founder of Clerestory. He has performed with many of the finest groups in the Bay Area since moving to California in 2000, including five years with the esteemed men's ensemble Chanticleer. He appears on seven Chanticleer recordings,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

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; a number of his pieces continue to be performed and recorded by choirs throughout New England. During his studies Jesse was also student conductor of the Brown University Chorus and a member of the Schola Cantorum of Boston.

Having lived solely in college towns, Jesse has been a proud resident of Berkeley for nearly ten years. He is a bicycle racer for the Berkeley Bicycle Club team, a Sierra backpacker as often as possible, and a tennis player trying to find his strokes again. Jesse and his wife, Lindsey, live on a steep hill with their rescue cats Camper, Nike, and Sprite, and maintain the pace of life with a steady diet of vegetarian carb-loading and home-brewed ales. Jesse works as a fundraiser for the non-profit environmental law firm Earthjustice, and 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 premiere of Go For Broke, a madrigal comedy by Peter Schickele, and over twenty recordings, including two that received the Grammy award.



**John Bischoff**, bass, has been privileged to sing with some of the country's finest choral groups. In addition to Clerestory, these have included Chanticleer, the Dale Warland Singers, the Oregon Bach Festival Chorale, the Philharmonia Baroque Chorale, the American Bach Soloists and the San Francisco Symphony Chorus. As a soloist, John is appearing this year with the Sacramento Choral Society, Festival Opera in Walnut Creek, Pacific Repertory Opera, West Bay Opera, and Berkeley Opera. He has also sung roles with companies in Sarasota, Des Moines, and Dayton, and was an apprentice with the Santa Fe Opera.

John received his Masters Degree in Voice from the Manhattan School of Music and a Bachelors Degree in English with honors from Princeton University. Before recklessly pursuing 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 bass-baritone shepherd Lucy, where he enjoys cooking, serving and consuming dessert – at all hours of the day.



**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 a member of the Redwood Empire Chapter of NATS and is 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 Chorus 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 Emanuel, both in San Francisco.



**Clifton Massey**, alto, 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, Schola Cantorum SF, Dallas Bach Society, Orpheus Chamber Singers, Theater of Voices, Concert Royal NYC, and the New York Philharmonic with Skitch Henderson. Being raised by country musicians in Dallas led him to a rather eclectic taste in music, including numerous collaborations with electronica composers, the role of Skzyp in Hedwig and the Angry Inch (Bloomington, IN),

and recent investigations into standardized beat-box notation. Clifton has a Bachelor's Degree in Music Education from Texas Christian University, and a Master's of Music in Early Music from Indiana University. He currently directs three choirs for the Piedmont Choirs, teaches private voice, and is a choral clinician throughout the Bay Area. Upcoming projects include the Christmas Oratorio of Bach with the San Francisco Choral Society, the Bach B-minor Mass with American Bach Soloists in January, and making gallons upon gallons of iced tea to remind him of the good ol' days of an Ann Richards Texas!



**Justin Montigne**, countertenor, divides his time among many musical endeavors — ensemble, concert, recital, opera ... top 40 singalong. Justin is originally from Des Moines, Iowa, where he was forced from the piano bench after a dismal accompanying stint into the middle school choir. Never again to take a piano lesson (and much to the chagrin of generations of students to come), he went on to receive his Bachelor in Music from Drake University in Des Moines, Iowa and his Masters and DMA in vocal performance from the University of Minnesota in the Twin Cities. An active teacher, as well as performer, Justin taught voice for the

University of Minnesota and 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 area ensembles in a variety of concert appearances.

Justin moved to San Francisco and sang alto for three years with the acclaimed male vocal ensemble, Chanticleer, performing a wide variety of works with the group in venues around the United States and the world. He has sung with the Minnesota Opera, the Oregon Bach Festival, Philharmonia Baroque Orchestra, the Des Moines Symphony, Minnesota Orchestra, City Concert Opera, Seraphic Fire, and more.

Justin is the artistic director of the Bay Area a cappella men's ensemble Musaica, teaches voice at the San Francisco Girls Chorus, and is a registered yoga teacher. When not singing, teaching, or practicing yoga poses, Justin enjoys time at home in the heart of San Francisco with his husband Joe and their fearsome pup Jasmine.



**Fernando Tarango**, tenor, began his professional singing career travelling 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 Symphony Chorus, 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 currently works as the Outreach Coordinator and PE teacher for the Pacific Boychoir Academy and moonlights as a singer-songwriter. He is working on a new album of original material with new music label, United Funk Organization and their artist development/production duo, Zaque Eyn and R3MMY. The album release date is still to be determined, but until then, you can catch Fernando singing at cafes, lounges and street corners promoting his new single, which will be released this Fall.



*Harmonium courtesy of Edward Viljoen*



## Clerestory is grateful to the following supporters:

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Jesse Antin  
Natalie Bridgeman, Esq.  
Adam Cox  
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Justin Montigne  
Jess Perry

*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](http://www.clerestory.com)



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