

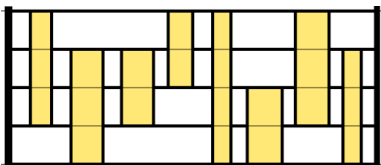
CLERESTORY

"Eight distinctive voices blending  
in a gorgeous sound..."

# Our Favorite Things



The singers' own best-loved pieces from  
the Middle Ages to the present day...



Listen, learn more, join our email list,  
and buy tickets at [clerestory.org](http://clerestory.org)

*Dear Friends of Clerestory,*

*Welcome to Our Favorite Things, the first concerts of Clerestory's fourth season. It's hard for us to believe that these first three years would pass so quickly, or that they could have been any more rewarding.*

*We are marking this milestone with a special program of pieces collectively chosen by all of us from among our own very favorite songs. It's not often that one gets to hear a concert chosen and led entirely by the musicians themselves. A few of these favorites are from Clerestory's own early history, a few more are from our time together singing in other local groups, and the rest are either pieces from our distant musical pasts or works we have always wanted to perform but never had the chance to—until now!*

*When we collected these favorites we were pleasantly surprised by how diverse they are. The first half of the program—the "early" half as we call it—spans several centuries of Renaissance music and features both well-known and less familiar composers. The "modern" half of the program ranges from the highly sacred to the profanely secular, with the distinct sounds of Debussy, Britten, Poulenc, and John Tavener. And, of course, long-time Clerestory followers will find it no surprise that British folk songs are among our favorites, too.*

*Many people ask us how Clerestory is faring during these trying economic times. The answer is that the things that have made us strong—a commitment to the highest level of musicianship, a loyal audience following, and a progressive approach to sharing our music—continue to strengthen us. In this fourth year we need to continue to grow our audience and to invite more listeners to support our mission. We need your help on both counts. Please, come hear our two other sets of concerts this season, and when you do, bring a friend. Sign up for our private e-mail list and forward our messages to like-minded friends. And, either now or as the end of the year approaches (or both!), consider making a supplemental donation to cover the significant costs of producing live music at the highest level.*

*Before we know it, the Christmas season will be upon us. Our concerts this year will be a complement to last year's strictly European tour and this time will feature the rhythmic energy of Latin America, the mysticism of early Spain, and the rich traditions of our own United States. Choral music resonates in December as at no other time—please make our concerts a part of your celebration.*

*Thank you for embarking on this fourth season with us, and we hope you will enjoy our favorites as much as we do!*

### ***The Men of Clerestory***

#### **Upcoming Concerts:**

Saturday, December 12 8:00pm  
St. Mark's Episcopal Church, Berkeley

Sunday, December 13, 7:00pm  
St. Matthew's Lutheran Church, San Francisco

# Program

**September 19 – St. Mark's Episcopal Church, Berkeley, 8:00 p.m.**

**September 20 – St. Mark's Lutheran Church, San Francisco, 5:00 p.m.**

**October 3 – All Saints' Church, Palo Alto, 8:00 p.m.**

**October 4 – Arts at St. John's, Lodi, 4:00 p.m.**

<i>Alma Redemptoris Mater</i>	Gregorian Chant (Anon. 13 <sup>th</sup> century)
<i>Ave Maria...Virgo Serena</i>	Jean Mouton (c.1459 - 1522)
<i>Magnificat</i>	John Taverner (c.1490 - 1545)
<i>La Déploration sur la Mort de Jean Ockeghem</i>	Josquin Desprez (c.1450 - 1521)
<i>D'un Autre Amer</i>	Johannes Ockeghem (c.1410 - 1497)
<i>Mille Regretz</i>	Josquin Desprez
<i>Memorare Christi a 7</i>	Mattheus Pipelare (c.1450 - c.1515)
<i>Gloria from Mass for Five Voices</i>	William Byrd (1540 - 1623)

## ***Intermission***

<i>Never Weather-Beaten Sail</i>	Charles H. H. Parry (1848 - 1918)
<i>The Shrouding of the Duchess of Malfi</i>	Peter Warlock (1894 - 1930)
<i>The Lamb</i>	John Tavener (b.1944)
<i>The Ballad of Green Broom</i>	Benjamin Britten (1913 - 1976)
<i>Yver, Vous N'este Qu'un Villain</i>	Claude Debussy (1862 - 1918)
<i>Des Pas Dans L'Allée</i>	Camille Saint-Saëns (1835 - 1921)
<i>Chanson à Boire</i>	Francis Poulenc (1899 - 1963)
<i>'Tis the Last Rose of Summer</i>	Arr. Philip Lawson
<i>She Moved Through the Fair</i>	Arr. Daryl Runswick
<i>Dashing Away with the Smoothing Iron</i>	Arr. John Rutter

## Texts and Translations

The Gregorian chant **Alma Redemptoris Mater** has a special place in Clerestory's history because it was the first piece performed on our first concert in October 2006. It is a particularly beautiful chant setting of the Marian antiphon, somehow both ecstatic and serene in its simplicity. Our choice to open our inaugural program with Gregorian chant—as we do again tonight—was a deliberate one: we believe that for singers to sing well in harmony, they first need to be able to sing together in unison. Few things as simple offer so much beauty. - Clerestory

**Alma Redemptoris Mater**, quae pervia caeli  
porta manes, et stella maris, succurre cadenti,  
surgere qui curat, populo: tu quae genuisti,  
natura mirante, tuum sanctum Genitorem,  
Virgo prius ac posterius, Gabrielis ab ore,  
sumens illud Ave,  
peccatorum miserere.

Loving mother of the Redeemer, gate of heaven,  
star of the sea, assist your people who have fallen yet  
strive to rise again. To the wonderment of nature you  
bore your Creator,  
Yet remained a virgin after as before.  
You who received Gabriel's joyful greeting,  
have pity on us poor sinners.

\*\*\*

Jean Mouton is a lesser-known Flemish contemporary of Josquin. I enjoy the richness of the scoring for six voices of his **Ave Maria...Virgo Serena**, which is a variation on the traditional "Ave Maria" text. I understand that there is quite a lot of Mouton's music that survives, and I think we should do some more investigation! - Kevin Baum

**Ave Maria**, gratia plena,  
Dominus tecum, Virgo serena,  
Tu parvi et magni, leonis et agni,  
Salvatoris Christi, templum extitisti,  
sed virgo intacta. Tu floris et roris,  
panis et pastoris, virginum et regina,  
rosa sine spina, genitrix es effecta.

Hail Mary, full of grace,  
the Lord is with you, serene Virgin.  
For lowly and great, lion and lamb,  
our saviour Christ: you have been his temple,  
while still a virgin. For the flower and rose,  
the bread and the shepherd: you queen of virgins,  
a rose without a thorn, you became their mother.

\*\*\*

English composer and organist John Taverner (c. 1490 - 1545) is most known for his sacred masses, motets and three **Magnificats**, scored for 3, 4 and 5 voices. The setting we present in this program is scored for 4 voices with the familiar text set alternatim—that is, alternating between the original plainsong (chant) in the odd verses and polyphony in the even verses. Taverner creates an even more fascinating setting by employing a wide variety of textures in the polyphonic verses, from full four-part chorus with cantus firmus to virtuosic solo duets and trios in free counterpoint. - Jim Monios

**Magnificat** anima mea Dominum,  
et exultavit spiritus meus in Deo salutari meo,  
quia respexit humilitatem ancillae suae.  
Ecce enim ex hoc beatam me dicent omnes generationes,  
quia fecit mihi magna, qui potens est,  
et sanctum nomen eius,  
et misericordia eius in progenies et progenies  
timentibus eum.  
Fecit potentiam in brachio suo,  
dispersit superbos mente cordis sui;  
deposuit potentes de sede  
et exaltavit humiles;  
esurientes implevit bonis  
et divites dimisit inanes.  
Suscepit Israel puerum suum,  
recordatus misericordiae,  
sicut locutus est ad patres nostros,  
Abraham et semini eius in saeculorum. Amen.

My soul doth magnify the Lord:  
and my spirit hath rejoiced in God my Saviour.  
For he hath regarded the lowliness of his handmaiden.  
Behold, henceforth all generations shall call me blessed.  
For he that is mighty hath magnified me  
and holy is his Name.  
And his mercy is on them that fear him throughout all  
generations.  
He hath showed strength with his arm. He hath scattered  
the proud in the imagination of their hearts. He hath put  
down the mighty from their seat and hath exalted the  
humble and meek.  
He hath filled the hungry with good things and the rich  
he hath sent empty away.  
He remembering his mercy  
hath holpen his servant Israel  
as he promised to our forefathers,  
Abraham and his seed, for ever.

\*\*\*

## Texts and Translations

Josquin des Prez set the poem *Nymphes des bois* by Jean Molinet as a lament on the death of Ockeghem, a composer he admired greatly and with whom he may have studied. The piece, also known as **La Déploration sur la Mort de Jean Ockeghem**, uses the funeral text "Requiem Aeternam" as a cantus firmus. One can hear not only Josquin's loving imitation of Ockeghem's counterpoint in the beginning but also a very rich use of the lower voices—as if to remember and bring to life once again the voice of Ockeghem, also renowned for his rich bass voice. Near the end of the poem, Molinet lists the names of Josquin and several other well-known Flemish composers, all of whom have lost their "good father" Ockeghem. - Chris Fritzsche

*Nymphes des bois, déesses des fontaines,  
Chantres experts de toutes nations,  
Changez vos voix fort cleres et haultaines  
En cris tranchants et lamentations,  
Car Atropos tres terrible satrape  
A vostr' Ockeghem atrapé en sa trape,  
Vray tresorier de musiqu'et chef d'oeuvre,  
Doct elegant de corps et non point trape,  
Grant dommag'est que la terre le couvre.  
Acouttrez vous d'habitz de deuil,  
Josquin, Perchon, Brumel, Compère,  
Et plourez grosses larmes d'oeil,  
Perdu avez vostre bon père.  
Requiescat in pace. Amen.*

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.  
What 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 he rest in peace. Amen.

\*\*\*

We thought it would be a good idea to include a song by Ockeghem, the person for whose death Josquin's "Déploration" was written. Ockeghem was a highly regarded composer of the generation preceding Josquin's. He composed Mass settings and motets as well as secular songs. **D'un autre amer** is one of Ockeghem's most famous songs. - Kevin

**D'un autre amer** mon cœur s'a besseroit;  
Il ne fault ja penser que je l'estrange.  
Ne que pour rien de ce propos me change,  
Car mon honneur en appetiseroit.

To love another would degrade my heart;  
Think not that I distance myself from him.  
Nor that anything could change my resolve,  
For it would jeopardize my honor.

During a time when early Renaissance polyphony was becoming increasingly complex and lengthy, it's unusual to find a piece as simple as this **Mille Regretz**. Its simplicity is in its sorrow—"I suffer such pain, to be far from you, that soon I will end my days"—as though, indeed, time is short. This piece is special to Clerestory as a group because it is the first song we ever sang together, just over three years ago. We recorded it in John Bischoff's living room, and it became the first of the many free recordings on our website that we feel have become an important part of our mission." - Clerestory

\*\*\*

**Mille regretz** de vous habandonner  
Et d'eslonger vostre fache amoureuse.  
J'ay si grand dueil et peine douloureuse  
Qu'on me verra brief mes jours deffiner.

A thousand regrets to forsake you  
And to escape your amorous anger  
I have such great grief and sorrowful anguish  
That one will see me shortly end my days.

\*\*\*

When I was in college I sang with an early-music group that stood in a semi-circle and had no conductor, much like Clerestory. We mostly sang those very long, episodic Latin motets in lots of voice parts, from hard-to-read editions, that can make for a somewhat monotonous concert. But I still have a very fond place in my heart for this amazing music. The rhythms and counterpoint are so unusual, and the harmonies are kind of unexpected and archaic. Pipelare's music is extremely hard to find and I hadn't even heard of him until our friend Paul Crabtree suggested his music. This piece is in seven parts, with a cantus firmus tune in Spanish (of all things!) buried in the middle. You just have to follow the text—or simply close your eyes—and let this music wash over you. I imagine a time when there was no place else to be, and this music was as good as life gets. - Jesse Antin

## Texts and Translations

### **Memorare, Mater Christi,**

*Perturbata quae fuisti,  
Dum per Symeonis dictum  
Prescivisti cordis ictum.  
Ab Herodem fugiendo,  
Tibi, Virgo, condolendo,  
Precamur, ut a reatu  
Solvamur tuo precatu.  
Auxiata plus fuisti,  
Filium dum perdidisti,  
Lagrimando non cessabas,  
Donec Jesum, quem amabas,  
Reperisti: supplicamus,  
Per te Jesum sic queramus,  
Ut in hora mortis dirae  
Mereamur invenire.  
Rersum, Virgo, doluisti  
Captum natum cum scevisti,  
Dumque crucem bajulabat  
Et in mortem properabat.  
Fac nos crucem venerari,  
Ut per eam assignari  
Mereamur mortis hora,  
Christo regi sine mora.*

Cantus firmus:

*Nunca fué pena mayor  
Nin tormento extraño  
Que iguale con el dolor  
Que resçibo engaño.*

Remember, mother of Christ,  
how distraught you were  
when Simeon's words gave you  
the presentiment of sorrow to come.  
We pray to you, Virgin,  
Who fled from Herod and deserve  
our sympathy, to intercede  
for forgiveness of our sins.  
You suffered even more  
When you lost your son,  
And did not cease to lament  
Until you regained Jesus, whom you loved.  
We beg that we may so  
seek Jesus through you  
That we shall deserve to find him  
in the hour of our death.  
Again, Virgin, you suffered  
When your son, who, as you knew,  
had been captured, bore his cross  
and hurried to his death.  
Help us so to honour the cross that,  
thanks to it, at the hour of our death  
We may deserve to be delivered  
at once to Christ the King.

Cantus firmus:

Never was there greater sorrow  
Or torment more extreme  
Than those which have  
been visited on me.

\*\*\*

Byrd's three Masses (for 3 voices, 4 voices and 5 voices) were published between 1592 - 1595 and represent the beginning of the major undertaking of his composing sacred music for all Catholic liturgies. These Masses hearken back to the Tudor tradition of using semi-chorus and solo sections to separate the full complement of the choir. All three Masses are particular favorites of Clerestory, and we always welcome the opportunity to highlight specific movements in our programming. - Tom Hart

### **Gloria in excelsis Deo.**

*Et in terra pax hominibus bonae voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi propter magnam gloriam tuam.  
Domine Deus, Rex caelestis, Deus Pater omnipotens.  
Domine Fili unigenite, Iesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi, miserere nobis.  
Qui tollis peccata mundi, suscipe deprecationem  
nostram.  
Qui sedes ad dexteram Patris, miserere nobis.  
Quoniam tu solus Sanctus. Tu solus Dominus.  
Tu solus Altissimus, Iesu Christe.  
Cum Sancto Spiritu, in gloria Dei Patris.  
Amen.*

Glory be to God on high,  
and on earth peace, good will towards men.  
We praise thee, we bless thee,  
we worship thee, we glorify thee,  
we give thanks to thee for thy great glory,  
O Lord God, heavenly King, God the Father almighty.  
O Lord, the only-begotten Son Jesus Christ.  
O Lord God, Lamb of God, Son of the Father.  
Who takest away the sins of the world, have mercy on us.  
Who takest away the sins of the world, receive our  
prayer.  
Who sittest at the right of the Father, have mercy upon us.  
For thou only art Holy. Thou only art the Lord. Thou only  
art the Most High.  
Thou only, O Jesus Christ, with the Holy Ghost, art Most  
High in the glory of God the Father. Amen.



## Texts and Translations

\*\*\*

***Never Weather-Beaten Sail*** is on one of the first CDs that I ever bought, a recording of the Choir of Trinity College, Cambridge singing sacred works. Over the years I have used that recording to de-stress, to feel inspired, and peacefully to fall asleep. Composed at the end of Parry's life as one of his six "Songs of Farewell," this selection uses the text of one of Thomas Campion's lute songs to express the troubled and weary soul's yearning for eternal rest. - Dan Cromeenes

\*\*\*


I have been a fan of the music of Peter Warlock ever since I became aware of his songs in the 1970s. Warlock is known primarily for his solo songs (many of which have very challenging piano accompaniments), choral works, and a handful of orchestral pieces. He was also responsible for reintroducing Elizabethan songs to the 20th century. Warlock led an interesting life, having the reputation of being the "bad boy" of his time. He was interested in the occult, and he was known to party with a tendency toward self-destruction which ultimately led to a tragic end. ***The Shrouding of the Duchess of Malfi*** is one of the few pieces Warlock wrote for male chorus. Warlock sets the moody and mysterious text by Elizabethan John Webster (from his popular play *The Duchess of Malfi*) with great emotional intensity. - Kevin

\*\*\*

I first became familiar with John Tavener's ***The Lamb*** at Church of the Advent, where we sang it as a Communion motet. It's a miniature musical masterpiece, set to a poem of William Blake, and composed in 1982 for his nephew Simon's third birthday. The outwardly simple, almost chant-like opening line becomes the basis for some interesting compositional techniques as the piece unfolds; for instance, the second half of the melody is a mirror of the first—in effect, the melody goes backwards in the middle and ends on the "first note." The inversion of the melody—turning it upside down—creates the harmony in the 2- and 4-part textures. Despite the textural complexities, Tavener creates and maintains an innocent, almost lullaby quality throughout the piece. - Jim

# Philharmonia Baroque Orchestra


Passionate. Brilliant. Original. Nicholas McGegan, Music Director



THURSDAY, NOVEMBER 5  
**The Passion of Dido**  
Purcell's *Dido and Aeneas*

SUSAN GRAHAM, MEZZO-SOPRANO  
NICHOLAS MCGEGAN, CONDUCTOR

CONCERTS AT 8:00 PM, HERBST THEATRE, SAN FRANCISCO



FRIDAY, DECEMBER 11  
**Gloria! A Holiday Celebration**  
Vivaldi's *Gloria* & "Winter" from *The Four Seasons*

PHILHARMONIA CHORALE/BRUCE LAMOTT, DIRECTOR  
ELIZABETH BLUMENSTOCK, VIOLIN & LEADER

**TICKETS ON SALE NOW!**  
PRICES START AT \$25 (\$10 STUDENT RUSH)

**philharmonia.org**  
or call City Box Office (415) 392-4400



## Texts and Translations

**The Ballad of Green Broom** is an anonymous text set to music by Benjamin Britten as the final song of his Five Flower Songs. Composed during a period of staggering output, the songs were premiered in 1951 under the direction of Imogen Holst, Britten's assistant and daughter of renowned composer Gustav Holst. The pieces were written shortly after completion of the Spring Symphony (1949), an American tour with Britten's partner Peter Pears (1949), the opera Billy Budd (1951), and the Lachrymae for viola and piano (1951). The text recounts the story of lazy, layabout Johnny, who is finally roused from lethargy to become a woodsman, a cutter of green broom. One day he passes a "Lady's fine house" and is called to marry a "Lady in full bloom". Finding a way to escape his short career as a broom cutter, "Johnny gave his consent, and away to the church they both went". The voices literally chase each other on the melody throughout the piece, picking up speed as the story gains momentum. All four voices eventually come together on the last verse, punctuated by a final virtuosic Green Broom flourish. I chose this piece simply because the story is entertaining, and it's just so much fun to sing! - Clifton Massey

\*\*\*

Claude Debussy (1862-1918) dabbled in practically every genre of musical composition, with his published output for a cappella chorus limited to the *Trois Chansons* on texts of Charles d'Orléans (1394-1465). **Yver, vous n'estes qu'un villain**, the third of the set, was composed in 1898 along with the first of the set, with the second being composed a full 10 years later in 1908, the year the collection was published. The piece is spirited and colorful, with quicksilver shifts between disparaging, cruel, wicked winter, and praising the salient qualities of the other seasons. The textural variation between solo quartet and full ensemble, tonal shifts, and high drama mark the piece as an important effort in the output of Debussy. Most of us have sung the piece in many ensembles (of varying quality!) over the years, and are delighted to be able to come together with this piece. - Clifton

**Yver, vous n'estes qu'un villain;**  
*Esté est plaisant et gentil*  
*En témoing de may et d'avril*  
*Qui l'accompaignent soir et main.*

Winter, you're naught but a rogue.  
Summer is pleasant and kind,  
as we see from May and April,  
which accompany it evening and morn.

*Esté revet champs, bois et fleurs*  
*De sa livrée de verdure*  
*Et de maintes autres couleurs*  
*Par l'ordonnance de Nature.*

Summer, by nature's order, clothes fields,  
woods and flowers  
with its livery of green  
and many other hues.

*Mais vous, Yver, trop estes plein*  
*De nège, vent, pluye et grézil.*  
*On vous deust banir en éxil.*  
*Sans point flater je parle plein,*  
*Yver, vous n'estes qu'un villain.*

But you, Winter, are too full  
of snow, wind, rain and sleet.  
We must send you into exile.  
I'm no flatterer and I speak my mind.  
Winter, you're naught but a rogue.

\*\*\*

The long, rich history of French partsongs is not explored as often as other repertoire mainly, in my opinion, because of the difficulty the French language presents choirs. How do you get eight singers, let alone dozens of voices, to match nasal vowels and pronounce (or not) myriad undecipherable verb endings? We thought **Des Pas Dans L'Allée** by Saint-Saëns, set to a text by a 20<sup>th</sup> century French labor minister and leftist poet, and unknown to many of us until now, was well worth the effort. - Justin Montigne

### **Des Pas Dans L'Allée**

*Tombez, souvenirs, tombez, feuille à feuille,*  
*Faites un tapis de vos ors défunts,*  
*Les fleurs reviendront pleurer leurs parfums,*  
*Mais reverrons-nous celle qui les cueille?*  
*Vers quel silence? En quelle allée*  
*S'est-elle en un beau soir allée?*  
*Dormez, feuilles d'or parmi l'avenue,*  
*Gardez dans vos plis le pli de ses pas.*  
*Celui-ci, plus las, inclinait plus bas*  
*Son âme vers moi qui l'ai méconnue...*

Fall, memories, fall, leaf by leaf,  
Make a carpet of your faded gold,  
The flowers will return to mourn their scents,  
But shall we see their picker again?  
To which silence, down which lane  
Has she one fine evening escaped?  
Sleep, golden leaves strewing the avenue,  
Retain within your folds the shape of her steps.  
She who, more weary, leant closer to me,  
Offering her soul, which I misunderstood...



## Texts and Translations

\*\*\*

Although Poulenc excelled in writing wonderfully exotic music in all forms for instruments and voice, I feel he was particularly artful in composing for vocal ensembles. It is not common for a composer always to capture the unique qualities necessary to compose for different vocal combinations, but this gift is evident throughout Poulenc's varied choral compositions. His works for men's voices strike a poignant chord for me personally. Probably best known for his *Quatre petite priers de Saint Francois de'Assise* (1948) and *Laudes de Saint Antoine de Padoue* (1957-59), Poulenc composed **Chanson a Boire** early in his career, in 1922, for the Harvard Glee Club. This rollicking drinking song affords us the opportunity to let loose and have some fun! - Tom

### **Chanson à Boire**

*Vive notre hôtesse qui, sans cesse, le verre à la main nous met en train.*

*Vive notre hôtesse qui, sans cesse, bannit loin d'ici le noir souci.*

*De mille traits elle assaisonne les mets exquis qu'elle nous donne.*

*Avec elle on est sans façon, rien n'est si bon.*

*Ses beaux yeux pleins de feu sont de puissantes armes.*

*Tout mortel sous les cieux en éprouve les charmes.*

*Sur les charmes les plus puissants, elle remporte la victoire. Qu'elle reçoive notre encens et que tout parle de sa gloire.*

*la, la, la, j'ai trop bu mais ne boirai plus.*

Long live our hostess who forever puts the glass in our hand.

Long live our hostess who forever banishes dark worries.

She gives us miles of exquisitely seasoned dishes.

With her one is at ease—nothing is so good.

Her eyes full of fire are powerful weapons.

Everyone under heaven feels her charms.

By the most powerful charms, she is victorious.

May she receive our incense and may all speak of her glory.

la, la, la, I drank too much, and can drink no more.

\*\*\*

**The Last Rose of Summer** is a frequently arranged and performed Irish folk song—a tune set to Sir Thomas Moore's famous poem. I thought I'd never hear a more beautiful rendition than Renée Fleming's performance of the song as an embedded air for the soprano lead in Friedrich von Flotow's opera *Martha*. Then, I discovered, sang, and became obsessed with Benjamin Britten's truly haunting arrangement in his set of *Moore's Irish Melodies*. The curtain had fallen on *Last Rose* until this spring, when I grabbed a book of King's Singers arrangements of Irish folk songs to take to a choral workshop in Japan. The students there connected so easily with this lovely version that it became an instant hit, and was renewed once again in my affections. As lovely as Chris' solo is, there will never be anything like hearing nine amateur Japanese sopranos singing the tune in unison. Unique and magical. - Justin

\*\*\*

**She Moved Through the Fair** is a traditional Irish tune and text, published by Padraic Colum in a work entitled *Irish Country Songs* (1909). The story exists in many variations, and tells of the meeting of two lovers who promise one day to marry. In some versions, the woman dies before they wed, and the last verse refers to her entering the bedroom as a ghost. Our current version, arranged by Daryl Runswick and toured by the King's Singers, leaves the impending wedding more mysterious and anticipatory. The piece has a timeless quality, evoking the breathless feeling that one has upon seeing the love of their life across a crowded room, or Fair, as the case may be. A mixolydian modality (where the seventh note of the musical scale is lowered one half tone) also adds to the dreamy, unresolved atmosphere. My hope in choosing this piece is to showcase the orchestral qualities of the ensemble, as well as to give the tenors a moment in the spotlight. - Clifton

\*\*\*

In truth, there aren't many pieces by the well-known English composer John Rutter that we would count among our favorites. But before Rutter became better known for his own saccharine compositions, he was a formidable arranger with an evident love for the folk traditions of his native Britain. This charming setting of **Dashing Away with the Smoothing Iron** is a witty—if not very politically correct—journey through the week's laundry chores, and is as fun to sing as it is to hear. - Jesse

## Singers



**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. 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.



Tenor **Kevin Baum** is currently a cantor and section leader at St. Ignatius Catholic Church in San Francisco. As well as singing with Clerestory, he sings with Philharmonia Baroque Chorale, and is an alternate with the San Francisco Symphony Chorus. He has sung with the ensembles AVE, Schola Cantorum and Schola Adventus, and the San Francisco Lyric Chorus. In May of this year Kevin returned to Tokyo to participate again as a faculty member of Studio Arsis in a workshop of choral music. He hopes to continue to do so for years to come! Kevin is a sixteen-year veteran of the ensemble Chanticleer. Highlights from those years include the role of the Madwoman in performances of Benjamin Britten's *Curlew River*, the role of Joseph of Aramethea 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 Baroque*, a madrigal comedy by Peter Schickele and more that twenty recordings, including two that received the Grammy award.



Countertenor **Dan Cromeenes** hails from sunny southern California where he studied piano and voice at Biola University. He went on to achieve a master's degree in Accompanying at East Carolina University, where he sang with Capella Antiqua and made his alto solo debut in Purcell's *Te Deum Laudamus* and *Jubilate Deo*. After spending three years at Biola as Staff Accompanist, he joined Chanticleer for their 2005-06 season, singing concerts across Europe, Japan, and the United States. Recently, Dan has performed throughout the Bay area both as an accompanist and singer. He has played for the Santa Clara Chorale, the music and theater departments at Santa Clara University, West Bay Opera, Lamplighters, and as a freelance accompanist and coach. As a singer he has performed with various ensembles—including American Bach Soloists, Clerestory, Artists' Vocal Ensemble (AVE), San Francisco Renaissance Voices, and Grace Cathedral Choir of Men and Boys—and as a soloist with San Francisco Lyric Chorus, Bay Area Classical Harmonies (BACH), Santa Clara Chorale, and SCU's Faculty Recital Series. When not onstage or behind a piano, Dan can usually be found either on a hike in the mountains or at home baking gourmet goodies.



**Chris Fritzsche**, soprano, is a native of Santa Rosa CA. 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 desire 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. Having retired from the road in 2003, he has since expanded his solo and ensemble career, appearing with various groups and artists in the SF Bay Area and beyond, and served on the vocal faculty at his alma mater, Sonoma State University, 2004-2009. He is a member of the Redwood Empire Chapter of NATS and continues to teach vocal classes for the Sonoma County Bach Society. He is currently the Music Director for the Center for Spiritual Living in Santa Rosa.

## Singers



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, 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. Recent 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!



**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 *Our Favorite Things*.



**Justin Montigne**, countertenor, is originally from Des Moines, Iowa, where he was forced from the piano bench after a dismal accompanying stint into the middle school choir. After this fortuitous switch, 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 performing with many ensembles including the Minnesota Opera, the Minnesota Orchestra, Western Plains Opera, and the Des Moines Symphony. Justin then 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 Oregon Bach Festival, Philharmonia Baroque Orchestra, City Concert Opera, Seraphic Fire, Conspirare 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 with the other three J's—his husband Joe and their two challenging canines, Jasmine and Jorge.

**Clerestory is most grateful to the following supporters:**

\$1,000 and above: Adam Cox, Jim Meehan

\$100-\$999: Jesse & Lindsey Antin, Nancy Arvold, Alvin Baum Jr., Denise Bergez, John & Ronni Brega, Bruce and Diane Bridgeman, Natalie Bridgeman, Susan & Sam Britton, Betty Coleman, John Conry, Paul Crabtree, Jayne De Lawter, Richard Fabian, Carter Fields, Margaret Garms, Bruce Lamott, Marilyn & Christopher Mack, Emile Norman, Buck Parker, Beresford Parlett, Jess Perry, Tom Ramos, Nancy Roberts, John & Pamela Sebastian, Ronald & Nedra Shumway, Harold & Judith Stoddard, Andrew Utiger, Delia Voitoff-Bauman, Thomas Ward, Ruth Wells, Bill & Helene Whitson

Up to \$100: Don Beers, Ann Binning, Jack Chapman, Paul Church & Bonnie Lewkowicz, Susan Fisher, Selda Gehrke, Deborah Golata, Marcia & Ricardo Hofer, Justine Hume, Regina Kovats, Allison Kozak, Steve Lehning, Catherine Lewis, Trudie & Frederick London, Mary Jane Perna, Kathy McKee & Colby Roberts, Walter & Janice Pieper, Linda Quon, John Rouse, John & Suzanne Scott, John & Helen Wadman, Susan Wilson

Corporate matching gifts: Genentech, Google, Goldman Sachs

In-kind Donations: John Bischoff (recording engineer), Margaret Garms (legal), Tim Warner (website)

Special thanks to Jeffrey Thomas, and to the clergy and staff of St. Mark's Episcopal - Berkeley, St. Mark's Lutheran - San Francisco, and All Saints Episcopal - Palo Alto.

And extra special thanks to Clerestory's volunteer board of directors: Jesse Antin, Natalie Bridgeman, Esq., Adam Cox, James Meehan, Justin Montigne, Jess Perry, Nancy Roberts

**SAN FRANCISCO  
RENAISSANCE VOICES**  
TODD JOLLY, MUSIC DIRECTOR



**SEASON OPENING GALA  
"AN EVENING AT ELIZABETH'S COURT"**  
HER ROYAL MAJESTY GLORIANA, MAESTRO TODD JOLLY,  
& SAN FRANCISCO RENAISSANCE VOICES INVITE YOU TO A:  
RECEPTION FLOWING WITH MEAD, WINES & ALES,  
SILENT AUCTION,  
"ALL THE WORLD'S A STAGE" CONCERT  
**WITH SOPRANO SUSAN GUNDUNAS,**  
POST-CONCERT RENAISSANCE FEASTING  
**JOIN US FOR FUN, FOOD & SONG!**  
OCTOBER 10

**SIXTH ANNUAL HALLOWEEN CONCERT**  
THE "MESSE DES MORTS" OF JEAN GILLES (1668-1705)  
**WITH BARITONE JESSE BLUMBERG**  
OCTOBER 31 & NOVEMBER 1

**CHANT CAMP**  
JOIN SUSAN HELLAUER & MARSHA GENENSKY  
OF **ANONYMOUS 4** FOR THIS ALL-DAY WORKSHOP  
NOVEMBER 14

**WWW.SFRV.ORG**

**CALIFORNIA BACH SOCIETY** PAUL FLIGHT, ARTISTIC DIRECTOR

**ITALIAN CEREMONY AND SPLENDOR**

Antonio Vivaldi *Domine ad adjuvandum me festina*  
Alessandro Scarlatti *Magnificat* (U.S. West Coast premiere)  
George Frideric Handel *Dixit Dominus*

with soprano Rita Lilly and baroque string ensemble

FRIDAY, OCTOBER 16, 8 PM, SAN FRANCISCO  
ST. MARK'S LUTHERAN CHURCH  
1111 O'FARRELL STREET AT FRANKLIN

SATURDAY, OCTOBER 17, 8 PM, PALO ALTO  
ALL SAINTS' EPISCOPAL CHURCH  
555 WAVERLEY STREET AT HAMILTON

SUNDAY, OCTOBER 18, 4 PM, BERKELEY  
ST. MARK'S EPISCOPAL CHURCH  
2300 BANCROFT WAY AT ELLSWORTH

**415-262-0272**  
**www.calbach.org**

ADVANCE: \$25, \$18, \$10  
DOOR: \$30, \$22, \$10

