

CLERESTORY

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

- San Francisco Classical Voice

Canción de Navidad

*Festive Christmas songs and familiar
carols from Spain and the Americas*

Saturday, December 12, 8pm

BERKELEY

St. Mark's Episcopal Church

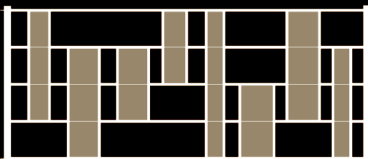
Sunday, December 13, 7pm

SAN FRANCISCO

St. Matthew's Lutheran Church

Listen, learn more,
join our email list,
and buy tickets at

clerestory.org



A message from Clerestory...

Greetings and Merry Christmas!

Welcome to our performances of "Canción de Navidad," featuring seasonal music from Spain, Portugal, Latin America, and the United States. Some of the most exciting and best-loved Christmas music hails from these countries, and it complements our concerts a year ago, which offered music from England, Germany, and France.

This has been quite a year for Clerestory. We have performed over twice as many concerts as last year, we had our first collaboration with another group (the excellent women's trio Mayim), we added a ninth singer (welcome to bass Jim Monios), and we were heard on commercial radio (San Francisco's KDFC) for the first time.

The coming year promises to be even more ambitious. We are extremely excited to begin work on our April program which will explore the ability of music to bridge the divisions between peoples and find peace in a meeting of Eastern and Western musical traditions. Then, over the summer, we will record our first-ever studio album. This program, "Night Draws In," will be featured live at the start of our 2010-11 season, the weekend before Halloween.

We invite you to visit our website at www.clerestory.org, particularly if you are not already on our email list. This is the easiest way to learn about future concerts and other offerings, and we protect our audience's email privacy. And as our long-time fans know, our website is the source for the free, downloadable recordings of all our live concerts. We get to enjoy this music for many weeks before the performances, so you might as well enjoy it for many weeks afterwards!

Clerestory's debut CD remains available here tonight, as well as online. This survey of the best of our live performances is just \$10 and makes a great gift for your music-loving friends and family. You will also receive a free copy of the CD with any donation of \$50 or more -- please see the accompanying insert, or visit our website.

We want to take a moment to thank all of you for making Clerestory's music possible. Your presence here lifts our spirits and gives us a reason to sing. Your generosity in supporting our mission sustains us. We wish you the very best during this holiday season, and we look forward to new musical journeys together in the new year.

The Men of Clerestory

Program

December 12 – St. Mark's Episcopal Church, Berkeley, 8:00 p.m.

December 13 – St. Matthew's Lutheran Church, San Francisco, 7:00 p.m.

* *The Appearance of the Angel* *

<i>Ne Timeas Maria</i>	Tomás Luis de Victoria (1548-1611)
<i>Dinos, Madre del Donsel</i>	Juan de Triana (c. 1445-1490)
<i>Gabriel's Message (Birjina)</i>	Basque traditional, arr. William Llewellyn
<i>The Annunciation</i>	Jesse Antin (b. 1977)

* *The Worship of the Virgin* *

<i>Virgen Sancta</i>	Francisco Guerrero (1528-1599)
<i>Hanacpachap Cussicuinin</i>	Juan Pérez Bocanegra (c. 1598-1631)
<i>Ave Maria à 8</i>	Alonso Lobo (1555-1617)
<i>There Is No Rose</i>	Joel Martinson (b. 1960)

* *The Arrival of Shepherds and Magi* *

<i>Pastores Dicit</i>	Cristóbal de Morales (c. 1500-1553)
<i>We Three Kings of Orient Are</i>	John H. Hopkins, Jr. (1820-1891)
<i>Quem Vidistis, Pastores?</i>	Victoria

INTERMISSION

* *Adoration* *

<i>It Came Upon a Midnight Clear</i>	Richard Storrs Willis (1819-1900)
<i>Serenissima una Noche</i>	Fray Gerónimo González (fl. c.1633)
<i>O Magnum Mysterium</i>	Morten Lauridsen (b. 1943)

* *Celebration* *

<i>Dame Albricia Mano Anton</i>	Gaspar Fernandes (1570-1629)
<i>A Virgin Unspotted</i>	William Billings (1746-1800)
<i>Es Nasçido</i>	Pedro de Cristo (1545/50-1618)

* *Contemplation* *

<i>This Endrys Night</i>	Conrad Susa (b. 1935)
<i>O Little Town of Bethlehem</i>	Lewis Henry Redner (1831-1908)
<i>Acalanto para o Menino Jesus</i>	Ernani Aguiar (b. 1950)

* *Jubilation* *

<i>Canción de Navidad</i>	Carlos Guastavino (1912-2000)
<i>Glory in the Highest</i>	Edward L. White (1809-1851)

Texts & Translations

Ne timeas Maria, *invenisti enim gratiam apud Dominum:
ecce concipies in utero et paries filium,
et vocabitur Altissimi Filius.*

*¿Dinos, madre del donsel,
que te dixo Gabriel?
Dinos, donsella, tu que pariste
¿como al hijo de Dios concebiste?
Quando del angel que vino crey en el mensaje divino,
luego el hijo de Dios trino en mis entranyas se enviste.*

Gabriel's Message

*The angel Gabriel from heaven came,
His wings as drifted snow, his eyes as flame.
"All hail," said he, "thou lowly maiden Mary,
Most highly favored lady," Gloria!*

*"For known a blessed mother thou shalt be,
All generations laud and honor thee,
Thy Son shall be Emmanuel, by seers foretold,
Most highly favored lady," Gloria!*

*Then gentle Mary meekly bowed her head,
"To me be as it pleaseth God," she said,
"My soul shall laud and magnify his holy name."
Most highly favored lady. Gloria!*

*Of her, Emmanuel, the Christ was born
In Bethlehem, all on a Christmas morn,
And Christian folk throughout the world will ever say:
"Most highly favored lady," Gloria!*



Henry Ossawa Tanner - *The Annunciation*

Fear not, Mary, for you have found favor with the Lord:
behold, you shall conceive and bring forth a son
and he shall be called the Son of the Most High.

Tell us, mother of the little child,
What did the angel Gabriel say?
Tell me, Virgin who bore you,
How did you conceive the Son of God?
For those who believe the Angel's hallowed message,
In my womb is harbored the Son of the Holy Trinity.

The Annunciation

The angel and the girl are met.
Earth was the only meeting place.
For the embodied never yet
Travelled beyond the shore of space.

The eternal spirits in freedom go,
See, they have come together, see, while the destroying
minutes flow,
Each reflects the other's face
till heaven in hers and earth in his shine steady there.

He's come to her from far beyond the farthest star,
feathered through time.
Immediacy of strangest strangeness is the bliss that from
their limbs all movement takes.
Yet the increasing rapture brings so great a wonder
that it makes each feather tremble on his wings.

Outside the window footsteps fall into the ordinary day,
And with the sun along the wall pursue their unreturning
way.
Sound's perpetual roundabout
Rolls its numbered octaves out
And hoarsely grinds its battered tune.

But through the endless afternoon, these neither speak
nor movement make,
But stare into their deepening trance as if their gaze
would never break.

Magnificat anima mea Dominum.
[My soul doth magnify the Lord]

Poem by Edwin Muir



Texts & Translations

Virgen sancta, *el Rey del cielo,*
Vuestro hijo y nuestro bien,
¿Cómo está'n un pesebruelo
De la pequeña Belén?

El Hijo de Dios eterno,
Que gobierna lo criado,
Está'n medio del invierno
A un pesebre reclinado.

Gran Señora, vuestro amado,
Luz del cielo y nuestro bien,
¿Cómo está'n...

Hanacpachap cussicuinin
Huaran cacta muchas caiqui
Yu pai rurupucoc mallqui
Runa cunap suyacuinin
Call pan nacpa quemi cuinin.
Huac iascaita.

Uyarihuai muchascaita
Diospa rampan Diospa maman
Yuractocto hamancaiman
Yu pas calla, collpascaita
Hua huar quiman suyuscaita
Ricuchillai.

Ave Maria, *gratia plena, Dominus tecum;*
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.

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.

Holy Virgin, the King of Heaven,
Your son and our salvation,
How can he be in a manger
In little Bethlehem?

The eternal Son of God,
That governs all creation,
Is in midwinter
Lying in a manger.

Great Lady, your beloved,
Light of Heaven and our salvation,
How can he be...

O tree bearing thrice-blessed fruit,
Heaven's joy! A thousand times
shall we bless you.
O hope of mankind,
helper of the weak.
Hear our prayer!

Attend to our pleas,
O column of ivory, Mother of God!
Beautiful iris, yellow and white,
receive this song we offer you;
come to our assistance,
show us the Fruit of your womb!



Giovanni Battista Carlone -
Virgin and Child in Glory with Saints

Texts & Translations

There is no rose of such vertu
As is the rose that bare Jesu.
Alleluia.

For in this rose containèd was
Heaven and earth in litel space,
Res miranda. [Marvelous thing.]

By that rose we may well see
There be one God in persons three,
Pares forma. [Of equal form.]

Pastores dicite, quidnam vidistis,
et annuntiate Christi nativitatem, noe.
Infantem vidimus pannis involutum
et choros angelorum laudantes salvatorem, noe.

We three kings of Orient are;
Bearing gifts we traverse afar,
Field and fountain, moor and mountain,
Following yonder star.

O star of wonder, star of night,
Star with royal beauty bright,
Westward leading, still proceeding,
Guide us to thy perfect light.



James Jacques Joseph Tissot - *The Journey of the Magi*

Quem vidistis, pastores, dicite,
annuntiate nobis, quis apparuit?
Natum vidimus et choros angelorum
collaudantes Dominum, Alleluia.

Dicite, quidnam vidistis?
et annuntiate nobis Christi nativitatem.
Alleluia.
Natum vidimus et choros angelorum
collaudantes Dominum, Alleluia.

The angels sungen the shepherds to:
Gloria in excelsis Deo.
Gaudeamus. [Let us rejoice.]

Leave we all this werldly mirth,
And follow we this joyful birth;
Transeamus. [Let us go across.]

Shepherds, speak, what did you see?
proclaim the birth of Christ. Noel.
We saw a baby wrapped in swaddling clothes,
and choruses of Angels praising the Savior. Noel.

Born a King on Bethlehem's plain
Gold I bring to crown Him again,
King forever, ceasing never,
Over us all to reign.

Frankincense to offer have I;
Incense owns a Deity nigh;
Prayer and praising, all men raising,
Worship him God on high.

Myrrh is mine, its bitter perfume
Breathes a life of gathering gloom;
Sorrowing, sighing, bleeding, dying,
Sealed in the stone-cold tomb.

Glorious now behold Him arise;
King and God and sacrifice;
Heaven sings 'Hallelujah!'
'Hallelujah!' earth replies..

O star of wonder...

Whom did you see, shepherds, say,
tell us: who has appeared?
the new-born we saw and choirs of angels
praising the Lord, alleluia!

Say, what did you see?
And tell us of Christ's nativity.
Alleluia.
The new-born we saw and choirs of angels
praising the Lord, alleluia!

Texts & Translations

It came upon the midnight clear,
that glorious song of old,
From angels bending near the earth,
to touch their harps of gold:
"Peace on the earth, good will to men
from heav'n's all gracious King!"
The world in solemn stillness lay
to hear the angels sing.

For lo! the days are hast'ning on,
by prophets seen of old,
When with the ever-circling years
shall come the time foretold,
When the new heav'n and earth shall own
the Prince of Peace their King,
And the whole world send back the song
which now the angels sing.

Text by Edmund Sears

Serenissima una noche mas
que si fuera un infante.
En lo cresco de diciembre quiso
por dicha estrellarse,
Ande el baile, y al sol que ha nasido
por Dios verdadero,
oi todos le aclamen.
Ande el baile, y al sol que ha nasido
por Dios verdadero,

O magnum mysterium, et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepio!
Beata Virgo, cujus viscera
meruerunt portare Dominum Christum.
Alleluia.

Dame albriçia mano Anton que Jisu naçe en Guinea.
¿Quien lo pari?
Una lunçuya y un viejo su pagre son.
Yebamo le culaçion, yegamo aya, que ese cosa me panta.
Hé hé hé y como que yegare y mirare.
Ha ha ha y como que yegara y lo mirara,
y turu lu negro le bayara.

Su magre sa como treya ya lo niño parindero,
cumu lubo y orandero las mi guitaleda eya.
Ya bullimos pie por beya, yegamo aya
que ese cosa me panta.
Hé hé hé y como que yegare y mirare,
y turu lu negro le bayara.



Sandro Botticelli -
La Virgen e Hijo con cuatro Ángeles y seis Santos

A most serene night is made greater
because of an infant.
On a crisp day in December, made auspicious
by the stars in the sky,
Step to the dance, and to the sun/son who is born
by the grace of the true God.
Today everyone confesses their faith.
Step to the dance, to the sun/son who is born by the
grace of the true God.

O great mystery, and wonderful sacrament,
that animals should see the new-born Lord,
lying in a manger!
Blessed is the Virgin whose womb
was worthy to bear Christ the Lord.
Alleluia!

Be joyful, brother Anton, that Jesus is born in Guinea!
Who gave birth to him?
A virgin and an old man are his parents.
Let's bring him candles; let's go there! Sing it to me!
He-he-he! and this is how we'll go and see.
Ha-ha-ha! And this is how we'll arrive and behold him,
and all the blacks will dance for him.

His mother is like a star; already the newborn baby is like
a modest and holy man. I've got my little guitar now!
My merry feet are dancing already;
let's go there!
this is how we'll arrive and behold him,
and all the blacks will dance for him, heh-heh-heh!

Texts & Translations

*Turu negro co gayero subi luego lo cagaya, ye bemole asi
su un sayo unas panas y un sombrero.
Yo quere mira primero, yegamo aya,
que ese cosa me panta.
Hé hé hé y como que yegare y mirare,
y turu lu negro le bayara.*



William Bouguereau - *Canción de Ángeles*

*-¡Es nascido, es nascido!
-¿Di nos quien?
-El que Zacharias vido
nasceria em Belem.
Las senhas del Ninho Dios
son presepe i stablo
por enganhar al Diablo
i redemiros a vos.*

*Sancto Dios i nascio
ia i nasce en nuestra pobreza
si por darnos su riqueza
i quanto nel çielo a.
-¡Es nascido, es nascido!
-¿Di nos quien?
-El que Zacharias vido
nasceria em Belem.*

Ha-ha-ha!...And all blacks with high spirits
now raise great merriment!
Soft and smooth as velvet are his tunic and hat.
I want to see him first! Let's go there!
Ha-ha-ha!...And this is how we'll arrive and behold him,
and all the blacks will dance for him.

A Virgin unspotted, ye prophet foretold,
Should bring forth a Savior, which now we behold.
To be our Redeemer from death, hell and sin,
Which Adam's transgression involved us in.

Then let us be merry, put sorrow away,
Our Savior Christ Jesus was born on this day!

Through Bethlehem's city in Jewry, it was
That Joseph and Mary together did pass,
And for to be taxed when thither they came,
Since Caesar Augustus commanded the same.

But Mary's full time being come as we find,
She brought forth her first born to save all mankind,
The inn being full, for this heavenly guest,
No place there was found where to lay him to rest.

He is born!
Tell us who?
He whom Zachariah saw
is born in Bethlehem.
It is the key—this child of God
in his manger in a stable,
to defeat the devil
and liberate us.

Holy God, you are born,
born into our poverty,
to give us riches,
as there are in heaven.
He is born!
Tell us who?
He whom Zachariah saw
is born in Bethlehem.



Texts & Translations

This endrys night I saw, I saw a sight,
A maid, a cradle keep,
And ever she sung
And said among,
“Lullay, my child, and sleep,”
Lullay lullay lullay.

“Lullay my child, and weep no more,
Sleep and be now still
The King of bliss thy Father is,
As it was his will.”

This endrys night...

“I may not sleep,
But I may weep;
I am so woebegone;
Sleep I would, but I am cold
And clothys I have none.”

“Here shall I be hang’d on a tree,
And die, as it is skill;
That I have bought less will I nought,
It is my Father’s will.”

This endrys night...

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
tonight.

How silently, how silently, the wondrous Gift is giv’n;
So God imparts to human hearts the blessings of His
Heav’n.

Acalanto para o Menino Jesus

*Brilha o céu de Belém a estrêla
que nos vem e nos traz a mensagem.*

*Dorme ao chão, Menino Paz,
deitado entre animais, nos revela a verdade.*

*Dorme, traz a tua paz,
dizendo o que nós somos no sossêgo do sono.*

*Todos nascemos iguais, viemos de um só Pai.
Irmãos, nós somos todos.*

*Brilha o céu lá de Belém a estrêla
que nos vem e nos traz a verdade.*

*Brilha estrêla do teu céu, os homens têm um véu que os
encobre na guerra.*

*Dorme ao chão, Menino Paz,
deitado entre animais, nos revela a verdade.*

*Dorme ao chão, Menino Paz, descansa e nos traz
esperança na Terra.*



Paolo Schiav - 15th century Nativity

No ear may hear His coming, but in this world of sin,
Where meek souls will receive Him still, the dear Christ
enters in.

O holy Child of Bethlehem, descend to us, we pray;
Cast out our sin, and enter in, be born in us today.

We hear the Christmas angels the great glad tidings tell;
O come to us, abide with us, our Lord Emmanuel!

Text by Phillips Brooks

Lullaby for the Baby Jesus

In the sky shines the star of Bethlehem
which comes to us and brings us a message.
He sleeps on the floor, Peace Child,
lying between animals, and reveals the truth to us.
Sleep, bring your peace,
saying that we are in the quiet sleep.

We are all born equal, we come from one Father,
We are all brethren.

In the sky there shines the star of Bethlehem
which comes to us and brings us the truth.
In your starry sky, men have a veil
that covers the war.

He sleeps on the floor, Peace Child,
lying between animals, reveals the truth. He sleeps on
the floor, Peace Child, rest and brings
peace on Earth.



Texts & Translations

Canción de Navidad

*Albricias cantemos a la Navidad,
Si un año se acaba otro año vendrá,
Pastor a tu flauta abatirse suaves,
A las del aire heno blando dore el sol,*

*Espirales de agua piedrecillas bordad,
Más blancas tus flores Magnolio tarnad,
Que un ángel divino nos viene a anunciar
Que el Rey d los cielos está por llegar.*

*Profética estrella del cielo bajó
Ya ha sido el milagro nació el Redentor
Los Angeles cantan, escucha y oirás
En el cielo gloria y en la tierra paz.*

*Al vino a la fruta ya es la Navidad,
Si un año se a acaba otro año vendrá
Bailemos gocemos de toda esta luz,
Que el Niño nacido se llama Jesús.*

Glory in the highest, glory, glory be to God most high.
Peace on earth, good will from heaven, reaching far as
man is found.
Souls redeemed and sins forgiven, Lord, our golden
harps shall sound.

Hark! what mean those holy voices... sweetly sounding
through the skies,

Good news we sing to Christmas,
When one year finishes another year is to come,
Shepherd, gently take up your flute,
Wings of the wind, soft hay turned gold by the sun.

Spirals of water embroider the pebbles,
Your magnolia flowers are the whitest,
A divine angel comes to announce
that the King of heaven is on his way.

The prophetic star has descended from heaven
The miracle has happened, the Redeemer was born,
The angels sing, listen and you'll hear them,
Glory in the heavens and peace on earth.

With wine and fruit, Christmas is here,
When one year finishes another year is to come,
We will dance and revel in all this light,
The child that is born is named Jesus.

Christ is born, the great anointed... heav'n and earth his
praises sing,
Lo! the angelic host rejoices... heav'nly hallelujahs rise.
Oh! receive whom God appointed... for your prophet,
priest and king,
Listen to the wondrous story, Glory be to God on high.
Hallelujah, Amen!



Catedral Metropolitana, Mexico City

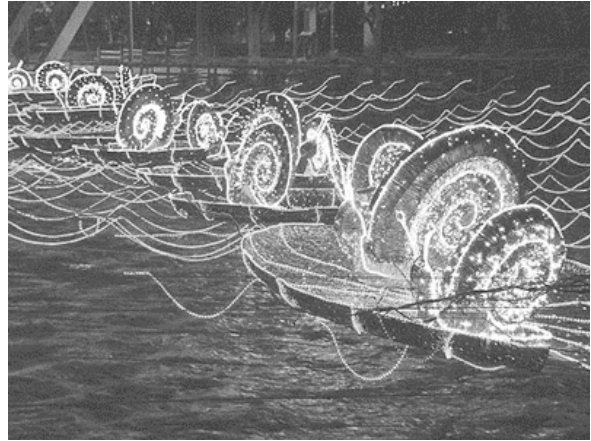
***Clerestory's editor-at-large interviewed
singer and founder Jesse Antin about
tonight's program, his compositions, and
where the idea for Clerestory came from...***

**So, as the founder of Clerestory, how does it
feel to be rounding the half-way point of the
group's fourth season?**

The first three seasons went by really fast. I got the idea for Clerestory from the many other groups I'd sung with, particularly in the years since I'd left Chanticleer. I borrowed some of the good ideas I saw, and tried to avoid some of the bad ones, to make a new type of group that didn't already exist: one with the same love and commitment that amateur groups often have, combined with the top-shelf talent and mutual respect that professionals have. Four years in, I think Clerestory is getting really close to the ideal that we had in mind.

You've continued to eschew the 'director' role, both musically and organizationally. Why is that so important, and how is it working out?

When a director has superior artistic vision and talent, a group needs that role. Clerestory is not this way. All nine of us are sophisticated musicians, and -- even more importantly -- our structure allows the individuals to contribute everything they can. Conversely, how many other groups are there where the musicians just show up, sing or play their part, and aren't asked for anything more? You're leaving so much on the table that way. I think our audiences can hear the commitment and involvement of each of us on stage. This is the recipe for our success.



Boats in Medellin, Colombia

This program is a bit of a departure from the standard fare choirs usually offer up at Christmas. Would you say it's been a worthwhile tangent to take?

No question about it. It's true that, at Christmastime particularly, many concertgoers are looking for something familiar. This program of predominantly Spanish and Latin American music very much has that Christmas feel that's so satisfying this time of year, but with an energy, intensity, and mysticism that is also appealing. Plus, I think our audiences come to hear Clerestory partly to hear something new -- because they trust us and know that we can pull it off.

Why is it necessary to have percussion for this, as opposed to other concerts?

For several pieces on the program, it's germane to the feeling we want them to have. Percussion gives music rhythmic vitality and forward movement. This is all the more true in choral music because singing is one of the least percussive kinds of music, so the beat isn't always obvious. Clerestory compounds this dilemma for listeners by not having a conductor giving visual cues. I think it's ironic and also cool that in combining singing with drums and shakers, you're pairing two of the most opposite forms of music making, but also two of the most ancient, primal, and universal.

Your piece, "The Annunciation," appears on this program. What were the circumstances of its creation?

First I have to say what an honor it is to have a group like this sing music I've written. Composers more accomplished than I am go their whole lives without hearing their pieces the way I get to hear them. I consider "The Annunciation" one of my first "real" compositions: I wrote it my senior year of college, when I was studying music, and my college choir was looking for a student-composed piece to perform at its Advent Lessons and Carols service. The summer before, for my birthday, I asked my mom for a book of English poetry. I took this book on a backpacking trip on the Appalachian Trail, and I leafed through it until I was struck by this poem, by a 20th century poet named Edwin Muir. (No relation to fellow Scot John Muir -- although that would make a better story with the hiking.) Several years after I wrote the piece, the church choir in Providence, Rhode Island that I used to sing in recorded it, and even named their CD after the first line of Muir's poem: "The angel and the girl are met." So that was a major milestone for me as a composer.



Christmas lights in Madrid

You feel pretty strongly about the poem, correct? What role does text play in your compositional process?

This was the first time that I had read a poem and could practically hear the music as I read. I really felt like this piece wrote itself -- or that, in a way, Muir wrote it. I was enchanted by this image of the Angel Gabriel appearing to Mary, and the two of them having this timeless and ecstatic moment, when time stopped and heaven and earth met. Later, I learned that Muir initially had a happy childhood on one of the tiny Orkney Islands north of Scotland -- until he was 14, when his family moved to Glasgow, and his parents and siblings all died shortly thereafter. I thought of how in the middle stanza of the poem, after describing this otherworldly, trancelike moment between Mary and the angel, Muir describes the hustle and bustle of the everyday world around them, beginning with the line: "Outside the window, footsteps fall into the ordinary day." This could well have been how Muir saw his own life, going from an idyllic, timeless island to a busy city filled with sadness. I tried to illustrate the contrast of this stanza musically. Until that point, the piece is without discernable meter and very ethereal in texture. Then, during the "ordinary day," it shifts to strict 4/4 time and the voice parts follow one another in formal imitation.

So, obviously, I was into what is called "word painting," where the music illustrates the text in some way. This is a feature that sets vocal music apart from strictly instrumental music, and, in my opinion, gives it depth and interest. The first instance of word painting in "The Annunciation" comes in the first notes, although it requires a little explanation: the first line, "The angel and the girl are met," is sung in unison by the altos and tenors together. Of course, this word painting makes more sense in a choir of women and men, as the piece was originally written for. There are many other word painting examples, and I hope the audience will follow along with the poem -- if nothing else, to understand the appeal it had for me.

What is Clerestory's reason for putting on Christmas concerts, and how do you see that purpose evolving in future holiday seasons?

The cynical answer, that programming a traditional Christmas programs enables you to sell the most tickets to people who are eager to hear Christmas music, turns out to be false. We do Clerestory concerts at Christmastime because we love to sing together, and to sing this special music, at this time of year. It's true that, whether you are singing or listening, choral music resonates in December like at no other time. I think part of the reason is that the sound of a choir evokes something pure, simple, and peaceful that most of us yearn for during the holidays. Putting on a concert in December is in some ways no picnic -- there is an awful lot else going on, and preparing concerts during a busy time has its challenges -- but regardless of whether Clerestory Christmas concerts continue to be an annual tradition, I hope that at any Clerestory concert you go to, the yearning for peace and simplicity is fulfilled.

Is there anything you'd like to say directly to your audience that hasn't been addressed, either as Jesse Antin or speaking for the singers as a group?



Brazil

I want to say thank you, from us all but also from me personally. Thanking people can be clichéd and we've certainly taken pains to thank our audiences before. But I'm not always sure that people who come to our concerts and support us with donations understand what we mean when we do say thanks. What if some people who loved to sing more than anything else started a group, and made it just what they wanted it to be, and poured their hearts into it? This is what we've done. But what if no one else came or cared? The love and work would be for naught. Having people share what we love with us is the greatest reward in the world. We're just looking for even more people to share with!

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.

Philharmonia Baroque Orchestra

Passionate. Brilliant. Original. Nicholas McGegan, Music Director



THURSDAY, FEBRUARY 11
An Elegant Romance
Brahms's Violin Concerto in D major & Serenade No. 1
VIKTORIA MULLOVA, VIOLIN
NICHOLAS MCGEGAN, CONDUCTOR

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

09
10

FRIDAY, MARCH 5
The French Suite in Europe
Handel's Water Music Suite
Telemann's Suite for Viola da gamba and strings
JORDI SAVALL, CONDUCTOR & VIOLA DA GAMBA



TICKETS ON SALE NOW! philharmonia.org **Pb**
PRICES START AT \$25 (\$10 STUDENT RUSH) or call City Box Office (415) 392-4400

Singers



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. John frequently performs roles for opera companies around and beyond the Bay Area. These have included Festival Opera in Walnut Creek, Pacific Repertory Opera, West Bay Opera, Berkeley Opera and Oakland Opera Theater. 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.



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 its 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.



Christmas lights in Barcelona

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.



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 Mass in B Minor* 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 Musaïc, 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, Simona Nass, Emile Norman, Buck Parker, Beresford Parlett, Jess G. 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)

Language coaching: Lori Escobar, Nina Revering

Special thanks to the clergy and staff of St. Mark's Episcopal - Berkeley and St. Matthew's Lutheran - San Francisco.

And **extra special thanks** to Clerestory's volunteer board of directors:

Jesse Antin, Natalie Bridgeman, Esq., Adam Cox, James Meehan, Justin Montigne, Jess G. Perry, Nancy Roberts

CALIFORNIA BACH SOCIETY *PAUL FLIGHT, ARTISTIC DIRECTOR*



LOVE, LOSS, AND LAMENTATION

The Madrigals of Claudio Monteverdi

MARCH 12-14, 2010

THE PASSION ACCORDING TO SAINT JOHN

Johann Sebastian Bach

APRIL 30 – MAY 2, 2010



Fridays at 8 pm — San Francisco

Saturdays at 8 pm — Palo Alto

Sundays at 4 pm — Berkeley

www.calbach.org 415-262-0272