

CLERESTORY

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

- San Francisco Classical Voice

# SOUL'S LIGHT

SAN FRANCISCO

**Saturday, April 17, 8:00 pm**

**St. Gregory of Nyssa Episcopal Church**

*MUSIC OF THE SPIRIT*

SANTA ROSA

**Sunday, May 2, 2:00 pm**

**Center for Spiritual Living**

PALO ALTO

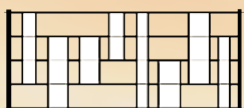
**Saturday, May 8, 8:00 pm**

**All Saints' Episcopal Church**

BERKELEY

**Sunday, May 9, 3:00 pm**

**UC Berkeley Art Museum**



CLERESTORY

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

## **A message from Clerestory . . .**

Greetings and happy spring!

Welcome to our performances of **Soul's Light**, featuring passionate, spiritual music from America to the Middle East. This program of luminous and ethereal song is rooted in the most essential values — love, faith, and hope — shared by all people. We have turned to composers both old and new who derive inspiration from the scales, texts, and religious traditions of Arabic, Persian, American, and Jewish cultures.

Beginning with pieces by Salamone Rossi, a Baroque Italian Jewish composer, we trace common human themes: peace, praise, the meaning of life, love and marriage, conflict and resolution, death, and life hereafter. Texts from British folk poems, the Qur'an, e.e. cummings, and Rumi show the unity of artistic expression, despite geographic distance. This year is the 100th anniversary of Samuel Barber's birth, and we take the opportunity to acknowledge the American giant who has composed some of the most touching and spiritual music ever written. The work of living composers—Jan Gilbert, Eric Banks, and Eric Whitacre—continue Barber's tradition of lyricism, meaningful expansion of harmony, and text-driven composition. Two local friends, Paul Crabtree and Sanford Dole, contribute music that is energetic, timely, and timeless in its message.

As we come to the end of our fourth season, we are already looking ahead. Our summer plans include recording sessions for our first-ever studio album, **Night Draws In**. The repertoire will be performed live at the start of our 2010-11 season in late October.

We invite you to visit our website at [www.clerestory.org](http://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, now you can enjoy it for many weeks afterwards!

Clerestory's debut CD is still available here, 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.

The music and texts you will hear in **Soul's Light** are universally meaningful—to every person, to all peoples. We hope they please your ears—and souls—and that they inspire and nourish you. Thanks to 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 this spring and throughout the warm and busy months to come. We hope to see you and your friends in the fall!

**The Men of Clerestory**

## Program

<i>Hashkivenu</i>	Salamone Rossi (c. 1570–1630)
<i>Y'Susum Midbar</i>	
<i>Con la luce e col canto</i>	
***	
<i>Sure on this Shining Night</i>	Jesse Antin, arr. (b. 1977)
<i>Heaven-Haven (A Nun Takes the Veil)</i>	Samuel Barber (1910–1981)
<i>To Be Sung on the Water</i>	Barber
***	
<i>Prière</i>	Ton de Leeuw (1926–1996)
***	
<i>Songs of Transformation</i>	Jan Gilbert (b. 1946)
<i>Kashti-ye bâdeh</i>	
<i>The earth lifts its glass...</i>	
Mohammad Nejad, ney	
***	
<i>War Music</i>	Paul Crabtree (b. 1960)
<i>Lovely on the Water</i>	
<i>On Horseback</i>	
***	
<i>Jâvdâni</i>	Eric Banks (b. 1969)
***	
<i>This Marriage</i>	Eric Whitacre (b. 1970)
<i>hope, faith, life, love ...</i>	
***	
<i>Dance Steps</i>	Sanford Dole (b. 1955)

## Texts & Translations

Our program begins with three pieces by the Jewish Italian composer Salamone Rossi. As a young man Rossi was a court violinist at Mantua, and his sister was a well known opera singer. Like his contemporary, Claudio Monteverdi, Rossi balanced a compositional output of madrigalistic pieces in his native Italian. like *Con la luce e lo canto* with more contemplative sacred music. But in Rossi's case, the latter is in Hebrew and employs the relatively simple harmonic progressions common to Jewish music of the period. *Hashkivenu* takes its text from the Talmud and is an homage to peace. *Y'Susum Midbar* quotes the hope and optimism of Isaiah 35, in which the desert blooms as a lily, the blind, deaf, and lame are cured, and the redeemed return to Zion, singing praises. - Jesse Antin

### **Hashkivenu** • Talmud, Ber. 4:5

*Hashkivenu Adonai elohenu l'shalom,  
v'haamideinu malkeinu  
l'chayim ulshalom,  
ufros aleinu sukat sh'lomecha,  
V'hagein baadeinu,  
v'takeinu b'eitzah tovah milfanecha,  
v'hoshi-einu l'maan sh'mecha.  
v'haseir mei-aleinu oyeiv, dever,  
v'cherev, v'raav, v'yagon, vaanacha  
ush'vor satan mill'faneinu umeachreinu  
Ushmor tzeiteinu uvo-einu  
l'chayim ul'shalom, mei-atah v'ad olam.  
ufros aleinu sukat sh'lomecha  
Baruch atah Adonai.  
haporeis sukat shalom aleinu  
v'al kol amo Yisrael v'al Yerushalayim.*

Cause us, O Lord our God, to lie down in peace  
and raise us up again, O our King,  
unto life and peace.  
Spread over us the tabernacle of peace.  
Be Thou a shield about us.  
Direct us aright through Thine own good counsel.  
Save us for Thy name's sake.  
Remove from us every enemy,  
pestilence, sword, famine, sorrow and grief.  
Help us, O Lord, to resist temptation.  
Guard our going out  
and our coming in henceforth and forever.  
Spread over us the tabernacle of Thy peace.  
Blessed be Thou, O Lord,  
who spreadest the tabernacle of peace over us,  
over Israel and over Jerusalem.

### **Y'Susum Midbar** • Isaiah 35: 1, 2, 5, 6, 10

*Y'susum midbar v'tsiya*

*V'tageil arava  
v'tifrach kachavtselet.*

*Paroach tifrach v'tageil  
af gilat v'ranein  
k'vod hal'vanon nitan-lach  
hadar hakarmel v'hasharon  
heima yiru ch'vod-adonai hadar eloheinu.*

*Az tipakachna einei ivrim  
v'oznei cher'shim tipatachna.*

*Az y'daleig ka'ayal piseiach  
v'taron l'shon ileim*

*ki-niv'k'u vamidbar mayim*

*unchalim ba'arava.*

*Ufduyei adonai y'shuvun  
uva'u tziyon b'rina  
v'simchat olam al-rosham  
sason v'simcha yasigu  
v'nasu yagon v'anacha.*

The wilderness and the wasteland  
will rejoice over them;  
the desert will be glad  
and bloom like a lily.

It will blossom abundantly and will rejoice, with  
joyousness and glad song;  
the glory of Lebanon has been given to her, the  
majesty of the Carmel and the Sharon; they will  
see the glory of the Lord,  
the majesty of our God.

Then the eyes of the blind will be opened  
and the ears of the deaf will be unstopped.

Then the lame man will skip like a gazelle  
and the tongue of the mute  
will sing glad song;  
for water will have broken out  
in the wilderness,  
and streams in the desert.

Then the redeemed of the Lord will return  
and come to Zion with glad song,  
with eternal gladness on their heads;  
they will attain joy and gladness,  
and sadness and sighing will flee.

## Texts & Translations

### **Con la luce e col canto** • Anonymous

*Con la luce e col canto  
Fatt'emula del sol la bell'aurora  
Tutt'il mond'inamora.  
Ma se la luce splende,  
Il cant'ogn'alm'incende;  
E se col canto piace,  
Con la luce ogni cor strugg'e disface.  
Così in un punto adduce  
Vita e morte.*

With light and with song  
the beautiful dawn, emulating the sun,  
makes the whole world in love.  
But if the light glows  
the song burns every soul;  
and if the song pleases,  
the light undoes and destroys each heart.  
Thus at once it brings  
life and death.

\*\*\*

In the three settings by Samuel Barber performed on this program, we hear some of the finest examples of Barber's supremely lyrical vocal style paired with his gift for selecting evocative poems that suit and, in most cases, are illuminated further by his writing for the voice. Surely even James Agee's words have been broadened and deepened by Barber's musical setting of *Sure on this Shining Night*. We hear poetry in Barber's music because he was able to release the music inherent in the words he set. - Justin Montigne

### **Sure on this shining night** • James Agee

*Sure on this shining night  
Of star-made shadows round,  
Kindness must watch for me  
This side the ground.  
The late year lies down the north.  
All is healed, all is health.*

*High summer holds the earth.  
Hearts all whole.  
Sure on this shining night I weep for wonder  
wand'ring far alone  
Of shadows on the stars.*

### **Heaven-Haven** • Gerard Manley Hopkins

*I have desired to go  
Where springs not fail,  
To fields where flies no sharp and sided hail,  
And a few lilies blow.*

*And I have asked to be  
Where no storms come,  
Where the green swell is in the havens dumb,  
And out of the swing of the sea.*

### **To Be Sung on the Water** • Louise Bogan

*Beautiful, my delight,  
Pass, as we pass the wave,  
Pass, as the mottled night  
Leaves what it cannot save,  
Scattering dark and bright.  
Beautiful, pass and be*

*Less than the guiltless shade  
To which our vows were said;  
Less than the sound of the oar  
To which our vows were made,  
Less than the sound of its blade  
Dipping the stream once more.*

\*\*\*

Dutch composer Ton de Leeuw engaged in a lifelong journey of personal and musical exploration. His visits to India, Japan, Java, and other far-flung places inspired a musical ideal he called 'transculturation.' De Leeuw frequently wrote or translated his own texts, and here we get his French take on bits of the Qur'an. A Persian scale sets the tonality for much of the piece, which alternates between blocks of jarring homophony and lyrical, almost Renaissance imitative passages. - Justin Montigne

### **Prière** • Derived from the Qur'an

*Seigneur,  
Je suis le plus petit grain de sable du désert  
que féconde la pluie de tes bien-faits.  
Je ne mérite pas que tu discernes,  
un jour, mes bonnes actions.  
Je me suis trop souvent contenté de m'en remettre  
à ton indulgence, à ta miséricorde.  
Trop souvent je n'ai pas révééré ta puissance  
en contemplant une feuille ou une forêt,  
la mer, une aurore, un pétale de rose.*

Lord,  
I am the smallest grain of sand of the desert  
made fruitful by rain of thy plenty.  
I do not deserve that you discern  
one day my good deeds.  
I have too often been content  
to rely on your indulgence, your mercy.  
Too often I did not dream your power  
contemplating a leaf or a forest,  
the sea, the dawn, a rose petal.

## Texts & Translations

*Trop souvent je n'ai pas écouté ce que tu disais  
dans les grondements du tonnerre, dans les chants  
des fontaines,  
dans les plaintes des pauvres.*

*Seigneur.*

*Le silence de la nuit était pour moi ton silence.  
Lorsque je souffrais, je ne pensais pas que d'autres  
souffraient plus que moi.*

*Je faisais le bien en pensant que tu me voyais je  
faisais le mal en pensant que tu ne me voyais pas.*

*Lorsque j'étais heureux, je me croyais  
l'artisan de ma félicité.*

*Je me suis permis de te regarder,  
je me suis permis de te parler.*

*Seigneur.*

*J'ai osé discuter sur le bien, j'ai osé discuter  
sur le mal, sur la vie, sur la mort.*

*J'ai osé interpréter tes paroles. J'ai osé lever  
la tête dans l'ouragan de tes révélations.*

*Seigneur, qui fais germer les graines!*

*Seigneur, qui détruis les moissons!*

*Seigneur du soleil des batailles  
et de la lune paisible!*

*Seigneur de la colombe et du lion,  
du brin d'herbe et du cèdre,  
de la mousse et du marbre.*

*Seigneur des oasis et des déserts!*

*Seigneur, qui as renversé les palais de Babylone.*

*Seigneur, qui procures  
une tente au nomade.*

*Seigneur, qui nous as donné le jour et la nuit, l'eau  
et le pain, l'espoir et le sommeil!*

*Seigneur de la vie, de la mort, de la résurrection,  
je me prosterne devant ta majesté!*

*Je m'anéantis devant ta puissance.*

*Je ne sais plus que j'existe,*

*quand j'ai prononcé ton nom.*

Too often I have not heard what you  
said in the rumbling of thunder,  
in the songs of the fountains,  
in the complaints of the poor.

Lord.

The silence of the night was for me your silence.  
When I suffered, I did not think others were  
suffering more than me.

I did right, thinking that you could see me, I  
did wrong, thinking that you saw me not.

When I was happy, I thought I was the architect of  
my happiness.

I allowed myself to look at you,  
I allowed myself to talk to you.

Lord.

I dared to talk about good, I dared  
to talk about evil, life and death.

I dared to interpret your words. I dared raise my  
head in the hurricane of your revelations.

Lord, who makes the seeds sprout!

Lord, who destroys the crops!

Lord or the sun, of battles  
and tranquil moon!

Lord of the dove and the lion,  
the blade of grass and cedar,  
moss and marble.

Lord of the oases and deserts!

Lord, who has overthrown the palaces of Babylon.

Lord, who provides  
a nomadic tent.

Lord, who gave us day and night,  
water and bread, hope and sleep!

Lord of life, death, resurrection,  
I bow before thy majesty!

I am laid low before thy power.

I no longer know that I exist,  
when I said your name.

\*\*\*

**Songs of Transformation**, commissioned by Dr. Eugene Rogers for the Macalester College Choir, are inspired by the poetry of the 14th century Persian poet Hâfez and the music of Hossein Omoumi. The first song, "Kashti-ye bâdeh," is an arrangement of Professor Omoumi's original composition "Gusheh-ye Kereshmeh." The Persian musical form Kereshmeh is structured on a repeating rhythmic pattern which mirrors the poetic structure of Hâfez's ghazal. In this ghazal, the word "andâz" (launch/ put forth) ends each verse. Persian melody is created from special melodic modes called dastgahs. Professor Omoumi's setting is in the dastgah Homâyun. This choral arrangement is in six movements and sung in Farsi.

The second song, "The earth lifts its glass..." a setting of "A Crystal Rim" by the contemporary poet Daniel Ladinsky, juxtaposes the choral setting of the Ladinsky text with the ney/flute setting of the Masnavi, a freely flowing melody arranged by Professor Omoumi based on the poem known as the Masnavi of Rumi—"Aasheghi peydaast az zaari ye del" (Love shows itself in the way the heart weeps). Ladinsky's poetry is inspired by Hâfez; thus the two choral settings interlock as one work centering on Sufi philosophy. In the Sufi poetry of Hâfez, wine is the symbol for learning and knowledge; the metaphors of wine and love are used to convey spiritual messages. Therefore, what is important is love, sacrifice, service and tolerance.

Songs of Transformation premiered on December 5, 2009 at Macalester College, St. Paul, with Hossein Omoumi, guest artist. - Jan Gilbert

## Texts & Translations

### **Kashti-ye bâdeh** • Hâfez (trans. Heather Carman)

*Biâ-vo kashti-ye mâ dar shat-e sharâb andâz.  
Khorush-o velveh dar jân-e  
sheikh-o shâb-andâz  
Marâ be kashti-ye bâdeh darafkan ey-sâghi  
Ke gofteh-and neku'i kon-o dar âb-andâz*

*Biâr zân mei-ye golrang-e moshk bu jâmi*

*Sharâr-e rashg-o hassad  
dar del-e golâb-andâz*

*Ze ku-ye meikadeh bargashteh-am  
ze râh-e khatâ  
Marâ degar ze karam bâ rah-e savâb-andâz*

*Agar che mast-o kharâbam to niz loffi kon*

*Nazar barin del-e sargashteh-ye kharâb-andâz*

*Mahel ke ruz-e vafâtam be khâk bespârand*

*Marâ be meikadeh bar dar khom-e sharâb-andâz*

*Be nim-shab agarat âftâb mibâyad  
Ze ru-ye dokhtar-e golchehr-e raz neghâb-andâz*

Come launch our ship into the river of wine  
Set a clamor and uproar into  
the souls of old and young  
Oh cup-bearer, cast me into the ship of wine  
For it is said "Do good and cast it in the water."

Bring me a cup from the rose-colored  
musk-scented wine  
Light the fire of jealousy  
in the rosewater's heart

I have returned from the tavern road  
by mistake  
Be generous and set me on the right path

Though I am so drunk and wasted,  
please still be kind  
Look upon this wrecked bewildered heart

At my death day, don't let them bury me in the  
earth  
At the tavern place me in a cask of wine

At midnight, if you need the sun  
Cast off the veil from the rosy-faced daughter of  
the grape

### **A Crystal Rim** • Daniel Ladinsky

*The earth lifts its glass to the sun  
And light –light is poured.*

*A bird comes and sits on a crystal rim  
And from my forest cave I hear singing.*

*So I run to the edge of existence  
And join my soul in love.*

*I lift my heart to God and grace is poured.*

*An emerald bird rises from inside me  
And now sits upon the Beloved's glass.*

*I have left that dark cave forever.  
My body has blended with His.*

*I lay my wing as a bridge to you*

*So that you can join us  
Singing.*

\*\*\*

*Lovely on the Water* is an attempt to correct an interpretation of the same folksong by Ralph Vaughan Williams that omits the more interesting verses and doesn't look too imaginatively at the text. It seems to me that Nancy is not so likely to have borne the news of her lover's underpaid enlistment with the stoic patriotism that RVW imagines, so I let the couple sling recriminations and squabble as they part bitterly.

*On Horseback* is known in the U.S. as *The Streets of Laredo*. I have painted this Irish version as a raucous ticker-tape funeral as the bodies of young soldiers are paraded on horseback through the streets. The tune is often close to inaudible through all the patriotic chaos. - Paul Crabtree

## Texts & Translations

### War Music • British Folksongs

#### Lovely on the Water

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 the spray  
in the meadows gay  
Proclaimed the lovely spring.

Said Willy unto Nancy,  
"Oh we soon must sail away,  
For it's lovely on the water  
To hear the music play.

For our Queen she do want seamen,  
So I will not stay on shore.  
I will brave the wars for my country  
Where the blund'ring cannons roar."

Poor Nancy fell and fainted  
But soon he brought her to,  
For it's there they kissed  
and there embraced  
And bid a fond adieu.

"Come change your ring with me, my love,  
For we may meet once more;  
But there's One above  
who will guard you, love,  
Where the blund'ring cannons roar.

Four pounds, it is our bounty,  
And that must do for thee.  
For to help the aged parents  
While I am on the sea."

For Tower Hill is crowded  
With mothers weeping sore,  
For their sons are gone to face the foe  
Where the blundering cannons roar.

**When I was on horseback** wasn't I pretty!  
When I was on horseback wasn't I gay!  
Wasn't I pretty when I entered Cork City  
on the fourteenth of May.

With six jolly soldiers to carry my coffin.  
Six jolly soldiers to walk by my side

It's six jolly soldiers with a bunch of red roses  
O for to smell them as together we ride.

Beat the drum slowly and play the pipes lowly  
Play up the dead-march as we go along.  
O in the grave throw me  
and roll the earth o'er me.

I am a young soldier that never done wrong.

2010/11 SEASON

*philharmonia*  
—BAROQUE—  
Nicholas McGegan • Music Director

**30<sup>th</sup> Anniversary Season**  
Subscribe today – 8 concerts for the price of 7!

philharmonia.org  
(415) 252-1288





## Texts & Translations

I wanted to acknowledge the funeral rites of traditions other than in the Western Judeo-Christian world. More importantly, I hoped to compose a work that would honor the countless Muslim lives lost in America's continuing aggression toward the nation of Iraq. However, in my research of the Islamic funeral rite, I found that there was little to no music performed in the Muslim funeral. In fact, aside from the chanting of the Qur'an, there is very little music in the Islamic liturgy, except for among more 'esoteric' Muslims, such as the Alevi or Sufi sects. For the Sufis (also known as "whirling dervishes"), poetry, music, and dance comprise the very center of the religious rite, and the eloquence of Sufism's most famous poet -- Mevlânâ Jâlâl al-Dîn Muhammad Rûmî -- has exerted an enormous influence, not only over his specific faith community, but also to spiritual teachers and scholars around the world. Today, 700 years after his birth, Rûmî's 13th century poems have been translated into every major language, and are read and celebrated around the globe.

For Jâvdâni, I have chosen to set two separate "quatrains" (or rubâ'iyât) -- 6 and 1070 -- by Rûmî. When placed in close relief, these eight lines reveal wonderful eternal images of water, light, and spirits that combine to make a single, sacred whole. I have set these Persian verses and their English translation as four concentric circles of pitch -- for, as the Sufis dance, they spin on four separate physical and spiritual axes. The opening and closing Persian sections sketch these arcs canonically, and the central English section declaims the quatrains in to complete the diatonic circumference. Since this entire work is circular, it is not only palindromic, it is also symmetrical, as each of the four vocal pairs moves around the center in opposite directions. - Eric Banks

### Jâvdâni • Rumi (translated by Eric Banks)

*Eternity* جاودانی

گر عمر بشد عمر دگر داد خدا

گر عمر فنا نماند نک عمر بقا

عشق آب حیاتست درین آب درآ

هر قطره ازین بحر حیاتتست جدا

در بحر صفا گداخیم همچو نمک

نی کفرو نه ایمان ، نه یقین ماند و نه شک

اندر دلن سیاره‌ای پدا شد

گم گشت در آن ستاره ، هر هفت فلک

*Although our earthly days shall end,  
God offers life anew;*

*While mortal moments fade,  
behold the infinite in view:*

*Love is an everlasting pool -- wade in;  
immerse your soul --*

*Within each timeless droplet teems a sea,  
where separate spirits are made whole.*

*Into this sea of purity, I will dissolve like salt,  
Beyond concern for certitude,*

*for faith or doubt, or fault;*

*And from my heart, an unremitting  
star emerges bright,*

*That shall eclipse the suns of seven heavens  
by the brilliance of its light.*

\*\*\*

Eric Whitacre has increasingly become one of the best known and most popular living composers of choral music in the United States. He has done so with a distinctive style that is deceptive in its simplicity and appealing in its emotional intensity for both listeners and performers alike. The two pieces on our program show the breadth of this style. *This Marriage* was written in honor of the composer's wife on their anniversary, and sets a poem by Rumi to elementary, tonal chords moving in parallel. When the speaker, in his blessing of the marriage, has "run out of words to describe how spirit mingles," the poetry falls away and the piece ends as the singers are left to follow the triads on neutral vowels. In contrast, e.e. cummings' eight words of *hope, faith, life, love...* are painted ecstatically in massive chord clusters that proceed practically without rhythm. The listener is invited to let the otherworldly sounds wash over and to contemplate the arrival of the final word, 'soul.' - Jesse Antin

### This Marriage • Rumi

*May these vows and this marriage be blessed.*

*May it be sweet milk, like wine and halvah.*

*May this marriage offer fruit and shade like the  
date palm.*

*May this marriage be full of laughter, our every  
day a day in paradise.*

*May this marriage be a sign of compassion, a seal  
of happiness, here and hereafter.*

*May this marriage have a fair face  
and a good name,*

*An omen as welcomes the moon  
in a clear blue sky.*

*I am out of words to describe  
how spirit mingles in this marriage.*

## Texts & Translations

**hope, faith, life, love...** • e.e. cummings  
*dream, joy, truth, soul*

\*\*\*

I had decided early on that I wanted to set a secular text, and while I was casting about for a specific poem that felt right, one of [our] directors suggested that I try the poetry of her old college roommate, Susan Kinsolving. I promptly bought Susan's award-winning collection *Dailies and Rushes* and read through the entire volume, noting how well her imagery and sensitivity of feeling would lend themselves to musical composition.

After living with my favorites for a few weeks, I settled on "Dance Steps." Although the poem is longer than I would typically select for a short piece, I was taken by its delightful images as well as the timeliness of the sentiment. My setting is largely homophonic in order to manage the text's length and keep the diction clear. To provide a unifying structure, the music of the opening stanza with its ostinato on "eccentric solutions" repeats at "international opinion favored further whims...Romantic love gained new respect" and then once more at the very end. Along the way, listen for familiar musical motives that relate to particular words in the text." - Sanford Dole (written for the premiere of *Dance Steps* in 2003)

### **Dance Steps** • Susan Kinsolving

*When the world grew desperate enough,  
Eccentric solutions were attempted.  
The President started xylophone lessons.  
Daily readings from Pushkin and the I Ching  
opened Parliament.  
Every military installation in Africa was required to  
maintain a large aquarium.  
On alternate days, the Kremlin became  
an infant daycare facility.  
Every Japanese citizen wrote weekly  
to a Central American pen pal.  
The Pope toured China and Australia,  
to present Charlie Chaplin film clips  
and vegetable gardening tips.  
Of course, there was protest and cynicism,  
yet undeniably things had changed.  
Newspapers reported the details  
of foreign dreams.  
Summit meetings began by swimming laps.*

*Ancient Greek became the official language of  
Mexico and Argentina.*

*In Bombay, a luau was given  
honoring Eskimos and televised  
by satellite to Saudi Arabia.*

*Exactly what resulted from all these efforts was  
indeterminate; however,  
international opinion favored further whims.*

*Trees took on new stature.  
Animals were consulted.  
Children held office.*

*Romantic love gained new respect.  
The gold standard broadened to include  
well water, new jokes, and flower arranging.*

*Subsequently, values changed.  
Authority and innocence merged.  
And it went on this way for a long time  
because everyone wanted a better story  
with a happier ending.*

*What's in a Name?*

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

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

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

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

510/931.7575  
www.clerestory.com



clerestory  
web design • digital media • flash

## Performers



**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 section leader at Church of the Advent Episcopal Church, as a member of the ensemble Schola Adventus, and is also a cantor at St. Ignatius Catholic Church, both in San Francisco. As well as singing with Clerestory, Kevin sings with the Philharmonia Baroque Chorale, and with the ensembles Schola Cantorum and the San Francisco Lyric Chorus. He will be singing this spring as an alternate with the San Francisco Symphony Chorus.

Kevin is a sixteen-year veteran of Chanticleer.



**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.

## Performers



**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.



**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 *Musaic*, 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.



Originally from McMinnville, Oregon, tenor **Mark Mueller** left with his parents' blessing for the sunny climes of Stanford in 1973 to become a doctor ("Look at those hands — those are surgeon's hands!"). Four years and a drama degree later, instead of medical school, he found himself working for Berkeley Repertory Theatre as an actor, singer, composer, assistant stage manager, set builder and music director. His repertoire is extremely varied, ranging from performances of medieval mystery plays to writing, singing and playing guitar with the (now defunct) punk parody band *Porque*. He is one of the few musicians to perform at both the Monterey Jazz Festival and the Carmel Bach Festival. Mark has performed with many SF Bay Area groups, including the Choir of Grace Cathedral, Schola Cantorum San Francisco, the California Bach Society, the Baroque Choral Guild (now *Cantabile*), Contemporary Opera of Marin, the Pacific Mozart Ensemble and

## Performers

the San Francisco Choral Artists. He is currently a member of the American Bach Soloists and the Philharmonia Baroque Chorale. By day, he is the Program Administrator for the Young Musicians Program at UC Berkeley. He lives in Point Richmond (a stone's throw from "The Plunge") with his wife Elisabeth and sons Michael and Max.

\*\*\*



**Mohammad Nejad**, a Persian-born master multi-instrumentalist, was born to a musical family in Tehran, Iran. As a young child, Persian classical music was passed down to him from his father. In Tehran he attended a special high school for musicians, later graduating from Fine Arts Academy in 1976, and in 1990 received a Bachelors of Fine Arts Musicianship and Performance from Tehran University, proficient in both the Western and Persian musical systems. While studying toward the completion of his degree, he was blessed with having master teachers of Persian classical music including Ostad Roushanravan, Ostad Sinaki, Ostad Jankook, Ostad Paayvar, Ostad Tavakol, Ostad Tahmasebayan, Ostad Moosavi, Ostad Khoshdel and Ostad Baharlou.

In the early 1990s he began recording for the Iranian motion picture industry. He composed for and performed with many music and dance ensembles in Iran.

Nejad came to the United States in 1995, he now resides in the San Francisco Bay Area.

Nejad plays a large number of instruments; including ney, zurna, Western flute, santur, kanun, oud, setar, dotar, tar, kamanche, violin, daf, dumbek, zarb, accordion and keyboards. He effectively uses Persian instruments to add a Persian influence to Western classical, jazz, blues, new age, and flamenco. He also performs traditional Persian classical music.

He collaborates with many other musicians and ensembles. He has performed throughout Asia, Europe, and the United States, including most campuses of the University of California, the Palace of Fine Arts and the Ethnic Dance Festival in San Francisco, and the San Jose Center for the Performing Arts. He teaches privately and through workshops.

Here he established the Nejad World Music Center, to teach youth and adults in the community and bring world artists to the United States for collaboration and performance.

## CALIFORNIA BACH SOCIETY PAUL FLIGHT, ARTISTIC DIRECTOR

### ***THE PASSION ACCORDING TO SAINT JOHN***

*Johann Sebastian Bach*

*Brian Staufenbiel, Evangelist & tenor; Scott Graff, Jesus;  
Rita Lilly, soprano; Paul Flight, countertenor; Marc Pantus, bass*

FRIDAY, APRIL 30, 8 PM, SAN FRANCISCO  
ST. MARK'S LUTHERAN CHURCH  
1111 O'FARRELL STREET AT FRANKLIN

SATURDAY, MAY 1, 8 PM, PALO ALTO  
ST. MARK'S EPISCOPAL CHURCH  
600 COLORADO AVENUE AT BYRON

SUNDAY, MAY 2, 4 PM, BERKELEY  
FIRST CONGREGATIONAL CHURCH  
2345 CHANNING WAY AT DANA

415-262-0272  
[www.calbach.org](http://www.calbach.org)



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

**\$1,000 and above:**

Adam Cox, Jim Meehan, San Francisco Friends of Chamber Music, John & Pamela Sebastian

**\$100-\$999:**

Jesse & Lindsey Antin, Nancy Arvold, Steve Bauman and Delia Voitoff-Bauman, Denise Bergez, Bruce and Diane Bridgeman, Natalie Bridgeman, Susan & Sam Britton, Nathan & Caitlin Brostrom, Betty Coleman, John Conry, Bonnie Davis, Jayne De Lawter, Richard Fabian, Carter Fields, Margaret Garms, Rod Gehrke, Bruce Lamott, Marilyn & Christopher Mack, Emile B. Norman Charitable Trust, Stephen Palmer, Buck & Fran Parker, Beresford Parlett, Jess G. Perry, Tom Ramos, Nancy Roberts, Scott Robinson, Ronald & Nedra Shumway, Harold & Judith Stoddard, Thomas Ward, Bill & Helene Whitson

**Up to \$100:**

Don & Gerry Beers, Ann Binning, Warren Davis, Bob & Cheryl Doud, Gloria Draper, Selda Gehrke, Deborah Golata, Mike Sherwood & Kathryn Keeran, Allison Kozak, Pete Krengel, Steve Lehning, Catherine Lewis, Sudarshan & Gladys Malhotra, Mary Jane Perna, Kathy McKee & Colby Roberts, Linda Quon

**Corporate matching gifts:** Genentech, Google, Goldman Sachs

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

**Language coaching and translation:** Jonathan Salzedo & Shadi Samsavari

**Special thanks** to Sanford Dole and the staff of St. Gregory of Nyssa Episcopal Church San Francisco, Rod Gehrke and the staff of All Saints' Episcopal Church Palo Alto, and Sherry Goodman and the staff of the UC Berkeley Art Museum

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

Jesse Antin, Natalie Bridgeman, Esq., James Meehan, Justin Montigne, Mary Jane Perna, Jess G. Perry, Nancy Roberts

\*\*\*

*Clerestory is saddened by the passing last fall of our friend Emile Norman. An iconoclastic artist who made his home in Big Sur, Emile was a great lover of vocal music and supported Clerestory generously from its inception. The choral world and the American arts have lost an incandescent original voice. We would like to dedicate *Soul's Light*—a program we hope he would have loved—to Emile and his family.*

