

NIGHT DRAWS NEAR



CLERESTORY

"Distinctive voices blending in a gorgeous sound..."

- San Francisco Classical Voice

BERKELEY

Saturday, October 23, 2010, 8:00pm
St. Mark's Episcopal Church

SAN FRANCISCO

Sunday, October 24, 2010, 7:00pm
St. Mark's Lutheran Church

SONOMA

Saturday, October 30, 2010, 8:00pm
Holy Family Episcopal Church

About Night Draws Near

Greetings and Happy Fall!

*The men of Clerestory are proud to present music from our debut studio-recorded CD, **Night Draws Near**. This exploration of life, death, and mysticism features music inspired by celebrations that are close in time and in spirit—Halloween, All Souls’ Day, and El Día de los Muertos. We arrived at the concept for this program as we do most of our important artistic decisions: a good idea springs from one or more of our singers and the group discusses and refines it. This deliberate democracy—unusual for a musical ensemble—has been one of Clerestory’s core values since we started.*

After choosing a theme, we sought to find songs that specifically celebrate each of the three holidays. Then we broadened our scope to include other pieces that convey the spectrum of emotions elicited by the transition from life into death. In the Christian tradition, the Feast of All Souls, celebrated November 2nd, tempers sorrow for the deceased with great hope in the promise of eternal life. Halloween’s mixture of fright, humor, monsters, and sweets playfully makes light of the night’s darkness, while conjuring up images of owls, mice, witches, and the full moon. The rich traditions of El Día de los Muertos include brilliantly colored skull masks, musical street marches, and sumptuous feasts. Certainly this day is less about sadness than about celebrating the lives of those who have passed and the love of those who remain.

*We hope that **Night Draws Near** will move you to reflect upon the various aspects of life and death, and that the words and music will provide inspiration, entertainment, and even solace, as they have for us. We wish you health, peace, and joy in music.*

The Men of Clerestory

Program

Missa da Requiem: Introitus
Turn Thee, O Lord
O Quam Gloriosum est Regnum

Claudin de Sermisy (c. 1490–1562)
William Croft (1678-1727)
Tomás Luis de Victoria (1548-1611)

Sweet Suffolk Owl
Epitaph on a Dormouse

Thomas Vautor (c. 1580-?)
Benjamin Cooke (1734-1793)

Lorca Suite

Canción de Jinete
El Grito
La Luna Asoma
Malagueña

Einojuhani Rautavaara (b. 1928)

Three Short Elegies

Life a Right Shadow Is
This World a Hunting Is
This Life, Which Seems So Fair

Gerald Finzi (1901-1956)

The Shrouding of the Duchess of Malfi
La Llorona

Peter Warlock (1894-1930)
Mexican folk song, arr. Ramón Noble

Intermission

Double, Double, Toil and Trouble
Funeral Ikos

Jaako Mäntyjärvi (b. 1963)
John Tavener (b. 1944)

Full Fathom Five
In Flanders Fields
War Music: On Horseback

Ralph Vaughan Williams (1872-1958)
Eleanor Daley (b. 1955)
Paul Crabtree (b. 1960)

Lay Me Low
New Morning Sun
Nunc Dimittis/The Birds Have Vanished

Trad. Shaker hymn, arr. Kevin Siegfried
S. Whit Denson (1890-1964)
John Musto (b. 1954)

Texts & Translations

Claudin de Sermisy (c. 1490–1562)

Missa da Requiem: Introitus

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

*Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.*

*Exaudi orationem meam;
ad te omnis caro veniet.*

Give them eternal rest, O Lord,
and let perpetual light shine on them.

There will be songs of praise to you in Zion,
and prayers in Jerusalem.

O hear my prayers;
all flesh returns to you.

Sermisy was born in France around 1490. His output of vocal sacred music was well known throughout western Europe, but he remains best known as a composer of early French secular *chanson*. The short phrases and clear textures that characterize Sermisy's *chansons* also mark his sacred compositions and distinguish them from the work of many of his contemporaries. His lone Requiem is the only one of Sermisy's dozen complete Masses to survive today. By selecting the Introit from this Requiem Mass to open the concert, we welcome the listener into our theme of "life, death, and mysticism."

William Croft (1678–1727)

Psalms 6:4

Turn Thee, O Lord

Turn thee, O Lord, and deliver my soul. O save me for thy mercy's sake.

Like Henry Purcell before him, William Croft was a pupil of John Blow at the Chapel Royal. Today, Croft is best remembered for his Burial Service, and for his hymn tune *St. Anne*, set to the Isaac Watts poem *O God Our Help in Ages Past*. *Turn Thee, O Lord*, a prayer for mercy and the deliverance of the soul, uses suspensions and long lines to create poignancy and urgency until the final Amen achieves a harmonic and emotional release.



Texts & Translations

Tomás Luis de Victoria (1548–1611)

Text anonymous

O quam gloriosum est regnum

*O quam gloriosum est regnum,
in quo cum Christo gaudent omnes Sancti!
Amicti stolis albis,
sequuntur Agnum, quocumque ierit.*

O how glorious is the kingdom
in which all the saints rejoice with Christ!
Clad in robes of white.
they follow the Lamb wherever he goes.

Tomás Luis de Victoria is regarded as the leading composer of the Spanish Renaissance and the Counter Reformation style of the late 16th century. *O quam gloriosum est regnum*, the four-voice motet for the Feast of All Saints, appeared in the composer's first collection of motets in 1572. This representative example of Victoria's vocal writing exhibits great textural variety, florid imitative passages and word painting; the opening homophonic phrase depicts expansive grandeur in contrast to the excitement of the rapid points of imitation and ascending lines on *gaudent* (joyful). While Victoria's reputation rests primarily on a handful of passionately expressive motets based on somber texts, *O quam gloriosum est regnum* has an uplifting, joyous character, befitting the feast for which it was intended.

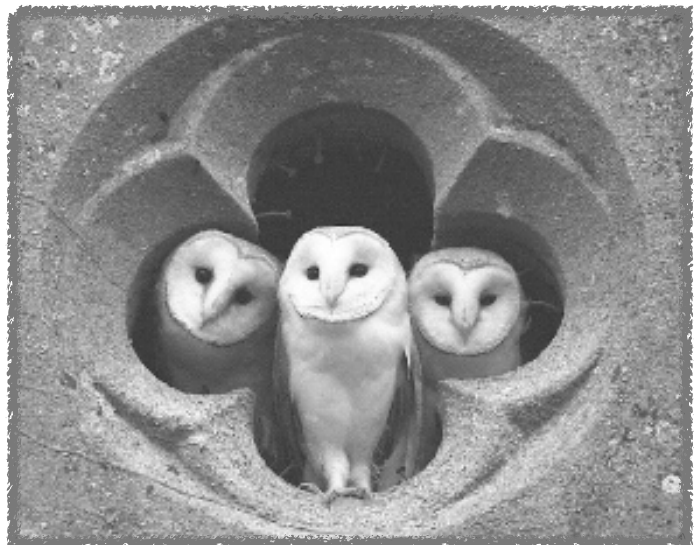
Thomas Vautour (c. 1580–?)

Sweet Suffolk Owl

*Sweet, sweet Suffolk owl, so trimly dight,
with feathers like a lady bright,
thou singest alone, sitting by night:
Te-whit, te-whoo...*

*Thy note, that forth so freely rolls,
with shrill command the mouse controls,
and sings a dirge for dying souls,
Te-whit, te-whoo...*

Thomas Vautour was in musical service in the early 17th century, most notably to the Duke of Buckingham. Primarily known as a composer of madrigals, he published *The First Set: Being Songs of divers Ayres and Natures of Five and Sixe parts: Apt for Vyols and Voyces* in 1619. *Sweet Suffolk Owl*, his most popular composition, is set for five voices. It evokes an aural image of the owl's solitary, haunting lament.



Texts & Translations

Benjamin Cooke (1734-1793)

Epitaph on a Dormouse

*In paper case, hard by this place,
Dead a poor dormouse lies;
And soon or late, summon'd by fate,
Each prince, each monarch dies.*

*Ye sons of verse, while we rehearse,
Attend instructive rhyme;
No sins had Dor to answer for:
Repent of yours in time.*

Benjamin Cooke served as organist at Westminster Abbey for over 30 years and received doctoral degrees in music from both Oxford and Cambridge. He wrote a great deal of vocal and organ music for the church, and was also a prominent composer of the *glee* – an English part song of the 18th and 19th centuries scored for three or more voices. *Epitaph on a Dormouse*, with its tongue-in-cheek style, bridges the seriousness of the subject matter with a lighthearted nature of Cooke's more secular compositions by reminding all of us – both royalty and commoners – to repent of our sins before death.

Einojuhani Rautavaara (b. 1928)

Text by Federico García Lorca (1898-1936)

Lorca Suite

Canción del jinete

*Córdoba.
Lejana y sola.*

*Jaca negra, luna grande,
y aceitunas en mi alforja.
Aunque sepa los caminos
yo nunca llegaré a Córdoba.*

*Por el llano, por el viento,
jaca negra, luna roja.
La muerte me está mirando
desde las torres de Córdoba.*

*¡Ay qué camino tan largo!
¡Ay mi jaca valerosa!
¡Ay, que la muerte me espera,
antes de llegar a Córdoba!*

*Córdoba.
Lejana y sola.*

The Rider's Song

*Córdoba.
Far away and alone.*

*Small black pony, large moon,
and olives in my saddle bags.
Though I may know the roads,
I will never reach Córdoba.*

*Over the plains, through the wind,
small black pony, red moon.
Death is watching me
From the towers of Córdoba.*

*Oh, the road is so long!
Oh, my valiant pony!
Oh, Death awaits me,
before I'll reach Córdoba.*

*Córdoba.
Far away and alone.*

Texts & Translations

El Grito

*La elipse de un grito,
va de monte
a monte.
Desde los olivos,
será un arco iris negro
sobre la noche azul.
¡Ay!
Como un arco de viola,
el grito ha hecho vibrar
largas cuerdas del viento.
¡Ay!
(Las gentes de las cuevas
asoman sus velones)
¡Ay!*

La luna asoma

*Cuando sale la luna
se pierden las campanas
y aparecen las sendas
impenetrables.*

*Cuando sale la luna,
el mar cubre la tierra
y el corazón se siente
isla en el infinito.*

*Nadie come naranjas
bajo la luna llena.
Es preciso comer
fruta verde y helada.*

*Cuando sale la luna
de cién rostros iguales,
la moneda de plata
solloza en el bolsillo.*



The Scream

The ellipse of a scream
sighs from hill
to hill.
Rising from the olive trees,
it appears as a black rainbow
upon the azure night.
Ay!
Like the bow of a viol,
the cry causes the long strings
of the wind to vibrate.
Ay!
(The people of the caves
hold out their oil lamps.)
Ay!

The moon looms

When the moon comes out,
The bells die away,
And impenetrable
Paths appear.

When the moon comes out,
The sea covers the land,
And the heart feels itself
An island in infinity.

No one eats oranges
Under the full moon.
It is better to eat
Icy green fruit.

When the moon comes out
With a hundred faces all the same,
Silver coins
Begin weeping in the pocket.

Texts & Translations

Malagueña

*La muerte
entra y sale
de la taberna.*

*Pasan caballos negros
y gente siniestra
por los hondos caminos
de la guitarra.*

*Y hay un olor a sal
y a sangre [de hembra],
en los nardos febriles
de la marina.*

*La muerte
entra y sale
y sale y entra
la muerte
de la taberna.*

Malagueña

Death
enters and leaves
the tavern.

Black horses
and sinister people
Travel the deep roads
of the guitar.

And there is a smell of salt
and female blood
in the fevered spikenard
of the shipyard.

Death
enters and leaves,
And leaves and enters
the tavern.

Einojuhani Rautavaara is perhaps the most famous Finnish composer after Jean Sibelius. Born in Helsinki, Rautavaara graduated from the Sibelius Academy and continued his musical education at the Juilliard School under Vincent Persichetti. His compositions span a broad range, from works for orchestra and concertos for several different instruments to chamber music, string quartets and choral works. *Suite de Lorca*, set to poems of Federico Garcia Lorca, is a 1973 work written for mixed voices. Rautavaara has employed a variety of compositional styles throughout his career: the starkly dramatic approach to these poems adds to the intensity of their dark themes of death and loneliness.



Texts & Translations

Gerald Finzi (1901–1956)

Text by William Drummond of Hawthornden (1585–1649)

Three Short Elegies

Life a right shadow is,
For it is long to appear,
then it is spent,
and death's long night draws near:
Shadows are moving, light,
And is there aught so moving as is this?
When it is most in sight,
It steals away,
and none can tell how, where,
So near our cradles to our
coffins are.

This world a hunting is,
The prey poor man,
The Nimrod fierce is death.
His speedy greyhounds are
Lust, sickness, envy, care,
Strife that ne'er falls amiss,
With all those ills which haunt us
While we breathe.
Now if by chance we fly
Of these the eager chase,
Old age with stealing pace
Casts up his nets,
and there we panting die.

This Life, which seems so fair,
Is like a bubble blown up in the air
By sporting children's breath,
Who chase it everywhere
And strive who can most motion it bequeath.
And though it sometimes seem of its own might

Like to an eye of gold to be fixed there,
And firm to hover in that empty height,
That only is because it is so light.
But in that pomp it doth not long appear;
For when 'tis most admired, in a thought,
Because it erst was nought, it turns to nought.

In addition to being a composer, Gerald Finzi was a collector and a lover of the written word, amassing some 3000 volumes of English poetry, philosophy and literature during his lifetime. Early in his career, Finzi set *Three Short Elegies* to poetry of William Drummond of Hawthornden. Finzi's great love of poetry is evident in the way he carefully sets each and every line of text, always attuned to the meaning of the written word, and always finding a way to add to and accentuate each line of poetry.



Texts & Translations

Peter Warlock (1894–1930)

Text by John Webster (c.1578–c.1626)

The Shrouding of the Duchess of Malfi

*Hark! Now everything is still,
The screech-owl and the whistler shrill,
Call upon our dame aloud,
And bid her quickly don her shroud!*

*Much you had of land and rent;
Your length in clay's now competent:
A long war disturb'd your mind;
Here your perfect peace is sign'd.*

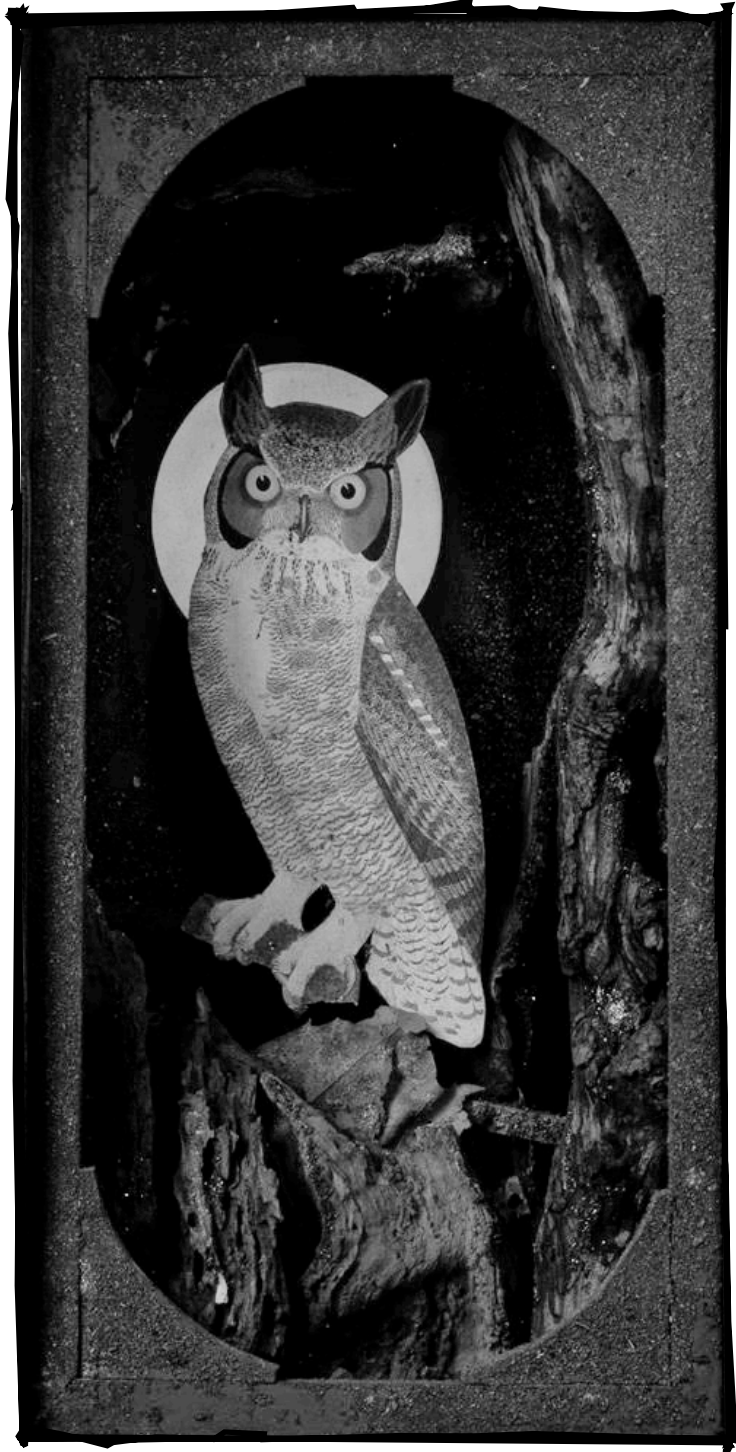
*Of what is't fools make such vain keeping?
Sin their conception, their birth weeping,
Their life a general mist of error,
Their death a hideous storm of terror.*

*Strew your hair with powders sweet,
Don clean linen, bathe your feet,
And—the foul fiend more to check—
A crucifix let bless your neck:*

*'Tis now full tide 'tween night and day;
End your groan and come away.*

Peter Warlock, born Philip Arnold Heseltine, was a British composer mainly of solo songs. Although classically educated at Eton College and Christ Church, Oxford, his musical skills were self-taught through study of favorite composers. It was well known in the bohemian world of the early 20th century that Warlock had more than a passing interest in the occult. His song *The*

Shrouding of the Duchess of Malfi is from a set of three choral dirges dating from 1926, which take their texts from the plays of John Webster. (The others are *Call for the robin-redbreast and the wren*, for treble voices, and *All the flowers of the spring*, for mixed voices.) All three share compositional characteristics that invoke the dark, metaphysical intent of the words, but *The Shrouding of the Duchess of Malfi* is the most dissonant and harmonically daring of the three.



Texts & Translations

arr. Ramón Noble (1925–1999)

Mexican folk text

La Llorona

*Salías del templo un día llorona
Cuando al salir yo te vi*

*Tan lindo huipil llevabas llorona
Que la virgen te creí*

*Llorona de azul celeste
Dicen que no tengo duelo llorona
Porque no me ven llorar*

*Hay muertes que no hacen ruido llorona
Y es más grande su penar*

Llorona de azul celeste

The Weeping Woman

One day I left the church weeping,
When I saw you coming out

So cute a blouse you were wearing *llorona*,
I thought you a virgin.

Llorona of the heavenly blue...
They say that I have no grief, *llorona*,
Because they do not see me weep.

There are deaths that make no noise, *llorona*,
Yet cause such great suffering.

Llorona of the heavenly blue...

The Mexican traditional fable of *La Llorona* has spawned many variants. This one, set by Mexican composer Ramón Noble, comes from Oaxaca in southern Mexico. A young mother is faced with the choice of losing her deadbeat husband or giving up her children to persuade him to remain with her. She drowns the children, but he leaves anyway. Desolate, she takes her own life. The poor woman's spirit is doomed to wander weeping through eternity, searching for her lost children. In the same way that *El Día de los Muertos* celebrates death with real festivity, this traditional song delivers a tale of horror and tragedy with much verve.

Jaako Mäntyjärvi (b. 1963)

Text by William Shakespeare (*Macbeth* Act IV, Scene I)

Double, Double, Toil and Trouble

*Thrice the brinded cat hath mew'd.
Thrice and once, the hedge-pig whin'd.
Harpier cries:—'tis time! 'tis time!
Round about the caldron go,
In the poison'd entrails throw:
Toad, that under cold stone,
Days and nights has thirty-one
Swelter'd venom sleeping got,
Boil thou first in the charmed pot!*



Texts & Translations

*Double, double, toil and trouble;
Fire burn, and caldron bubble.*

*Fillet of a fenny snake,
In the caldron boil and bake;
Eye of newt, and toe of frog,
Wool of bat, and tongue of dog,
Adder's fork, and blind-worm's sting,
Lizard's leg, and owlet's wing,—
For a charm of powerful trouble,
Like a hell-broth boil and bubble.*

*Double, double, toil and trouble;
Fire burn, and caldron bubble.*

*Scale of dragon; tooth of wolf;
Witches' mummy; maw and gulf
Of the ravin'd salt-sea shark;
Root of hemlock digg'd in dark;
Liver of blaspheming Jew;
Gall of goat, and slips of yew
Sliver'd in the moon's eclipse;
Nose of Turk, and Tartar's lips;
Finger of birth-strangled babe
Ditch-deliver'd by a drab,—
Make the gruel thick and slab:
Add thereto a tiger's chaudron,
For ingredients for our cauldron.*

*Double, double, toil and trouble;
Fire burn, and caldron bubble.*

Finnish composer Jaako Mäntyjärvi refers to his setting of William Shakespeare's iconic "Double, double, toil and trouble" text as his "first really serious choral work." One of *Four Shakespeare Songs* written in 1984, it is a wild and demanding roller coaster ride of time signatures, tone colors, and vocal devices all used to highlight this most sinister and creepy of Shakespeare's texts.

John Tavener (b. 1944)

Greek Orthodox burial service, translated by Isabel Hapgood

Funeral Ikos

*Why these bitter words of the dying, O brethren,
which they utter as they go hence?*

I am parted from my brethren.

All my friends do I abandon and go hence.

*But whither I go, that understand I not,
neither what shall become of me yonder;
only God who hath summoned me knoweth.*

*But make commemoration of me with the song:
Alleluia! Alleluia! Alleluia!*

But whither now go the souls?

How dwell they now together there?

*This mystery have I desired to learn; but none
can impart aright.*

Do they call to mind their own people, as we do them?

Or have they forgotten all those who mourn them and make the song:



Texts & Translations

Alleluia! Alleluia! Alleluia!

*We go forth on the path eternal, and as condemned,
with downcast faces, present ourselves before the
only God eternal.*

*Where then is comeliness? Where then is wealth?
Where then is the glory of this world?*

*There shall none of these things aid us, but only to
say oft the psalm:*

Alleluia! Alleluia! Alleluia!

*If thou hast shown mercy unto man, O man,
that same mercy shall be shown thee there;
and if on an orphan thou hast shown compassion,
the same shall there deliver thee from want.*

*If in this life the naked thou hast clothed,
the same shall give thee shelter there, and sing the psalm:*

Alleluia! Alleluia! Alleluia!

*Youth and the beauty of the body fade at the hour of death,
and the tongue then burneth fiercely, and the parched throat is inflamed.
The beauty of the eyes is quenched then, the comeliness of the face all altered,
the shapeliness of the neck destroyed; and the other parts have become numb,
nor often say: Alleluia! Alleluia! Alleluia!*

*With ecstasy are we inflamed if we but hear that there is light eternal yonder;
that there is Paradise, wherein every soul of Righteous Ones rejoiceth.*

Let us all, also, enter into Christ, that we may cry aloud thus unto God:

Alleluia! Alleluia! Alleluia!



Born in Wembley, London, Tavener was educated at the Highgate School and at the Royal Academy of Music. In 1977, he joined the Russian Orthodox Church, after which Orthodox theology and liturgical traditions became a major influence on his work. The minimal style of *Funeral Ikos* draws the listener into an almost hypnotic state. The fluid yet measured chant in the verses is juxtaposed with refrains of “Alleluia” in full harmony, which propel the work to its end.

Ralph Vaughan Williams (1872–1958)

Text by William Shakespeare (The Tempest Act I, Scene 2)

Full Fathom Five

*Full fathom five thy father lies,
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,*

*But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Ding-dong.
Hark! now I hear them, - ding-dong bell.*

Texts & Translations

Full Fathom Five, the first of *Three Shakespeare Songs*, sets text from Act I, Scene 2 of *The Tempest*. It is dedicated to Vaughan Williams' friend and former student, composer Cecil Armstrong Gibbs, who convinced Vaughan Williams to compose a new *a cappella* "test piece" for the British Federation of Music Festivals National Competitive Festival of 1951. The opening suggests how bells might sound when rung underwater. Careful use of dissonance and the undulations between C and D-flat creates a rocking effect, against which the bass carries the folk-like melody with built-in echoes. The harmony in the middle section has been compared to chord progressions found in Vaughan Williams' 6th symphony (1948). The word "strange" is set as an 11-part chord—a feat of vocal tuning which would certainly have "tested" any choir!

Eleanor Daley (b. 1955)

Text by *John Alexander McCrae* (1872–1918)

In Flanders Fields

*In Flanders Fields the poppies blow
Between the crosses row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.*

*We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,*

*Loved and were loved, and now we lie
In Flanders fields.*

*Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.*

Eleanor Daley received degrees in piano and organ from Queen's University in Ontario and the Royal Conservatory of Music, Toronto, and Trinity College, England. One of the most successful and prolific composers in Canada, she has over 100 works published, many as commissions from some of the most established choirs in North America. The text is by poet, physician, author, artist and fellow Canadian Lieutenant Colonel John Alexander McCrae, who served as a surgeon at the battle of Ypres during World War I. Daley's simple, straightforward melodic setting of his text brings life to the sentiment conveyed in this memorial poem.



Texts & Translations

Paul Crabtree (b. 1960)

English folk text

War Music: On Horseback

*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.*



Compelling, impressive, inventive and wickedly witty are just a few of the adjectives used to describe Paul Crabtree's compositional range, and his piece *On Horseback* is no exception. British by birth, but a Bay Area resident, Crabtree writes, "*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."

arr. Kevin Siegfried (b. 1969)

Traditional Shaker hymn

Lay Me Low

*Lay me low.
Where the Lord can find me,
Where the Lord can own me,
Where the Lord can bless me.*

This arrangement by American composer Kevin Siegfried gives breadth and emotional depth to the beautiful melody from the 19th century Shaker community of New Lebanon in New York State. Many Shakers believed that their songs were not "created" by humans but were gifts from the spiritual world. *Lay Me Low* is a "gift song" received by Addah Z. Potter in 1838.

Texts & Translations

S. Whit Denson (1890–1964)

Verse 1 text is from Dupuy's *Hymns and Spiritual Songs* (1882).

Verse 2 adapted from Isaac Watts' hymn *Life is the time to serve the Lord* (1707)

New Morning Sun

Youth, like the spring will soon be gone,
By fleeting time or conquering death;
Your morning sun may set at noon,
And leave your mortal fading breath.

Your sparkling eyes and blooming cheeks
Must wither like the blasted rose;

The coffin, earth and winding sheet
Will soon your active limbs enclose.

This is the hour God has given,
My friend; escape and fly to Heaven;
The day of grace all mortals may
Secure the blessings of the day.

New Morning Sun is taken from a recording by S. Whit Denson—*I Belong to This Band; Eighty-five Years of Sacred Harp Recordings*—a jaunty 1960's rendition of the original version of *Morning Sun* written by his father S. M. (Seaborn McDaniel) Denson dating from 1911. S. M. Denson, a well known Alabama musician, helped to revise the *Original Sacred Harp* by writing many of the alto lines that now exist in the current version.

John Musto (b. 1954)

Text by Li Po (701–762)

Nunc Dimittis/The birds have vanished

*Nunc dimittis servum tuum Domine
Secundum verbum tuum in pace.*

*The birds have vanished into the sky,
And now the last cloud drains away.
We sit together, the mountain and me,
Until only the mountain remains.*

Amen

Lord, now lettest thou thy servant depart in peace
according to thy word.

John Musto began his career as a pianist with a degree in performance from the Manhattan School of Music. As a composer he is known today more for his operas, but his works include pieces for orchestra, piano, and solo voice. One of his two choral pieces, *Five Motets* (2001), concludes with *Nunc Dimittis/The birds have vanished*. *Five Motets* sets texts of five different poets: D.H. Lawrence, May Swenson, James Laughlin, the Southern Bushmen and, for *The birds have vanished*, the 8th century Chinese poet, Li Po. Musto intersperses the poem with the *Nunc Dimittis* text, “Lord, now lettest thou thy servant depart in peace according to thy word,” alternating phrases among three groups of singers.

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. He later graduated from Brown University with degrees in music and philosophy. Jesse is now a proud resident of Berkeley, where he is a bicycle racer for the Berkeley Bicycle Club team, an explorer of the upper reaches of the Berkeley hills, and a rooftop coffee roaster and ale brewer. 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.

Jesse dedicates his music in this fifth season of Clerestory to the memory of his daughter, Margaret.



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 had the privilege of singing 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, American Bach Soloists, and the San Francisco Symphony Chorus. As a soloist, John is appearing this year with the Sacramento Choral Society, Festival Opera in Walnut Creek, Pacific Repertory Opera, West Bay Opera, and Berkeley Opera. He has also sung roles with companies in Sarasota, Des Moines, and Dayton, and was an apprentice with the Santa Fe Opera. John received his master's degree in Voice from the Manhattan School of Music and a bachelor's 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.



DAN CROMEENES, countertenor, 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 made his alto solo debut with Capella Antiqua. After working 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 accompanist and singer. He has played for Santa Clara University, West Bay Opera, BASOTI, Santa Clara Chorale, Lamplighters Music Theatre, and has worked 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 many styles including the music of the Beatles, 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 financial stability) 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

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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 currently the Music Director for the Center for Spiritual Living in Santa Rosa.



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 Opera and San Francisco Symphony Choruses, to ensemble positions and soloist engagements with American Bach Soloists, Carmel Bach Festival, Chanticleer, Philharmonia Baroque Orchestra and the Sanford Dole Ensemble, to name a few, he has consistently strived to strike a balance between dedication to art and the enjoyment of it. He also holds a professional position with Temple Emanu-El in San Francisco. 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 other countries, a fact for which he is 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, countertenor, enjoys performing a variety of vocal styles with world-class musicians. Praised for his "depth of tone" by the Dallas Morning News and "expressive, moving" singing by San Francisco Classical Voice, he strives for informed interpretations of styles from the Middle Ages to newly-composed pieces. Known for a deep commitment to musical excellence, Clifton is often sought for oratorio and ensemble work throughout the Bay Area and beyond. At home on the concert and opera stage, he has appeared as Apollo in Albinoni's *Il Nascimento dell'Aurora* with City Concert Opera, the sorceress in Purcell's *King Arthur* at the Bloomington Early Music Festival, and as soloist with notable period-instrument groups including Philharmonia Baroque Orchestra, Concert Royal NYC, American Bach Soloists, and the Dallas Bach Society. He has collaborated with such renowned conductors as Nicholas McGegan, Jeffrey Thomas, Skitch Henderson, John Holloway, and Paul Hillier. An eclectic taste in music has led Mr. Massey to work with ensembles as diverse as electronica composers, bluegrass bands, gospel choirs, and vocal jazz groups. A proponent of high-level ensemble singing, Clifton sang with the award-winning ensemble Chanticleer with whom he performed over 200 concerts, including the Tanglewood Music Festival, Ravinia Festival, Metropolitan Museum of Art, Tokyo Opera City and in a variety of the world's finest concert halls. As an educator, Clifton seeks to instill a love of music and singing with young adults, and is often sought as a choral clinician and adjudicator. Mr. Massey is a native of Dallas, Texas and holds a bachelor's of Music Education from Texas Christian University and a master's in Early Music vocal performance from Indiana University, where he studied with Paul Elliott and Alan Bennett.



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 joined the ensemble in 2009.



JUSTIN MONTIGNE, countertenor, is originally from Des Moines, Iowa, where he was forced off the piano bench after a dismal accompanying stint into the middle school choir. After this fortuitous switch, he went on to receive his bachelor's of Music from Drake University in Des Moines, Iowa and his master's and DMA in Vocal Performance from the University of Minnesota in the Twin Cities. An active teacher and 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

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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.

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