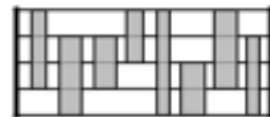
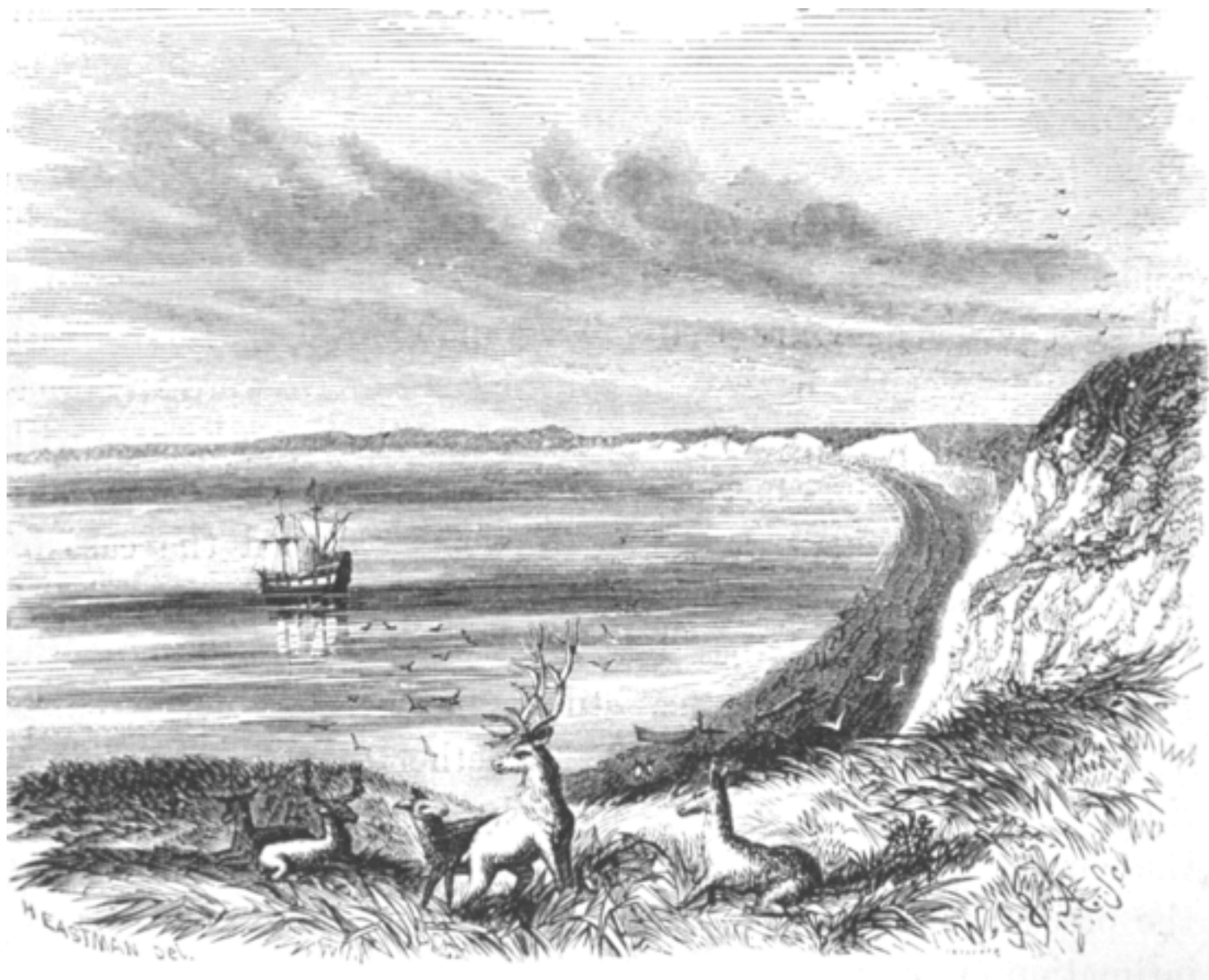


CLERESTORY



INTO THE WEST



BERKELEY

Sunday, March 27, 4pm

St. Mark's Episcopal
Church

SAN FRANCISCO

Monday, March 28, 7:30pm

Music at Meyer:
Temple Emanu-El

A message from Clerestory...

Dear Friends,

We're thrilled to welcome you to *Into the West*, the closing concerts of our fifth season. This latest in our "Americana" series features the many diverse composers who have called the West Coast home. The beauty and spirit of this frontier has inspired so much music, and indeed, it is what has drawn the members of Clerestory to settle here.

There's a lot to say about these fascinating pieces, and we'd like to tell you most of it from the stage. We're delighted that several of the local composers you might recognize are joining us for this weekend's performances; we'll invite them to say a few words about their music. Also in attendance is the dynamic young Seattle-based composer, Eric Banks. His *Sonetti d'Amore*, which comprises the second half of the program, is a setting of poignant and personal love poems by the great artist Michelangelo. Also of note are some surprisingly accessible pieces by Milhaud, Bloch, and Schoenberg—Europeans with academic careers at California universities.

Clerestory's ambitious mission continues to depend on you. The economic climate has been particularly challenging for arts non-profits, and we celebrate Clerestory's fifth season knowing that we are fortunate to have thrived and grown. Please consider an extra contribution so we can approach our next season with confidence and lofty goals.

And what a season 2011-12 will be! You'll notice an expanded calendar of local performances, opening in October with *Hymn to the Mother*, a celebration of the Virgin Mary with an emphasis on France and our early music roots—including a special performance as part of the prestigious Humanities West conference *Notre Dame*. Then, next February, Clerestory will hit the road for the first time to headline the American Choral Directors Association regional conference in Madison. Although we don't intend to be a touring group—indeed, our roots lie here in the West—this was an opportunity too good to pass up!

Until then, there are many ways to stay in touch. Please take home a copy of our new studio recording *Night Draws Near*, join our private e-mail list, be our friend on Facebook, and look for the free recording of these concerts on our website soon.

Thank you for being here with us, and enjoy!

The Men of Clerestory

Program

sweet spring is your Kirke Mechem (b. 1925)
Silvery Blue Ann Callaway (b. 1949)
Waiting Both Pablo Ortiz (b. 1956)

Invocation du pêcheur a son filet Darius Milhaud (1892-1974)
from *Incantations*

Silent Devotion Ernest Bloch (1880-1959)
from Sacred Service

Am Scheideweg from 3 *Satiren* Arnold Schoenberg (1874-1951)

Sleep Eric Whitacre (b. 1970)

Berceuse for a Sleeping Mirror Minna Choi (b. 1981)

Charm Me Asleep David Conte (b. 1955)

Emily Johnny Mercer, arr. Gene Puerling

Oh, California! Stephen Foster, arr. Parker/Shaw

INTERMISSION

Sonetti d'Amore Eric Banks (b. 1969)

I. Quanta dolcezza (Ritornello)

II. Ovunque tu ti sia

III. Un dolce lume

IV. Nodo d'amore

V. Quanta dolcezza (Ritornello)

VI. E vie più là

VII. Non ti contenti

VIII. O felice quel dì

IX. Quanta dolcezza (Ritornello)

Texts & Translations

**sweet spring is your
ee cummings**

“sweet spring is your
time is my time is our
time for springtime is lovetime
and viva sweet love”

(all the merry little birds are
flying in the floating in the
very spirits singing in
are winging in the blossoming)

lovers go and lovers come
awandering awondering
but any two are perfectly
alone there's nobody else alive

(such a sky and such a sun
i never knew and neither did you and
everybody never breathed
quite so many kinds of yes)

not a tree can count his leaves
each herself by opening
but shining who by thousands mean
only one amazing thing

(secretly adoring shyly
tiny winging darting floating
merry in the blossoming
always joyful selves are singing)

“sweet spring is your
time is my time is our
time for springtime is lovetime
and viva sweet love”

**Silvery Blue
Ann Callaway**

Walking through the gold hills,
dreaming down the valley,
See the Silvery Blue,
floating there on thistle.
Spring goes forth and summer
seeps into the gold hills;
Larks that walked the meadow
fly across the valley.
In the gathering evening,
far above the canyon,
Hear the goldfinch laughing
upside down on thistle.
Rain falls now, and springtime
sleeps amid the green hills
'Til the Silvery Blue floats on thistle again.

**Waiting Both
Thomas Hardy**

A star looks down at me,
And says: “Here I and you
Stand each in our degree:
What do you mean to do,—

Mean to do?”

I say: “For all I know,
Wait, and let Time go by,
Till my change come.”—“Just so,”
The star says: “So mean I:—

So mean I.”

**Invocation du pêcheur à son filet
Alejo Carpentier**

*La la la ha...Yé é é
Ô toi, mon filet
Chevelure de déesse
Étends-toi, ouvre toi
Pour que les poissons savoureux
Comme des fruits entrent par tes portes.
Prends dans tes mailles
Les poissons à sept nageoires
Les poissons à l'oeil rond
Et ceux qui ont l'écaille
Comme des tissus aux mille couleurs.
Mon filet pas de paresse,
Car tu auras pour la peine
Le coeur jaune des poissons
Et leur sang de sel rouge.*

Invocation of the fisherman to his net

Oh, my net
Hair of a goddess
Lie down, open up
So that the tasty fish
As fruit come through your doors.
Take in your mesh
Fish with seven fins
Fish with the round eye
And those who have scales
Like cloth of many colors.
My net shall not be lazy,
Because you will have for your efforts
The yellow heart of the fish
And their salty red blood.

Texts & Translations

Silent Devotion

American Union Prayer Book for Jewish Worship

*Yih'yu letrotzon
im'rei fi Vehegyon
libi lefonechoh, Adoshem,
tzuri vego'ali. Omein.*

Let the words of my mouth
And my meditation be acceptable
Before thee, O Lord,
My Rock and my Redeemer. Amen.

Am Scheideweg

Arnold Schoenberg

*Tonal oder atonal?
Nun sagt einmal in welchem Stall
in diesem Fall die grössre Zahl,
dass man sich halten kann am sichern Wall.
Nur kein Schade!*

At the Crossroads

Tonal or atonal?
Tell me now, in this situation,
what is the greatest number a well-made wall
can hold without damage.
But no pity!



Darius Milhaud



Ernest Bloch



Arnold Schoenberg

Sleep

Eric Whitacre

The evening hangs beneath the moon
A silver thread on darkened dune
With closing eyes and resting head
I know that sleep is coming soon

Upon my pillow, safe in bed
A thousand pictures fill my head
I cannot sleep my minds a flight
And yet my limbs seem made of lead

If there are noises in the night
A fighting shadow, flickering light
Then I surrender unto sleep

Where clouds of dreams give second sight
What dreams may come both dark and deep
Of flying wings and soaring leap
As I surrender unto sleep

Berçeuse for a Sleeping Mirror

Frederico García Lorca, trans. J. Rothenberg

Sleep.
Do not fear the roaming
eye.
Sleep.

The butterfly,
the word,
the furtive light

in through the keyhole,
will not wound you.
Sleep.

As my heart is,
so you are,
my mirror.
Garden where my love
is waiting.

Sleep easy,
but awaken
when the last kiss dies against
my lips.

Texts & Translations

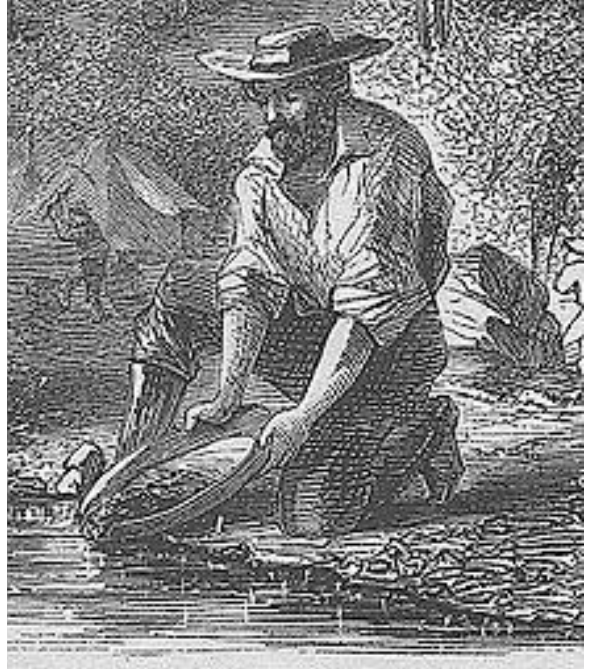
Charm me asleep

Robert Herrick

Charm me asleep, and melt me so
With thy delicious numbers; that being
ravished, Hence I go away in easy slumbers.
Ease my sick head, and make my bed,
Thou power that canst sever from me this ill:
And quickly still: though thou not kill my fever.

Thou sweetly canst convert the same from a
consuming fire,
Into a gently licking flame, and make it thus
expire.
Then make me weep my pains asleep;
And give me such reposes, that I, poor I,
May think, thereby, I live and die 'mongst roses.

Fall on me like a silent dew, or like those maiden
showers,
Which, by the peep of day, do strew a baptism
o'er the flowers.
Melt, melt my pains, with thy soft strains;
That having ease me given, with full delight,
I leave this light; and take my flight for Heaven.



Emily

Johnny Mandel

Emily, Emily, Emily
Has the murmuring sound of May
All silver bells, coral shells, carousels
And the laughter of children at play
They say "Emily, Emily, Emily"
And we fade to a marvelous view
Two lovers alone and out of sight
Seeing images in the firelight
As my eyes visualize a family
They see Emily, dreamily, too.



Oh, California

Traditional variant of "Oh Susanna"

I come from Salem City with my washbowl on my knee,
I'm going to California, the gold dust for to see.
It rained all night the day I left, the weather it was dry
The sun so hot I froze to death oh brothers, don't you cry.

Oh, California, that's the land for me
I'm bound for San Francisco
With my washbowl on my knee.

I jumped aboard the Liza ship and traveled on the sea,
And every time I thought of home I wished it wasn't me;
The vessel reared like any horse, that had of oats and wealth
I found it wouldn't throw me so I thought I'd throw myself.

I thought of all the pleasant times we've had together here
I thought I ought to cry a bit but couldn't find a tear;
The pilot's bread was in my mouth, the gold dust in my eye
And though I'm going far away dear brothers don't you cry.

Texts & Translations

Sonetti d'Amore

Michelangelo Buonarroti

Quanta dolcezza

*Quanta dolcezza al cor per gli occhi porta
Quel che'n un punto el tempo e morte fura!
Che è questo però che mi conforta
E negli affanni cresce e sempre dura.
Amor, come virtù viva e accorta,
Desta gli spirti ed è più degna cura.
Risponde a me: —Come persona morta
Mena suo vita chi è da me sicura.—
Amore è un concetto di bellezza
Immaginata o vista dentro al core,
Amica di virtute e gentilezza.*

Ovunque tu ti sia

*I' t'ho comprato, ancor che molto caro,
Un po' di non so che, che sa di buono,
Perc'a l'odor la strada spesso imparo.
Ovunque tu ti sia, dovunch'i' sono,
Senz'alcun dubbio ne so certo e chiaro.
Se da me ti nascondi, i' tel perdono:
Portandol dove vai sempre con teco,
Ti troverrei, quand'io fussi ben cieco.*

Un dolce lume

*Veggio co' be' vostr'occhi un dolce lume
Che co' mie ciechi già veder non posso;
Porto co' vostri piedi un pondo addosso,
Che de' mie zoppi non è già costume.
Volo con le vostr'ale senza piume;
Col vostro ingegno al ciel sempre son mosso;
Dal vostro arbitrio son pallido e rosso,
Freddo al sol, caldo alle più fredde brume.
Nel voler vostro è sol la voglia mia,
I miei pensier nel vostro cor si fanno,
Nel vostro fiato son le mie parole.
Come luna da sé sol par ch'io sia,
Ché gli occhi nostri in ciel veder non sanno
Se non quel tanto che n'accende il sole.*

Sonnets of Love

What sweetness

What sweetness he brings my heart through my eyes,
He who steals both time and death at once!
This is why he is the one who comforts me
And my desire for him grows and lasts forever.
Love, like any virtue, alive and alert,
Rouses my spirits and gets more of my attention.
He responds to me: "Like a corpse is he
Who leads his life with such certainty."
Love is an idea born from beauty
Imagined or seen within the heart,
A friend to all virtue and kindness.

Wherever you are

I've bought for you, although it's very pricey,
A little bit of something somewhat sweet,
Whose fragrance I can use to find my way.
Wherever you are, I'll be there,
Without a doubt, of this I'm clear and certain.
If you hide from me, I'll still forgive you:
So always take this with you where you go,
And I will find you, even when I'm blind.

A sweet light

I see, with your beautiful eyes, a sweet light
That my blind ones can no longer see;
I carry, with your feet, a heavy burden
That my lame ones can no longer bear.
I fly, with your wings, though without feathers;
With your brilliance I float always heavenward;
Depending on your whim, I'm pale or blushing,
Cool in the sun, and warm in the winter's coldest fog.
Within your will alone is my desire,
My thoughts are each created in your heart,
And within your breath are all my words.
Like the moon, all alone, it seems that I will be,
For our eyes can only meet above in heaven
Where everything is lighted by the sun.

Texts & Translations

Nodo d'amore

*S'un casto amor, s'una pietà superna,
S'una fortuna infra dua amanti equale,
S'un'aspra sorte all'un dell'altro cale,
S'un spirto, s'un voler duo cor governa;
S'un'anima in duo corpi è fatta eterna,
Ambo levando al cielo e con pari ale;
S'Amor d'un colpo e d'un dorato strale
Le viscer di duo petti arda e discerna;
S'aman l'un l'altro e nessun se medesmo,
D'un gusto e d'un diletto, a tal mercede
C'a un fin voglia l'uno e l'altro porre:
Se mille e mille, non sarien centesimo
A tal nodo d'amore, a tanta fede;
E sol l'isdegno il può rompere e sciorre.*

Quanta dolcezza... (Ritornello)

E vie più là

*Oltre qui fu, dove'l mie amor mi tolse,
Suo mercè, il core e vie più là la vita;
Qui co' begli occhi qui mi promise aita,
E co' medesmi qui tor me la volse.
Quinci oltre mi legò, quivi mi sciolse;
Per me qui piansi, e con doglia infinita
Da questo sasso vidi far partita
Colui c'a me mi tolse e non mi volse.*

Non ti contenti

*Rendete agli occhi mei, o fonte o fiume,
L'onde della non vostra e salda vena,
Che più v'innalza e cresce, e con più lena
Che non è'l vostro natural costume.
E tu, folt'air, che'l celeste lume
Tempri a' trist'occhi, de' sospir mie piena,
Rendigli al cor mie lasso e rasserena
Tua scura faccia al mie visivo acume.
Renda la terra i passi alle mie piante,
C'ancor l'erba germugli che gli è tolta,
E'l suono eco, già sorda a' mie lamenti;
Gli sguardi agli occhi mie tuo luce sante,
Ch'i' possa altra bellezza un'altra volta
Amar, po'che di me non ti contenti.*

The bond of love

If there is one pure love, one sublime compassion,
If there is one fate equally shared by two lovers,
If the bad luck of one causes the other concern,
If there is one spirit, one will ruling over two hearts;
If one soul is made eternal in two bodies,
And both rise in the sky on the same pair of wings;
If Love, with a strike of one single gilded arrow
Can cause desire to burn in two discerning chests;
If they love only each other, and no one else the same,
Sharing one joy and one delight, with such good favor
That they both together wish for the same end:
Then several thousands could not build one-hundredth
Of such a bond of love, of such devotion;
And only madness could dissolve or break this love
apart.

And more than that

Over here was where my lover robbed me,
In his pity, took my heart, and more than that, my life;
Here with his beautiful eyes, he promised to save me,
And with those same eyes, he turned and took it back.
Over there he bound me, farther still he set me free;
Here I wept to myself, when with infinite sorrow
From this very stone, I watched him leave:
The one who stole me from myself, never to return.

You are not happy

Give back to my eyes, O fountain and stream,
Those waves that come not from your healing currents,
That swell and raise you up, with greater might
Than your course of nature should allow.
And you, obscure air, who block the light of heaven
From my sad eyes, and are full of my sighs:
Give them back to my exhausted heart, and brighten
Your gloomy face for my penetrating sight.
O earth, give back my steps to their sad feet,
So that the grass they overcame may sprout again,
And return my echo, for you are already deaf to my lament;
And let your blessed light return the glances of my eyes,
So I may find another beauty at another time
To love, now that you are not happy with me.

Texts & Translations

O felice quel dì

*Se nel volto per gli occhi il cor si vede,
Altro segno non ho più manifesto
Della mie fiamma; addunche basti or questo,
Signor mie caro, a domandar mercede.
Forse lo spirito tuo, con maggior fede
Ch'i' non credo, che sguarda il foco onesto
Che m'arde, fie di me pietoso e presto,
Come grazia c'abbonda a chi ben chiede.
O felice quel dì, se questo è certo!
Fermisi in un momento il tempo e l'ore,
Il giorno e'l sol nella su' antica traccia;
Acciò ch'i' abbi, e non già per mie merito,
Il desiato mie dolce signore
Per sempre nell'indegne e pronte braccia.*

O happy that day

If in the face and through the eyes my heart can be seen,
Then I have no other clearer sign
Of my affection; so let this now be enough,
My dearest lord, to ask for your sweet favor.
Perhaps your spirit, with a greater devotion
Than I dare believe, will glimpse the modest fire
That burns within me; I pray, be merciful and quick,
Have abounding grace for him who asks politely.
O happy that day would be, if this would surely happen!
But for a moment, let time with all its hours stand still,
As well the day with the sun in its ancient circuit;
So that I might have, even if I don't deserve it,
My sweet and longed-desired lord
Always in my humble and ever-ready arms.

Quanta dolcezza... (Ritornello)



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JOHANNA NOVOM violin ~ **JUDITH LINSEBERG** recorder

Bach: Brandenburg Concerto No. 4 in G Major
Bach: Wedding Cantata "Weichet nur, betrübte Schatten"
Bach: Coffee Cantata "Schweigt stille, plaudert nicht"
Telemann: Concerto in G Minor for Recorder and Strings (US premiere)
Telemann: "Ode on the Death of a Pet Canary"

Bach had a tremendous sense of humor! His famous "Coffee Cantata" shows the Leipzig Meister to be a man of wit and comedy, and as *au courant* as any other. Join ABS for the best and brightest secular music by Bach and Telemann, including the ridiculously absurd "Ode on the Death of a Pet Canary" and the **US premiere** of Telemann's recently discovered Concerto in G Minor for Recorder and Strings.

Bach MAGNIFICAT & Lotti MASS FOR 3 CHOIRS 6 May – 9 May 2011

The 2010-2011 Season Finale brings the **West Coast premiere** of a work that was discovered just a decade ago: the Mass for Three Choirs by the Venetian master Antonio Lotti. This ravishing music from the great tradition of San Marco's *maestri di cappella* will be paired with one of J.S. Bach's most joyous and universally popular works, the Magnificat in D Major.



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. 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.



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 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.

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 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 15 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. Tom has performed 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. 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.



DAVID KURTENBACH (tenor) is engaged regularly with leading early- and contemporary- music ensembles throughout the Bay Area and North America. A soloist with Apollo's Fire, Volti, Artists' Vocal Ensemble (AVE), Clerestory, Oakland East Bay Symphony and Chorus, Schola Cantorum, and Pacific Mozart Ensemble, he has also shared the stage with American Bach Soloists, Magnificat, and the Marion Verbruggen Trio. His performances have been heard at Tanglewood, Ojai, Oregon Bach Festival, and Berkeley Early Music Exhibition, as well as on commercial recordings for Innova/Naxos, Koch International, Soli Deo Gloria, and Tonehammer.

Dedicated to new music, Kurtenbach has premiered works by Kirke Mechem, David Lang, Dave Brubeck, Meredith Monk, and many others. During his residency as tenor, cantor and choral scholar for the French National Church in San Francisco, Mr. Kurtenbach's passion for sacred music was reignited. He currently works at Grace Cathedral teaching voice and music theory to choirboys and clergy, and sings each week with the Choir of Men and Boys.

Mr. Kurtenbach is also an experienced opera conductor, having spent nine years with Festival Opera as Conductor of the Chorus, and debuting as Assistant Music Director in 2002 for a new production of *Susannah*. His work during *Aida*, *Roméo et Juliette*, *Rigoletto*, and *Turandot* received critical acclaim. He recently completed his appointment as Chorus Master of Opera San Jose, enjoying positive reviews of *L'Elisir d'Amore*, *La Rondine*, and *Cenerentola*.

After completing degrees in voice and conducting at Oberlin in 2002, Mr. Kurtenbach assisted Jeannette Sorrell in a new historically informed performance of Handel's *Alcina*. As an undergraduate conductor, he successfully led performances of *The Rape of Lucretia*, *Dialogues des Carmelites* and *The Mikado*, and prepared choruses for *Roméo et Juliette*, *The Rake's Progress*, *Cosí fan tutte*, *Prodaná Nevesta* and *Hansel und Gretel*. His new presentation of Viktor Ullmann's Holocaust chamber opera *Der Kaiser von Atlantis* earned favorable reviews in the *New York Times*.



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

Singers

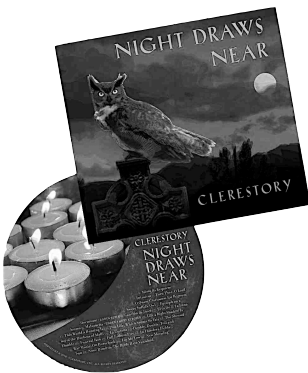
ensemble singing, Clifton sang with the award-winning ensemble Chanticleer with whom he performed over 200 concerts, including the Tanglewood Music Festival, Ravinia Festival, Metropolitan Museum of Art, Tokyo Opera City and in a variety of the world's finest concert halls. As an educator, Clifton seeks 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 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 a master voice teacher for the San Francisco Girls Chorus, maintains a private voice studio, and teaches yoga classes at several studios and health clubs in San Francisco. 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 proud to present its new, studio-recorded CD, *Night Draws Near*. This exploration of the mysteries of life and death features music inspired by the traditions of Halloween, All Soul's Day, and *El Día de los Muertos*.

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