

Bacchanalia



SAN FRANCISCO

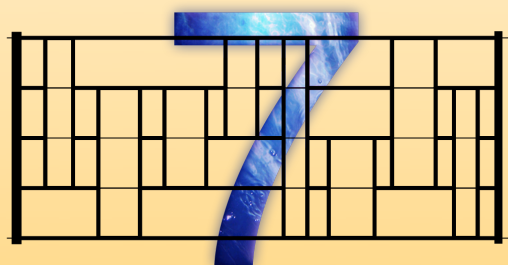
Saturday, March 16, 8:00 p.m.

Kanbar Performing Arts Center

BERKELEY

Sunday, March 17, 7:00 p.m.

St. Mark's Episcopal Church



CLERESTORY

2012-2013 SEASON

WELCOME

Welcome to Bacchanlia!

Since 200 B.C., March 16 and 17 have been the traditional dates of the ancient Greco-Roman rites of Bacchus – or Dionysus, as he was known in Greece. Bacchus was the Olympian god of the grape harvest, of wine, and of ecstasy; his birth was the result of an affair between Zeus and a mortal woman, Semele. For thousands of years since, bacchanalian revelry has come to signify the celebration of all the earthly pleasures: good drink, good food, and love in all its forms. The choice of March 17 to honor Saint Patrick was itself probably a deliberate nod toward the springtime pagan rituals of that date, not unlike the connection between Christmas and the winter solstice.

As we have often done in our springtime concerts, Clerestory endeavors to bring you something unusual and different. Tonight, we are pleased to offer a taste of some of the sweet and savory delights about which we will sing. Our evening begins with euphemistic delights: the Bible's "Song of Songs" euphemistically suggests explicit passions in their "sweet fruits" while across the ages, the pleasures of food and drink are more freely depicted.

Tonight's offerings are brought to you in part by two longtime friends and supporters of Clerestory. We salute and honor them, and we invite all our fans to help us achieve our mission of sharing one-of-a-kind concert experiences as broadly as possible. Our deepest thanks to them, and to you!

We are proud to announce our upcoming eighth season, beginning this fall. In September, *The Bard* will traverse 400 years of musical settings of the greatest lyricist ever, William Shakespeare. Our ever-popular Christmas concerts will stay close to home with the fourth Clerestory's own "Americana" series, and will mark the release of our first Christmas CD. Then, in the spring of 2014, *A Prayer for a Child* – inspired by the Dr. Seuss poem and painting by the same name – will be both family-friendly and a deeply moving look at youth through music. Please keep an eye on your inbox and our [Facebook page](#) to stay abreast of all the concerts, recordings, and special news we want to share with you!

But for now, sit back and share a toast with us to life, love, good taste, and good music. Cheers!

The Men of Clerestory

BACCHANALIA

CLERESTORY

Jesse Antin, Kevin Baum, John Bischoff, Dan Cromeenes, Christopher Fritzsche,
David Kurtenbach, Clifton Massey, James Monios, Justin Montigne

Saturday, March 16, 8:00 p.m. - Kanbar Performing Arts Center, San Francisco

Sunday, March 17, 7:00 p.m. - St. Mark's Episcopal Church, Berkeley

Amuse

Bacche, Bene Venies

Carmina Burana

Veni, Dilecte Mi

Palestrina

Ego Flos Campi

Guerrero

I Sat Down Under His Shadow

Bairstow

Sparkling Refreshments, Mediterranean Fruits

First Course

Down With Bacchus

Purcell

Come, Sirrah Jack Ho!

Weelkes

He That Will an Alehouse Keep

Ravenscroft

Confusion to the Power of Cupid

Eccles

Un Jour que Madame Dormoit

Certon

Hoy Comamos y Bebamos

Encinas

Beer, Fresh Fruit, Mixed Nuts

Second Course

Deh, Coprite il Bel Seno

Gesualdo

Tirsi Morir Volea

A. Gabrieli

Fuggi, Fuggi, Dolor

Hawley

Llego Borracho el Borracho

Jimenez/Luna

Der Zecher als Doktrinair

Schumann

The Uttermost Rim

Banks

Wine, Olives, Almonds

Dessert

Java Jive

Oakland/Shaw

That Old Black Magic

Arlen/Gard

Haunted Heart

Schwartz/Kelley

Vive L'Amour

Shaw/Parker

Sweets

TEXTS & TRANSLATIONS

Bache, Bene Venies

Anonymous, Codex Buranus 200

Bache, bene venies gratus et optatus
per quem noster animus fit letificatus.

Welcome, Bacchus, pleasing and desired,
through whom our spirits are made joyful.

Iste cyphus concavus de bono mero profluus
siquis bibit sepius satur fit et ebrius

This hollow cup overflows with good wine;
of anyone drinks often he will be sated and drunk.

Chorus:

Istud vinum, bonum vinum, vinum generosum,
reddit virum curialem, probum, animosum.

Chorus:

This wine, good wine, kindly wine,
makes a man noble, honest, spirited.

Ex hoc cypho conscii bibent sui domini
bibent sui socii bibent et amici.

From this cup let all masters drink together
let partners drink and let friends drink.

Bachus forte superans pectora virorum
in amorem concitat animos eorum. *Chorus...*

Bacchus perhaps conquering the hearts of men
stirs to love their spirits. *Chorus...*

Bachus venas penetrans calido liquore
facit eas igneas Veneris ardore.

Bacchus entering their veins with hot liquor
sets them afire with the heat of Venus.

Bachus lenius leniens curas et dolores
confert iocum, gaudia, risus et amores. *Chorus...*

Gentle Bacchus soothes cares and sorrows
brings jolly, joys, laughter and love. *Chorus...*

Bachus numen faciens hominem iocundum
reddit eum pariter doctum et facundum.

Bacchus, a god, makes a man happy
and makes him equally learned and eloquent.

Bache, deus inclite, omnes hic astantes
leti sumus munera tua prelibantes. *Chorus...*

Bacchus, excellent god, all of us standing here
are happy as we drink your gifts. *Chorus...*

Omnes tibi acimus maxima preconia
te laudantes merito tempora per omina. *Chorus...*

We all sing to you the highest praises
lauding you deservedly through all ages. *Chorus...*

Veni, Dilecte Mi

Music by Giovanni Pierluigi da Palestrina (c. 1525-1594)

Text from Song of Solomon 7:11-12

Veni, dilecte mi, egrediamur in agrum,
Commoremur in villis,
Mane surgamus ad vineas,
Videamus si floruit vinea,
Si flores fructus parturiunt,
Si floruerunt mala punica:
Ibi dabo tibi ubera mea.

Come, my beloved, let us go forth into the fields,
And lodge in the villages;
Let us go out early to the vineyards,
And see whether the vines have budded,
Whether the grape blossoms have opened
And the pomegranates are in bloom.
There I will give you my breasts.

TEXTS & TRANSLATIONS

Ego Flos Campi

Music by Francisco Guerrero (1528-1599)

Text from Song of Solomon 2:1-5

Ego flos campi et lilium convallium.
Sicut lilium inter spinas sic amica mea inter filias.
Sicut malus inter ligna silvarum,
Sic dilectus meus inter filios.
Sub umbra illius
Et fructus eius dulcis gutturi meo.
Introduxit me Rex in cellam vinariam
Ordinavit in me charitatem.
Fulcite me floribus, stipate me malis
Quia amore languo.

I am the rose of Sharon, and the lily of the valleys.
As a lily among thorns, is my love among daughters.
As the apple tree among the trees of the wood,
So is my beloved among the sons.
[I was] under his shadow,
And his fruit was sweet to my taste.
He brought me to the King in the cellar of wine,
And he ordered charity in me.
Bedeck me with flowers, surrounded by evil
Because I languish with love.

I Sat Down Under His Shadow

Music by Edward Bairstow (1874-1946)

Text adapted from Song of Solomon 2:3,4

I sat down under His shadow with great delight, And his fruit was sweet to my taste.
He brought me to the banquet house, And His banner over me was love,
I sat down under his shadow.

Down, Down with Bacchus

Music by Henry Purcell (1659-1695)

Down, down with Bacchus, down, down with Bacchus:
From this honor Renounce,
Renounce the grape's tyrannick pow'r;
Whilst in our large, our large confed'rate bowl,
And mingling vertue, cheer the soul.

Down with the French, down with the French,
March on to Nantz, For whose, for whose dear sake
We'll con'quer France;
And when, when th'inspiring cups swell high, their
Hungry, hungry juice with score, with score defy.

Rouse, rouse, rouse, rouse royal boyes, your forces joyn
To rout, to rout the Monsieur and his wine; Then, then, then,
Then the next year our bowl shall be quaff'd, quaff'd under the vines in Burgundy.



TEXTS & TRANSLATIONS

Come Sirrah Jack Ho

Music by Thomas Weelkes (1576-1923)

Come sirrah Jack ho, fill some Tobacco,
Bring a wire and some fire, haste away, quick I say,
Do not stay shun delay, for I drank none good today.

I swear that this Tobacco it's perfect Trinidado
By the very Mass never was better gear than is here
By the rood, for the blood it is very good 'tis very good.

Fill the pipe once more, my brains dance trenchmore,
It is heady I am giddy, My head and brains, back and reins,
Joints and veins, from all pains it doth well purge and make clean.

Then those that do condemn it, or such as not commend it,
Never were so wise to learn good Tobacco to discern
Let them go, pluck a crow, and not know, as I do, the sweet of Trinidado.

He That Will an Alehouse Keep

Music by Thomas Ravenscroft (1592-1633)

He that will an alehouse keep Must have three things in store;
A Chamber and a feather bed A chimney and a Hey nonny nonny
Hey nonny nonny, hey nonny no, Hey nonny no, hey nonny no.

Confusion to the Pow'r of Cupid

John Eccles (1661-1735)

Confusion to the pow'r of Cupid; Brisk wine ne'er made a mortal stupid;
Drink, drink, drink while sober sots look pale, Condemn'd to claps and soggy ale.
A pox of Love, there's nothing in it, A bumper gives the happy minute.

Bacchanalia of Children - Joseph Sauvage



TEXTS & TRANSLATIONS

Un Jour que Madame Dormoit

Music by Pierre Certon (1510-1572)

Ung jour que madame dormoit,
Monsieur branloit sa chamberiere.
Et elle qui la dance aymait,
Remuoit fort bien le derriere,
Enfin la garse toute fiere,
Luy dict : Monsieur, par vostre foy,
Qui le faict mieulx, madame, ou moy ?
Toy, dist il, ou je soy mauldicit.
Saint Jehan, dist elle, je le croy,
Car tout le monde le me dict.

One day when the lady was sleeping,
The lord 'danced' with the chambermaid.
And she, who loved dancing,
Strongly shook her booty.
Finally the extremely confident wench
Said to him: "Sir, swear to it,
Who does it better, madame or me?"
"You," he said, "or I am damned."
"St. John," she said, "I believe it,
Because everyone in the world tells me so."

Hoy Comamos y Bebamos

Juan del Encinas (1458-1529)

Hoy comamos y bebamos,
Y cantemos y holguemos,
Que mañana ayunaremos.

Today let us eat and let us drink,
Let us sing and let us rejoice,
For tomorrow we will fast.

Por honra de San Antruejo
Parémonos hoy bien anchos.
Embutamos estos panchos,
Recalquemos el pellejo:

In honour of St. Carnival
Let us today loosen our belts,
Let us fill up our stomachs
Let us stretch the skin of our bellies:

Que costumbre es de concejo
Que todos hoy nos hartemos,
Que mañana ayunaremos.

It is a local custom
That today we should be replete
For tomorrow we will fast.

Honremos a tan buen santo
Porque en hambre nos acorra;
Comamos a calca porra,
Que mañana hay gran quebranto,

Let us honour then a saint so good
So that he may assuage our hunger;
Let us eat and let us gaily gorge,
For tomorrow there will be great restraint.

Comamos, bebamos tanto
Hasta que nos reventemos,
Que mañana ayunaremos.

Let us eat and drink so much
That it will finally make us burst
For tomorrow we will fast.

Beve Bras, más tu Beneito.
Beva Pedruelo y Lloriente,
Beve tú primeramente;
Quitarnos has desse preito,

Drink then, Bras, and you more, Beneito.
Drink Pedruelo and you Lloriente.
And you drink first;
Let us all agree.

Continued...

TEXTS & TRANSLATIONS

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En beber bien me deleito:
Daca, daca, beberemos,
Que mañana ayunaremos.

Tomemos hoy gasajado,
Que mañana vien la muerte;
Bebamos, comamos, huerte,
Vámonos cara el ganado.

No perderemos bocado,
Que comiendo nos iremos,
Y mañana ayunaremos.

To drink for me is a great delight;
Give here, let us drink,
For tomorrow we will fast.

Let us take pleasure today,
For tomorrow comes death;
Let us drink, let us eat heartily,
And then let us return to our flock.

Let us not lose a mouthful,
For we will go off eating,
And tomorrow we will fast.

Deh, Coprite il Bel Seno

Music by Carlo Gesualdo (1560-1613)

Deh, coprite il bel seno,
Che per troppo mirar l'alma vien meno!
Ahi! no'l coprite, no, che l'alma avezza
A viver di dolcezza
Spera, mirando, aita
Da quel bel sen
Che le dà morte e vita.

I beg you, hide your lovely breasts:
it makes me faint to look too much upon them.
Alas, do not hide them: let me become accustomed
To enjoy such sweet sensations.
As I look at them, I hope for succour
From within that bosom
Which means both death and life to me.

Tirsi Morir Volea

Music by Andrea Gabrieli (c1533-1585)

Text by Giovanni Battista Guarini (1538-1612)

Tirsi morir volea,
Gl'occhi mirando di colei ch'adora;
Quand'ella, che di lui non men ardea,
Li disse: "Oime, ben mio,
Deh, non morir ancora,
Che teco bramo di morir anch'io."
Freno Tirsi il desio,
Ch' hebbe di pur sua vit' alhor finire;
Ma sentia mort' in non poter morire.

Thyrsis desired death,
Looking into the eyes of the girl he adored,
When she, who burned no less for him,
Said to him, "Alas, my dear,
Oh, do not die yet,
For I desire to die with you."
Thyrsis reined in his desire
To end his life alone;
But he felt death in not being able to die.

Continued...

TEXTS & TRANSLATIONS

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E mentre'l guardo suo fisso tenea
Ne' begl'occhi divini
E'l nettare amoroso indi bevea,
La bella Ninfa sua, che gia vicini
Sentia i messi d' Amore,
Disse con occhi languidi e tremanti:
"Mori, cor mio, ch' io moro."
Cui rispose il Pastore:
"Et io, mia vita, moro."
Cosi moriro i fortunati amanti
Di morte si soave e si gradita,
Che per ancor morir tornaro in vita.

And while he kept his gaze fixed on those
Beautiful divine eyes
And drank the amorous nectar,
His beautiful nymph, who felt
Love's beckonings drawing nigh,
Said with languid and trembling eyes,
"Die, my heart, for I die."
The shepherd answered her,
"And I, my life, die."
So the fortunate lovers died so sweet and
Welcome a death,
That they returned to life to die again.

Fuggi, Fuggi Dolor

Music by William Hawley (b. 1950)

Text by Torquato Tasso (1544–1595)

Fuggi, fuggi, dolor, da questo petto
Or che vi torna la gioiosa speme;
Or che promette al cor pace e diletto,
Tutti fuggite omai, tormenti e pene.
Già vicino è 'l mio sole: oh cieli amici!
Già s'apressa il mio bene: oh di felici!
Né, potendo tornar senza partita,
Mi piace che partì la cara vita.

Flee, flee, sorrow, from this breast
And let joyous hope return;
Give promise of peace and delight to my heart,
Be gone forever, all torment and pain.
Already my light is near: oh friendly heavens!
Already my goodness unfolds: oh day of bliss!
Not being able to return without having departed,
I should be pleased to have left this dear life.

Llego Borracho el Borracho

Music and text by José Alfredo Jiménez (1926-1973)

Arranged by Noah Luna

Llego borracho el borracho
Pidiendo cinco tequilas
Y le dijo el cantinero
Se acabaron las bebidas
Si quieres hecharte un trago
Vamonos a otra cantina

The drunkard came drunk
Asking for five tequilas
And the bartender said to him:
"We've run out of alcohol,
If you want to go for a drink,
Let's go to another bar"

Se fue borracho el borracho
Del brazo del cantinero
Y le dijo "que te tomas,
A ver quien se cae primero
Aquel que doble las corbas
Le va a costar su dinero"

The drunkard went away drunk,
Taking the bartender by the arm,
And he asked him: "what are you drinking?
Let's see who of us falls over first
It's going to cost some money
To the one who falls over first"

Continued...

TEXTS & TRANSLATIONS

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Y borracho y cantinero
Seguian pidiendo y pidiendo
Mariachis y cancionero
Los estaban divirtiendo
Pero se sentia el ambiente
Muy cerquita del infierno

Grito de pronto el borracho:
"La vida no vale nada"
Y le dijo el cantinero:
"Mi vida esta asegurada
Si vienes hechando hablada
Yo te contesto con balas".

Los dos sacaron pistola
Se cruzaron los balazos
La gente corrio hecha bola
Seguian sonando plomazos
De pronto los dos cayeron
Haciendo cruz con sus brazos

Y borracho y cantinero
Los dos se estaban muriendo
Mariachis y cancionero
Tambien salieron corriendo
Y asi acabaron dos vidas
Por un mal entendimiento.

And the drunkard and the bartender
Kept asking and asking for drinks
The mariachis and their songs
Were amusing them
But they could feel that the atmosphere
Was turning into something similar to hell

Suddenly, the drunkard shouted:
"Life is worth nothing"
And the bartender replied:
"My life is insured,
If you keep dropping hints,
I will answer with bullets"

The two of them drew their guns
The bullets crossed
People started to run
The bullets kept whistling
And then, suddenly, both of them fell over
Drawing a cross with their arms on the floor

And the drunkard and the bartender
Both they were dying
The mariachis and their songs
Also ran away
And that's how two lives ended
Due to a misunderstanding

Der Zeher als Doctrinair

Music by Robert Schumann (1810-1856)

Text by Julius Mosen (1803-1867)

Was quälte dir dein banger Herz?
Liebes Schmerz!
Wa smache dir dein Auge roth?
Liebes Noth!
Was gab dir Sorgen, ohne Zahl?
Liebesnoth, Liebesqual!

Ei das hast du Schlimmbedacht
Denn schon manchesmal
Hat gar grausam umgebracht
Liebes Schmerz und Qual.

What are you torturing your anxious heart?
The pain of love!
What you did your eye red?
The need of love!
What gave you worry without number?
The pain of love, the anguish of love!

Oh that you have thought badly;
Because even sometimes
Has even brutally murdered
Love pain and anguish!

Continued...

TEXTS & TRANSLATIONS

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Was halte dich von deiner Pein?
Alter Wein!
Was gab dir dann den besten Trost?
Frischer Most!
Was stärkte wieder deinen Muth?
Traubenblut!

Ei so bringt uns schnell herbei
Dieses edle Gut,
Denn nun bleibt es doch dabei,
Wein erfrischt das Blut!

What healed you of your pain?
Old wine!
What gave it the best comfort?
Fresh cider!
What strengthened again your courage?
Blood of grapes!

Ah, then we bring ye fast
This noble Good!
For now, it remains nevertheless:
Wine refreshes the blood!

The Uttermost Rim from *These Oceans Vast*

Composed by Eric Banks (b. 1969) for Clerestory in 2012

Text by Herman Melville (1819-1891)

Ha, ha, gods and kings; fill high, one and all;
Drink, drink! shout and drink! mad respond to the call!
Fill fast, and fill full; 'gainst the goblet ne'er sin;
Quaff there, at high tide, to the uttermost rim: —
Flood-tide, and soul-tide to the brim!

Who with wine in him fears? Who thinks of his cares?
Who sighs to be wise, when wine in him flares?
Water sinks down below, in currents full slow;
But wine mounts on high with its genial glow: —
Welling up, till the brain overflow!

As the spheres, with a roll, some fiery of soul,
Others golden, with music, revolve round the pole.
So let our cups, radiant with many hued wines,
Round and round in groups circle, our zodiac's signs: —
Round reeling, and ringing their chimes!

Then drink, gods and kings; wine merriment brings;
It bounds through the veins; there, jubilant sings.
Let it ebb, then, and flow; wine never grows dim;
Drain down that bright tide at the foam-beaded rim: —
Fill up, every cup, to the brim!



TEXTS & TRANSLATIONS

Java Jive

Music by Ben Oakland (1907-1979), arranged by Kirby Shaw

Text by Milton Drake (1912-2006)

I love coffee, I love tea
I love the Java Jive and it loves me
Coffee and tea and the java and me
A cup, a cup, a cup, a cup, a cup (Boy!)

I love java, sweet and hot
Whoops Mr. Moto, I'm a coffee pot
Shoot the pot and I'll pour me a shot
A cup, a cup, a cup, a cup, a cup

Oh slip me a slug from the wonderful mug
And I'll cut a rug just snug in a jug
A sliced up onion and a raw one
Draw one -
Waiter, waiter, percolator

I love coffee, I love tea
I love the Java Jive and it loves me
Coffee and tea and the java and me
A cup, a cup, a cup, a cup, a cup

Boston bean (soy beans)
Green bean (cabbage and greens)
I'm not keen about a bean
Unless it is a chili chili bean (boy!)

I love java sweet and hot
Whoops Mr. Moto I'm a coffee pot (yeah)
Shoot me the pot and I'll pour me a shot
A cup, a cup, a cup (yeah)

Slip me a slug of the wonderful mug
'An I'll cut a rug just as snug in a jug
Drop a nickel in the pot Joe
Takin' it slow
Waiter, waiter, percolator

I love coffee, I love tea
I love the Java Jive and it loves me
Coffee and tea and the java and me
A cup, a cup, a cup, a cup, boy!



TEXTS & TRANSLATIONS

That Old Black Magic

Music by Harold Arlen (1905-1986), arranged by Bill Gard

Text by Johnny Mercer (1909-1976)

That old black magic has me in it's spell
That old black magic that you weave so well
Those icy fingers up and down my spine
The same old witchcraft when your eyes meet mine

The same old tingle that I feel inside
And then the elevator starts its ride
And down and down I go, and 'round 'and round I go
Like a leaf caught in the tide

I should stay away but what can I do
I hear your name and I'm aflame
Aflame with such a burning desire
Only your kiss can put out the fire

You are the lover I've waited for
You're the mate, fate had me created for
And every time your lips meet mine
Darling, down and down I go, 'round and 'round I go
In a spin, loving the spin that I'm in
Under that black magic called love

Haunted Heart

Music by Arthur Schwartz (1900-1984), arranged by John Kelley

Text by Howard Dietz (1896-1983)

In the night, though we're apart
There's a ghost of you within my haunted heart
Ghost of you, my lost romance
Lips that laugh, eyes that dance

Haunted heart won't let me be
Dreams repeat a sweet but lonely song to me
Dreams are dust, it's you who must belong to me
And thrill my haunted heart, be still, my haunted heart

Dreams are dust, it's you who must belong to me
And thrill my haunted heart, be still, my haunted heart

TEXTS & TRANSLATIONS

Vive l'Amour

Traditional American arranged by Robert Shaw and Alice Parker

Let every good fellow now join in a song,
Success to each other and pass it along.

Vive l'amour, vive la compagnie!

Come all you good fellows and join in with me,
And raise up your voices in close harmony.

Vive l'amour...

Should time or occasion compel us to part,
These days shall forever enlighten the heart.

Vive l'amour...

Let every old bachelor fill up his glass,
And drink to the health of his favorite lass.

Let every old married man drink to his wife,
The joy of his bosom and comfort of life.

Vive l'amour...



ARTIST PROFILES

JESSE ANTIN, alto, 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, the choir of Grace Cathedral, and the Mark Morris Dance Group.

Jesse is a native of Princeton, New Jersey, where he grew up singing countertenor in a cathedral men-and-boys choir. Jesse majored in music and philosophy at Brown University. During Jesse's early career in church music, he was also an organist, choir director, and composer; his pieces continue to be performed and recorded by choirs around the country.

Jesse lives in Berkeley and is the Development Director for the Greater Good Science Center at the University of California. He is an avid cyclist, hiker, tennis player, home brewer of ales, and coffee roaster, and is a loyal fan of the Oakland A's. Jesse sings in honor of his new baby son Mason, in memory of his beloved daughter Margaret, and with the support of his wife and muse, Lindsey.



Tenor KEVIN BAUM is currently section leader and a member of the ensemble Schola Adventus at Church of the Advent of Christ the King in San Francisco. He is also a cantor at St. Ignatius Catholic Church. Kevin sings with the Philharmonia Baroque Chorale, with Schola Cantorum, the San Francisco Lyric Chorus, and as an alternate with the San Francisco Symphony Chorus. Kevin is also a tating instructor in Berkeley.



JOHN BISCHOFF, bass, has sung 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. As a soloist, John has appeared 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 he 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 with honors in English 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 German shepherd Lucy, where he enjoys cooking, serving, and consuming dessert—at all hours of the day.



DAN CROMEENES, countertenor, is a versatile musician who performs professionally as a countertenor soloist, choral singer, and accompanist. Originally from southern California, he studied piano and voice at Biola University. He received his Master's degree in accompanying at East Carolina University, where he made his countertenor 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. Dan continues to perform throughout the San Francisco Bay area, both as an accompanist and as a singer. He has played for Santa Clara University, West Bay Opera, Livermore Valley 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, Philharmonia Baroque Chorale, Clerestory, Pacific Collegium, Sanford Dole Ensemble, San Francisco Renaissance Voices, and Grace Cathedral Choir of Men & Boys.



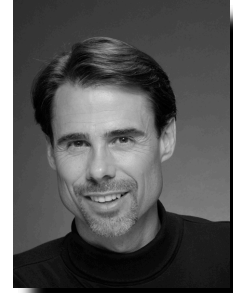
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ARTIST PROFILES

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As a soloist, he has performed Handel's Israel in Egypt and Vivaldi's Gloria with the Santa Clara Chorale, Monteverdi's Vespers of 1610 with Bach Collegium San Diego, Handel's Te Deum in A Major with San Francisco Lyric Chorus, Bach's St. John Passion with Bay Area Classical Harmonies (BACH), new editions of Alessandro Scarlatti's works with Arcadiana, and early music recitals on SCU's Faculty Recital Series and at St. Dominic's Catholic Church. 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. 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 San Francisco Bay Area and beyond. He served on the vocal faculty at his alma mater, Sonoma State University, from 2004 to 2009. He continues to teach vocal classes and performs regularly with the Sonoma Bach early music organization. He is currently the Music Director for the Center for Spiritual Living in Santa Rosa.



DAVID KURTENBACH, tenor, is engaged regularly with leading Early Music 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.

David is also an experienced opera conductor, having spent nine years with Festival Opera as Conductor of the Chorus and recently completed his appointment as Chorus Master of Opera San Jose. 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.



CLIFTON MASSEY, alto, 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. Clifton is often sought for oratorio and ensemble work throughout the Bay Area and beyond, and has appeared as soloist with notable period-instrument groups including Philharmonia Baroque Orchestra, Concert Royal NYC, American Bach Soloists, and the Dallas Bach Society. Stage roles include Apollo in Albinoni's Il Nascimento dell'Aurora with City Concert Opera, and the Sorceress in Purcell's King Arthur at the Bloomington Early Music Festival. An eclectic taste in music has led to work with ensembles as diverse as electronica composers, bluegrass bands, gospel choirs, and vocal jazz groups. As an educator, Clifton seeks to instill a love of music and singing with young people, and is often sought as a choral clinician and adjudicator.



Continued...

ARTIST PROFILES

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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. Clifton is a native of Dallas, Texas and holds a Bachelor of Music Education degree from Texas Christian University and a Master's degree in Early Music vocal performance from Indiana University, where he studied with Paul Elliott, Alan Bennett and Paul Hillier.

JAMES NICHOLAS MONIOS, bass, enjoys a varied musical career as a performer and teacher. A native of Long Beach, California, Jim studied piano, contrabass, and voice while earning a Master of Arts degree 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 he 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.



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 in music from Drake University in Des Moines, and his Master's and DMA in vocal performance from the University of Minnesota. 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 Minnesota Opera, the Oregon Bach Festival, Philharmonia Baroque Orchestra, Volti, Seraphic Fire, Conspirare, and other ensembles. Justin teaches voice at the San Francisco Girls Chorus, and is a registered yoga teacher, specializing in yoga for singers. When not warbling, teaching, or practicing yoga poses, Justin enjoys time at home with the other three J's—his husband Joe and their two pooches, Jasmine and Jorge.



Clerestory's 2013-14 Season, our eighth!

September 28 & 29, 2013

The Bard: Songs old and new with texts by William Shakespeare.

November 29-December 1, 2013

Clerestory Christmas, Americana IV: The fourth in our American song series—Christmas edition!

April 2014

A Prayer for a Child: A family-friendly look at youth in music.

ARTIST PROFILES

ABOUT CLERESTORY

Clerestory is named for cathedral windows that let in daylight; the group tells the “clear story” of music through sophisticated performances grounded in decades of experience singing together.

Clerestory’s singers, from countertenor to bass, are veterans of San Francisco’s finest professional vocal groups, including Chanticleer, Philharmonia Baroque, American Bach Soloists, and others. Since its founding in 2006, Clerestory has performed across the Bay Area, including regular concerts in San Francisco, Berkeley, Marin, and Palo Alto, along with appearances in Sonoma, Santa Cruz, and Lodi. The ensemble has been featured on National Public Radio and on San Francisco’s KDFC. Clerestory’s concert recordings are available for free listening or download at www.clerestory.org/recordings. The ensemble’s 2010 debut studio-recorded release, *Night Draws Near*, explores life, death, and mysticism in music inspired by the temporally and thematically close celebrations of Halloween, All Soul’s Day, and *El Día de los Muertos*. Writing about the CD, critic Jason Serinus noted the “exceptional sincerity and beauty of the singing.”

Clerestory is a tax-exempt non-profit organization with a mission of providing high quality performances to local audiences at affordable prices. Our Tax ID is 26-1238191. Donations are always welcome and may be made online at www.clerestory.org/how-you-can-help. Donations may also be made by check (payable to Clerestory) and mailed to:

Clerestory
601 Van Ness Avenue Suite E, #224
San Francisco, CA 94102
www.clerestory.org

If you work for one of the many companies that supports the arts through a matching gifts program, you may be able to double or even triple your contribution to Clerestory. Most often all you need to do is fill out a matching gifts form available through your company's human resources department and mail it to us at the address above —we'll do the rest. If you have questions about corporate matching gifts, please write to us at info@clerestory.org and we'll be happy to help you maximize your contribution. Thank you.



Did you attend The Fill A Steins’ inaugural performance with Chloe Veltman of VoiceBox last May?
Then you know how much fun this will be!

DRINKING/SONGS: A NIGHT OF BEER AND THE MUSIC THAT GOES WITH IT
Wednesday, May 29 • 50 Mason Social House, San Francisco • [Tickets & Info](#)

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ACKNOWLEDGEMENTS

John Bischoff—recording engineer
Tim Warner—logo and graphic design
Chris Montigne—logo and graphic design

The Faculty and Staff of the San Francisco Girls Chorus
The Clergy and Staff of St. Mark's Episcopal Church,
Berkeley

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