

# The Bard

*Shakespeare  
Songs*

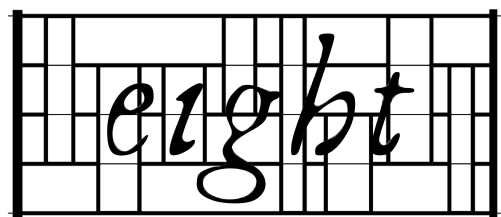


SAN FRANCISCO

Saturday, September 28, 8pm  
St. Mark's Lutheran Church

OAKLAND

Sunday, September 29, 4pm  
Chapel of the Chimes



CLERESTORY

2013-2014 SEASON

[clerestory.org](http://clerestory.org)

# WELCOME

Welcome to the opening concerts of Clerestory's eighth season, *The Bard!*

*How sweet the moonlight sleeps upon this bank!  
Here will we sit, and let the sounds of music  
Creep in ovr ears: soft stillness and the night  
Become the touches of sweet harmony.  
(The Merchant of Venice, Act V Scene 1)*

One of my earliest musical memories is singing the part of a fairy elf as a boy soprano in Benjamin Britten's wonderful opera *A Midsummer Night's Dream*. Mustardseed, Peaseblossom, Cobweb, and Moth—we wore wings and sang "over hill, over dale, through bush, through briar...". Just as William Shakespeare's poetry endures from age to age, tonight I find myself a generation older, singing those very same lines in Ralph Vaughan Williams' haunting setting. The words of the "Bard of Avon" reverberate throughout modern life, often in unexpected places and phrases. Tonight you'll hear Shakespeare as he himself would never have dreamed: daring, modern, creative, and sometimes otherworldly.

What is it about singing that draws us in? It's often said that music expresses what words cannot. I'd add that music with words expresses more than either one alone. Music featured prominently in the productions of Shakespeare's plays during his lifetime, although little about the actual music has been passed down—if it was ever written down at all. Even the greatest poet of the English language found that song and lyrics together heightened drama, lightened the mood, and made his characters more real.

As we look back with pride at the music and friends we've made in past seasons, I and my fellow Clerestory singers consider *The Bard* a fitting and poetic start to our eighth year. We hope you'll join us again when we open the holiday season on November 30 and December 1 with and all-American *Clerestory Christmas*. Then, the month of May brings concerts you won't want to miss: *Prayer for a Child*, a family-themed concert with the Young Women's Chorus, directed by our good friend Susan McMane, as our guests.

Ever since Clerestory was founded, one of my greatest joys has been experiencing music with these singers and with you, our audience. On behalf of all of Clerestory I thank you for playing your part in bringing this music to the stage.

**Jesse Antin, Founder**

## Our Next Performance:



**SING WITH HAITI BENEFIT CONCERT**  
**Wednesday, October 2, 2013, 7:00 pm**  
**Grace Cathedral, San Francisco**

Join us for this special fundraiser hosted by Deborah Voigt, and with special musical guests Susan Graham, Jake Heggie, Nicholas Phan, and more.

Visit [clerestory.org](http://clerestory.org) for more info and tickets.

# THE BARD

## CLERESTORY

**Jesse Antin, Kevin Baum, John Bischoff, Dan Cromeenes, Christopher Fritzsche,  
Ben Kazez, David Kurtenbach, Justin Montigne, Daniel Pickens-Jones**

Saturday, September 28, 8:00 p.m. - St. Mark's Lutheran Church, San Francisco

Sunday, September 29, 4:00 p.m. - Chapel of the Chimes, Oakland

### *The Comedies*

It Was a Lover and His Lass	John Rutter
Take, O Take Those Lips Away	Matthew Harris
Through the House Give Glimmering Light	Amy Beach
Under the Greenwood Tree	E. J. Moeran

### *Soliloquies*

Signifying Nothing	Karen Siegel
To Be, or Not To Be	Juhani Komulainen

### *Sonnets*

Shall I Compare Thee to a Summer's Day	Nils Lindberg
My Love is as a Fever	Håkan Parkman
When Are We Leaving?	Paul Crabtree

### *Supernatural*

Full Fathom Five*	Ralph Vaughan Williams
Lullaby	Jaakko Mäntyjärvi
The Cloud Capp'd Towers	Vaughan Williams
Double, Double, Toil and Trouble*	Mäntyjärvi
Over Hill, Over Dale	Vaughan Williams

### *The Tragedies*

Tell Me Where is Fancy Bred	Matthew Harris
The Willow Song	Ralph Vaughan Williams
Orpheus with His Lute	György Orbán

### *More Shakespeare Songs*

The Lark at Heaven's Gate Sings	Cory Johnson
Fear No More	Stephen Sondheim, arr. Kevin Baum
No More Shakespeare Songs?	Jaakko Mäntyjärvi

\*These pieces appear on Clerestory's CD, *Night Draws Near*, available tonight.

# TEXTS & NOTES

## The Comedies

Shakespeare's wit and humor are most apparent in his beloved comedies (plays that have a happy ending). • John Rutter makes a departure from his normal sacred choral style to explore his jazzy side in **It Was a Lover and His Lass**. • One of the more prolific composers for setting Shakespeare texts, Matthew Harris wrote **Take, O Take Those Lips Away** as part of the second of five sets celebrating the Bard. • Originally written for women's chorus, **Through the House Give Glimmering Light** is the third of *Three Shakespeare Songs*, Op. 39, by Amy Beach, one of the first successful American woman composers of art music. • Heavily influenced by English folk song and nature, Ernest John Moeran thought of himself primarily a madrigalist, as evidenced in **Under the Greenwood Tree** from his set of songs with Elizabethan poems *Songs of Springtime*.

## **It Was a Lover and His Lass**

John Rutter

Text from *As You Like It*, Act V, Scene 3

(b. 1945)

The court jester Touchstone is in love (or at least wants to take a tumble) with the shepherdess Audrey, and together with two page boys he sings a ditty about the ideal season for lovers.

### **First Page**

Well met, honest gentleman.

### **TOUCHSTONE**

By my troth, well met. Come, sit, sit, and a song.

### **Second Page**

We are for you: sit i' the middle.

### **First Page**

Shall we clap into't roundly, without hawking or spitting or saying we are hoarse, which are the only prologues to a bad voice?

### **Second Page**

I'faith, i'faith; and both in a tune, like two gipsies on a horse.

It was a lover and his lass,  
With a hey, and a ho, and a hey nonny no,  
That o'er the green cornfields did pass  
*In springtime, the only pretty ring time,  
When birds do sing, hey ding a ding, ding,  
Sweet lovers love the spring.*

Between the acres of the rye,  
With a hey, and a ho, and a hey nonny no,  
These pretty country fools<sup>1</sup> would lie  
*In springtime, etc.*

And therefore take the present time,  
With a hey, and a ho, and a hey nonny no,  
For love is crownèd with the prime  
*In springtime, etc.*

<sup>1</sup> Originally, "folks"

## **Take, O Take Those Lips Away**

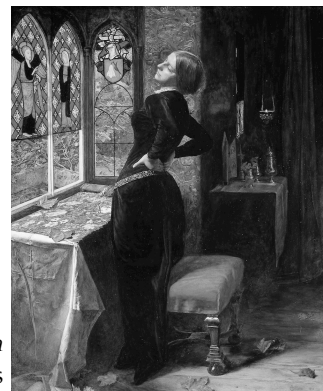
Matthew Harris

Text from *Measure by Measure*, Act IV, Scene 1

(b. 1956)

A boy sings this song to the frustrated Mariana who was betrothed to Angelo ages ago; Angelo, however, refused to marry her once her dowry was lost at sea.

Take, O take those lips away,  
That so sweetly were forsworn;  
And those eyes, the break of day,  
Lights that do mislead the morn!  
But my kisses bring again, bring again,  
Seals of love, but sealed in vain, sealed in vain!



*Mariana*  
John Everett Millais

# TEXTS & NOTES

## Through the House Give Glimmering Light

Text from *A Midsummer Night's Dream*, Act V, Scene 1

Amy Beach  
(1867-1944)

Oberon, king of the fairies, with his queen Titania and their royal train blesses the household of the Athenians. They are introduced by Oberon's servant Puck.

### PUCK

And we fairies, that do run  
By the triple Hecate's team,  
From the presence of the sun,  
Following darkness like a dream,  
Now are frolic: not a mouse  
Shall disturb this hallow'd house:  
I am sent with broom before,  
To sweep the dust behind the door.

Through the house give glimmering light,  
By the dead and drowsy fire.  
Every elf and fairy sprite  
Hop as light as bird from brier.  
And this ditty, after me,  
Sing and dance it trippingly.

First, rehearse your song by rote,  
To each word a warbling note.  
Hand in hand with fairy grace  
Will we sing and bless this place.

## Under the Greenwood Tree

Text from *As You Like it*, Act II, Scene 5

Ernest John Moeran  
(1894-1950)

Amiens, an attending lord and musician, seeks to console the ever-melancholic Jaques with a song.

### JAQUES

More, more, I prithee, more.

### AMIENS

It will make you melancholy, Monsieur  
Jaques.

### JAQUES

I thank it. More, I prithee, more. I can suck  
melancholy out of a song, as a weasel sucks  
eggs. More, I prithee, more.

### AMIENS

My voice is ragged: I know I cannot please  
you.

### JAQUES

I do not desire you to please me; I do desire  
you to sing. Come, more; another stanza: call  
you 'em stanzos?

### AMIENS

What you will, Monsieur Jaques.

### JAQUES

Nay, I care not for their names; they  
owe me nothing. Will you sing?

### AMIENS

More at your request than to please  
myself.

Under the greenwood tree  
Who loves to lie with me,  
And turn his merry note  
Unto the sweet bird's throat,  
Come hither, come hither, come hither:  
Here shall he see  
No enemy  
But winter and rough weather.

Who doth ambition shun,  
And loves to live i' the sun,  
Seeking the food he eats,  
And pleas'd with what he gets,  
Come hither, come hither, come hither:  
Here shall he see

No enemy  
But winter and rough weather.

# TEXTS & NOTES

## Soliloquies

Some of the most famous quotes from Shakespeare are from his soliloquies, where his characters are alone with their thoughts. • Karen Siegel is a composer, conductor, and singer in New Jersey who composes innovative choral and vocal music using fragmented texts, polyrhythm, and non-traditional harmonies and textures, which are all found in **Signifying Nothing**. • Juhani Komulainen studied composition at the University of Miami but took his skills back to his native Finland where he composes primarily choral works; the melancholy **To Be, or Not To Be** comes from his *Four Ballads of Shakespeare*.

## Signifying Nothing

Text from *Macbeth*, Act V, Scene 5

Karen Siegel  
(b. 1980)

Macbeth, who assumed the Scottish throne through murder, is anticipating the approach of English and Scottish forces that oppose him; before they arrive, he receives news of his wife's suicide.

### MACBETH

I have almost forgot the taste of fears.  
The time has been, my senses would have cool'd  
To hear a night-shriek; and my fell of hair  
Would at a dismal treatise rouse and stir  
As life were in't. I have supp'd full with horrors;  
Direness, familiar to my slaughterous thoughts,  
Cannot once start me.

Wherefore was that cry?

### SEYTON

The queen, my lord, is dead.

### MACBETH

She should have died hereafter;  
There would have been a time for such a word.

1 chilled

Tomorrow, and tomorrow, and tomorrow,  
Creeps in this petty pace from day to day,  
To the last syllable of recorded time,  
And all our yesterdays, have lighted fools  
The way to dusty death. Out, out, brief candle!  
Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage  
And then is heard no more. It is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.

## To Be, or Not To Be

Text from *Hamlet*, Act III, Scene 1

Juhani Komulainen  
(b. 1953)

### POLONIUS

Ophelia, walk you here. —Gracious, so please you,  
We will bestow ourselves. [To Ophelia.] Read on this book;  
That show of such an exercise may color  
Your loneliness. We are oft to blame in this—  
'Tis too much proved—that with devotion's visage  
And pious action we do sugar o'er  
The devil himself.

### KING [Aside.]

O, 'tis too true!

How smart a lash that speech doth give my conscience!  
The harlot's cheek, beautied with plastering art,  
Is not more ugly to the thing that helps it  
Than is my deed to my most painted word:  
O heavy burden!

### POLONIUS

I hear him coming: let's withdraw, my lord.

Hamlet is crazed with anger over the suspected murder of his father by King Claudius. While the other characters try to determine the source of his erratic behavior (Polonius suggests it is love for his daughter Ophelia), Hamlet vacillates between revenge and inaction, as well as sanity and madness, and considers a variety of outcomes, including suicide.

To be, or not to be? That is the question—  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles,  
And, by opposing [them], end them?

# TEXTS & NOTES

## Sonnets

The sonnet has its origin in 13th-century Italy (sonetto means "little song"). Shakespeare wrote 154 poems in this form, not including those found in his plays.

### Shall I Compare Thee to a Summer's Day

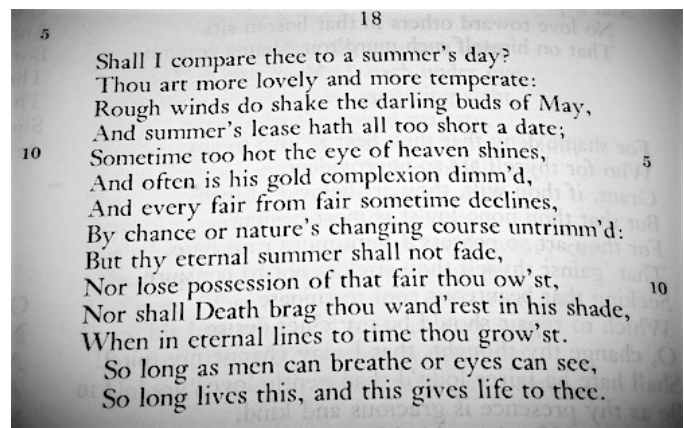
Text from *Sonnet 18*

Nils Lindberg

(b. 1933)

The wide variety of works by Swedish composer Nils Lindberg includes jazz, symphonic works, and folk music. His jazz suite *O Mistress Mine* sets a compilation of poems from the reign of Queen Elizabeth I of England. The whole suite was subsequently arranged for choir, from which **Shall I Compare Thee to a Summer's Day** became the most popular.

Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date;  
Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimm'd;  
And every fair from fair sometime declines,  
By chance or nature's changing course untrimm'd;<sup>1</sup>  
But thy eternal summer shall not fade,  
Nor lose possession of that fair thou ow'st;<sup>2</sup>  
Nor shall death brag thou wander'st in his shade,  
When in eternal lines to time thou grow'st:  
    So long as men can breathe or eyes can see,  
    So long lives this, and this gives life to thee.



1 meaning "deprived of adornment"; 2 ownest

### My Love is as a Fever

Text from *Sonnet 147*

Håkan Parkman

(1955-1988)

Håkan Parkman, another Swedish composer, was a choral director and teacher whose career was tragically cut short by his death by drowning at the age of thirty-three. His *Three Shakespeare Songs* are among his few published compositions and include the dark and brooding **My Love is as a Fever**.

My love is as a fever, longing still  
For that which longer nurseth the disease,  
Feeding on that which doth preserve the ill,  
Th' uncertain sickly appetite to please.  
My reason, the physician to my love,  
Angry that his prescriptions are not kept,  
Hath left me, and I desperate now approve

Desire is death, which physic did except.  
Past cure I am, now reason is past care,  
And frantic-mad with evermore unrest;  
My thoughts and my discourse as madmen's are,  
At random from the truth vainly express'd;  
    For I have sworn thee fair and thought thee bright,  
    Who art as black as hell, as dark as night.

# TEXTS & NOTES

## When Are We Leaving?

Text from Sonnet 60

Additional text from John Bayley's *Elegy for Iris*

Paul Crabtree

(b. 1960)

From the composer:

"Dame Iris Murdoch lectured and taught in the area of moral philosophy at Oxford University until her death of Alzheimer's Disease in February 1999. My exposure to her began with her 27 novels, which she labeled 'dramas of the human heart'. I was deeply affected by Murdoch's writing, by her striving to articulate the spiritual dimension of life that operates within daily existence, and I was profoundly saddened by her death. **When Are We Leaving?** interweaves Shakespeare's sonnet #60 with Murdoch's own later outbursts, as reported by her husband John Bayley in his book 'Elegy For Iris'. I have tried to evoke the decay of a once fertile intelligence by articulating the texts through two separate choirs that alternately interact with and override each other. A befuddled opening leads to a bitter climax, then to a section of resigned acceptance. The calm return of the opening material signals the end."

Like as the waves make towards the pebb'l'd shore,  
So do our minutes hasten to their end;  
Each changing place with that which goes before,  
In sequent toil all forwards do contend.

Nativity, once in the main of light,  
Crawls to maturity, wherewith being crown'd,  
Crooked eclipses 'gainst his glory fight,  
And Time that gave doth now his gift confound.  
Time doth transfix the flourish set on youth  
And delves the parallels in beauty's brow,  
Feeds on the rarities of nature's truth,  
And nothing stands but for his scythe to mow:

And yet to times in hope my verse shall stand,  
Praising thy worth, despite his cruel hand.

Where is the bus taking us? Well? Where is the bus taking us?

No. Home. Well? Where is the bus taking us?

No! No! Why traveling like this? He doesn't know.

When are we leaving? There, now. Let's go. Bed. Bed.

Dame Iris Murdoch



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## Supernatural

Like many playwrights of his time, but perhaps more so than any of them, Shakespeare seemed fascinated by the supernatural world and its denizens. From plays like *Hamlet*, in which a single ghost plays a central role, to *The Tempest*, in which sorcerers and magical beings intermingle with the Neapolitans and Milanese, to *A Midsummer Night's Dream*, in which humans are the interlopers in a forest controlled by fairies, the role of the supernatural world in Shakespeare's work waxes and wanes but never strays far from reach. • Ralph Vaughan Williams' music is quintessentially English in style and even caused music critic J.A. Fuller Maitland to observe that "one is never quite sure whether one is listening to something very old or very new." He composed his *Three Shakespeare Songs* (**Full Fathom Five**, **The Cloud Capp'd Towers**, and **Over Hill, Over Dale**) for a sight-singing competition in England. • Mäntyjärvi is a Finnish composer, professional translator, and choir conductor who has written two sets of Shakespeare songs for choir, including **Lullaby** and **Double, Double, Toil and Trouble**. He describes himself as "an eclectic traditionalist," fusing a variety of influences and styles into his own idiom yet basing his musical language on a traditional approach.

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# TEXTS & NOTES

## Full Fathom Five

Text from *The Tempest*, Act I, Scene 2

Ralph Vaughan Williams  
(1872-1958)

The mischievous spirit Ariel has followed the sorcerer Prospero's instructions, causing a storm to wreck the ship on which Alonso, King of Naples and his son Ferdinand are passengers. All magically survive but are separated, believing the others to be dead. Ariel sings Ferdinand ashore.

### FERDINAND

Where should this music be? i' the air or the earth?  
It sounds no more: and sure, it waits upon  
Some god o' the island. Sitting on a bank,  
Weeping again the king my father's wreck,  
This music crept by me upon the waters,  
Allaying both their fury and my passion  
With its sweet air: thence I have follow'd it,  
Or it hath drawn me rather. But 'tis gone.  
No, it begins again.

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.

## Lullaby

Text from *A Midsummer Night's Dream*, Act II, Scene 2

Jaakko Mäntyjärvi  
(b. 1963)

Titania, queen of the fairies, calls for her attendant fairies to sing her a lullaby.

### TITANIA

Come, now a roundel and a fairy song;  
Then, for the third part of a minute, hence;  
Some to kill cankers in the musk-rose buds,  
Some war with rere-mice for their leathern wings,  
To make my small elves coats, and some keep back  
The clamorous owl that nightly hoots and wonders  
At our quaint spirits. Sing me now asleep;  
Then to your offices and let me rest.

You spotted snakes with double tongue,  
Thorny hedgehogs, be not seen;  
Newts and blind-worms, do no wrong,  
Come not near our fairy queen.  
*Philomel,<sup>1</sup> with melody*  
*Sing in our sweet lullaby;*  
*Lulla, lulla, lullaby, lulla, lulla, lullaby:*  
*Never harm,*  
*Nor spell nor charm,*  
*Come our lovely lady nigh;*  
*So, good night, with lullaby.*  
Weaving spiders, come not here;  
Hence, you long-legg'd spinners, hence!  
Beetles black, approach not near;  
Worm nor snail, do no offence.  
*Philomel, with melody, etc.*

<sup>1</sup> the nightingale. Philomela, daughter of King Pandion of Athens, was transformed into a nightingale, according to Ovid's *Metamorphoses* vi, after her rape by her brother-in-law Tereus.

# TEXTS & NOTES

## The Cloud Capp'd Towers

Text from *The Tempest*, Act IV, Scene 1

Ralph Vaughan Williams  
(1872-1958)

Prospero conjures spirits to present a magical show for the betrothed Miranda and Ferdinand; but when he suddenly remembers a plot against him is imminent, he dismisses all the spirits, and the beautiful vision evaporates.

### FERDINAND

This is strange: your father's in some passion  
That works him strongly.

### MIRANDA

Never till this day  
Saw I him touch'd with anger so distemper'd.

### PROSPERO

You do look, my son, in a mov'd sort,  
As if you were dismay'd: be cheerful, sir.  
Our revels now are ended. These our actors,  
As I foretold you, were all spirits and  
Are melted into air, into thin air:  
And, like the baseless fabric of this vision,

The cloud-capp'd towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Shall dissolve<sup>1</sup>  
And, like this insubstantial pageant faded,  
Leave not a rack<sup>2</sup> behind. We are such stuff  
As dreams are made on, and our little life  
Is rounded<sup>3</sup> with a sleep.

1 Originally, "Yea, all which it inherit, shall dissolve"

2 wisp of cloud driven before the wind in the upper air

3 surrounded

## Double, Double, Toil and Trouble

Text from *Macbeth*, Act 4, Scene 1

Jaakko Mäntyjärvi  
(b. 1963)

Three witches originally bring Macbeth a prophecy that he would be king, which incites him to murder to make it happen. Now he returns to consult them, and they work their dark magic to conjure up apparitions that yield more warnings, promises, and prophecies.  
*Thunder. Enter the three WITCHES.*

Thrice the brinded<sup>1</sup> cat hath mew'd.  
Thrice and once the hedge-pig whined.  
Harpier<sup>2</sup> cries "'Tis time, 'tis time."

Round about the cauldron go;  
In the poison'd entrails throw.  
Toad, that under cold stone  
Days and nights had thirty-one  
Swelter'd venom sleeping got,<sup>3</sup>  
Boil thou first in the charm'd pot.

*Double, double<sup>4</sup> toil and trouble;  
Fire burn, and cauldron bubble.*



*Witches from Macbeth*  
John Downman

1brindled, streaked

2 Apparently the name of the familiar spirit of Third Witch. The name suggests "Harpy," which in Greek mythology is a loathsome monster with the head and chest of a woman, and the remainder of its body in the shape of a predatory bird. 3 has for thirty-one days and nights sweated out venom while sleeping

4 In Shakespeare's time, "double" also meant "deceptive."

# TEXTS & NOTES

Fillet of a fenny<sup>5</sup> snake,  
In the cauldron 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,<sup>6</sup>  
Lizard's leg and owlet's wing,  
For a charm of powerful trouble,  
Like a hell-broth boil and bubble.  
*Double, double, etc.*

Scale of dragon, tooth of wolf,  
Witches' mummy, maw and gulf<sup>7</sup>  
Of the ravin'd<sup>8</sup> salt-sea shark,  
Root of hemlock digg'd in dark,  
Liver of blaspheming Jew,  
Gall of goat, and slips of yew<sup>9</sup>  
Sliver'd in the moon's eclipse,  
Nose of Turk and Tartar's lips,  
Finger of birth-strangl'd babe

Ditch-deliver'd by a drab,<sup>10</sup>  
Make the gruel thick and slab.<sup>11</sup>  
Add thereto a tiger's chaudron,<sup>12</sup>  
For ingredients for our cauldron.<sup>13</sup>  
*Double, double, etc.*

By the pricking of my thumbs,  
Something wicked this way comes.  
Open, locks,  
Whoever knocks!

- 5 inhabiting fens or swamps  
6 The blindworm is a legless lizard with a black forked tongue, which was thought to contain venom, and was called its "sting." 7 stomach and gullet  
8 ravenous  
9 a tree considered a symbol of sadness  
10 whore  
11 sticky, thick  
12 entrails  
13 Originally, "For the ingredients of our cauldron."

## Over Hill, Over Dale

Text from *A Midsummer Night's Dream*, Act II, Scene 1

Ralph Vaughan Williams  
(1872-1958)

Oberon's servant Puck encounters a passing fairy.

**PUCK**  
How now, spirit! whither wander you?

In their gold coats spots you see;  
Those be rubies, fairy favours,  
In those freckles live their savours:  
I must go seek some dew-drops here,  
And hang a pearl in every cowslip's ear.

Over hill, over dale,  
Thorough<sup>1</sup> bush, thorough brier,  
Over park, over pale,<sup>2</sup>  
Thorough flood, thorough fire  
I do wander everywhere,  
Swifter than the moon's sphere;  
And I serve the fairy queen,  
To dew her orbs<sup>3</sup> upon the green.  
The cowslips tall her pensioners<sup>4</sup> be:

- 1 through  
2 enclosure  
3 circles, i.e., fairy rings  
4 Members of the royal bodyguard were called "gentlemen pensioners."

# TEXTS & NOTES

## The Tragedies

Shakespeare wrote only about half as many tragedies as comedies, but among the former are most of the plays that now define him as the greatest playwright the world has known: *Romeo and Juliet*, *Hamlet*, *Macbeth*, and *Othello*.

• *The Merchant of Venice*, while technically a comedy, is considered a “problem play” to many because its complicated and intricate plot defies certain elements of classification. In the anti-Semitic days Shakespeare lived in, the Jewish character Shylock was perceived as comical; but various interpretations in more recent centuries perceive him as a tragic character, which inclines sympathetic audiences to view his story as a tragedy within a decorated framework of comedy. • Harris and Vaughan Williams capture the contrasting moods of Shakespeare’s texts with the lilting singsong of **Tell Me Where is Fancy Bred** and the treble-voiced lament of **The Willow Song**. • György Orbán is a Hungarian composer who was born in Romania; he works as a music editor for Editio Music and teaches at the Ferenc Liszt Academy for Music in Budapest. He originally composed **Orpheus With His Lute** to a Hungarian translation, then later converted it to English.

## Tell Me Where is Fancy Bred

Text from *The Merchant of Venice*, Act III, Scene 2

Matthew Harris

(b. 1956)

Portia’s father left a will requiring her suitors to choose from one of three caskets, one each of gold, silver, and lead. The correct answer earns Portia’s hand. She is hoping Bassanio succeeds, so as he studies the options the members of the household sing a song to give him a clue.

### PORTIA

Away, then! I am lock'd in one of them:  
If you do love me, you will find me out.  
Nerissa and the rest, stand all aloof.  
Let music sound while he doth make his choice;  
...  
Live thou, I live: with much, much more dismay  
I view the fight than thou that makest the fray.

Tell me where is fancy<sup>1</sup> bred,  
Or<sup>2</sup> in the heart or in the head?  
How begot, how nourishèd?

Reply, reply.

It is engend'red in the eyes,  
With gazing fed; and fancy dies  
In the cradle, where it lies.

Let us all ring fancy's knell;  
I'll begin it – Ding, dong, bell.  
Ding, dong, bell.

1 love, infatuation

2 either

## The Willow Song

Text from *Othello*, Act IV, Scene 3

Ralph Vaughan Williams

(1872-1958)

### DESEMONA

My mother had a maid call'd Barbary:  
She was in love, and he she loved proved mad  
And did forsake her: she had a song of "Willow,"  
An old thing 'twas, but it express'd her fortune,  
And she died singing it. That song tonight  
Will not go from my mind; I have much to do,  
But to go hang my head all at one side,  
And sing it like poor Barbary. Prithee, dispatch.

The poor soul sat sighing by a sycamore tree,  
Sing all a green willow:  
Her hand on her bosom, her head on her knee,  
Sing willow, willow, willow:  
The fresh streams ran by her, and murmur'd her moans;  
Sing willow, willow, willow:  
Her salt tears fell from her, and soften'd the stones;  
Sing willow, willow, willow;  
Sing all a green willow must be my garland.

# TEXTS & NOTES

## Orpheus With His Lute

Text from *Henry VIII*, Act III, Scene 1

György Orbán

(b. 1947)

At the beginning of this scene, Queen Katharine, troubled by the trial proceedings questioning her marriage to the King, asks a lady-in-waiting to sing to her to soothe her sorrow. In Greek mythology, Orpheus was a legendary musician who had the ability to charm all living things with his music.

### QUEEN KATHARINE

Take thy lute, wench: my soul grows sad with troubles;  
Sing, and disperse 'em, if thou canst: leave working.

Orpheus with his lute made trees,  
And the mountain tops that freeze,  
Bow themselves when he did sing:  
To his music plants and flowers  
Ever sprung; as sun and showers  
There had made a lasting spring.  
Every thing that heard him play,  
Even the billows of the sea,  
Hung their heads, and then lay by.  
In sweet music is such art,  
Killing care and grief of heart  
Fall asleep, or hearing, die.

## More Shakespeare Songs

With well over a hundred songs included or alluded to in his works, Shakespeare has inspired thousands of composers and musicians from many countries and across a broad spectrum of styles with the distinctive musicality of his texts. • The soaring text of **The Lark at Heaven's Gate Sings** is masterfully set by Cory Johnson, a southern California-based composer, keyboardist, and jazz arranger. • Famed musical theater composer Stephen Sondheim uses the poignant text of **Fear No More** for a crucial moment in one of his lesser-known musicals; Clerestory singer Kevin Baum adds his creative touch by creating a choral version of the piece. • Mäntyjärvi, obviously inspired by the vertiginously tongue-in-cheek character Puck, is the creative genius behind **No More Shakespeare Songs?**, a rip-roaring setting of the character's farewell epilogue in *A Midsummer Night's Dream*.

## The Lark at Heaven's Gate Sings

Text from *Cymbeline*, Act II, Scene 3

Cory Johnson

(b.1974)

In this scene, Cloten, the Queen's arrogant son by an earlier marriage, waits outside the bedchamber of Imogen, the daughter of the King by a previous queen, in order to seek her love. However, his true motive in seeking to marry her is to become the official heir to the throne. He calls in musicians to hasten her waking with "music o' mornings."

### CLOTEN

I would this music would come: I am advised to give  
her music o' mornings; they say it will penetrate.

*Enter Musicians*

Come on; tune: if you can penetrate her with your  
fingering, so; we'll try with tongue too: if none  
will do, let her remain; but I'll never give o'er.

First, a very excellent good-conceited thing;  
after, a wonderful sweet air, with admirable rich  
words to it: and then let her consider.

Hark, hark! the lark at heaven's gate sings,  
And Phoebus<sup>1</sup> 'gins arise,  
His steeds to water at those springs  
On chaliced flowers that lies;  
And winking Mary-buds<sup>2</sup> begin  
To ope their golden eyes:  
With every thing that pretty is,  
My lady sweet, arise:  
Arise, arise.

1 the god of the sun;

2 The flowers of the marigold, which open at daybreak and close at sunset.

# TEXTS & NOTES

**Fear No More** - From *The Frogs*, a Musical  
Text from *Cymbeline*, Act IV, Scene 2

Stephen Sondheim (b. 1930)  
arr. Kevin Baum (b. 1956)

*The Frogs*: a musical by Burt Shevelove and Stephen Sondheim is a modern adaptation of the ancient Greek play by Aristophanes, which features the main characters Dionysos, god of drama, and his slave Xanthias. Dionysos decides that he is going to the Underworld to bring back George Bernard Shaw, “a brilliant writer who can speak to the problems of our society and give us comfort, wit and wisdom” in the midst of war. Their journey eventually finds them in Hades with both Shaw and Shakespeare. A battle of words is declared after Shaw disparages the Bard, and each quotes from their own works—Shaw utilizing reason and Shakespeare utilizing poetry. When the topic of death is given, Shaw gives his speech from *Saint Joan*, and Shakespeare sings **Fear No More** from *Cymbeline*. Shakespeare is declared the winner, with Dionysos announcing, “I now realize that a poet is what we need.”

In *Cymbeline*, Guiderius and Arviragus (who call each other Polydore and Cadwal) are adopted sons of a woodsman who lives in a cave in the Welsh mountains. Imogen, disguised as a boy named Fidele, has stumbled upon their dwelling, and in turn they are captivated by “his” beauty. She feels ill and takes some “medicine” she has with her, which unbeknownst to her causes the body to mimic death for a while before reviving. The woodsmen return and find “his” body and bewail “Fidele’s” fate.

**ARVIRAGUS**  
Say, where shall's lay him?  
**GUIDERIUS**  
By good Euriphile, our mother.  
**ARVIRAGUS**  
Be't so:  
And let us, Polydore, though now our voices  
Have got the mannish crack, sing him to the ground,  
As once our mother; use like note and words,  
Save that Euriphile must be Fidele.  
**GUIDERIUS**  
Cadwal,  
I cannot sing: I'll weep, and word it with thee;  
For notes of sorrow out of tune are worse  
Than priests and fanes that lie.  
**ARVIRAGUS**  
We'll speak it, then.

Fear no more the heat o' the sun,  
Nor the furious winter's rages;  
Thou thy worldly task hast done,  
Home art gone, and ta'en thy wages:  
Golden lads and girls all must,  
As chimney-sweepers, come to dust.

Fear no more the lightning-flash,  
Nor th' all-dreaded thunder-stone;  
Fear not slander, censure rash;  
Thou hast finished joy and moan:  
All lovers young, all lovers must  
Consign to this,<sup>1</sup> and come to dust.

<sup>1</sup> Originally, “thee”

## No More Shakespeare Songs?

Text from *A Midsummer Night's Dream*, Act V, Scene 1 (Epilogue)

Jaakko Mäntyjärvi  
(b. 1963)

Earlier in the play, Oberon arranged for various characters to wake up believing the night's events were merely a dream. After the fairies have blessed the household, Puck, his servant, (also called Robin Goodfellow) remains at the end to “restore amends” with the audience and to suggest the whole experience may have been nothing but a dream itself.



Oberon, Titania and Puck with Fairies Dancing  
William Blake

# TEXTS & NOTES

## THESEUS

The iron tongue of midnight hath told twelve:  
Lovers, to bed; 'tis almost fairy time.  
I fear we shall out-sleep the coming morn  
As much as we this night have overwatch'd.  
This palpable-gross play hath well beguiled  
The heavy gait of night. Sweet friends, to bed.  
A fortnight hold we this solemnity,  
In nightly revels and new jollity.

We will make amends ere long;  
Else the Puck a liar call:  
So, good night unto you all.  
Give me your hands,<sup>2</sup> if we be friends,  
And Robin shall restore amends.

If we shadows have offended,  
Think but this, and all is mended:  
That you have but slumber'd here  
While these visions did appear.  
And this weak and idle theme,  
No more yielding but a dream,  
Gentles, do not reprehend:  
If you pardon, we will mend.  
If you pardon, we will mend.  
And, as I am an honest Puck,  
If we have unearned luck  
Now to 'scape the serpent's tongue,<sup>1</sup>

1 hissing  
2 applause

## Upcoming Concerts

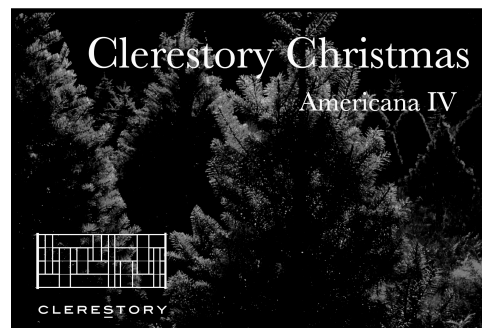
*Clerestory Christmas: Americana IV*

SAN FRANCISCO

Saturday, November 30, 8:00pm

BERKELEY

Sunday, December 1, 8:00pm



*Prayer for a Child*

SAN FRANCISCO

Friday, May 9, 8:00pm

BERKELEY

Saturday, May 10, 8:00pm



Tickets and more info available at [clerestory.org](http://clerestory.org).

# 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.



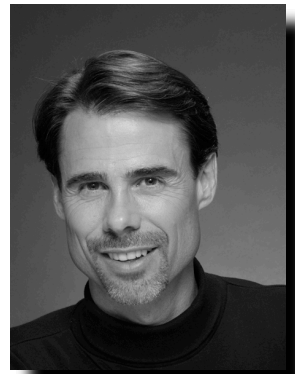


# ARTIST PROFILES

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. 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.



Baritone BEN KAZEZ won awards as an app creator before emerging as a versatile singer, performing repertoire from the baroque to the twentieth century with American Bach Soloists, famed collaborative pianist Martin Katz, baroque violinist Robert Mealy, and others. Ben is baritone soloist at Trinity Episcopal Church (San Francisco) and has sung services at Temple Emanu-El (San Francisco), Cathedral of Christ the Light (Oakland, CA), and Temple Beth El (Omaha) as part of a guest vocal quartet. In fall 2013 he appears as baritone soloist with San Francisco City Chorus, the Valley Concert Chorale, and the San Francisco Masterworks Chorale, and he is thrilled to be making his debut with Chanticleer alumni in Clerestory. As a tech inventor, Ben created mobile apps for travelers that were featured in most major news publications worldwide and dubbed "brilliant" by the New York Times. Ben enjoys applying his entrepreneurship skills to arts organizations and in 2010 led the University of Michigan Gilbert & Sullivan Society to their most successful season in a decade. Ben currently serves on the marketing committee of the San Francisco Opera's Merola Program and studies voice with Sheri Greenawald (San Francisco Opera). He holds his bachelor's degree in computer science from Carleton College, studied Italian in Bologna, Italy, and enjoys travel, hiking, and hand-rolled Italian pasta.



# ARTIST PROFILES

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.

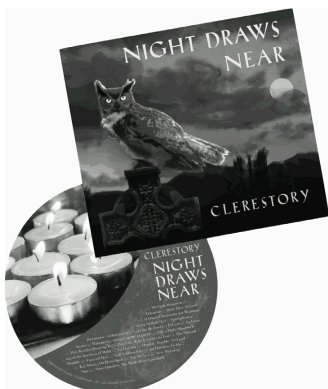
David is also an experienced opera conductor, having spent nine years with Festival Opera as Conductor of the Chorus and recently completed his appointment as Chorus Master of Opera San Jose. He currently works at Grace Cathedral teaching voice and music theory to choirboys and clergy, and sings each week with the Choir of Men and Boys.



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.



DANIEL PICKENS-JONES, baritone, is excited to be singing his first concerts with Clerestory. A specialist in antique and sacred music, Daniel has performed with American Bach Soloists, Artists' Vocal Ensemble, San Francisco Schola Cantorum and the Eastman Collegium Musicum, directed by Paul O'Dette. As a recitalist, chorister and choral director, Daniel has also been a proponent of new music, premiering a number of works by living composers. Daniel was raised in the Bay Area and cut his musical teeth as a boy chorister at Grace Cathedral, San Francisco. He went on to study international affairs at Macalester College in St. Paul, MN and vocal performance at the Eastman School of Music in Rochester, NY, where he performed with the Eastman Opera Theatre and founded and directed the choral chamber ensemble Apeiron. Daniel lives in San Francisco and divides his time between the music and tech worlds.



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Clerestory is proud to present its recent, 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*. Available at tonight's concert, or order online at [clerestory.org](http://clerestory.org). If you prefer a digital-only version, visit iTunes, Amazon, CDBaby, or your favorite e-music store.

# 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](http://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](http://www.clerestory.org/how-you-can-help). Donations may also be made by check (payable to Clerestory) and mailed to:

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**601 Van Ness Avenue Suite E, #224**  
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**[www.clerestory.org](http://www.clerestory.org)**

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ACKNOWLEDGEMENTS:

John Bischoff—recording engineer  
Tim Warner—logo and graphic design  
Joseph Fanvu—photography  
Helene & Bill Whitson; Jonathan Miller and Chicago a  
*cappella*—program and musical score assistance

The Clergy and Staff of St. Mark's Lutheran Church,  
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