

Movement of Colors

Music inspired by art and artists



SAN FRANCISCO

February 17, 4 pm

St. Gregory of Nyssa Episcopal Church

BERKELEY

February 23, 8 pm

David Brower Center

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CLERESTORY

“Light in nature creates the movement of colors.”

—Robert Delaunay, French artist (1885-1941)

My mother is a painter, as was her mother, my grandmother. When I was young, our house was filled with art: watercolors, oils, and pastels. Another feature of my childhood was joining an English cathedral-style choir when I was seven—first as a boy treble, then as a countertenor alto. Week after week, we sang the music of Tallis, Palestrina, Howells, and all the great choral composers. This became the musical tapestry of my formative years.

Despite the early “impressions” art and music made on me at an early age, I only became interested in their intersections more recently. In the case of the early music that comprises most of this program, the connection is common inspiration. Renaissance art and music both drew heavily on themes from the Bible, and from the Nativity to the Last Supper to tales from the Old Testament, we find artistic expression not just in the music echoing around the great cathedrals, but sometimes in the cathedrals themselves—for example, St. Peter’s Basilica (designed in part by Michelangelo) and the Sistine Chapel’s paintings and frescoes.

In the case of the more contemporary compositions on our program, the inspiration of the musician by the artist, as was the case of Pärt and Richter, was direct. Bay Area composer Allen Shearer and French painter Marcel Duchamp are connected by a third creative mind, X. J. Kennedy, who wrote the poem “Nude Descending a Staircase” five decades after the painting and two decades before the choral piece that borrows its lyrics.

Leonardo da Vinci was apparently a good musician, despite considering it a lower form of art because of its impermanence. I beg to differ. I think the fleeting nature of the interaction between musicians and audience in a performance is the purest moment of creative expression. Something is expressed, something is heard, and something is felt, all at the same time, all together.

Before I get out of my depth, on to some other business. We hope that the color handout that accompanies this program helps you visualize the art you’re “hearing.” It wouldn’t seem right not to show you these masterpieces as you hear the music we have paired with them.

We’d love to see you again soon at our final concerts of this 13th season of Clerestory. On May 11 and 12 the men of Clerestory will share the latest in our long-running “Americana” series with more favorites from the Great American Songbook, as well as other great works in the choral canon of our nation.

Finally, our deepest thanks to the many of you who have supported Clerestory’s music through contributions over the past year. Donations make up more than half of the funds required to produce the quality of music you deserve and expect, and without your gifts this all wouldn’t be possible. If you enjoy tonight’s concert, we respectfully ask you to consider following in the footsteps of these valued friends of Clerestory.

Jesse Antin

Clerestory Founder

Movement of Colors

CLERESTORY

Jesse Antin, Jamie Apgar, Kevin Baum, Sidney Chen, Christopher Fritzsche,
Scot Hanna-Weir, Justin Montigne, James Monios

Sunday, February 17, 4:00pm, St. Gregory's Episcopal Church, San Francisco

Saturday, February 23, 8:00pm, David Brower Center, Berkeley

Piece	Composer	Artwork	Artist
“Every Block of Stone...”			
Bacche, Bene Venies	Chant	Bacchus	Michelangelo
Tu Es Petrus	Giovanni da Palestrina	St. Peter's Basilica	Michelangelo
Venus, Ung Jour	Robert Meigret	Venus de Milo	Alexandrus of Antioch
The Old Testament			
Adam Lay Ybounden	Boris Ord	Creation of Adam	Michelangelo
Absalon Fili Mi	Josquin des Prez	David and Absalom	Rembrandt
When David Heard	Thomas Tomkins	David	Michelangelo
Savior of the World			
Salvator Mundi, Domine	John Sheppard	Salvator Mundi	Leonardo da Vinci
O Saviour of the World (from <i>Requiem</i>)	Herbert Howells	Salvator Mundi	Leonardo da Vinci
The Last Supper			
O Sacrum Convivium	Thomas Tallis	L'Ultima Cena	Leonardo da Vinci
O Sacrum Convivium	Olivier Messiaen	L'Ultima Cena	Leonardo da Vinci
Scenes from the Nativity			
The Annunciation	Jesse Antin	Ecce Ancilla Domini	Dante Gabriel Rossetti
The Three Kings	Jonathan Dove	The Adoration of the Magi	Botticelli
Modern Masters			
O Sweet Kiss	Alfonso Ferrabosco	The Kiss	Gustav Klimt
Drei Hortenkinder aus Fatima	Arvo Pärt	Birkenau/Doppelgrau	Gerhard Richter
El Grito	Einojuhani Rautavaara	The Scream	Edvard Munch
Nude Descending a Staircase	Allen Shearer	Nude Descending a Staircase	Marcel Duchamp
Dreams of Flying			
Leonardo Dreams of His Flying Machine	Eric Whitacre	Sketches	Leonardo da Vinci

NOTES, TEXTS, AND TRANSLATIONS

Bacche, Bene Venies

Chant

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

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

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

This wine, good wine, kindly wine,
makes a man courtly, fine, and spirited.

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

This empty cup overflows with good wine;
one who drinks much will be sated and drunk.

*Hec sunt vasa regia quibus spoliatur
Ierusalem et regalis babilon ditatur.*

These are the royal cups by which despoiled
was Jerusalem and royal Babylon enriched.

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

From this cup let lords drink,
let allies drink, and let friends drink.

*Bacchus forte superans pectora virorum
in amorem concitat animos eorum.*

Bacchus, casually conquering the hearts of men,
stirs their spirits to love.

*Bacchus sepe visitans mulierum genus
facit eas subditas tibi, o tu Venus.*

Bacchus often visiting womankind
makes them subject to you, O Venus.

*Bacchus venas penetrans calido liquore
facit eas igneas Veneris ardore.*

Bacchus fills the veins with hot liquid;
sets them afire with the heat of Venus.

*Bacchus lenis leniens curas et dolores
confert iocum, gaudia, risus et amores.*

Bacchus gently alleviates worries and pains
and brings jollity, joy, laughter and love.

*Bacchus mentem femine solet hic lenire
cogit eam citius viro consentire.*

Bacchus usually appeases a woman's mind
and compels her husband to agree quickly.

*Bacchus illam facile solet expugnare,
a qua prorsus coitum nequit impetrare.*

Bacchus makes it easy to capture
her whom you wish to obtain.

*Bacchus numen faciens hominem iocundum,
reddit eum pariter doctum et facundum.*

Bacchus is the god who makes man happy,
and makes him equally learned and eloquent.

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

Bacchus, god of all of us standing here,
we are happy offering gifts to you.

*Omnes tibi canimus maxima preconia,
te laudantes merito tempora per omnia.*

All sing you the highest praises;
you deserve praise from everyone at all times.

"*Bache, bene venies*" is number 200 in the collection *Carmina burana*, a 13th-century German manuscript containing over 200 Latin secular poems of the 12th century, as well as some poems in Medieval German. About one-fourth of the poems have melodies indicated in non-diastematic neumes, a notation that was old even for the 13th century, but transcription was facilitated through comparisons to examples of the same poems and melodies in French and English Manuscripts. One of the 40 drinking songs in *Carmina burana*, "*Bache, bene venies*" alternates a refrain noting that wine "makes a man courtly, fine and spirited" with verses that speak of the affects of Bacchus as made manifest through wine. For instance, one verse describes how Bacchus, in the form of wine, enters people's veins and sparks the "heat of Venus."

Tu Es Petrus

Giovanni da Palestrina

*Tu es Petrus,
et super hanc petram aedificabo ecclesiam meam
et portae inferi non praevalent adversus eam.
Et tibi dabo claves regni caelorum.
Quodcumque ligaveris super terram,
erit ligatum et in caelis,
et quodcumque solveris super terram,
erit solutum et in caelis.
Et tibi dabo claves regni caelorum.*

You are Peter,
And upon this rock I will build my church:
and the gates of hell shall not overcome it.
And I will give you the keys to the kingdom of heaven.
Whatever you bind upon earth
shall be bound in heaven,
and whatever you release upon earth
shall be released in heaven,
and I will give you the keys to the kingdom of Heaven.

Giovanni Pierluigi da Palestrina (c. 1525–94), spent nearly all of his life in Rome, and about 27 years of his career working at St. Peter's. His six-voice setting of *Tu es Petrus*, with a text from Matthew 16:18–19, was published in 1572 in his second volume of motets (he had set the text three years earlier for seven voices). *Tu es Petrus* features many of Palestrina's signature characteristics, such as the tendency to have full harmonies at nearly every moment, a setting that makes the text easy to understand, and motivic ideas that are shared between voices and that move from one idea to the next seamlessly. Although set for six voices, it is rare that all six sound simultaneously. The piece opens with the three highest voices, which then drop out as the three lowest voices imitate them. At "*et portae inferni*" (at the gates of hell) we find strict imitation between the two alto parts and among the paired tenor and second bass with the baritone and first bass.

Venus, Ung Jour

Robert Meigret

*Venus, ung jour, en veneur se déguise,
prend une trompe et l'épieu furieux.
Le long d'ung bois, Cupido advise
qui enpennoit deux traits bien dangereux.
Venus prend l'arc et le carquois précieux
disant: "Mon fils, de tirer je désire."
Cupido prend la trompe, puis va dire en souriant:
"Donc, ceci me doit."
Et voilà dont vient que Venus toujours tire
et que Cupido trompe de jour et de nuit.*

Venus, one day, in disguise as a hunter,
takes a trumpet and wild spear.
Along a wood, Cupid decides
To draw two dangerous traits.
Venus takes the bow and quiver
Saying: "Son, I want to shoot them."
Cupid takes the trumpet, then goes on smiling:
"Then this suits me."
And so it is that Venus always shoots
And Cupid deceives and cheats day and night.

French composer Robert Meigret (1508–68) published 30 chansons in Paris between 1547 and 1552. His four-part "*Venus ung jour en veneur se déguise*" appeared in a publication by Pierre Attaignant in 1546. The text, about Venus exchanging her trumpet for Cupid's bow and arrow, features a clever play on the French words for trumpet (*la trompe*) and cheating (*tromper*). Meigret's fluid setting highlights certain lines, such as when Cupid takes the trumpet.

Adam Lay Ybounden

Boris Ord

Adam lay ybounden, bounden in a bond
Four thousand winter, thought he not too long.
And all was for an apple, an apple that he took,
As clerkes finden written in their book.

Ne had the apple taken been,
Ne had never Our Lady been heavené queen.
Blessed be the time that apple taken was,
Therefore we moun singen *Deo gratias*.

An English conductor and organist Boris Ord (1897–1961) is best known for his direction of the choir at King's College. His only published work is a carol, "Adam lay ybounden," setting a 15th-century text. Drawing on the third chapter of Genesis, the text concerns the Fall of Adam and redemption through the son of Mary, and Ord colors his music to support the text. The piece begins in B minor as the text describes Adam's 4000-year bondage, which the humorous poem suggests is a rather severe sentence for eating an apple. Throughout, the four voices generally move together, with the notable exception of the final words "*Deo gratias*," at which point the lines move independently, coming together for a final cadence on a bright, unexpected, B major.

Absalon Fili Mi

Josquin des Prez

*Absalon fili mi,
quis det ut moriar pro te, Absalon?
Non vivam ultra,
sed descendam in infernum plorans.*

Absalom my son,
if only I had died instead of you, Absalom!
I shall live no more,
but go down to hell, weeping.

Possibly composed to commemorate the death of either the son of Pope Alexander VI in 1497, or the son of King Maximilian I in 1506, "*Absalon fili mi*" sets King David's lament for his dead son. The piece has been attributed to Josquin des Prez (c. 1440–1521), and it begins in the imitative style for which Josquin is known: each of the four voices begins with the same notes, one voice following another at different pitch levels. Imitation continues throughout the through-composed work, often involving only two voices. He brilliantly illustrates the short text. At "*non vivam ultra*" Josquin adds a flat, moving the sound to the darker side of the musical color spectrum. When the setting arrives at the text about descending into hell, weeping (*descendam in infernum plorans*), Josquin introduces yet another flat, taking the music "down" to an even darker tone. Most expressive are the falling half-steps (D-flat to C) setting "*plorans*" (weeping), a lachrymose gesture that became widely understood as a representative of tears. Rembrandt's painting of David and Absalom does not represent this moment; rather, it depicts the reconciliation of Absalom and David after Absalom ordered the death of his brother, Amnon.

When David Heard

Thomas Tomkins

When David heard that Absalom was slain,
He went up to his chamber over the gate and wept;
And thus he said, O my son, my son Absalom,
Would God I had died for thee.

Welsh by birth, Thomas Tomkins (1572–1656) was primarily a composer of anthems and organist at the Chapel Royal. He was a contemporary of the better-known William Byrd and Thomas Morley, and was apparently respected by both of them. Tomkins's five-voice "When David heard" was published in London in 1622 as one of the *Songs of 3. 4. 5. & 6 parts*. The madrigal contains the same text we hear in Josquin's "*Absalon fili mi*," but with the preceding line from 2 Samuel, in which David goes to his room to weep for Absalom. The style is very different from Josquin's, and instead of imitative entries the voices enter and move roughly together, often juxtaposing groups of two or three as the text repeats. Later, voices become more independent at the manifold repetitions of "Absalom my son." Tomkins creates colorful moments through the use of striking cross-relations, in which one voice sings, for example, an E-flat, after which another voice immediately sings an E-natural.

Salvator Mundi, Domine

John Sheppard

*Salvator mundi Domine,
Qui nos salvasti hodie,
In hac nocte nos protege,
Et salva omni tempore.*

Lord, Savior of the world,
Who has redeemed us today,
Protect us in this night,
And save us at any time.

*Adesto nunc propitius,
Et parce supplicantibus;
Tu dele nostra crimina,
Tu tenebras illumina.*

Help us now
And have mercy on us, entreating you,
Erase our crimes,
Lighten our darkness.

*Ne mentem somnus opprimat,
Ne hostis nos surrepiat,
Nec ullis caro, petimus,
Commaculetur sordibus.*

That sleep may not oppress our spirits,
That the enemy may not creep upon us,
And that not our flesh, we pray,
Be soiled with any stains.

*Te, reformator sensuum,
Votis precamur cordium,
Ut puri castis mentibus
Surgamus a cubilibus.*

You, who corrects our thoughts,
We ask with our heartfelt prayers,
That with chaste minds and cleansed,
We may rise from our beds.

*Deo Patri sit gloria,
Eiusque soli Filio,
Cum Spiritu Paraclito
Et nunc et in perpetuum. Amen.*

Praise be to God, the Father,
And to His only Son,
With the Holy Spirit, Paraclete,
Now and forever. Amen.

John Sheppard (1515–58) was, like Tomkins later, a member of the Chapel Royal. His work represents the tail end of the Latin Rite in England, ending with the accession of Elizabeth I in 1558. The six-voice motet *Salvator mundi Domine* is based on a plainchant Compline hymn for the vigil of Christmas. Sheppard alternates monophony and polyphony for the hymn's five verses, setting verses 1, 3 and 5 for solo tenor on the original chant, and verses 2 and 4 for six voices, preserving the original chant melody in the baritone part. The texture is imitative, although not exactly, with a great degree of independence among the lines. What we know of performance practice at the time suggests that the solo performers and the choir sang antiphonally.

O Saviour of the World (from *Requiem*)

Herbert Howells

O Saviour of the world,
who by thy cross and thy precious blood has redeemed us,
save us and help us, we humbly beseech thee, O Lord.

Aside from the title, Herbert Howells's (1892–1983) *Salvator mundi* bears little relationship to Sheppard's piece. Perhaps the first three notes of the Howells, setting "O Sa(viour)" quote the first three notes of the chant, setting "*Salvator*," but Howells's notes form a rising and falling half step, as opposed to a rising and falling whole step. Howells's four voices move primarily homorhythmically and, at "save us," divide into two, four-voice choirs. Composed as the first movement of Howells's *Requiem* of 1932, *Salvator mundi*'s changing meters and fluid mixing of major and minor create a striking setting of a short prayer.

O Sacrum Convivium

Thomas Tallis

*O sacrum convivium, in quo Christus sumitur;
recolitur memoria passionis ejus;
mens impletur gratia;
et futurae gloriae nobis pignus datur.
Alleluia.*

O sacred banquet, wherein Christ is received;
the memorial of his passion is renewed;
the soul is filled with grace;
and a pledge of future glory is given to us.
Alleluia.

Thomas Tallis's (c. 1505–85) five-voice *O sacrum convivium* was initially composed as an instrumental fantasia, perhaps in the 1560s, and was re-written as a motet for publication in 1575. At about the same time, Tallis produced an English-texted version, *I call and cry*. The Latin text, possibly by Thomas Aquinas (1225–74), serves as a Magnificat antiphon for the second Vespers of Corpus Christi. The motet begins in G minor with imitation among all five voices that continues throughout, except for a few cadences, while repetitions of short phrases push the piece toward its climactic close on G major.

O Sacrum Convivium

Olivier Messiaen

Over 350 years after Tallis, Olivier Messiaen (1908–92) set *O sacrum convivium* for four voices in 1937, the year his only child was born. Completely homorhythmic, the work floats through metric ambiguity as it inconsistently alternates measures of seven and nine eighth notes, occasionally with measures of other values. This characteristic, combined with Messiaen's non-traditional harmonic language and repetitions of words, denies the listener a sense of direction in the work, which begins to repeat itself in the middle.

The Annunciation

Jesse Antin

The angel and the girl are met.
Earth was the only meeting place.
For the embodied never yet
Travelled beyond the shore of space.

The eternal spirits in freedom go.
See, they have come together, see,
While the destroying minutes flow,
Each reflects the other's face
Till heaven in hers and earth in his
Shine steady there. He's come to her
From far beyond the farthest star,
Feathered through time. Immediacy
Of strangest strangeness is the bliss
That from their limbs all movement takes.
Yet the increasing rapture brings

So great a wonder that it makes
Each feather tremble on his wings.

Outside the window footsteps fall
Into the ordinary day
And with the sun along the wall
Pursue their unreturning way.
Sound's perpetual roundabout
Rolls its numbered octaves out
And hoarsely grinds its battered tune.

But through the endless afternoon
These neither speak nor movement make,
But stare into their deepening trance
As if their gaze would never break.
Magnificat anima mea Dominum.

Jesse Antin's (b. 1977) *The Annunciation* sets a text by Edwin Muir that imagines with vivid imagery the angel Gabriel visiting Mary. We hear a clever combination of techniques used by much earlier composers mingled with thoroughly modern harmonies and illustrative madrigalisms. For example, Antin sets the first line of the second part of the poem, "Outside the window footsteps fall," with imitative entrances, in Renaissance style. After the group sings "And hoarsely grinds its battered tune," four independent lines emerge, each "grinding out" a four- or five-note pattern. The strident sounds created by the mingled patterns become the accompaniment for the last lines of Muir's poem, to which Antin adds the line from Luke 1:46, "My soul magnifies the Lord," in Latin.

The Three Kings

Jonathan Dove

O balow, balow la lay,
The first king was very young,
With doleful ballads on his tongue,
O balow, balow la lay,
He came bearing a branch of myrrh
Than which no gall is bitterer,
O balow, balow la lay,
Gifts for a baby King, O.

The second king was a man in prime,
O balow, balow la lay,
The solemn priest of a solemn time,
O balow, balow la lay,

With eyes downcast and reverent feet
He brought his incense sad and sweet,
O balow, balow la lay,
Gifts for a baby King, O.

The third king was very old,
O balow, balow la lay,
Both his hands were full of gold,
O balow, balow la lay,
Many a gaud and glittering toy,
Baubles brave for a baby boy,
O balow, balow la lay,
Gifts for a baby King, O.

Jonathan Dove (b. 1959) is known primarily as a composer of opera and choral music. His carol, *The Three Kings*, was commissioned by King's College Cambridge, for the Festival of Nine Lessons and Carols, Christmas Eve 2000. The text, by Dorothy L. Sayers, describes each of the three kings who visit the newborn Jesus. Sayers casts the magi as the three stages of life: a young king who bears bitter myrrh, a king "in his prime" with "incense sad and sweet,"

and a "very old" king with a gift of gold. Dove laces Sayers's poem with a lilting lullaby of "O balow, balow, la lay," the rocking motion of which supports the lines sung initially by two solo sopranos. At the verse describing the third, oldest, king, a sweet and mysterious key change finds the entire group singing homorhythmically until a sudden and colorful change in meter and energy sends each voice on its own path.

O Sweet Kiss

Alfonso Ferrabosco

O sweet kiss, full of comfort,
O joy to me envied
So often sought, so oft to me denied.

For thee my life is wasted,
Yet thee I never tasted,
O lips so false and wily
that me to kiss provoked,
and shrunk so slyly.

O looks empois'ned
O face, well may I fear thee
that kill'st who thee beholds
and comes not near thee,
I die a death most painful,
Killed with unkindness,
Farewell sweet lips disdainful.

Alfonso Ferrabosco (1543–88), at the age of nine, was charged with supervising immigration permits in Bologna. Evidently it was not a very important job. His madrigal "O sweet kiss" is in five parts, and is an English language version of "*O dolcissimo bacio*," published in 1587 in Venice. Italian madrigals enjoyed wide popularity in England at this time, and the English version appeared in 1588. Filled with excellent counterpoint that often juxtaposes groups of voices, "O sweet kiss" features cadences that are clear and regular, marking each line of poetry. At first a lively work, the pace slows at "I die a death most painful," as the protagonist expresses distress at false kisses.

Drei Hortenkinder aus Fatima (The Three Shepherd Children of Fatima)

Arvo Pärt

*Aus dem Mund der Kinder und Säuglinge
schaffst du dir Lob. Alleluja.*

Out of the mouths of children and infants
you create praise for yourself. Alleluia.

Estonian composer Arvo Pärt (b. 1935) established an international reputation in the late 1970s, after a prolonged study of medieval polyphony. The resultant technique, "tintinnabuli," or "bell-like," has informed most of his work since, including his *Drei Hortenkinder aus Fatima* (2014). The basses provide the foundation for the piece, repeating "*Alleluia*" while the three higher voices sing the rest of the text. Often, one voice acts as a pedal, repeating a single note, while another voice moves through and around the same note, thus creating brief but colorful dissonances, particularly on "*schaffst du mir Lob*." Pärt's seemingly simple setting befits the text, which celebrates the simple wisdom of children.

El Grito (The Scream)
Einojuhani Rautavaara

*La elipse de un grito,
va de monte a monte.
Desde los olivos,
será un arco iris negro
sobre la noche azul. ¡Ay!*

Eclipse of a scream resounding
echoes mountain to mountain.
Rising over the olive trees,
is a rainbow black as darkness
over the night of deep blue. Ay!

*Como un arco de viola,
el grito ha hecho vibrar
largas cuerdas del viento. ¡Ay!*

Like the bow of a viola,
the scream has drawn out vibrations
of the wind and its music. Ay!

*(Las gentes de las cuevas
asoman sus velones) ¡Ay!*

(The people of the caves
will now put on their long veils.) Ay!

One of the most important Finnish composers since Sibelius, Einojuhani Rautavaara (1928–2016) composed in a variety of styles. His *Suite de Lorca* (1973) sets poems by the Spanish poet and playwright Federico Garcia Lorca (1898–1936), and is one of his most popular works. The settings of the four short pieces sonically parallel Lorca's allusive, colorful language. "*El grito*" (The Scream) begins with a striking glissando rising an octave in the upper voices, which then divide and layer dissonant semitones on top of each other, all describing the "eclipse of a scream." The "scream" sounds several more times in the song.

Nude Descending a Staircase

Allen Shearer

Toe upon toe, a snowing flesh,
a gold of lemon, root and rind,
she sifts in sunlight down the stairs
with nothing on. Nor on her mind.

We spy beneath the banister
a constant thresh of thigh on thigh;
her lips imprint the swinging air
that parts to let her parts go by.

One-woman waterfall, she wears
her slow descent like a long cape
and pausing on the final stair,
collects her motions into shape.

A professional singer who writes primarily vocal music, Allen Shearer (b. 1943) earned a Ph.D. in 1972 at Berkeley, where he continues to teach voice. The modernity of Shearer's language in "*Nude Descending a Staircase*" is evident from the beginning, as the countertenors set up a rhythmic ostinato with "toe upon toe." The harmonic language, however, is not far removed from that of late Romanticism. Shearer's occasional madrigalisms, such as the descending line on "one woman waterfall," parallel the flurry of descending motion in Duchamp's 1912 painting of the same title.

Leonardo Dreams of His Flying Machine

Eric Whitacre

I.

Leonardo dreams of his flying machine...
Tormented by visions of flight and falling,
More wondrous and terrible each than the last,
Master Leonardo imagines an engine
To carry a man up into the sun...

And as he's dreaming the heavens call him,
"Leonardo. Leonardo, vieni á volare".
("Leonardo. Leonardo, come fly".)

*L'uomo colle sua congegiate e grandi ale,
faciendo forza contro alla resistente aria.*
(A man with wings large enough and duly connected
might learn to overcome the resistance of the air.)

II.

Leonardo dreams of his flying machine...
As the candles burn low he paces and writes,
Releasing purchased pigeons one by one
Into the golden Tuscan sunrise...

And as he dreams, again the calling,
The very air itself gives voice:
"Leonardo. Leonardo, vieni á volare".
("Leonardo. Leonardo, come fly".)

Eric Whitacre (b. 1970), is one of the most successful current composers of choral music. His colorful *Leonardo Dreams of his Flying Machine* (2001) is filled with colorfully illustrative madrigalisms, such as the rising scales on "flight" and descending ones on "falling." As Leonardo releases his pigeons one by one, each part has a turn with "one by one," and in the section entitled "Flight," most of the choir intones short syllables and wind sounds on regular pulses as soloists soar above them. Whitacre's piece is filled with dense, dissonant chords that tend to resolve to familiar harmonies.

Vicina all'elemento del fuoco...

Scratching quill on crumpled paper,

Rete, canna, filo, carta.

Images of wing and frame and fabric fastened tightly.

...sulla suprema sottile aria.

III.

Master Leonardo Da Vinci dreams of his flying
machine...

As the midnight watchtower tolls,
Over rooftop, street and dome,
The triumph of a human being ascending
In the dreaming of a mortal man.

Leonardo steels himself,
takes one last breath,
and leaps...

Program notes by John R. Palmer, Ph.D., Professor of Music, Sonoma State University



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 local performances have been as a soloist and chorus member with the American Bach Soloists, the choir of Grace Cathedral, and accompanying 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. 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 Oakland with his wife and young sons, and he works as the Development Director for the Greater Good Science Center at UC Berkeley.

He is an avid trail runner who was ranked #1 locally in his age group in 2018, and is a loyal fan of the Oakland A's.



Jamie Apgar, countertenor, is Associate for Music at All Souls Episcopal Parish, Berkeley, CA, and Chapel Musician at the Church Divinity School of the Pacific, also in Berkeley. An accomplished musicologist, he received his Ph.D. in Music History in 2018 from the University of California, Berkeley, where he wrote a dissertation on music and the politics of worship in the Church of England, c. 1560-1640. Though currently employed as a church musician, he continues to research and publish. As a singer, Jamie has appeared in concert with premier professional choirs, including the Choir of Washington National Cathedral, the Simon Carrington Chamber Singers, and American Bach Soloists. He lives in Berkeley with his wife, Melanie, an opera scholar whom he met at UC Berkeley. When not scrutinizing

assumptions about music and culture, they love cooking, laughing, walking in the sun, and lounging on the couch.



Kevin Baum is currently tenor section leader at Calvary Presbyterian Church in San Francisco; he is also a cantor at St. Ignatius Catholic Church. Kevin is an auxiliary member of Philharmonia Baroque Chorale and he sings many solo and small ensemble concerts throughout the Bay Area. Other ensembles Kevin performs with or has performed with include In Other Words, Cappella SF, Endersnight, San Francisco Lyric Chorus, Marin Baroque, Marin Symphony Chorus and San Francisco Symphony Chorus. Kevin is a tating instructor at Lacia Museum of Lace and Textiles in Berkeley and at San Francisco School of Needlework and Design.



Sidney Chen, bass-baritone, is committed to the performance of music of our time, specializing in the creation of new works for voice. He performs with Meredith Monk and Vocal Ensemble, most recently in composer/choreographer Monk's music-theater work *On Behalf of Nature*, which has been seen at the BAM Next Wave Festival and the Edinburgh International Festival, and which has been recorded for ECM Records. With the San Francisco Symphony he traveled to Carnegie Hall, premiering Monk's chamber work *Realm Variations* as part of the 2012 American Mavericks Festival. In recent seasons he has performed Luciano Berio's monumental *Sinfonia* for 8 voices and orchestra, toured to Denmark with San Francisco Lyric Opera's production of David Lang's *the little match girl passion*, and collaborated with the Friction Quartet on a concert of new works for vocal quartet and string quartet. In 2009 he sang in

Carnegie Hall's 45th-anniversary celebration of Terry Riley's *In C*, organized by the Kronos Quartet. He is the co-founder of The M6, a New York-based vocal sextet, which has been heard on NPR and featured in the New York Times. He regularly performs with the San Francisco new music chamber chorus Volti, and serves as the group's artistic advisor.



Chris Fritzsche, soprano, is a native of Santa Rosa CA. He has been a "performer" since the tender age of two, when he was first dragged (literally) across the stage, playing the part of young Michael's teddy bear in the play, Peter Pan. Flush with such early success, he took up the guitar at age seven and immersed himself in music of the Beatles, Simon & Garfunkel, James Taylor, and John Denver, among others. He discovered the joys of choral singing in high school and went on to study voice in college as a tenor. Several leading musical theatre and opera roles later, he graduated with a degree in music, and was about to get a real estate license (in order to satisfy his Capricorn desire for money) when someone informed him that the falsetto voice he had only ever used in jest could actually be put to use on the

concert stage. This led him to join the men's ensemble Chanticleer as a soprano for the next 11 years, performing in many of the world's greatest concert halls and singing on well over a dozen recordings, two of which won Grammy Awards. Having retired from the road in 2003, he has since expanded his solo and ensemble career, appearing with various groups and artists in the 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.



Scot Hanna-Weir is Director of Choral Activities and Assistant Professor of Music at Santa Clara University (SCU) where he conducts the SCU Chamber Singers and Concert Choir, teaches conducting, voice, and other courses within the music department. He is also Artistic Director of the Santa Clara Chorale, a 90-voice auditioned community choir, who under Scot's baton, regularly perform masterworks and new premieres including Bach's St. John Passion, Gendel's *Barbara Allen* [World Premiere], Hagen's *Ashes of Roses* [West Coast Premiere], Mozart's *Requiem*, and Fauré's *Requiem*. In addition to conducting, Scot is a regular vocalist with the San Diego Pro Arte Voices and an active composer and arranger whose works have been performed by choirs across the country. Scot holds an undergraduate degree in music education from the University of North Carolina-Greensboro, and Masters and Doctoral degrees in conducting from the University of Wisconsin and the University of Maryland respectively.



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, AVE, Seraphic Fire, Conspirare, and other ensembles. Justin teaches voice at the San Francisco Girls Chorus and UC Berkeley, co-founded and directs the Bay Area Vocal Academy, and is a registered yoga teacher specializing in yoga for singers.

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Read our Board Member Job Description at clerestory.org/board-of-directors.

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ABOUT CLERESTORY

Clerestory is named for cathedral windows that let in daylight; for 13 seasons, the group has told the "clear story" of music through sophisticated performances, grounded in decades of experience singing together. Clerestory's singers are veterans of San Francisco's finest professional vocal groups. Since its founding in 2006, Clerestory has performed across the Bay Area, including regular concerts in San Francisco, Berkeley, and Sonoma, along with appearances in Palo Alto, Santa Cruz, Grass Valley, Pleasanton, and Lodi. The ensemble has been featured on National Public Radio and on San Francisco's KDFC, and they were the featured ensemble at the 2012 North Central ACDA Conference in Madison, Wisconsin. Listen to free recordings from Clerestory's current and past seasons at clerestory.org/music.



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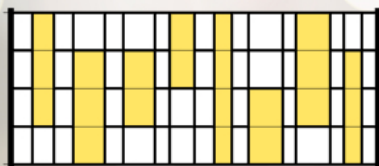
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Songbook II

More from the popular "Great American Songbook"

Saturday, May 11, 8 pm
SAN FRANCISCO

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