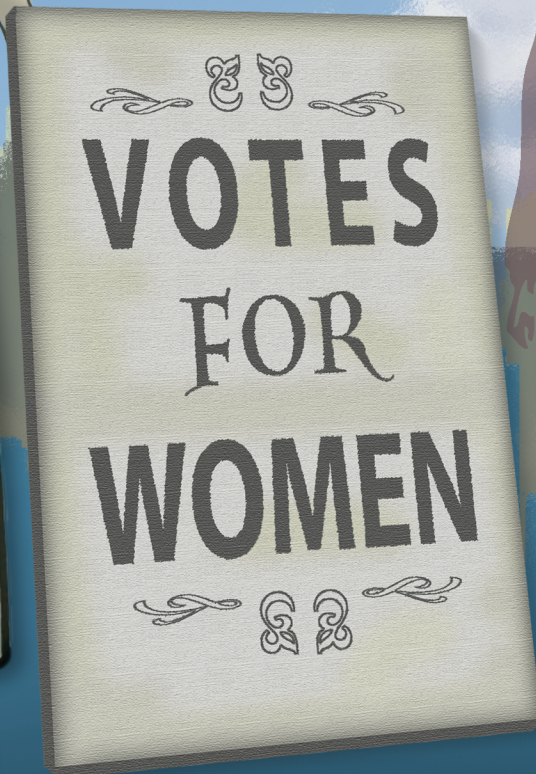


SUFFRAGIST

Music Celebrating Women Trailblazers



BERKELEY Saturday, February 1, 8 pm
David Brower Center

SAN FRANCISCO Sunday, February 2, 4 pm
St. Mark's Lutheran Church

Listen and learn more at clerestory.org



CLERESTORY

"The right of the citizens of the United States to vote shall not be denied or abridged by the United States or by any state on account of sex." -19th Amendment to the Constitution of the United States of America, ratified on August 26, 2020

A note from Magen Solomon, Artistic Director of San Francisco Choral Artists and the San Francisco Bach Choir



I am so honored to have been invited to consult on Clerestory's *Suffragist* program and hope you enjoy the music as much as I do. To have the opportunity to hear such a wide range of unknown (or little-known) repertoire is a treat for all of us, and to hear it done by such a fine, dedicated group is a special pleasure. The challenge and opportunity of compiling such a program of works by women composers, however, is double-edged: in some ways there is so much wonderful music to choose from. But in some ways there is so lamentably **little** as much has been lost, or was never able to be written in the first place.

A glance at the program notes clearly shows that the vast majority of these works were composed recently. There are fine female composers from earlier generations and earlier centuries, but the combination of social expectations; ideas about female brains, "constitutions," and girls' education; and the assumed responsibilities for household and children meant that much music that could have been written just wasn't. Surely also, a great deal that was written was not preserved—even Bach had **that** problem!

The frequently heard assertion by conductors that "we choose repertoire purely on the basis of quality" ignores the reality that female Palestrinas, Handels, Haydns, and Brahms' simply were not able to develop their talents. As in literature, with George Eliot, some women's works were published under men's names. (For example, a few of Fanny Mendelssohn Hensel's part-songs were published as Felix's.)

Though the situation today is vastly better, a glance at orchestra seasons* shows the continuing challenges for women composers. Therefore, Clerestory's commitment to making these voices heard is step in the right direction and a gift to us all. I can only hope for the day when such a corrective is no longer necessary—that it will be rare for any program not to include women composers—and that choirs and orchestras will simply present the music of "composers."

In gratitude to Clerestory for including me in this fine endeavor!

Magen Solomon

P.S. A brilliant book that everyone should read: "Invisible Women: Data Bias in a World Designed for Men" by Caroline Criado Perez. Absolutely compelling reading (despite the dry title).

*in the 2018-19 season: Chicago Symphony: 54 composers, 0 women; Philadelphia Orchestra: 0 women; NY Philharmonic: 49 composers, 2 women; Boston Symphony: 6 women; LA Philharmonic: 6 women (taken from: NPR 6/19/18 "the Sound of Silence: Female Composers at the Symphony" by Tom Huizenga)

*Clerestory offers its deepest appreciation and admiration to Dr. Magen Solomon, who was instrumental in selecting music, shaping the program, and guiding our process for *Suffragist*. Her expertise and passion for this repertoire and the choral art form is inspirational to us.*

Suffragist

CLERESTORY

Kevin Baum, Von Bringhurst, Sidney Chen, Dan Cromeenes,
Tonia D'Amelio, David Kurtenbach, Chris Lewis, Jim Monios, Justin Montigne

Saturday, February 1: David Brower Center, Berkeley - 8:00pm

Sunday, February 2: St. Mark's Lutheran Church, San Francisco, 4:00pm

DECLARATION

March of the Women Ethel Smyth

LOVE

Gondoliera Clara Schumann
The Light Volary, arr. Minna Choi
Songs of Joy and Refuge Stacy Garrop

NATURE

Son de la Má Teodora Teodora Ginés
Silvery Blue Ann Callaway
Temporal Diana Saez

PERSPECTIVE

Thirteen Ways of Looking at a Blackbird Anne Hege

DREAMS AND IMAGINATION

Through the House Give Glimmering Light Amy Beach
A Little Lovely Dream Edie Hill
Tension, apprehension and dissention Katherine Saxon

REACHING FOR THE LIGHT

Barucha Kitty Brazelton
Resignation Florence Price
Die stille Stadt Alma Mahler

GETTING DOWN TO BUSINESS

Winning the Vote Phillip Paul Bliss, arr. John Kelley

TEXTS & TRANSLATIONS

March of the Women, from *Songs of Sunrise* (1910)

By Ethel Smyth (1858-1944)

Text by Cicely Hamilton

Dame Ethel Smyth wrote the March of the Women for the Women's Social and Political Union, the leading organization of the suffragists in Britain. It became the official anthem of the Women's Social and Political Union (WSPU) and more widely the anthem of the women's suffrage movement throughout the United Kingdom and elsewhere. Activists sang it not only at rallies but also in prison while they were on hunger strike. Dame Ethel herself was put in jail for her advocacy efforts, and she famously encouraged her supporters who had gathered outside the prison, singing suffrage songs, by conducting them using her toothbrush.

The March of the Women.

By kind permission of the Women's Social and Political Union, we print the words of Dr. Ethel Smyth's march, in order that our members may commit them to memory. They will be sung on the march on June 17th. Cards with the words and vocal part (ordinary notation and tonic sol-fa) can be had, price one penny, from the National Union Offices.

Shout, shout, up with your song!
Cry with the wind, for the dawn is breaking.
March, march, swing you along,
Wide blows our banner and hope is waking.
Song with its story, dreams with their glory,
Lo! they call and glad is their word.
Forward! hark how it swells,
Thunder of freedom, the voice of the Lord!

Long, long, we in the past,
Cower'd in dread from the light of Heaven.
Strong, strong stand we at last,
Fearless in faith and with sight new given.
Strength with its beauty, life with its duty,
(Hear the voice, oh, hear and obey).
These, these beckon us on,
Open your eyes to the blaze of day!

Comrades, ye who have dared,
First in the battle to strive and sorrow.
Scorned, spurned, naught have ye cared,
Raising your eyes to a wider morrow.
Ways that are weary, days that are dreary,
Toil and pain by faith ye have borne.
Hail, hail, victors ye stand,
Wearing the wreath that the brave have worn!

Life, strife, these two are one!
Naught can ye win but by faith and daring.
On, on, that ye have done,
But for the work of to-day preparing.
Firm in reliance, laugh a defiance,
(Laugh in hope, for sure is the end).
March, march, many as one,
Shoulder to shoulder and friend to friend!

Gondoliera

By Clara Schumann (1819-1896)

Poem by Emanuel von Geibel

Clara Schumann, born Clara Josephine Wieck, is now considered one of the most distinguished composers of the German Romantic era, and was at the time its most famous pianist. Her many compositions include a piano concerto, chamber works, and choral pieces. She was married to Robert Schumann, and maintained a close relationship with

Johannes Brahms. Clara Schumann's setting of this poem uses a gentle rhythmic lilt and intimate dynamics to perfectly express the text's quiet passion.

*O komm zu mir, wenn durch die Nacht
Wandelt das Sternenheer,
Dann schwebt mit uns in Mondespracht
Die Gondel übers Meer.
Die Luft ist weich wie Liebesscherz,
Sanft spielt der goldne Schein,
Die Zither klingt und zieht dein Herz
Mit in die Lust hinein.
O komm zu mir
Dies ist für sel'ge Lieb' die Stund,
Liebchen, o komm und schau,
so friedlich strahlt des Himmels Rund,
es schläft des Meeres Blau.
Und wie es schläft, so sagt der Blick,
Was nie die Zunge spricht,
Das Auge zieht sich nicht zurück,
Zurück die Seele nicht
O komm zu mir*

Oh come to me, when the legion of stars
wanders through the night!
Then, in the glory of moonlight,
the gondola will gently float with us over the sea!
The air is as soft as love's teasing,
the golden glow is playing gently.
The zither sounds and draws your heart
along with it into joy.
O come to me
This is the hour of blissful love!
My darling, oh come and see!
The heavenly vault is glowing so peacefully,
the blueness of the sea is sleeping!
And as it sleeps, [our] glances speak
what [our] lips never dare to say.
[Our] eyes do not retreat,
our souls do not shrink back.
Oh come to me

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The Light (2016)

By Volary (1974-2013), arranged for Clerestory by Minna Choi (b. 1981)

Hailing from Berkeley, Minna Choi spent years working in recording and music in New York City before returning to the Bay Area for her graduate studies at the San Francisco Conservatory of Music. While still a student, Choi founded her own pop-classical crossover group, Magik*Magik Orchestra, which was soon playing sold-out concerts with Sting at Davies Symphony Hall and touring with Death Cab for Cutie. Clerestory performed with the Magik*Magik Orchestra for our 10th anniversary concerts, *New Lights*. A singer as well as a composer, Choi has since released an album, *Magik*Magik*. Her creative vocal writing is put on display in *The Light*.

Volary is the performing name of the San Francisco-based singer/songwriter Samantha Lien. Samantha began recording her first studio album in 2009, but before the album was finished, she was diagnosed with breast cancer. She completed the album and began performing it live while undergoing aggressive treatment. During her remission, Samantha's songwriting took on playful, hopeful themes; she started collecting new work for a second album. But Samantha ultimately lost her battle with cancer in 2013, leaving behind loving family and friends, as well as an unfinished album. Many musicians—chief among them Minna Choi—came together to bring Volary's final compositions to life, after her death. In 2016, Minna paid further tribute to her friend by arranging *The Light* for Clerestory's *a cappella* voices.

My house has been filled with rage for twenty-some years or more.
But the answer was there all along, just had to open the door.
And the light came flooding in; the light, it became so suddenly clear.
I could lay down my arms, there was no need to fight,
So I surrender, I give myself to you.
Do what you will with me, I know I cannot lose.
The gifts that you give lay all around, if we're seeing with love.

They're easy to miss when you don't know yet what you have.
But don't follow my rod to find the light,
Peel the scales from your eyes, listen inside, and you'll hear the voice.
So I surrender, I give myself to you,
With the circle in a circle we have all that we need.
We cannot be hungry ghosts if we truly see beauty all around us.
The light, let it fill you to the brim, let it chase away the night.

Joy and Refuge (2012)

By Stacy Garrop (b. 1969)

Texts by Sara Teasdale

Clerestory first performed *Joy and Refuge* on our 2014 concert, *Prayer for a Child*, in collaboration with the Young Women's Chorus of San Francisco. The composer writes:

"...I immediately thought of the exhilaration of singing and sought to find texts that captured this feeling. In my search, I found two lovely poems by the 20th Century American poet Sara Teasdale (1884-1933), each of which illustrates a different aspect of singing. In *Joy*, Teasdale expresses happiness through the action of singing, whereas in *Refuge*, Teasdale relies on singing to lift her spirits. Together, these two poems perfectly express to me why we sing."

Joy

I am wild, I will sing to the trees,
I will sing to the stars in the sky,
I love, I am loved, he is mine,
Now at last I can die!

I am sandaled with wind and with flame,
I have heart-fire and singing to give,
I can tread on the grass or the stars,
Now at last I can live!

Refuge

From my spirit's gray defeat,
From my pulse's flagging beat,
From my hopes that turned to sand
Sifting through my close-clenched hand,
From my own fault's slavery,
If I can sing, I still am free.

For with my singing I can make
A refuge for my spirit's sake,
A house of shining words, to be
My fragile immortality.

Son de la Má Teodora

By Teodora Ginés (1530-1598)

Teodora Ginés was born a slave in the Dominican Republic in the early 16th century. After she was freed, she emigrated with her sister to Cuba, where she studied music and played the bandola (a relative of the mandolin) in the orchestra of the Cathedral de Santiago de Cuba. Ginés is credited as the creator of the *son* form of song.

This piece is the earliest known surviving Cuban *son*, dating to the mid-1500s. Characteristic of the *son* form, the text features a solo singer and chorus singing in call-and-response fashion:

¿Dónde está la Má Teodora?

Rajando la leña está.

¿Con su palo y su bandola?

Rajando la leña está.

¿Dónde está que no la veo?

Rajando la leña está.

Where is Má Teodora?

She's out gathering wood.

With her stick and mandolin?

She's out gathering wood.

Where is she whom I can't see?

She's out gathering wood.

Translation by Clerestory

Silvery Blue

Music and text by Ann Callaway (b. 1958)

Silvery Blue describes a butterfly, and musically reflects its meandering flight. This butterfly, which is native to much of North America, is easily approached and photographed, and is quite beautiful and visually distinctive. A subspecies, the Palos Verdes Blue, was thought to be extinct until a small group was recently rediscovered outside Los Angeles.

The composer writes: “The Silvery Blue (*Glaucopsyche lygdamus*) is a small butterfly with iridescent blue wings found in the Bay Area. My first encounter with this species was especially memorable; photos in my guide book had not prepared me for its singularly intense, shining blue color in full sunlight. I now look forward every spring to sighting these little friends, while also enjoying each passing season in the hills. The crisp sound of maracas and tongue clicks in this piece may evoke the sound of a leisurely walker’s shoes on a gritty trail in Wildcat Canyon.”

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

Temporal

By Diana Sáez

Diana Sáez is a leading specialist in the field of Latin American music. A native of Puerto Rico, Sáez is the founder of the chamber choir Cantigas and is director of choral activities at Towson University in Baltimore. *Temporal* is a traditional Puerto Rican song, arranged by Saéz, with a haunting contemporary relevance for that part of the United States.

Allá viene el temporal.
¿Qué será de Puerto Rico cuando llegue el temporal?
¿Qué será de mi Borinquen cuando llegue el temporal?
¡Ya llegó!

There comes the storm.
What will become of my Puerto Rico when the storm comes?
What will become of my Borinquen* when the storm comes?
It has arrived!

Translation by Clerestory

* *Borinquen: The original name of the island given by its native Taino people, meaning “the great land of the valiant and noble lord.”*

Thirteen Ways of Looking at a Blackbird

By Anne Hege

Poem by Wallace Stevens (1954)

Anne Hege is a native of Oakland and grew up singing in the Piedmont East Bay Children’s Choir. She is a pioneer in combining embodied vocal performance with her electronic music compositions. Dr. Hege holds degrees from Wesleyan, Mills, and Princeton, and is currently completing an opera for soloists with laptop orchestra, while in residence at Stanford University. *Blackbird* is an atmospheric work that makes use of rhythm and meter changes to evoke the motions of birds, water, and snow. Hege’s treatment of crisp consonants represents the sound of crackling ice, and the voices cry in the manner of swirling winds.

I
Among twenty snowy mountains,
The only moving thing
Was the eye of the blackbird.

II
I was of three minds,
Like a tree
In which there are three blackbirds.

III
The blackbird whirled in the autumn winds.
It was a small part of the pantomime.

IV
A man and a woman
Are one.
A man and a woman and a blackbird
Are one.

V

I do not know which to prefer,
The beauty of inflections
Or the beauty of innuendoes,
The blackbird whistling
Or just after.

VI

Icicles filled the long window
With barbaric glass.
The shadow of the blackbird
Crossed it, to and fro.
The mood
Traced in the shadow
An indecipherable cause.

VII

O thin men of Haddam,
Why do you imagine golden birds?
Do you not see how the blackbird
Walks around the feet
Of the women about you?

VIII

I know noble accents
And lucid, inescapable rhythms;
But I know, too,
That the blackbird is involved
In what I know.

IX

When the blackbird flew out of sight,
It marked the edge
Of one of many circles.

X

At the sight of blackbirds
Flying in a green light,
Even the bawds of euphony
Would cry out sharply.

XI

He rode over Connecticut
In a glass coach.
Once, a fear pierced him,
In that he mistook
The shadow of his equipage
For blackbirds.

XII

The river is moving.
The blackbird must be flying.

XIII

It was evening all afternoon.
It was snowing
And it was going to snow.
The blackbird sat
In the cedar-limbs.

Through the House Give Glimmering Light (1896), from *Three Shakespeare Songs*, op. 39

By Amy Beach (1867-1944)

Text from William Shakespeare's A Midsummer Night's Dream

Through the House Give Glimmering Light, op. 39, no. 3, is the last piece in Beach's *Three Shakespeare Songs*. The text from *A Midsummer Night's Dream*, act V, scene 2, receives a madrigalesque setting by the composer. Other titles in the set include *Over Hill, Over Dale* and *Come Unto These Yellow Sands*. The songs were premiered by the Detroit Madrigal Club in 1896.

Beach's thirty works for women's chorus are a significant part of her output. They include major choral/orchestra cantatas such as *The Chambered Nautilus*, op. 66, (1907), commissioned by the St. Cecilia Club of New York.

The demand for women's chorus repertoire grew exponentially in the last decade of the 19th century. Women's musical clubs flourished in the years following the 1893 meeting of the Woman's Musical Congress at the Chicago World Fair, where Beach played a prominent role. She later credited the proliferation of women's clubs with spreading musical taste and fostering more frequent performance of music by women composers.

Through the house give glimmering light,
By the dead and drowsy fire,
Ev'ry 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.

A Little Lovely Dream (1998)

By Edie Hill (b. 1962)

Text: Sarojini Naidu, from *Cradle Song* (1915)

Edie Hill's music has been described as "flat-out beautiful" and "full of mystery," and has been performed at Lincoln Center and the Library of Congress, as well as at concert halls in Bangkok, Dublin, Reykjavik, and Moscow, among many others. She has written for performers from solo voice to choir, and from orchestra and band to opera, including compositions for electroacoustic and mixed media. Hill studied composition with Vivian Fine at Bennington College and with Lloyd Ultan at the University of Minnesota-Minneapolis, where she continues to reside. Hill has also studied extensively with Libby Larsen. *A Little Lovely Dream* is a lullaby in three verses. Each verse is cradled by a sung and hummed wordless interlude.

From groves of spice,
O'er fields of rice,
Athwart the lotus stream,
I bring for you,
Aglint with dew,
A little lovely dream.

Sweet, shut your eyes,
The wild fireflies
Dance through the fairy neem;

From the poppybole
For you I stole
A little lovely dream.

Dear eyes, good night,
In golden light
The stars around you gleam;
On you I press
With soft caress
A little lovely dream.

Tension, apprehension and dissention

By Katherine Saxon

Text adapted from *The Demolished Man* by Alfred Bester

The composer writes: "*Tension, apprehension, and dissention* realizes the 'theme song' of the Alfred Bester's novel *The Demolished Man*. It is a song from a fictional musical about a mad mathematician, which the protagonist keeps running through his head in order to mask his thoughts from telepathic police. However, the song ends up accompanying his descent into madness. The traditional process of fugue portrays the increasing pressure and craziness of the character's situation. The constant counting, '*Eight, sir: Seven, sir...*' points toward the maddening speed and confusion of modern existence."

8 sir, 7 sir, 6 sir, 5 sir, 4 sir, 3 sir, 2 sir, 1
Tenser said the tensor
Tension, apprehension and dissension have begun

Resignation

Music and text by Florence Price (1887-1953)

Resignation is what is known as a "sorrow song" in the African-American spiritual tradition. The text, also written by the composer, is a first-person narrative of suffering and enslavement, but is also clearly an allegory for the tribulations of centuries of black women before her. As noted by musicologist Misty Dupuis, Price may have been inspired by another, similar sorrow song entitled *City Called Heaven*. Price is known to have been familiar with the latter spiritual: the piece was sung at a concert in Michigan in 1940—alongside the premiere of Price's *Symphony #3*, as well as a performance of *Piano Concerto in One Movement*, for which Price was both the composer and soloist.

My life is a pathway of sorrow;
I've struggled and toiled in the sun
with hope that the dawn of tomorrow
would break on a work that is done.
My Master has pointed the way,
he taught me in prayer to say:
"Lord, give us this day and our daily bread."
I hunger, yet I shall be fed.
My feet, they are wounded and dragging;
My body is tortured with pain;

My heart, it is shattered and flagging,
What matter, if, Heaven I gain.
Of happiness once I have tasted;
'Twas only an instant it paused
tho' brief was the hour that I wasted
For ever the woe that it caused
I'm tired and want to go home.
My mother and sister are there;
They're waiting for me to come
Where mansions are bright and fair.

Barucha - A Candle Blessing For Shabbat

By Kitty Brazelton (b. 1951)

Text: Traditional Hebrew

For pioneering composer, bandleader, and multi-instrumentalist Kitty Brazelton, "music is personal, and the personal is universal." Brazelton is a champion of the idea that music has power to unite—across genre, across tradition, and across language. As a teenager studying Tzotzil, a language spoken by the Maya in the remote mountains above the Yucatan, Brazelton began to believe in a kind of universal language that would transcend boundaries. Brazelton's many compositions include, notably, the song cycle *Fierce Grace*, which honors the life of the first U.S. Congresswoman, Jeannette Rankin; the cycle reflects Brazelton's deeply collaborative spirit, partnering with, among others, Laura Karpman (the first woman composer elected to the Academy of Motion Pictures) and transgender filmmaker Kimberly Reed.

Brazelton wrote *Barucha*—a setting of one of the most simple and solemn of Hebrew prayers—for her ensemble *Essential Prayers*. The piece "redefines, defies, yet embraces the tradition of prayer, making powerful words of hurt and hope accessible to all." Brazelton's talent in writing for voices lends this (and all her choral works) a soulful quality not always heard in modern schools of composing.

*Baruch atah Hashem
Elohainu Melekh Haolam
asher kid'shanu b'mitzvotav
v'tzivanu l'hadlikner shel Shabbat*

Blessed are you, Lord our God,
ruler of the universe
Who has sanctified us with his command
And commanded us to light the Sabbath candle.

Die stille Stadt from *Fünf Lieder* (1910)

By Alma Mahler (1879-1964)

Poem by Richard Dehmel

Alma Maria Mahler Gropius Werfel was a Viennese-born composer, author, editor and socialite. She wrote 17 known songs for voice and piano, but remained best known for being married to fellow Austrian composer Gustav Mahler. Though Alma had trained as a pianist and composer, her husband discouraged her, insisting that composing was his own job as the family "breadwinner," and that it would be inappropriate for her to do the same. At first, she relented, but as the years passed she felt stifled. "I sit down at the piano, dying to play...I have been firmly taken by the arm and led away from myself. And I long to return to where I was." Toward the end of his life, Gustav finally helped her publish some of her works. As heard in *Die stille Stadt*, Alma had a wonderful gift for rich melodies and vivid word-painting.

Die stille Stadt

*Liegt eine Stadt im Tale,
ein blasser Tag vergeht,
es wird nicht lange dauern mehr,
bis weder Mond noch Sterne*

The Silent Town

A town lies in the valley,
a pale day is fading;
it will not be long
before neither moon nor stars

nur Nacht am Himmel steht.
 Von allen Bergen drücken
 nebel auf die Stadt,
 es dringt kein Dach, nicht Hof noch Haus,
 kein Laut aus ihrem Rauch heraus,
 kaum Türme noch und Brücken.
 Doch als dem Wanderer graute,
 da ging ein Lichtlein auf im Grund
 und durch den Rauch und Nebel
 begann ein leiser Lobgesang
 aus Kindermund.

but night alone will deck the skies.
 From every mountain
 mists weigh on the town;
 no roof, no courtyard, no house
 no sound can penetrate the smoke,
 scarcely towers and bridges even.
 But as fear seized the traveller,
 a gleam appeared in the valley;
 and through the smoke and mist
 came a faint song of praise
 from a child's lips.

Translation © Richard Stokes, author of *The Book of Lieder* (Faber, 2005)

Winning the Vote

Tune by Phillip Paul Bliss (1870), arranged for Clerestory by John Kelley (2020)

Text by Harriet Robinson (1888) and Mrs. A. B. Smith (1912)

Irwin Silber writes in the liner notes of the 1958 vinyl recording *Songs of the Suffragettes*:

“If one believes that mankind's greatest hope for social progress will be found only through the continued growth and expansion of the democratic process, then certainly woman suffrage is a step on the path to a better life.

“Musical dialogues are typical of pre World War I America. And this singing colloquy [*Winning the Vote*] undoubtedly was a suffrage favorite. The song was written by Mrs. Smith in 1912 and published that same year by the Busy World Publishing Co. of Madison, Wisconsin. The printed sheet contains the suggestion that the song is ‘more effective if acted.’

“If you wanted to buy a copy of *Winning the Vote*, you could get one for a nickel. If you had a few friends whom you thought might like it, 15 cents would get you five of them. And if you were one of those suffrage agitators intent on spreading the gospel, you could get a dozen copies for 30 cents -- POSTPAID.”

Hark the sound of myriad voices rising in their might;
 'Tis the daughters of Columbia pleading for the right.
 Raise the flag and plant the standard, wave the signal still,
 Brothers, we must share your freedom; Help us and we will!
 Think it not an idle murmur, you who hear the cry.
 'Tis a plea for human freedom, hallowed liberty.

I've been down to Madison
 To see the folks and sights;
 You'd laugh, I'm sure, to hear them talk
 About the women's rights.
 Now 'tis just as plain as my old hat,
 That's plain as plain can be
 That if the women want the vote,
 They'll get no help from me.
 Not from Joe, not from Joe;
 If he knows it, not from Joseph;
 No, no, no, not from Joe;
 Not from me, I tell you no!
 Say, friend Joseph, why not we
 Should vote as well as you?

Are there no problems in the State
 That need our wisdom too?
 We must pay our taxes same as you;
 As citizens be true.
 And if some wicked thing we do,
 To jail we're sent by you.
 Yes we are, same as you;
 And you know it, don't you Joseph?
 Yes you do, yet you boast:
 You'll not help us win the vote.
 But dear women, can't you see,
 Your home is your true sphere?
 Just think of going to the polls
 Perhaps two times a year.
 You are wasting time you ought to use
 In sewing and at work,
 Your home neglected all those hours;
 Would you such duties shirk?
 Help from Joe? Help from Joe?
 If he knows it, not from Joseph;
 No, no, no, not from Joe;

Not from me, I tell you no!
 Joseph, tell us something new;
 We're tired of that old song:
 We'll sew the seams and cook the meals,
 To vote won't take us long.
 We will help clean house, the one too large,
 For man to clean alone,
 The State and Nation, don't you see,
 When we the vote have own.
 Yes we will, and you'll help,
 For you'll need our help, friend Joseph;
 Yes you will, when we're in,
 So you'd better help us win.

You're just right, how blind I've been,
 I ne'er had seen it thus;
 'Tis true that taxes you must pay
 Without a word of fuss;
 You are subject to the laws men made,
 And yet no word or note,
 Can you sing out where it will count,
 I'll help you win the vote!
 Yes I will. Thank you Joe.
 We'll together soon be voters;
 Yes we will, if you'll all
 Vote "Yes" at the polls next fall.

SINGERS



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 tatting instructor at Lacis Museum of Lace and Textiles in Berkeley and at San Francisco School of Needlework and Design.



Von Bringhurst, countertenor and soprano, completed his Master of Music in Vocal Performance degree in 2012 at the Longy School of Music of Bard College in Cambridge, MA. He relocated to the Bay Area in October 2019, and is excited to work with Clerestory. He currently teaches with the Community School of Music and Arts in Mountain View, and is soprano section leader for Christ Church Portola Valley and Woodside. He is a native of Pocatello, Idaho, where he also attended Idaho State University, graduating with honors in 2009. He has been frequently heard as a soloist and ensemble member in Idaho, New England, and the West Coast with groups such as Força Chorus, Harvard Early Music Society, Iberica Early Music Festival, Metro Stage Company, Video Game Orchestra, Xerces Blue Ensemble, the choir of St. Paul's Harvard Square (Cambridge, MA), and others. He is a founding member of Genesis Chamber Singers. He has been heard on a number of video game titles, including

Ace Combat and *Final Fantasy XV*. Von has been Music Director for the Opera House Theater Company in Philipsburg, MT; The Virginia City Players of Virginia City, MT; and has been rehearsal accompanist, Assistant Music Director, and Music Director for WholeTone Opera. He is pleased to have been involved in the productions of *La Zombiata* and *The Werewolf*, and honored to be able to co-create the role of Vincent. He currently resides in Mountain View, California with his husband and shiba inu. More about Von can be found at vonbringhurst.com.



Sidney Chen, bass-baritone, specializes in the creation of new music for voice. As a member of composer/choreographer Meredith Monk's Vocal Ensemble, he has performed in *On Behalf of Nature*, Monk's music theater work which toured internationally and was recorded for ECM Records. With the SF Symphony he traveled to Carnegie Hall to premiere Monk's chamber work *Realm Variations* as part of the American Mavericks Festival. This season he joins SLOrk (Stanford Laptop Orchestra) for the premiere of Anne Hege's "laptopera" *The Furies*. He has been featured in the Other Minds Festival in Brian Baumbusch's *The Pressure*, with a large ensemble of custom metallophones, and in Virgil Thomson and Gertrude Stein's *Capital Capitals* with pianist Sarah Cahill. In recent seasons he has premiered Ryan Brown's "medical oratorio" *Mortal Lessons*; collaborated with the Friction Quartet on a program of new works for vocal quartet and string quartet; toured to Denmark with SF Lyric Opera's

production of *the little match girl passion* by David Lang; and performed Berio's *Sinfonia* for eight voices and orchestra at the Mondavi Center. In 2009 he sang in Carnegie Hall's 45th-anniversary celebration of Terry Riley's *In C*, organized by the

Kronos Quartet. He performs with the new music vocal ensemble Volti, and serves as the group's artistic advisor. For more information, visit sidneychenarts.com.



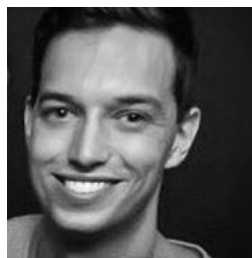
Dan Cromeenes, countertenor, is a versatile musician who has performed professionally as a soloist, choral singer, and collaborative pianist. He moved to San Francisco to perform with Chanticleer and has since flourished in the Bay Area's music scene. He was featured singing lute songs for Oakland Ballet in Graham Lustig's "Consort" and is a frequent early music soloist, including Pergolesi's *Stabat Mater* and Purcell's *Come Ye Sons of Art* with Marin Baroque, and in the 2014 American Bach Soloists Festival & Academy, including Bach's Mass in B minor. He received acclaim for Bach's St. John Passion with the Santa Clara Chorale and San Jose Chamber Orchestra, and is often called upon to sing Bernstein's *Chichester Psalms* and Handel oratorios, including *Messiah*, *Israel in Egypt*, *Dixit Dominus*, and *Ode for the Birthday of Queen Anne*. He is also a reliable interpreter of lesser-known works by early Baroque composers, performing Carissimi's *Jonas* and Charpentier's *Le Reniement de St. Pierre* with California Bach Society and recording new editions of Alessandro Scarlatti's works with Arcadiana. Dan is a regular vocalist in Clerestory, the American Bach Choir, Philharmonia Baroque Chorale, Bach Collegium San Diego, and Oregon Bach Festival Chorus. In addition to his singing, several of his choral arrangements have been performed by Clerestory. Active as a private vocal coach and Staff Accompanist at Santa Clara University, he enjoys sharing what he has learned about singing and Baroque ornamentation.



Tonia D'Amelio, soprano, has been called "extravagantly charismatic" by the San Francisco Chronicle and praised by Fanfare Magazine for her "rapt vulnerability." Tonia has sung with opera companies, orchestras, chamber ensembles, and vocal consorts across the U.S. and abroad. A versatile singer with a repertoire spanning five centuries, Tonia particularly enjoys premiering opera and concert works. She created the role of Celia Brooke in Allen Shearer's *Middlemarch in Spring* for the world premiere in San Francisco and the revival with Charlottesville Opera, and sang in the first performance of Ryan Brown's *Mortal Lessons* at the Switchboard Music Festival. Tonia also sang featured roles in the modern stage premieres of Rameau's *The Temple of Glory* (1745) with Philharmonia Baroque, and Pallavicino's *The Amazons* (1679) with Ars Minerva. Other favorite credits include Queen of the Night (*Die Zauberflöte*), Musetta (*La Bohème*), and soprano solos in Bach's Johannes-Passion, Mozart's Requiem, and Mendelssohn's *Lobgesang*.



David Kurtenbach, tenor, described in "warm and intimate" performances as having a voice "lined with silver," enjoys an active choral and solo career, regularly appearing with Philharmonia Baroque Orchestra, Bach Collegium San Diego, American Bach Soloists, Oregon Bach Festival, Ensemble VIII, Apollo's Fire, Magnificat, Volti, and the Grace Cathedral Choir of Men and Boys. Mr. Kurtenbach is also an experienced conductor, having served as Chorus Master and Assistant Conductor at Opera San Jose and Festival Opera, as well as preparing and conducting symphony choruses in Atlanta, Akron, Cleveland, and Oakland. As a teacher and lecturer, he taught master classes in voice, choral conducting, and vocal accompanying at Oberlin Conservatory and San Francisco Choral Society, and for the last nine years, has been appointed Instructor of Voice and Music Theory at Grace Cathedral in San Francisco, serving as chief music educator for both boy choristers and clergy. Exploring a ministry to sacred music, he often serves as Conductor, Organist, Cantor, and Officiant for Cathedral services, including conducting a recent command performance of 220 voices for the Presiding Bishop of the Episcopal Church. David lately spends his spare time reading history and religious texts, leading choir tours to English Cathedrals, and photographing landscapes and California weather.



Chris Lewis, bass-baritone, is excited to return for his third concert project with Clerestory. Chris is the founding and current musical director of the Fog City Singers, a barbershop-oriented men's chorus in San Francisco that hopes to be Chanticleer when it grows up. In childhood, he experimented on the piano, on the risers, and on the stage; yet he first learned to truly appreciate music after multiple years under acclaimed conductors in Texas all-state choirs. Since moving to the Bay Area in 2008, he has performed with a variety of organizations including choral ensembles (Stanford Chamber Chorale, Volti, Convivium, Clerestory), barbershop groups (Brannigan, Voices in Harmony, Elephants Gerald), contemporary a cappella groups (Stanford Mixed Company, Beyond Zebra), and theater companies (SF Lamplighters, Broadway by the Bay). In Fog City's first three years, Chris directed them to 9th- and 7th-place finishes in the International Barbershop Chorus Contest and recently

directed them as the featured ensemble at the 2019 California Choral Directors Association state conference. He holds bachelor's and master's degrees in Computer Science from Stanford University and works by day as a software engineer at Palantir Technologies.



Jim 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 the 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 known for his pure tone, expressive characterizations, and flexibility in many styles and time periods of music. He toured the world for three years as an alto with the Grammy Award winning "orchestra of voices," Chanticleer, performing in venues from Carnegie Hall to Vienna's Musikverein to the Concertgebouw in Amsterdam, and appearing on several Chanticleer recordings. He has sung numerous alto and tenor solos in oratorios of Handel, Bach, Purcell, Mozart, and Haydn, as well as many contemporary choral works with the Des Moines Symphony, Exultate Orchestra and Chamber Chorus, Minnesota Orchestra, Oregon Bach Festival, City Concert Opera Orchestra, San Francisco Girls Chorus, San Francisco Contemporary Players, Philharmonia Baroque Orchestra, Seraphic Fire, EUOUAE, Conspirare, and Volti. Dr. Montigne is a founding member of Clerestory. He has been instrumental in curating more than forty different concert programs over thirteen seasons, as well as appearing on and co-producing Clerestory's two commercially-available recordings. He specializes in early music, but has premiered numerous contemporary works with orchestra and in recital, and enjoys programming French chansons, German lieder, and tunes from the Great American Songbook alongside the works of Handel and Bach. Dr. Montigne received degrees in vocal performance from Drake University and the University of Minnesota, and is on the voice faculties of Sonoma State University, the San Francisco Girls Chorus, and the Bay Area Vocal Academy, as well as being one of the Bay Area's most sought-after private voice teachers. justinmontigne.com

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We also give special thanks to the Community School of Music and Arts in Mountain View for loaning us several instruments for our concerts this weekend.

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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.

Into the West

BERKELEY
Saturday, April 18, 8 pm

SAN FRANCISCO
Sunday, April 19, 4 pm

Listen and learn more at clerestory.org

CLERESTORY

Join us again April 18-19 for *Into the West*, works inspired by America's western frontier!