

Brightest Lights



BERKELEY

September 26, 8:00pm

St. Mark's Episcopal Church

SAN FRANCISCO

September 27, 4:00pm

San Francisco Conservatory

Tickets and more info at
clerestory.org

CLERESTORY



Welcome to Brightest Lights!

These concerts mark the beginning of Clerestory's tenth anniversary season. We're proud to celebrate this milestone, and we've been thinking about ways to make it meaningful—not just for ourselves, but for you.

In our first decade we had a lot of big ambitions that came to life: our debut studio CD in 2010 (*Night Draws Near*, with its themes of life and death); an appearance at a major choral festival (Madison in 2011); our first major commission (Eric Banks' *These Oceans Vast* in 2012); collaborations with other vocalists (the Young Women's Chorus, the Mayim trio) and instrumentalists (piano, harp, Persian flute, string quartet); and an interactive live-stream online concert heard worldwide a year ago.

If you've remembered past Clerestory performances you've attended, you're not alone—for us, preparing *Brightest Lights* has been a joyful trip down memory lane. Keeping our music alive beyond the moment it was first sung is one of our founding values, and you'll find it embodied on our website, where you can still hear free recordings from our archives.

Another founding value we mention often is to make our audience a meaningful part of the concert experience. Truly, a performance only becomes real with engaged listeners who share the experience. To apply this value during our anniversary season, we realized that we wanted your help. So, we designed a survey by which our audience could select their favorites from over the years to hear again tonight.

Brightest Lights reflects the broad range of styles and the diverse themes represented in the 28 different concert programs we've presented over the past nine years. It's a fantastic mix of music—all of our favorites, too—and it underscores how sophisticated and discerning the Clerestory audience is. Well done!

Our other founding values will be on display during this anniversary year. The contemporary composers with whom we've built enduring friendships are preparing new pieces to debut this spring. As always, you'll find reasonably priced tickets, made possible with the quiet, loyal support of those seated around you. And, in order to get to know you better, we're eager to talk with you at receptions after every concert this season.

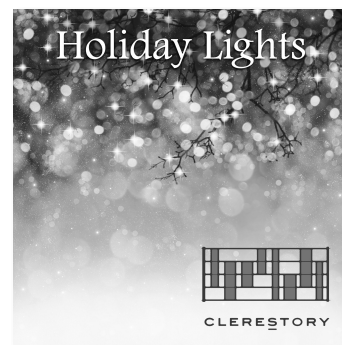
As many of our long-time audience members know, the name "Clerestory" comes from the uppermost cathedral windows that let in light. We mean to evoke the awe of breathtaking places, the chance to illuminate music not often heard, and the power of voices to warm the hearts of those who hear them.

The Men of Clerestory

Save the Date for Our Next Performances:

Holiday Lights

Clerestory returns to the British Isles for a holiday program of favorite carols and contemporary songs. The ensemble will shine a spotlight on the grandeur and depth of British Christmas songs by Vaughan Williams, Britten, Walton, and Howells, as well as new works by Jonathan Dove, James MacMillan, and traditional favorites. Begin your festive season with us once more, with gorgeous melodies and good cheer.



SAN FRANCISCO
Saturday, November 28, 8:00pm
St. Mark's Lutheran Church

BERKELEY
Sunday, November 29, 8:00pm
St. Mark's Episcopal Church

Tickets and more info available at clerestory.org.

Brightest Lights

CLERESTORY

Jesse Antin, Kevin Baum, John Bischoff, Dan Cromeenes, Christopher Fritzsche, David Kurtenbach, James Monios, Justin Montigne, Daniel Pickens-Jones

Saturday, September 26, 8:00 p.m., St. Mark's Episcopal Church, Berkeley

Sunday, September 27, 4:00 p.m., San Francisco Conservatory of Music

Alma Redemptoris Mater	Plainchant
Ave Maria	Jean Mouton
Ave Regina Coelorum	Guillaume Dufay
Nolo Mortem Peccatoris	Thomas Morley
Veni Dilecte Mi	Giovanni Pierluigi da Palestrina
Mille Regretz	Josquin des Prez
Sfoga con le Stelle	Claudio Monteverdi
Linden Lea	Ralph Vaughan Williams, arr. Somervell
The Cloud-Capp'd Towers	Ralph Vaughan Williams
Tell Me Where Is Fancy Bred	Matthew Harris
White-Flowering Days	Gerald Finzi
David's Lamentation	William Billings
To Be Sung on the Water	Samuel Barber
One Voice	Ruth Moody, arr. Jesse Antin
Salut, Dame Sainte	Francis Poulenc
hope, faith, life, love	Eric Whitacre
Nunc Dimittis/The Birds Have Vanished	John Musto
A Child's Prayer	Jesse Antin
Lovely on the Water	Paul Crabtree
The Hippopotamus Song	Flanders and Swann, arr. Dan Cromeenes

TEXTS AND TRANSLATIONS

Alma Redemptoris Mater

Gregorian Plainchant

From *Clerestory's Inaugural Concerts*, October 2006: our debut performances featured a diverse collection of our favorite music from the medieval and Renaissance periods, including Gregorian chant, Byrd, Josquin, Purcell, and bawdy rounds and drinking songs.

Alma Redemptoris Mater
quae pervia caeli porta manes,
et stella maris, succerre cadenti
surgere qui curat populo;
tu quae genuisti, natura mirante,
tuum sanctum genitorem;
virgo prius ac posterius,
gabrielis ab ore sumens illud Ave,
peccatorum miserere.

Loving Mother of the Redeemer,
Who remains the gate by which we mortals enter heaven,
And star of the sea,
Help your fallen people who strive to rise:
You who gave birth, amazing nature,
To your sacred Creator:
Virgin prior and following,
Taking from the mouth of Gabriel that "Hail"
Have mercy on our sins

Ave Maria

Music by Jean Mouton (1459-1522)

Text: Traditional Catholic Prayer

From *Our Favorite Things*, September, 2009. Clerestory's "favorite things" were selected by all the members of the ensemble and included early medieval polyphony, the Renaissance masters, prominent modern classical composers like Debussy, Britten, and Poulenc, and folk songs ranging from poignant to playful.

Ave Maria, gratia plena, Dominus tecum, Virgo serena,
Tu parvi et magni, leonis et agni,
Salvatoris Christi, templum exitisti, sed virgo intacta.
Tu floris et roris, panis et pastoris,
virginum et regina, rosa sine spina,
genitrix es facta.

Hail Mary, full of grace, the Lord is with you, serene Virgin.
For lowly and great, lion and lamb,
Our saviour Christ: you have been his temple, while still a virgin.
For the flower and rose, bread and shepherd:
You queen of virgins, a rose without a thorn,
You became their mother.

Ave Regina Coelorum

Music: Guillaume Dufay (c. 1397-1474)

Text: Traditional Catholic Prayer

From *Clerestory's Inaugural Concerts*, October 2006 (see above)

Ave Regina coelorum,
Ave Domina Angelorum:
Salve, radix sancta,
Ex qua mundo lux est orta:
Gaude Virgo gloriosa,
Super omnes speciosa,
Vale, o valde decora,
Et pro nobis Christum exora.

Hail, O Queen of Heav'n enthron'd,
Hail, by angels Mistress own'd
Root of Jesse, Gate of morn,
Whence the world's true light was born.
Glorious Virgin, joy to thee,
Loveliest whom in Heaven they see,
Fairest thou where all are fair!
Plead with Christ our sins to spare.

Nolo Mortem Peccatoris

Music by Thomas Morley (1557-1602)

Text by John Redford (c. 1500-1547)

From *In the midst of life. . .*, June 2007: This exploration of mortality and the soul included the rarely performed Requiem by Claudin de Sermisy along with secular meditations by Elgar, Vaughan Williams, Taverner, and Paul Crabtree.

Nolo mortem peccatoris; Haec sunt verba Salvatoris.
(“I do not wish the death of a sinner.”
These are the words of the Saviour.”)
Father I am thine only Son,
Sent down from heav'n mankind to save.
Father, all things fulfilled and done
According to thy will, I have.

Father, my will now all is this:
Nolo mortem peccatoris.
Father, behold my painful smart,
Taken for man on ev'ry side;
Ev'n from my birth to death most tart,
No kind of pain I have denied,
But suffered all, and all for this: Nolo mortem peccatoris.

TEXTS AND TRANSLATIONS

Veni Dilecte Mi

Music by Giovanni Pierluigi da Palestrina (1525-1594)

Song of Solomon 7:11-12

From **O sweet spontaneous earth**, March, 2008: A celebration of the natural world and its flora and fauna through the music of Palestrina, Byrd, Janequin, Howells, Hindemith, Stanford, and Vaughan Williams.

*Veni, dilecte mi, egrediamur in agrum,
commoremur in villis,
mane surgamus ad vineas,
videamus si floruit vinea,
si flores fructus parturiunt,
si floruerunt mala punica:
ibi dabo tibi ubera mea.*

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

Mille Regretz

Music by Josquin des Prez (c. 1450/55-1521)

From **Inaugural Concerts**, October 2006 (see above)

*Mille regretz de vous abandonner
Et d'eslonger vostre fache amoureuse,
Jay si grand dueil et paine douloureuse,
Quon me verra brief mes jours definer.*

A thousand regrets at deserting you
And leaving behind your loving face,
I feel so much sadness and such painful distress,
That it seems to me my days will soon fade away.

Sfogava con le Stelle

Music by Claudio Monteverdi (1567-1643)

Text by Ottavio Rinuccini (1562-1621)

From **Concerts for the New Year**, January 2007: A celebration of the end of the Christmas season, the feast of Epiphany and the visit of the Magi, and an amorous anticipation of the dedication day of St. Valentine.

*Sfogava con le stelle un infermo d'amore
sotto notturno ciel il suo dolore.
E dicea fisso in loro: «O imagini belle
del'idol mio ch'adoro, si com'a me mostrate
mentre cosi splendete la sua rara beltate,
cosi mostrast'a lei i vivi ardori miei:
la fareste col vostr'aureo sembiante
pietosa, si come me fat'amante».*

A lovesick man was venting to the stars
His grief, under the night sky.
And staring at them he said: "O beautiful images
Of my idol whom I adore, just as you are showing me
Her rare beauty while you sparkle so well,
So also demonstrate to her my living ardour:
By your golden appearance you'd make her
Compassionate, just as you make me loving."

Linden Lea

Music by Ralph Vaughan Williams (1872-1958), arranged by Arthur Somerville (1863-1937)

Text by William Barnes (1801-1886)

From **O sweet spontaneous earth**, March, 2008 (see above)

*Within the woodlands, flow'ry gladed,
By the oak trees' mossy moot,
The shining grass blades, timber-shaded,
Now do quiver underfoot;*

*And birds do whistle overhead,
And water's bubbling in its bed;
And there, for me, the apple tree
Do lean down low in Linden Lea.*

*When leaves, that lately were a-springing,
Now do fade within the copse,
And painted birds do hush their singing,
Up upon the timber tops;
And brown-leaved fruits a-turning red,
In cloudless sunshine overhead,
With fruit for me, the apple tree
Do lean down low in Linden Lea.*

*Let other folk make money faster
In the air of dark-roomed towns;
I don't dread a peevish master,
Though no man may heed my frowns.
I be free to go abroad,
Or take again my homeward road
To where, for me, the apple tree
Do lean down low in Linden Lea.*

TEXTS AND TRANSLATIONS

The Cloud-Capp'd Towers

Music by Ralph Vaughan Williams (1872-1958)

Text by William Shakespeare (1564-1616) from *The Tempest*, Act IV, Scene 1

From *In the midst of life*. . ., June 2007 (see above)

*The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,*

*Leave not a rack behind: We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.*

Tell Me Where Is Fancy Bred

Music by Matthew Harris (b. 1956)

Text by William Shakespeare (1564-1616) from *The Merchant of Venice*, Act III, Scene 2

From *The Bard*, September, 2013: Clerestory's homage to William Shakespeare in songs from Purcell to the present day including lines from familiar plays set by Vaughan Williams, John Rutter, and Jaako Mantyjärvi, as well as new interpretations from Cory Johnson, Karen Siegel, and Stephen Sondheim.

*Tell me where is fancy bred, or in the heart or in the head?
How begot, how nourish'd? Reply, reply.
It is engend'rd 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.*

White-Flowering Days

Music by Gerald Finzi (1901-1956)

Text by Edmund Charles Blunden (1896-1974)

From *Ye Sacred Muses*, March, 2009: A tribute to English royalty, including lesser-known a cappella works by court favorites Henry Purcell, William Byrd, and Thomas Tallis, paired with selections from the madrigal compilation *The Triumphs of Oriana* — in honor of Queen Elizabeth I — and its 20th-century companion, *A Garland for the Queen*, which commemorates the coronation of Queen Elizabeth II with contributions by Vaughan Williams, Finzi, and Tippett.

Now the white-flowering days,
The long days of blue and golden light,
Wake nature's music round the land; now plays
The fountain of all sweetness; all our ways
Are touched with wonder, swift and bright.

Now the bold children run
By wild brooks and woods where year on year
Tall trembling blue-bells take their stand; now none
Is bloomless, none quite songless; such a sun
Renews our journey far or near.

This is the star, the bell
While fields of emerald rise, and orchards flower
Brown nooks with white and red, this is the spell
Of timeless dream; Avilion, happy Dell!
The legendary lovely bower.

Old England of the shires,
Meadowy land of heath and forest ground
And lawny knoll, land of gray towers and spires,
Fairly thy season sings our hearts' desires,
Fulfilled in queenly beauty youngly crowned.

David's Lamentation

Music by William Billings (1746-1800)

Text from 2 Samuel 18:33

From *Americana*, October, 2007: The first in our ongoing series dedicated to American choral music, originally inspired by the San Francisco Opera's premiere of the Philip Glass opera *Appomattox*.

*David, the king, was grieved and moved,
He went to his chamber and wept;
And as he went he wept, and said:*

*"O my son! O my son!
Would to God I had died
For thee, O Absalom, my son!"*

To Be Sung on the Water

Music by Samuel Barber (1910-1981)

Text by Louise Bogan (1897-1970)

From *Soul's Light*, Spring, 2010: Music of the spirit, from America to the Middle East, including composers both old and new—from Rossi to Barber to Whitacre—who derived inspiration from the scales, texts, and religious traditions of Arabic, Persian, American, and Jewish cultures.

TEXTS AND TRANSLATIONS

*Beautiful, my delight,
Pass, as we pass the wave.
Pass, as the mottled night
Leaves what it cannot save,
Scattering dark and bright.*

*Beautiful, pass and be
Less than the guiltless shade
To which our vows were said;
Less than the sound of the oar
To which our vows were made, -
Less than the sound of its blade
Dipping the stream once more.*

One Voice

Music and Text by The Wailin' Jennys, arr. Jesse Antin (b. 1977)

*From **Voices in the American Tradition**, May, 2009: Clerestory and the women's trio Mayim in a concert exploring the myriad styles of popular and art music in our country's rich heritage--the second installment of our Americana series.*

*This is the sound of one voice
One spirit, one voice
The sound of one who makes a choice
This is the sound of one voice*

*This is the sound of voices three
Singing together in harmony
Surrendering to the mystery
This is the sound of voices three*

*This is the sound of voices two
The sound of me singing with you
Helping each other to make it through
This is the sound of voices two*

*This is the sound of all of us
Singing with love and the will to trust
Leave the rest behind it will turn to dust
This is the sound of all of us*

Salut, Dame Sainte

Music by Francis Poulenc (1899-1963)

Text by Giovanni Francesco di Bernardone (St. Francis of Assisi) (1181-1226)

*From **The Cathedral and the Lady**, October, 2011: Music of Notre Dame—the cathedral and the beatified mother of God. Pérotin and the Franco-Flemish composers Machaut, Binchois, and Dufay who followed him, as well as Durufle, Poulenc, and Pärt. Ethereal polyphony and harmonies spanning nearly a thousand years evoked the splendor of the Gothic age.*

*Salut, Dame Sainte, reine très sainte, Mère de Dieu,
ô Marie qui êtes vierge perpétuellement,
élue par le très saint Père du Ciel,
consacrée par Lui avec son très saint Fils bien aimé
et l'Esprit Paraclét.
Vous en qui fut et demeure toute plénitude de grâce et tout bien!
Salut, palais; salut, tabernacle; salut, maison;
salut, vêtement; salut servante; salut, mère de Dieu!
Et salut à vous toutes, saintes vertus
qui par la grâce et l'illumination du Saint Esprit,
êtes versées dans les cœurs des fidèles
et, d'infidèles que nous sommes,
nous rendez fidèles à Dieu.*

*Hail, holy Lady, most holy queen, Mother of God,
O Mary who art forever virgin,
Chosen by the most holy Father of heaven,
Sanctified by him and his most holy and beloved Son
With the Holy Spirit,
The comforter, you who were and shall remain
In the fullness of grace and all goodness!
Hail to the palace, tabernacle, house,
Garments, and handmaiden; hail, Mother of God!
And hail to all holy virtues which,
Through the grace and light of the Holy Spirit,
Are poured into the hearts of the faithful,
And make us, who are unfaithful, faithful to God.*

hope, faith, life, love

Music by Eric Whitacre (b. 1970)

Text by e.e. cummings (1894-1962)

*From **Soul's Light**, Spring, 2010*

hope, faith, life, love, dream, joy, truth, soul

Nunc Dimittis/The Birds Have Vanished

Music by John Musto (b. 1954)

Text: Traditional Catholic Cantic / Li Po (701-762)

TEXTS AND TRANSLATIONS

From **Night Draws Near**, October, 2010: These concerts and the accompanying studio CD recording featured music of Victoria, Tavener, Vaughan Williams, Finzi, Rautavaara, and Crabtree, in meditations on mortality and celebrations of Halloween, All Soul's Day, and El Día de los Muertos.

*Nunc dimittis servum tuum Domine
Secundum verbum tuum in pace.
(Lord, now lettest thou thy servant
depart in peace according to thy word.)*

*The birds have vanished into the sky,
And now the last cloud drains away.
We sit together, the mountain and me,
Until only the mountain remains.*

A Child's Prayer

Music and Text by Jesse Antin (b. 1977)

From **Prayer for a Child**, May, 2014: Mother's Day concerts in collaboration with the Young Women's Chorus of San Francisco, celebrating music for and about children.

*You held me in the smallest part,
Now I ask you, with peaceful heart:
Please tell all men how I would be;
Teach both of them to grow with me.*

*It is enough, just think of me.
That's all, it's small, but also still and free.
Such little feet, the flowers at play...
I feel your love from far away.*

Lovely on the Water

Music by Paul Crabtree (b. 1960)

Traditional English Folk Texts

From **Soul's Light**, Spring, 2010 (see above)

*As I walked out one morning
In the springtime of the year,
I overheard a sailor boy, likewise a lady fair.
They sang a song together, made the valleys for to ring;
While the birds on the spray in the meadows gay
Proclaimed the lovely spring.
Said Willy unto Nancy, "Oh we soon must sail away,
For it's lovely on the water to hear the music play.
For our Queen she do want seamen,
So I will not stay on shore.
I will brave the wars for my country
Where the blund'ring cannons roar."*

*Poor Nancy fell and fainted but soon he brought her to,
For it's there they kissed and there embraced
And bid a fond adieu.
"Come change your ring with me, my love,
For we may meet once more;
But there's One above who will guard you, love,
Where the blund'ring cannons roar.
Four pounds, it is our bounty, and that must do for thee.
For to help the aged parents while I am on the sea."
For Tower Hill is crowded with mothers weeping sore,
For their sons are gone to face the foe
Where the blund'ring cannons roar.*

The Hippopotamus Song

Music and Text by Michael Flanders (1922-1975) and Donald Swann (1923-1994), arr. Dan Cromeenes (b. 1975)

From **Prayer for a Child**, May, 2014 (see above)

*A bold Hippopotamus was standing one day
On the banks of the cool Shalimar
He gazed at the bottom as it peacefully lay
By the light of the evening star.
Away on a hilltop, sat combing her hair
Was a fair Hippopotami maid;
The Hippopotamus was no ignoramus
And sang her this sweet serenade:*

*The fair Hippopotama he aimed to entice
From her seat on that hilltop above.
As she hadn't got a Ma to give her advice
Came tiptoeing down to her love.
Like thunder the forest re-echoed the sound
of the song that they sang when they met.
His inamorata adjusted her garter
And lifted her voice in duet.*

*"Mud, mud, glorious mud,
Nothing quite like it for cooling the blood!
So follow me, follow
Down to the hollow
And there let us wallow
In glorious mud!"*

*The bold Hippopotami began to convene
On the banks of that river so wide.
I wonder, now, what am I to say of the scene
That ensued by the Shalimar side?
They dived all at once, with an ear-splitting splosh
Then rose to the surface again,
A regular army
of Hippopotami
All singing this haunting refrain:*

ARTISTS



Jesse Antin, countertenor, is the founder of Clerestory. He performed for five years with the esteemed men's ensemble Chanticleer, and has since been a soloist and chorus member with the American Bach Soloists and the choir of Grace Cathedral. Jesse studied music and philosophy at Brown University, and during Jesse's early career in church music he was an organist, choir director, and composer. Now, Jesse is the Development Director of the Greater Good Science Center at UC Berkeley, an avid trail runner and rock climber, and a loyal fan of the Oakland A's. Jesse particularly loves to sing at home with his young sons Mason and Sage.

Kevin Baum, tenor, currently sings with the choir of men and boys at Grace Cathedral in San Francisco; he is also a cantor at St. Ignatius Catholic Church. Kevin is an auxiliary member of Philharmonia Baroque Chorale, and he also sings many solo and small ensemble concerts throughout the Bay Area. Kevin is a tating instructor in Berkeley and he is considered Clerestory's "resident limericist".



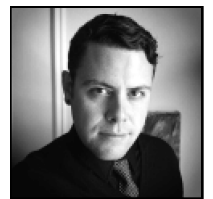
John Bischoff, bass, has sung with Chanticleer, the Dale Warland Singers, the Oregon Bach Festival Chorale, the Philharmonia Baroque Chorale, the American Bach Soloists, and the San Francisco Symphony Chorus. John received his Master's Degree in voice from the Manhattan School of Music and a Bachelor's Degree with honors in English from Princeton University. Before 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. He now works in the communications department of the San Francisco Conservatory of Music.

Dan Cromeenes, countertenor, has performed professionally as a countertenor soloist, choral singer, and accompanist. He received his Master's degree in accompanying at East Carolina University, and sang with Chanticleer for their 2005-06 season in concerts across Europe, Japan, and the United States. As an accompanist, he has played for Santa Clara University, West Bay Opera, Livermore Valley Opera, BASOTI, Santa Clara Chorale, and Lamplighters Music Theatre. As a singer, he has performed with American Bach Soloists, Philharmonia Baroque Chorale, Marin Baroque, Pacific Collegium, Sanford Dole Ensemble, San Francisco Renaissance Voices, and Grace Cathedral Choir of Men & Boys. 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 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*. Chris sang soprano with the men's ensemble Chanticleer for 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. He served on the vocal faculty at his alma mater, Sonoma State University, from 2004 to 2009. He continues to teach vocal classes and performs regularly with the Sonoma Bach early music organization. He is currently the Music Director for the Center for Spiritual Living in Santa Rosa.

David Kurtenbach, tenor, has been a soloist with Apollo's Fire, Volti, Artists' Vocal Ensemble (AVE), 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. He has performed 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.



James Nicholas Monios, bass, is a native of Long Beach, California. Jim studied piano, contrabass, and voice while earning a Master of Arts degree in historical musicology. Jim has performed with the 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.

ARTISTS

Justin Montigne, countertenor, is originally from Des Moines, Iowa. He earned 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. Justin sang alto for three years with the acclaimed ensemble Chanticleer, performing in venues around the United States and the world. He has sung with the Minnesota Opera, the Oregon Bach Festival, Philharmonia Baroque Orchestra, Seraphic Fire, and Conspirare. Justin is the Director of Voice Studies at the San Francisco Girls Chorus, sings alto with the Grace Cathedral Choir of Men and Boys, and is a registered yoga teacher, specializing in yoga for singers.



Daniel Pickens-Jones, baritone, is known to Bay Area audiences from his appearances with the American Bach Choir, Philharmonia Baroque Chorale and other premier vocal ensembles. A California native, Daniel began his musical career as a boy chorister and lay clerk at Grace Cathedral, San Francisco, before going on to study international affairs at Macalester College (St. Paul, MN) and vocal performance at the Eastman School of Music (Rochester, NY). Daniel is founder and artistic director of the San Francisco-based early music ensemble Endersnight, and divides his time between the music and tech worlds.

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 the Symphony Chorus. 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, and they were the featured ensemble at the 2012 North Central ACDA Conference in Madison, Wisconsin. Clerestory's concert recordings are available for free listening or download at clerestory.org/music. 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.”



Photo by Joseph Fanvu

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 from our audience are always welcome and are much appreciated. They may be made online at clerestory.org/how-you-can-help. Contributions may also be made by check mailed to: **Clerestory, 601 Van Ness Avenue Suite E #224, San Francisco, CA 94102**

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

Clerestory gratefully thanks the following contributors during 2014 & 2015:

\$1,000 and above

Ann & Gordon Getty Foundation
Homer Carey & Kevin Baum
Jayne DeLawter
James R. Meehan
Mary Jane Perna
San Francisco Arts Commission
John & Pamela Sebastian

\$100 to \$999

Jesse & Lindsey Antin
Nancy Arvold
Angela Arnold & Matt Reed
Frederick Baumer
Denise Bergez
Jack & Grace Bischoff
Michael Costa
Warren Davis
Ashley Dimond
Robert & Cheryl Doud
Rev. Richard Fabian
Kevin Fryer
Margaret Garms
David & Dorothee Hanchette
Tom Hart
Allison Kozak
Ashley Miller & Jenny Philips
Justin Montigne & Joe Contreras
Beresford & Fredrica Parlett
Jess G. Perry
Nancy Quinn
Nancy Roberts
Tom Hart *In Memory of Jim Rood*
Anne & Boyard Rowe
Peter Sargent
Erik Schutter
Ann Schulman
Sing For America
Harold & Judith Stoddard
Andrew Utiger
Delia Voitoff-Bauman

Up to \$100

Heike Baars
Don & Gerry Beers
Ann Binning
Richard & Nancy Bohannon
Mary Burkhard
Jody Cornelius
Marilyn Couch
Jeanine & Paul Crider
Jan Dedrick
Judith Dunworth
Judith Jones
Joan Krasner Leighton
Pete Krengel
Demetra Monios
Melanie Monios
Albert Sammons, Jr.
Thomas Whiteman

Thanks also to:

The Clergy and Staff of St. Mark's Episcopal Church,
Berkeley
The Staff of the San Francisco Conservatory of Music

Special Thanks to the Clerestory Board of Directors:

Jesse Antin
John Kelley
Michael Costa
Justin Montigne
Mary Jane Perna
Jess G. Perry
Nancy Roberts

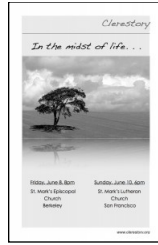
PAST CONCERTS



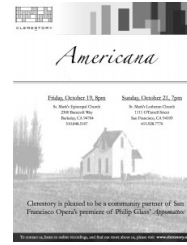
October, 2006



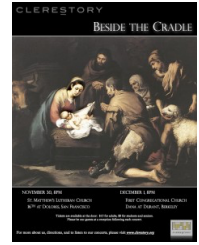
January, 2007



June, 2007



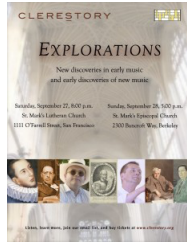
October, 2007



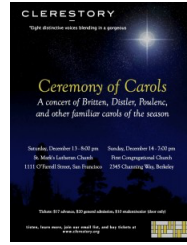
December, 2007



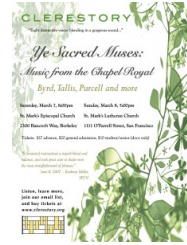
March, 2008



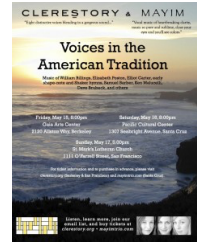
September, 2008



December, 2008



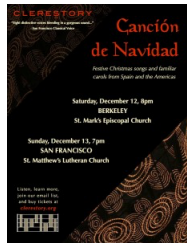
March, 2009



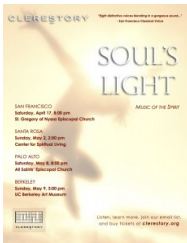
May, 2009



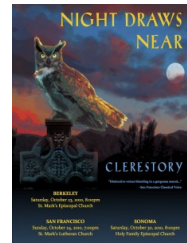
September, 2009



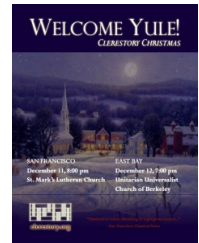
December, 2009



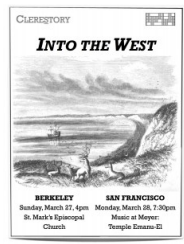
Spring, 2010



October, 2010



December, 2010



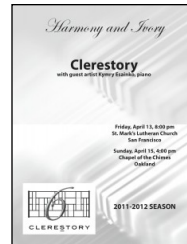
March, 2011



October, 2011



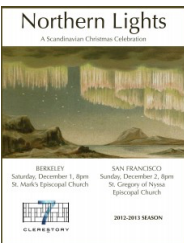
January, 2012



April, 2012



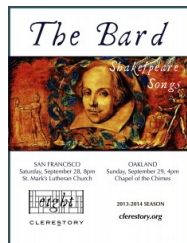
October, 2012



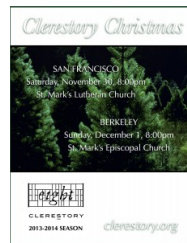
December, 2012



March, 2013



September, 2013



December, 2013



May, 2014



November, 2014



Spring, 2015



May, 2015

To view full programs for all our past concerts, listen to selected recordings, and learn more about Clerestory, please visit our website.

clerestory.org