

Clerestory



Inaugural Concerts



St. Matthew's Lutheran Church, San Francisco
Friday, October 20th, 8pm

St. Mark's Episcopal Church, Berkeley
Sunday, October 22nd, 5pm

www.clerestory.org

A Message from Clerestory...

We are delighted to welcome you to our debut performances this weekend. This first program features a diverse collection of our favorite music from the medieval and Renaissance periods. We believe that of all the music in the choral canon, this is some of the most rewarding, both to sing and to hear. The rise and fall of measured harmonies evokes a simplicity and serenity which is increasingly difficult to find in modern life. This music, which serves as the foundation of all Western choral music that has followed, is the perfect starting place from which to begin the history of Clerestory.

Clerestory is named for the architectural feature of certain churches (including St. Mark's Berkeley) whereby rows of windows at the top of the nave admit light into the sanctuary. This name represents the illumination that serious music brings into our lives. We also aspire to tell the "clear story" of the music we sing through scholarly, historically-informed performances, and through original program notes by the members.

The members of Clerestory come from all across the United States, but now call the San Francisco Bay Area home. In our travels, we have found that one of the warmest and most educated audiences anywhere resides right here. We are very proud to join the ranks of the many superb musical groups based in this area. There is more than enough room for all of us!

With the composer and the performer, the listener makes up the all-important "third leg" of the concert-going experience. We strive to serve our audiences not just by providing world-class performances, but by making the experience as easy as possible: ticket prices are less than at most movie theaters, and concert venues are in dense areas easily accessible by public transportation. **We are also proud to offer free downloads of live recordings of our concerts to attendees.** Please see the color card inside this program for details and passcode, or request a card from an usher. Above all, we welcome your feedback on the experience of attending our performances.

If you are not already a member of our e-mail list, it is important that you sign up by visiting our website or writing to **info@clerestory.org**. We will be phasing out our postal mailings to keep your mailbox clean, the trees in the forest, and our ticket prices down. Your e-mail will never be shared, so we would like to keep in touch with you that way.

Please let us show our thanks for your being here at the reception following the performance. We are eager to meet you and hope we can hold a seat for you at our next concert.

Sincerely,

The Men of Clerestory

Program

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Alma Redemptoris Mater
Regina Caeli Laetare
Ave Maria

Gregorian Chant

II

Beata progenies
Ave Regina Coelorum
Ave Sanctissima Maria

Power
Dufay
Mouton

III

Alleluia, Venite ad me
Beati mundo corde

Gregorian Chant

IV

Mass for Four Voices:
Kyrie, Gloria, Credo, Sanctus,
Benedictus, Agnus Dei

Byrd

V

Requiem Aeternam
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Intermission

VI

Stabat Mater
Plorate Filii Israel

Palestrina
Carissimi

VII

En l'Ombre d'un Buissonet
Milles Regretz
Alles Regretz

Josquin
Van Ghizeghem

VIII

This Sweet and Merry Month
Now Is the Gentle Season/The fields
abroad

Byrd
Morley

IX

'Tis Women Makes Us Love
Come, sirrah Jack, ho!
I Gave Her Cakes and I Gave Her Ale
Of Ale / Ale and Tobacco

Purcell
Weelkes
Purcell
Ravenscroft

Gregorian Chant

Gregorian Chant (also known as plainsong) is the traditional music of the early Roman Catholic Church. It is characterized by eight church modes and sung in free rhythm corresponding to the accentuation of the words. It is sung unaccompanied in unison, with a single line of vocal melody to words taken from the Roman liturgy. The melodies can be categorized into three groups: *syllabic*, with one note per syllable, *neumatic*, with groups of two to six notes to a syllable, and *melismatic* with longer groupings of notes to single syllables. Known as “Gregorian” after Pope Gregory the Great, it is thought that the role he played (if he played one at all) was more likely to have been involved in the organization and standardization of the several schools of chant that were active at the time than with composition. The music was developed over hundreds of years, ranging from chants with links to prototypes from the Jewish tradition to others freely composed as late as the 15th century. Chant-inspired music is being composed even today. The first existing sources containing musical notation are from the 9th century; before that time chant was taught orally.

Scholars vary radically on the interpretation and performance of chant, ranging from the modern stereotype of slow, somber “monks-in-the-mist” music to the more virtuosic, and everything in between, including a school of thought that imposes rhythmic meters. As clergy were occasionally urged to have their singers perform with more restraint and piety, it is supposed that virtuosic performances may have occurred.

Chant strikes a responsive chord in many of us. It creates an atmosphere of quiet contemplation and it can move us with its dignity, simplicity and grace.

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.

*O beautiful mother of our Redeemer,
who remains the passage gate of
heaven, and star of the sea, help thy
people falling, that have a care to rise;
thou which has brought forth thy holy
Creator, Nature admiring it; a virgin
before and after receiving that All Hail
from the mouth of Gabriel, have pity
on sinners.*

Ave Maria, gratia plena, Dominus
tecum; benedicta tu in mulieribus, et
benedictus fructus ventris tui

*Hail Mary, full of grace, the Lord be
with thee; blessed art thou among
women, and blessed is the fruit of thy
womb.*

Regina caeli laetare, alleluia;
Quia quem meruisti portare, alleluia;
Resurrexit, sicut dixit, alleluia;
Ora pro nobis Deum, alleluia.

*Rejoice thou queen of heaven, alleluia
because whom thou didst deserve to
bear, alleluia;
is risen again as he said, alleluia;
pray unto God for us, alleluia.*

The music of Leonel Power (1375?-1445) survives mainly from a single source, the Old Hall Manuscript, which was virtually the only important collection of early English compositions not damaged or lost in the “dissolution of the monasteries” purge ordered by King Henry VIII. A feature of many of Power’s pieces is to place the *cantus firmus* line in the tenor voice (the word “tenor” itself comes from the Latin root “to hold”). This compositional practice, which became common in England, was first introduced to continental Europe by Dufay. The text of *Beata progenies* is a matin responsory for the Feast of the Blessed Virgin.

Beata progenies unde Christus natus est: quam gloriosa est virgo quae caeli regem genuit.

O blessed progeny from which Christ was born: how glorious is the Virgin who gave birth to the king of heaven.



Guillaume Dufay was born near Brussels in 1397, the illegitimate son of Marie Du Fayt and an unknown priest. By the age of 31, he was himself a priest, and also a well regarded composer; today he is considered the first important composer of the Franco-Flemish school. His musical and clerical appointments took him from Rome to Florence and later to Ferrara, Bologna and Turin (where he received a law degree, in order to become a canon), but he frequently returned to his home town of Cambrai. In his last years he is

known to have visited with Ockeghem and Compère, the leaders of the succeeding generation of Franco-Flemish composers. (Ockeghem would himself be an important influence on Josquin Des Prez.) The text of the three-part motet *Ave Regina Coelorum* is one of the four traditional Marian Antiphons (the other three being *Alma Redemptoris Mater* and *Regina Caeli*, both heard this evening, and *Salve Regina*). Dufay requested that his motet *Ave Regina Coelorum* be sung in his presence as he died.

Ave Regina coelorum, Ave Domina angelorum: Salve radix sancta, Ex qua mundo lux est orta. Gaude gloriosa super omnes speciosa, Vale, valde decora et pro nobis semper Christum exora. Alleluia.

Hail, Queen of the heavens, Hail, ruler of the angels: Hail, holy root, From whom light has shone to the world. Hail, most glorious above all, Farewell, O most comely, And pray always to Christ for us. Alleluia.

Jean Mouton was another monumental figure in the Franco-Flemish school of the fifteenth and sixteenth centuries; he succeeded Compère as canon at St. Quentin, and was a teacher of Adrian Willaert. However, unlike many other composers of his time, he rarely travelled outside his home country of France. Mouton’s life stood at an interesting crossroads in the transition from medieval to Renaissance polyphony. In the former, music was very “linear” in the sense that the independence and integrity of each individual vocal line was chiefly

important, and its harmonic relationship to the other lines, was, though obviously not coincidental, of secondary importance. Mouton's later compositions, such as this one, show an evolution toward the Renaissance ideal that prioritized harmony, counterpoint and inter-relationship between voices.

Ave sanctissima Maria, mater Dei, regina caeli, porta paradisi, singularis pura, tu es virgo, tu concepisti Jesum si ne peccato, tu peperisti creatorem et salvatorem omnium, in quo non dubito.

Libera nos ab omnibus malis, intercede pro peccatis nostris. Amen.

Hail most holy Mary, mother of God, queen of heaven, gate of paradise, uniquely pure, you are a virgin, you conceived Jesus without sin, you brought forth the creator and redeemer of all, of this I have no doubt. Free us from all evils, intercede for our sins. Amen.

Alleluia. Venite ad me, omnes qui laboratis, et onerati estis; et ego reficiam vos.

Alleluia. Come unto me, all ye that labor and are heavy laden, and I will give you rest.

(Alleluia with verse at Mass on All Saints' Day; Matthew 11:28)

Beati mundo corde, quoniam ipsi Deum videbunt; beati pacifici, quoniam filii Dei vocabuntur; beati qui persecutionem patiuntur propter iustitiam, quoniam ipsorum est regnum caelorum. Alleluia.

Blessed are the clean of heart: they shall see God. Blessed are the peacemakers: for they shall be called the children of God. Blessed are they that suffer persecution for justice's sake: for theirs is the kingdom of heaven.

(Communion at Mass on All Saints' day; Matthew 5:8-10)

Mass for Four Voices, William Byrd (c 1540-1623)

Between 1592 and 1595, Byrd published three settings of the Roman Catholic Mass in rapid succession - the first for four voices, followed by others for three and five voices. They were the first Masses published in England in thirty years, a bold move at a time when the government was still persecuting - and occasionally executing - Catholic activists. Byrd clearly felt secure enough in his position and abilities to undertake such a public act of devotion to the practice of his own faith.

Byrd's spent his adult life writing music for the Church of England. Queen Elizabeth was known to be tolerant of Catholics (as long as they remained good subjects) and must have appreciated the Latin motets she allowed Byrd to write and publish in her honor. However, sectarian tensions grew after the Pope excommunicated Elizabeth in 1570. Fines for skipping Anglican service were stiffly increased, as was the penalty for saying, singing or attending Mass (up to a year in prison plus fines). During the 1580s Byrd's family was repeatedly cited and his wife and children 'outlawed' for not attending parish services. Byrd's

aristocratic connections and the favor of the Queen likely protected him from severe penalties. But the harassment must have prompted his decision in the early 1590s to retire from the Queen's Chapel Royal and move to the relative refuge of Essex where he could be close to a community of his most loyal Catholic patrons.

One of these was Sir John Petre, a man to whom Byrd dedicated a later book of music composed for the Catholic liturgy. Petre held Mass in his home on Sundays for a small group of family and friends, and Byrd was a regular visitor. Byrd's Masses fit worship on this scale not only because they require few voices, but also in their simplicity and restraint. While they show Byrd's compositional mastery in their use of polyphony, imitation and the setting of text, these devices are distilled and focused into a small space, making these some of his most personal compositions. The manner in which the Masses were published suggests Byrd was calculating how far he could push the envelope in disseminating music for private Catholic worship. The part books were printed in limited numbers, without any title page, publishing credit or date. Still, the composer's name appeared on each page.

Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis.
Te decet humnus, Deus, in Sion; et tibi
reddetur votum in Ierusalem.

*Eternal rest grant them, O Lord, and
may light perpetual shine upon them.
Thou, O God, art praised in Sion; and
unto thee shall the vow be performed
in Jerusalem.*

(Introit with psalm verse at the Mass
for the Dead; Psalm 65)

In paradisum deducant te angeli; in
tuo adventu suscipiant te martyres, et
perducant te in civitatem sanctam
Ierusalem. Chorus angelorum te
suscipiat, et cum Lazaro quondam
paupere aeternam habeas requiem.

*May angels lead thee to paradise; at
thy coming
may the martyrs receive thee, and
bring thee into
the holy city of Jerusalem.*

*May the choir of angels receive thee,
and with Lazarus, once a beggar,
mayst thou have eternal rest.*

(Burial Service Antiphons)

Stabat Mater

Giovanni Pierluigi da Palestrina
(1525-1594)

A giant among composers of the 16th century, Palestrina was also among the most prolific, penning 140 madrigals, 300 motets and over 100 mass settings. His mastery of the polyphonic form brought him fame even in his own lifetime and future generations of composers, theorists and musicians have held him in the highest regard. *Palestrina*, a successful 1917 opera by Hans Pfitzner, cast him as the savior of church music during the Council of Trent, rescuing polyphony from austere Catholic reformers.

Palestrina's setting of the Stabat Mater was composed in 1590 for the private Papal chapel of Pope Gregory XIV. Although the church had officially removed the prayer from the liturgy during the Council of Trent almost two decades earlier, it was still immensely popular. The suffering and sorrow of Mary in the Stabat Mater must have resonated with Palestrina, who was no stranger to emotional pain. In 1572 and 1575 he watched two of his three sons succumb to plague and was widowed in 1580. A strong personal connection to the text may explain the enduring power of his setting of the Stabat Mater.

Stabat Mater dolorosa Juxta Crucem lacrimosa, Dum pendebat Filius.

Full of grief the Mother stood weeping by the Cross where hung her Son.

Cujus animam gementem, Contristatam et dolentem, Pertransivit gladius.

Whose spirit, groaning, saddened and grieving, a sword has pierced.

O quam tristis et afflicta Fuit illa benedicta Mater Unigeniti!

O how sad and afflicted was that blessed Mother of the Only-begotten!

Quem maerebat, et dolebat, Pia Mater, dum videbat Nati paenas inclyti.

She mourned and grieved, as she beheld the sufferings of her illustrious Son.

Quis est homo, qui non fleret, Matrem Christi si videret In tanto supplicio?

Who is the man that would not weep if he saw the Mother of Christ in such torment?

Quis non posset contristari, Christi Matrem contemplari Dolentem cum Filio?

Who could not sorrow too to contemplate Christ's Mother grieving for her Son?

Pro peccatis suae gentis Vidit Jesum in tormentis, Et flagellis subditum.

For the sins of His people she saw Jesus in torment, submitting to the scourge.

Vidit suum dulcem natum Moriendo desolatum, Dum emisit spiritum.

She saw her sweet offspring forlorn in His death as He yielded His spirit.

Eia Mater, fons amoris, Me sentire vim doloris Fac, ut tecum lugeam.

Ah Mother, fount of love, let me feel the force of grief, that I may weep with Thee.

Fac, ut ardeat cor meum In amando Christum Deum, Ut sibi complaceam.

Grant that my heart may blaze with the love of Christ, my God, that I may please Him.

Sancta Mater, istud agas, Crucifixi fige plagas Cordi meo valide.

Holy Mother, grant this same, fix the wounds of the Crucified firmly on my heart.

Tui nati vulnerati, Tam dignati pro me pati, Paenas necum divide.

Thy wounded Son, so gracious to suffer for me; share his sufferings with me.

Fac me tecum pie flere, Crucifixo condolere, Donec ego vixero.

Make me truly to weep with Thee, to grieve with Thee for the Crucified as long as I shall live.

Juxta Crucem tecum stare, Et me tibi sociare In planctu desidero.

Let me stand with Thee by the Cross, and willingly join with Thee in mourning Thy loss.

Virgo virginum praeclara, Mihi jam non sis amara: Fac me tecum plangere.

Virgin supreme among virgins, be not harsh now to me, make me to weep with Thee.

Fac, ut portem Christi mortem Passionis fac consortium, Et plagas recolere.

Make me to bear Christ's death, grant me a share in His Passion, and to reverence His wounds.

Fac me plagis vulnerary Fac me cruce inebriari, Et cuore Filii.

Make me to be wounded with His wounds, drunk with the Cross and with love for Thy Son.

Flammis ne urar succensus Per te, Virgo, sim defensus In die judicii.

When I am consumed with flames, O Virgin, let me be defended by Thee, on the day of judgment.

Christe, cum sit hinc exire, Da per Matrem me venire, Ad palmam victoriae.

Let me be protected by the cross, strengthened by the death of Christ, thankful in his love!

Quando corpus morietur, Fac, ut animae donetur Paradisi gloria. Amen.

When my body shall die, grant that spirit may be given the glory of paradise. Amen

By any measure, Giacomo Carissimi is fortunate that his name is known at all today. He never sought to have his music published during his lifetime, leaving only copies made by his pupils; and he turned down a variety of prestigious positions, including as the successor to Monteverdi at San Marco in Venice. But along with Monteverdi, Giacomo Carissimi was one of the first composers of oratorio, the dramatic form which was predecessor of opera. The six-voice motet *Plorate Filii Israel* is an excerpt from Carissimi's best known oratorio, *Jephthe*. The piece is a mournful lament sung by the crowd, after it is revealed that Jephthe's daughter must be sacrificed because of a careless oath her father made in battle.

Plorate, filii Israel, plorate, omnes virgines, et filiam Jephthe unigenitam in carmine doloris lamentamini.

Weep, you children of Israel, weep, all you virgins, and for Jephthah's only daughter, lament with songs of anguish.



Josquin Des Prez is considered the most important composer between Dufay and Palestrina. Like many successful European composers, he was truly cosmopolitan, and called many cities home at various times: Paris, Rome, Milan and others. For this reason, he was able to absorb and unite many of the musical styles circulating around the continent, and in his travels he acquired great fame in his day. No less an authority than Martin

Luther wrote of Josquin, "He is the master of the notes. They must do as he wills; as for the other composers, they have to do as the notes will."

Until the 20th century, musicologists tended to view music as having steadily evolved from more primitive to more sophisticated states, and as a result Josquin was overshadowed by Palestrina, Victoria and others. More recently, the passionate, plaintive style of Josquin's music has earned him broad popularity. Although the majority of his works were for the church, his soul is nowhere more evident than in his secular music.

En l'ombre d'un buissonnet,

Tout au long d'une rivière,
J'ai trouvé là le fils Marguet
Qui priait sa dame chère,
En disant par sa manière:
'Je vous aime fin coeur doux'.
Adonc répondit la bergère:
'Robin comment l'attendez vous'.

*In the shadow of a little bush,
Right on the bank of a river,
I found the young Marguet
Who was praying to his dear lady,
Saying in his way:
"I will love you to my sweet heart's
end."
Then the shepherdess replied:
"Robin, how I wait for this from you.*

Mille regretz de vous habandonner et d'eslonger,

Vostre fache amoureuse.
J'ay si grand dueil et paine douloureuse
Qu'on me verra brief mes jours deffiner.

*A thousand regrets to leave you and to be far
From your loving face.
I suffer such deep sorrow and grievous pain
That soon I will end my days.*

Hayne Van Ghizeghem was a contemporary of Josquin in the Franco-Flemish school, although he did not live nearly so long, owing to the fact that in addition to his musical career he was a soldier, and is believed not to have survived the Siege of Beauvais in 1472. By the end of that century, *Alles Regretz* had appeared in at least 25 sources in Europe (most of them even before the invention of printing) and many more parodies by other composers.

Alles regretz vuidez de ma presence;
Alles allieurs quérir vostre acointance,
Asses aves tourmenté mon las coeur,
Rempli de deul pour estie serviteur
D'une sans per que j'ay aymée
d'enfance.

*Go regrets, leave my presence;
Go you and fetch your friend,
You have tormented my tired heart
enough,
Filled with grief to be the servant
Of one that I loved in youth.*

By the time the art of the madrigal had reached its apogee in England in the early 17th century, it had been out of fashion where it began in Italy and France for decades. Nevertheless, most English-speaking singers today think of the names Weelkes, Byrd, Morley, Wilbye, Gibbons and Dowland when it comes time for secular song. The reasons for the enduring popularity and consistent excellence of the English madrigal form are much speculated on: Queen Elizabeth's love of music and its composers; the pastoral setting of the English countryside; the opportunity for men and women to sing together, something forbidden in churches. But the phenomenon is perhaps best illustrated by this scene described by Claude Hollybande's *The French Schoolemaister*, published in 1573:

'Roland, shall we have a song?'

'Yea Sir: where be your books of music? for they be the best corrected.'

'They be in my chest: Katherin, take the key of my closet – you shall find them in a little till at the left hand: behold, there be songs at four parts.'

'Who shall sing with me?'

'You shall have company enough: David shall make the bass, John the tenor, and James the treble.'

'Begin! James, take you tune! Go to: for what do you tarry?'

'I have but a rest.'

'Roland, drink afore you begin, you will sing with a better courage.'

'It is well said: give me some white wine – that will cause me to sing better.'

'You must drink some green wine!'

'Yea, truly, to cause me to lose my voice.'

'Oh, see what a funnel, for he hath poured a quart of wine without any taking of his breath.'

This sweet and merry month of May,

While nature wantons in her prime,
And bird do sing, and beasts do play
For pleasure of the joyful time,
I choose the first for holiday
And greet Eliza with a rhyme:
O beauteous Queen of second Troy,
Take well in worth a simple toy.

Now is the gentle season freshly flowering,
To sing and play and dance while May endureth;
And woo and wed, that sweet delight procureth.

The fields abroad with spangled flowers are gilded,
The meads are mantled, and closes;

In May each bush arrayed, and sweet wild roses.
The nightingale her bower hath gaily builded,
And full of kindly lust and love's inspiring,
'I love, I love,' she sings, hark, her mate desiring.

Come, sirrah Jack, ho! Fill some tobacco,
Bring a wire and some fire;
Haste away, quick, I say, shun delay,
For I drank none good today.

Fill the pipe once more,
My brains dance Trenchmore!¹
It is heady, I am giddy.
My head and brains, back and reins², joints and veins
From all pains it doth well purge and make clean.

I swear that this tobacco is perfect Trinidado;³
By the very, very Mass never, never, never was
Better gear than is here,
By the rood, for the blood,
It is very, very good, 'tis very good.

Then those that do condemn it,
Or such as not commend it,
Never were so wise to learn
Good tobacco to discern.
Let them go pluck a crow, and not know as I do
The sweet of Trinidado, Trinidado.

¹ A boisterous dance in triple time.

² Kidneys

³ A British synonym for tobacco, after the island of Trinidad where much of it was grown.

Though Thomas Ravenscroft's name is unfamiliar to all but the most ardent fans of English secular song, one of his compositions is known to all: "Three Blind Mice." Beyond this and the manuscripts of his many other catches, rounds and part-songs, very little is known of this composer, whose life was nestled uncomfortably between the Elizabethan era of Byrd and Morley and the Restoration glory of Purcell. He was the first collector and publisher of English folksong, and his own first edition, *Pammelia*, was published in 1609 when he was aged just 17. The concisely-titled "Of Ale" and "Tobacco and Ale" were published five years later in a collection by the more lengthy title *A briefe discourse Of the true (but neglected) use of Charact'ring the Degrees by their Perfection*.

Of Ale

Tosse the pot, let us be merry,
And drinke till our cheeks be as red as a Cherry.

We take no thought, we have no care,
Still we spend, and never spare,
Till all of money our pursse is bare,
We ever tosse the pot.

And when our money is all spent,
Then sell our goods, and spend our rent,
Or drinke is up with one consent,
And ever tosse the pot.

And when our credit is all lost,
Then may we goe and kisse the post,
And eat Browne bread in steed of rost,
And ever tosse the pot.

Let us conclude as we began,
And tosse the pot from man to man,
And drinke as much now as we can,
And ever tosse the pot.

Ale and Tobacco

Tobacco fumes away all nastie rheumes,
But health away it never lightly frets,
And nappy Ale makes mirth (as April raine doth Earth)
Like the pleasant spring, where ere it soaking wets.

But in that spring of mirth such madnes hye doth growe,
As fills a foole by birth with crochets, with Ale and Tobacco.

One cleares the braine, the other glads the heart,
Which they retaine, by nature and by art:
The first by nature cleares, by Arte makes giddy will,
The last by nature cheares, by Art makes heady still.

So we, whose Braynes els lowe swell hye with crotchet rules,
Feed on these two, as fat as headdy giddy fooles.

*Program and notes by Jesse Antin, Kevin Baum, John Bischoff, Justin Montigne,
and Mark Sullivan*

Please visit us at our website: www.clerestory.org

You will find a recording of tonight's concert, as well as more information about us, our next concerts, and ways you can support Clerestory. Thank you for your attendance--we wish you clarity, joy, and music.

Clerestory is an affiliate of the San Francisco Early Music Society.



Schola Cantorum San Francisco

presents:

Christmas in the City

A concert of traditional and contemporary carols for
the season.

Dec. 8, 8 PM, Ss. Peter and Paul Church, North
Beach

Dec. 9, 8 PM, St. Mark's Episcopal Church, Berkeley

Dec. 10, 4 PM, Mercy Center, Burlingame

For advance ticket sales, visit www.scholASF.com



JESSE ANTIN is the founder of Clerestory. He has performed with many of the finest groups in the Bay Area since moving from the East Coast in 2000. Recent appearances have been as a soloist and chorus member with the American Bach Soloists and Philharmonia Baroque, and with the new groups Artists' Vocal Ensemble and the Pacific Collegium. Jesse is a native of Princeton, New Jersey, where he grew up singing in a men-and-boys choir in the Anglican tradition. During this time he began

studying piano and, later, the pipe organ, and also began to compose choral music. In 1995 Jesse began his studies at Brown University, where he would graduate with majors in music and philosophy. He was a member of the Brown University Chorus, the choir of S. Stephen's Church in Providence, and performed with the choir of St. Paul's Church in Wickford, Rhode Island, each of which has commissioned a Christmastide choral composition from Jesse. The Choir of S. Stephen's recently featured Jesse's piece *The Annunciation* as the title track on its latest CD release. The St. Paul's commission will be premiered in December of this year, and features text from the recently discovered Gospel of Judas. Also while at Brown, Jesse was the Assistant Music Director at Trinity Episcopal Church in Newport, a member of the Schola Cantorum of Boston, and was featured in a full-page article in the *Chronicle of Higher Education*, on the cover of the Brown student newspaper, and in a column in Brown's alumni magazine.

Jesse has proudly lived in Berkeley since 2001. He is an avid road cyclist, trail runner and backpacker, and can often be found in the hills around Tilden and Redwood parks. Jesse is also a tennis player, and administers weekly smackdowns to his younger brother, Judd, at the courts at the Claremont Country Club, where Jesse's wife, Lindsey, is a teaching pro. Lindsey and Jesse live with their cats Camper, Nike and Sprite on a steep hill in North Berkeley. The humans are vegetarian carb-loaders; the cats are not. Jesse works as the office manager at the environmental, non-profit law firm Earthjustice in downtown Oakland, and can often be seen commuting down College Avenue on his motor scooter. If you are looking for Jesse and have not found him in any of the above places, he is probably at a Cal football game or an Oakland A's baseball game, losing his voice.



Originally from Cherokee, Iowa, **KEVIN BAUM** has lived in San Francisco for the past nineteen years. Kevin is currently tenor section leader at the Episcopal Church of the Advent of Christ the King and is a cantor at St. Ignatius Catholic Church. He is a member of Schola Adventus, an eight-voice mixed ensemble which toured England in December of 2005, and of Schola Cantorum San Francisco, an ensemble of fourteen mixed voices. He sings regularly with the ensembles AVE (Artists' Vocal Ensemble), San

Francisco Lyric Chorus, and has sung with the Philharmonia Baroque Orchestra Chorus. He performs solo recitals in many local venues.

Kevin is a sixteen year veteran of the ensemble Chanticleer. Just a few of the highlights from those years include the role of the Madwoman in

performances of Benjamin Britten's *Curlw River*, the role of Joseph of Aramathea in the world premier of Sir John Tavener's *Lamentations and Praises*, the role of John Q. Public in the west coast premier of *Go For Broke*, a madrigal comedy by Peter Schickele, and over twenty recordings including two that received the Grammy award.



JOHN BISCHOFF, bass, is proud to be participating in the launch of Clerestory. John has sung with a variety of vocal groups including Chanticleer, the Dale Warland Singers, and the New York vocal jazz quartet Vox Bop. John recently performed as a soloist and chorus member at the Oregon Bach Festival and is singing this season with the Philharmonia Baroque Chorale, the American Bach Soloists, the Berkeley Opera and the Grace Cathedral Choir of Men and Boys. He has also appeared with

opera companies in Sarasota, Des Moines, and Dayton, and sung as an apprentice with the Santa Fe Opera.

John received his Masters in Voice from the Manhattan School of Music and a Bachelors degree with honors from Princeton University. There, he sang with the *a cappella* group the Tigertones, serving as President and music arranger, and organizing tours of Europe and the US. John remains active as an arranger, and recently had his rendition of the Star Spangled Banner performed before a Red Sox game at Fenway Park by the women's vocal group Broadband.

Before assuming reckless pursuit of a career in music, John taught English in Guangzhou, China, and worked as a journalist for Minnesota Public Radio in St. Paul, using his voice in a different capacity - as newscaster, reporter and host of regional and national broadcasts. John lives in San Francisco with his wife Laurel and his bass-baritone shepherd, Lucy, where he enjoys cooking, long walks in the dog park, and practicing that very baroque instrument, the electric guitar.



Bass-baritone **TOM HART** has enjoyed a lengthy presence in the West Coast musical scene, having performed with many notable musical organizations since moving to the Bay Area. From ensemble positions with the San Francisco Symphony and San Francisco Opera Choruses to ensemble positions and soloist engagements with American Bach Soloists, AVE, Carmel Bach Festival, Chanticleer, Pacific Collegium and Philharmonia Baroque Orchestra, to name a few, he has consistently strived to

strike a balance between dedication to art and the enjoyment of it. Although for the past 10 years he has largely concentrated on music from the Renaissance and Baroque periods, he is happiest when he is able to encompass a variety of music and performing opportunities. During his 10 years with Chanticleer and later, he has managed to visit and perform in all 50 states as well as several countries abroad, a fact for which he will be eternally thankful and one that continues to enrich his understanding and appreciation of people.



CLIFTON MASSEY is thrilled to join Clerestory in the inaugural season of the group. A Dallas native, Clifton has sung to critical acclaim with such groups as Concert Royal of New York, Indianapolis Baroque, American Bach Soloists, Texas Baroque Ensemble, Dallas Bach Society, Philharmonia Baroque Orchestra, New York Pops, and the London Symphonietta. Equally at home in a choral setting, Clifton has performed with Theater of Voices/ Pro Arte with Paul Hillier, Volti, Schola Cantorum SF, Orpheus

Chamber Singers of Dallas, and has recently completed his tenure with the male a cappella group

Chanticleer, feeling quite honored to have performed over 200 concerts with them in a variety of the world's finest concert halls. Clifton holds a music education degree from Texas Christian University and is currently completing a M.M. from the Early Music Institute of Indiana University. Private voice teaching, clinician work and concertizing all conspire to make him wish he had more time to tend to his garden and explore the intrigues of northern California!



JUSTIN MONTIGNE is a versatile young singer of choral music, opera, art song, concerts, church services, weddings, bar mitzvahs, shareholders' meetings, barbecues, and late '90s diva karaoke nights. Hailing originally from Des Moines, Iowa, where he received his Bachelor in Music from Drake University, Justin went on to spend several years in Minneapolis doing graduate work in voice at the University of Minnesota, where he completed a masters and is a candidate for a DMA in vocal performance. An

active teacher, as well as performer, Justin taught voice for the University of Minnesota and in several area high schools, as well as maintaining a busy private studio in his small shih-tzu infested apartment. He also toured Minnesota and the upper midwest with the select Ted Mann Vocal Quartet, the University of Minnesota's Opera on the Farm Tour, and as a soloist with many of the Upper Midwest's best kept ensemble secrets.

Heeding the injunction, "Go West, young man," Justin sang alto for three years with San Francisco's acclaimed male vocal ensemble, Chanticleer. He performed in venues around the United States and the world, including New York's Metropolitan Museum of Art, Disney Concert hall in Los Angeles, The Concertgebouw in Amsterdam, and Vienna's Musikverein. Equally at home in concert and on the operatic stage, Justin has most enjoyed the works of Handel, Mozart, and Britten. Of late he has eschewed the often decorative role of the orchestral soloist and the rigors of being passed upon the shoulders of burly opera choristers in favor of ensemble work. Justin recently sang a fifth season with the Oregon Bach Festival, will appear several times this season with Miami's Seraphic Fire, and has taken up the directorship of a mens a cappella ensemble, Musica.

All work and no ice cream makes Justin a dull boy, so Ben and Jerry must be credited here. In fact, they are largely responsible for Justin's other two favorite haunts—the gym and the yoga mat. He lives in Noe Valley with his husband Joe, preparing a nest for a new generation of shih-tzus. . .



Originally from McMinnville, Oregon, tenor **MARK MUELLER** left with his parents' blessing for the sunny climes of Stanford in 1973 to become a doctor ("Look at those hands - *those are surgeon's hands!*"). Four years and a drama degree later, instead of medical school, he found himself working for Berkeley Repertory Theatre as an actor, singer, composer, assistant stage manager, set builder and music director. His repertoire is extremely varied, ranging from performances of medieval mystery plays to writing, singing and playing guitar with the (now defunct) punk parody band "Porque." He is one of the few musicians to perform at both the Monterey Jazz Festival and the Carmel Bach Festival. Mark has performed with many SF Bay Area groups, including the Choir of Grace Cathedral, Schola Cantorum San Francisco, the California Bach Society, the Baroque Choral Guild (now Cantabile), Contemporary Opera of Marin, the Pacific Mozart Ensemble and the San Francisco Choral Artists. He is currently a member of the American Bach Soloists and the Philharmonia Baroque Chorale as well the choir of St. Mark's, Berkeley. By day, he is the Program Administrator for the Young Musicians Program at UC Berkeley. He lives in Point Richmond (a stone's throw from "The Plunge") with his wife Elisabeth and sons Michael & Max.



MARK SULLIVAN, baritone, performs a wide variety of musical styles ranging from Gregorian chant to contemporary opera. From 2001 to 2006, Mark was a member of Chanticleer, the Grammy Award-winning twelve man vocal ensemble. His first recording with the group, featuring Sir John Tavener's *Lamentations and Praises*, was awarded a Grammy Award for Best Small Ensemble Performance. His other recordings with the group include *Our American Journey*, *How Sweet the Sound*, *Evening Prayer*, *Sound in Spirit*, and the DVD *Christmas with Chanticleer*. Previous to Chanticleer, Mark performed and recorded in New York City with groups such as the New York Choral Artists, the Douglas Frank Chorale, Saint Patrick's Cathedral, and Anthony Newman's Bachworks. He was also a core member of Early Music New York, performing and recording medieval, renaissance and baroque music with them. Equally at home in the theater, Mark's operatic experience includes appearances with the companies of Sarasota, Chautauqua, Central City, and Glimmerglass. Staged concert appearances include Pilate in Jonathan Miller's staging of Bach's *St. Matthew Passion* (Brooklyn Academy of Music) and Variagian in Rimsky-Korsakov's *Mlada* with the San Francisco Symphony led by Michael Tilson Thomas.

In addition to his performing activities, Mark is active as a voice teacher and served as Adjunct Professor of voice at the Borough of Manhattan Community College. He graduated magna cum laude from the Hartt School of Music with a Bachelor of Music degree in opera performance. Currently, he sings with the Choir of Men and Boys at Grace Cathedral in San Francisco and is a professional member of the San Francisco Symphony Chorus. When not singing he enjoys backpacking, hacking his way through chamber music on the violin, and swing dancing with his wife Marguerite.