



Clerestory

New Year's Concerts

Berkeley -- Friday, January 12, 8pm

St. Mark's Episcopal Church,
2300 Bancroft Way at Ellsworth

San Francisco -- Sunday, January 14, 5pm

St. Matthew's Lutheran Church,
3281 16th Street at Dolores

more info and music at www.clerestory.org

A Message From Clerestory....

Greetings and happy New Year! We are thrilled to continue Clerestory's debut season with our second set of concerts.

Tonight's program surveys the holidays of the winter season. The liturgical season of Christmas extends – twelve days, of course – into January, followed by the feast of Epiphany and the visit of the Magi. Naturally, it's also time to look ahead to the dedication day of Saint Valentine. Love has inspired more music than any other emotion, and we offer the joys and sorrows of poets and composers, old and new.

We were gratified by the enthusiastic response to our first set of concerts last October. We heard from many concertgoers in the days that followed, and their comments were heartening and warm. Many listeners visited our website – www.clerestory.org – to download recordings of our program for free. We hope this is an exciting new way for audiences to relive their experience, and for music to have a life beyond the moment it is created.

Clerestory will conclude its inaugural season with a set of concerts in the spring. The theme of the program will again be seasonal: we will visit the liturgical season of Eastertide with meditations on mortality and new life, and celebrate the season of Spring, with songs of nature, birth, youth and beauty. And in addition to our continuing explorations of early music, we will also feature "living" pieces written by modern composers – including some from the Bay Area.

If you are not already on our e-mail list – or if you're not sure whether you are – it's important that you take a moment to add yourself, either on the sign-up sheet at the door or at our online website. Receiving news by e-mail is the easiest and most cost-effective way for us to reach our audience, and many people prefer being contacted this way. We will always keep your information in confidence.

We are hugely grateful to you for continuing to support us as we strive to grow into one of the finest vocal ensembles anywhere. The challenges facing a group like ours are great. We need the sustained presence and interest of our audience in order to build on the momentum we have started.

Please enjoy tonight's concert, and see you again in the spring!

Program

Three Early Noels

| | |
|---------------------------------------|-------------|
| <i>Noe, Noe Psalite</i> | Jean Mouton |
| <i>Nowell Syng We</i> | Anonymous |
| <i>Nowel: Out of Your Slepe Aryse</i> | Anonymous |

Two Marian Motets

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|---------------------------|----------------|
| <i>Magnificat</i> | John Taverner |
| <i>Quid Petis, O fili</i> | Richard Pygott |

Three Motets for Epiphany by William Byrd

Ecce Advent Dominator Dominus
Vidimus Stellam
Reges Tharsis

Six French Songs of Courtly Love

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|-----------------------------------|-----------------------------|
| <i>Il Estoit Une Fillette</i> | Clement Janequin |
| <i>Bon jour, Bon mois, Bon an</i> | Guillaume Dufay |
| <i>Riches d'Amour</i> | Guillaume Machaut |
| <i>Doulce Memoire</i> | Pierre Regnault dit Sandrin |
| <i>Vignon, Vignon, Vignette</i> | Claudin de Sermisy |
| <i>Las! Je Me Plains</i> | Claudin de Sermisy |

Three Madrigals by Claudio Monteverdi

Che Se Tu Se'il Cor Mio
Eccomi Pronta Ai Baci
Sfoga Con Le Stelle

Four English Folksongs

| | |
|-----------------------------------|-----------------------------|
| <i>Bushes & Briars</i> | Arr. Ralph Vaughan Williams |
| <i>Marianne</i> | Arr. Philip Wilby |
| <i>My Sweetheart's Like Venus</i> | Arr. Gustav Holst |
| <i>Flower of Beauty</i> | John Clements |

All sacred music for Christmas falls into one of two categories: reverential awe, or exultant jubilation. The Noel – a joyous song type which was a precursor to the carol – is unabashedly the latter. The name is taken from the French word meaning, simply, “Christmas,” and is derived from the Latin word *natalis*, meaning nativity. Noels and carols are among the earliest songs used to celebrate Jesus’ birth and many can be traced to the middle ages. Noels are characterized by alternating verses and choruses, the latter often ecstatically repeating the word “noel” – such as is the case in all three noels heard on tonight’s program.

Jean Mouton was a prolific genius of early sixteenth century polyphony, and *Noe, Noe, Psallite* bears many of his trademarks. Each repetition of the refrain “Noel!” is “written out” in a series of duets that are variations of the first statement. The phrase *elevamini portae* – the “lift up ye gates” familiar to fans of Handel’s *Messiah* – is illustrated by upward stepwise movement in each voice. And Mouton varies passages for two, three and four voices, methodically building tension, until arriving at a final, triumphant statement of the refrain.

*Noel, noel, noel, sing noel! Jerusalem, rejoice and be glad, for today the Savior of the world is born. Noel!
He lies in a manger, he shines in heaven. Noel!
Lift up your heads O ye gates, and be ye lifted up, ye everlasting doors, and the king of glory shall come in. Noel!
Who is this king of glory? The Lord of hosts, he is the king of glory. Noel!*

The two anonymous English carols which follow have the same structure as each other: short “nowell” refrains sung by the full group alternating with longer verses of poetry from unknown sources. However, the two are opposites in terms of voicing: whereas *Nowell Sing We* has a chorus in three parts, reducing to two parts for the solo verses, *Out of Your Slepe Aryse* has a chorus in one unison part, expanding to a trio for each verse. Both carols feature Old English words or pronunciation, and the first is also macaronic – that is, it intersperses words in Latin as well.

*Nowell sing we both all and some,
Now rex pacificus is y-come.*

*Exortum est in love and liss, now Christ his grace he gan us giss,
And with his body us brought to bliss both all and some.*

*De fructus ventris of Mary bright both God and man in her alight,
Out of disease he did us dight both all and some.*

*Gloria tibi ay and bliss; God unto his grace he us wiss,
The rent of heaven that we not miss both all and some.*

*Out of your sleep arise and wake, for God mankind now hath y-take
All of a maid without any make; Of all women she beareth the bell.
Nowell!*

*And through a maid fair and wise, now man is made of full great prize;
Now angels kneel to man s service, and at this time all this befell.
Nowell!*

*That ever was thrall now is he free; Now ever was small now great is
she;
Now shall God deem both thee and me unto his bliss if we do well.
Nowell!*

~

John Taverner (c.1490-1545) is considered to be the most important English composer of his time. His compositions are mostly vocal and of a religious nature. He was the first Organist and Master of the Choristers at Christ Church, Oxford, appointed by Cardinal Wolsey in 1526. In previous times it was thought that after leaving Oxford in 1530 Taverner gave up composition to become an agent for Thomas Cromwell, assisting in the Dissolution of the Monasteries, but his involvement in such activity is now questioned.



The Magnificat (or Canticle of Mary) text is the words spoken by Mary when she learns from the angel Gabriel that she is to give birth to Jesus. As was common practice in his day, Taverner's setting alternates plainsong chant with sections of three- and four-voice polyphony. The polyphonic sections in this setting are wonderfully lively.

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour. For he hath regarded the lowliness of his handmaiden. For behold, from henceforth all generations shall call me blessed. For he that is mighty hath magnified me and holy is his Name. And his mercy is on them that fear him throughout all generations. He hath showed strength with his arm he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat and hath exalted the humble and meek. He hath filled the hungry with good things and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israel as he promised to our forefathers, Abraham and his seed, for ever. Glory be to the Father, and to the Son, and to the Holy Ghost; As it was in the beginning, is now, and ever shall be, world without end. Amen.

Richard Pygott (c. 1485-1552) was Master of the Choir in Cardinal Wolsey's private chapel, and then later served as a member of Henry VIII's Royal Chapel. His *Quid petis, O fili?* employs the verse-refrain form and macaronic Latin and English texts of a medieval carol. It is a charming piece which conjures up a vision of Mary sweetly conversing with her son - with the infant Jesus talking baby-talk!

Quid petis, o fili? Mater dulcissima ba ba.

O pater, o fili, mihi plausus oscula da da.

The mother, full mannerly, and meekly as a maid,

Looking on her little son, so laughing in lap laid,

So prettily, so pertly, so passingly well a-pay'd,

And full soberly unto her sweet son she said:

Quid petis, o fili? Mater dulcissima ba ba ba.

I mean this by Mary, our Maker's mother of might.

Full lovely looking on our Lord, the lantern of light,

Thus saying to our Savior; this saw I in my sight;

This reason that I rede you now, I rede it full right.

Quid petis, o fili? Mater dulcissima ba ba ba.

Musing on her manners so nigh marr'd was my main,

Save it pleased me so passingly that past was my pain.

Yet softly to her sweet son, methought I hear her sain:

Now gracious God and good sweet babe, yet once this game again,

Quid petis, o fili? Mater dulcissima ba ba ba.

O pater, o fili, mihi plausus oscula da da.

Epiphany, a word of Greek origin which means "the appearance", or "miraculous phenomenon", is the name of the Christian feast celebrating the realization of Jesus as God in human form. It is generally celebrated on January 6th, at the end of the "Twelve Days of Christmas" which begin with the celebration of Jesus' birth. The subjects of epiphany texts include the visit of the three kings guided by the star to find Jesus in Bethlehem, and events in Jesus' childhood up to his baptism in the Jordan River by John the Baptist.



William Byrd composed the three motets heard this evening in his later years, after the climate for practicing Catholics living in Protestant England had worsened. Having moved his family back to his ancestral home, a village in Essex where they were safe to practice their faith in secret, he wrote many works for Catholic worship including the Mass for Epiphany, which included these three pieces. *Ecce Advenit Dominator Dominus* heralds the coming of the Lord and the realization (that is, the epiphany) that he is the true Lord. *Vidimus Stellam* tells the tale of the magi who followed the star to Jesus bearing gifts, and *Reges Tharsis*, a Psalm setting, goes beyond the original three kings to include kings of Tarshish, Araby and Saba as well as “all kings of the earth” who shall adore Him.



Behold the Lord the Ruler is come: and the Kingdom is in His Hand, and power, and dominion. Give to the king Thy judgment, O God: and to the king's Son Thy justice. Glory be...

•
We have seen his star in the East and are come with gifts to adore the Lord.

•
The kings of Tharsis and the isle offer their gifts, the kings of Arabia and Sheba bring gifts. And all the kings of the earth worship him, all peoples bow before him. Glory be...

~

The phrase “courtly love” is attributed to Gaston Paris, a nineteenth century writer, but it was retroactively applied to a notion that circulated in Europe 700 years earlier. While the Renaissance was so full of breathless, artistic expressions of passion that it largely came to be defined by them, conditions were vastly different in a medieval, Catholic Europe just emerging from the dark ages. The celebration of romantic love between two people was a new and revolutionary thing, and not since the writings of the Greeks a thousand years earlier had it been acceptable to fan the flames of passion. Necessarily, in medieval Europe, expressions of love took a specific form, and with that form came specific rules. The courtly lover idolizes his mistress – who may or may not be attainable – and can only hope to win her through bravery, humility, and a noble heart.

In 1185, Andreas Cappellanus wrote a treatise called *De Arte Honeste Amandi*. Although this title has been frequently mistranslated to refer to “courtly” love, the book nevertheless set out the rules of “honest” or “refined” love that dictated a rich tradition of art and courtship for centuries. Below, for the long-term benefit of our audience, is a translated list of Cappellanus’ 31 rules.

1. Marriage is no real excuse for not loving.
2. He who is not jealous cannot love.
3. No one can be bound by a double love.
4. It is well known that love is always increasing or decreasing.
5. That which a lover takes against the will of his beloved has no relish.
6. Boys do not love until they arrive at the age of maturity.
7. When one lover dies, a widowhood of two years is required of the survivor.
8. No one should be deprived of love without the very best of reasons.
9. No one can love unless he is impelled by the persuasion of love.
10. Love is always a stranger in the home of avarice.
11. It is not proper to love any woman whom one would be ashamed to seek to marry.
12. A true lover does not desire to embrace in love anyone except his beloved.
13. When made public love rarely endures.
14. The easy attainment of love makes it of little value; difficulty of attainment makes it prized.
15. Every lover regularly turns pale in the presence of his beloved.
16. When a lover suddenly catches sight of his beloved his heart palpitates.
17. A new love puts to flight an old one.
18. Good character alone makes any man worthy of love.
19. If love diminishes, it quickly fails and rarely revives.
20. A man in love is always apprehensive.
21. Real jealousy always increases the feeling of love.
22. Jealousy, and therefore love, are increased when one suspects his beloved.
23. He whom the thought of love vexes eats and sleeps very little.
24. Every act of a lover ends in the thought of his beloved .
25. A true lover considers nothing good except what he thinks will please his beloved.
26. Love can deny nothing to love.
27. A lover can never have enough of the solaces of his beloved.
28. A slight presumption causes a lover to suspect his beloved.
29. A man who is vexed by too much passion usually does not love.
30. A true lover is constantly and without intermission possessed by the thought of his beloved.
31. Nothing forbids one woman being loved by two men or one man by two women.





48.—Court of Love in Provence in the Fourteenth Century (Manuscript of the National Library of Paris).

With the rules of courtship set in place, a new art form was spawned: the love poem, and with it, the love song. Poet-composers moved about the continent, known as the troubador, the trouvère, or the minnesinger, depending mainly on where you were. The popularity of this style ebbed and flowed sporadically during the first half of the millenium. By the time of Dufay and Machaut, and certainly by Janequin and De Sermisy centuries later, composers were imitating and refining the style rather than pioneering it. As is often the case when art imitates life, “courtly love” came to be

defined so much by the poets, painters and

musicians who wrote, painted and sang about it that it’s uncertain whether courtly love was ever actually practiced.

Il estoit une fillette. . .

*There was a little girl who wanted to know the game of love,
After having had a taste she told me smiling, “You tempt me.”
She told me “Begin again.” I seized her; I grappled with her vigorously. When she
finally felt the sweet point she was worn down and so sweetly moved that her
poor heart felt the pang and trembled violently. But, god have mercy, it was a
sweet torment.*

Bon jour, bon mois. . .

*Good day, good month, good year, and good life.
You attend that which all save for tomorrow,
Riches, honor, health, joy without end,
Great fame, beautiful women, good wine,
all maintain the healthy creature.
After you are sure that you have joy tomorrow
And ease so soon o’ertakes you,
So must you have it evening and morn.
And since you feel certain hope
Without sadness, without villainous thoughts,
All your desires will be fulfilled to your heart’s content,
Without contest you will lodge in the perfume of glory.*

Riches d’amour. . .

*Rich in love and summoned by friendship,
Poor in hope and decorated with desire,*

*Full of sorrow and needy pain,
Far from mercy, family to misery,
Having naught which could restore my spirit,
Seeking bitterness and pale like death,
For my lady hates me and I love her.*

*There is no comfort for my sickly grief
Which casts me down to nothing,
For a love feeds on my heart
So that I cannot rejoice nor repent
Nor live long nor die nor endure,
Nor surely do naught save languish in sorrow,
For my lady hates me and I love her.*

*But the wish of such sweet enmity
I will humbly and easily suffer,
For great honor it is to stand fast
Against her will, for I love and desire her.
And Love wishes that I should break in twain
For this bitterness will be my sweetness.
For my lady hates me and I love her.*

Doulce memoire. . .

Sweet memory consumed by pleasure; o happy century which provokes such thoughts. How steadfast were we two, so in love, and to our skirmish so well-suited. The loss of this state has broken my hope and made me servant of habit, pitiable to all. Mark thee well, the strike of evil is sudden.

Vignon, vignon. . .

Vine, vine, vine, little vine. . . Whoever plants you will be a gentleman, will cut you and have the pruning knife. It seems wise that I relish you when you pass my throat.

Las! Je m'i plains. . .

*Alas! I cry out, and cursed be fortune,
For in love I have had naught but displeasure.
Come, regrets, come seize my heart,
And lay it bare to my troublesome lady.*



~

Like any popular, cutting-edge artist, Claudio Monteverdi (1567-1643) drew criticism for pushing boundaries. By his mid-twenties, Monteverdi had published three books of madrigals establishing his reputation around Europe as a master of the form. While his use of surprising dissonances and tonalities piqued the public's ear, it also attracted the ire of the conservative theorist

Giovanni Artusi in a treatise subtitled 'Imperfections in Modern Music.' Monteverdi defended his methods, declaring they belonged to a new style of composition based on principles as legitimate as those established by old masters such as Palestrina. In the new style, however, music must illuminate the meaning of the text instead of following its own formal logic.

Monteverdi used numerous novel techniques to highlight drama in his texts, embracing melody, declamatory rhythms, varied textures and almost any other device that could convey emotion. In *Che se tu se' il cor mio* ('If you are my sweetheart') and *Sfogava con le stelle* ('Together with the stars') from the fourth book of madrigals, the torments of both consummated and unrequited love are expressed in grinding dissonances, unusual harmonic jumps, and homophonic phrases of poetry that repeat like desperate pleas. In book seven, Monteverdi abandoned classic five voice madrigals altogether, writing everything from solos to sextets and including instruments, dances and sinfonias in the mix. Still, emotional immediacy remained paramount. In the playful *Eccomi pronta ai baci* ('Here I am, ready for kisses') he scales back to three intimate (gossiping?) voices as a young woman pleads for her suitor to be gentle with his affections. The 'kiss' hangs silently at the center of this short piece, followed by the girl's dismayed response.

Monteverdi promised to explain the principles of his new style in a manifesto called 'The Perfection of Modern Music' - a clear riposte to Artusi's 'Imperfections.' He never finished the paper, however, leaving generations of theorists to squabble over exactly what those principles were. Perhaps the composer felt it would be as vain to codify rules for his music as it would be to define the logic of the human passions that inspired it.

Che se tu se' il cor mio

For if you are my sweetheart, as you are even in spite of heaven and earth, whenever you weep or sigh, those tears of yours are my blood, those sighs my spirit and those pains, that sorrow you feel are my torments, not yours.

BATTISTA GUARINI (Pastor Fido, III, 4)

Eccomi pronta ai baci

Here I am, ready for kisses; Kiss me, Ergasto mine, But kiss in such a way That of your biting teeth No trace will remain on my face. (kiss) Ah! you bite and do not kiss, You have marked me, Ah! Ah! May I die if ever I kiss you again.

GIAMBATTISTA MARINO

Sfogava con le stelle

Together with the stars a man sick with love poured out his sorrow beneath a night sky, and said, gazing upon them: "Lovely images of the idol whom I adore, just as you show me, while thus you shine, her rare beauty, so could you show her my own feelings of passion; you could make her, with your golden likeness, merciful indeed, as you make me a lover."

OTTAVIO RINUCCINI

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For our final set this evening we pay honor to the great English choral tradition with a selection of tunes based on folk-songs of the British Isles, the preservation of which we owe in large part to the tireless work of composers such as Ralph Vaughan Williams.

Born in Down Ampney, England in 1872, Ralph Vaughan Williams' musical education took place during a time when composers began to study English folk-song seriously, although little was known about how to discern genuine folk-tunes from composed imitations. At the turn of the century he was among the very first to travel into the countryside to collect folk-songs and carols from singers, notating them for future generations to enjoy. Our Vaughan Williams selection this evening, *Bushes & Briars* (1908) is a tune from Essex originally scored for men's voices, later reworked by Vaughan Williams into a mixed choir piece of a quite different character in 1924. It speaks of the overheard words of a young lass, who laments that her love may be unrequited.

A lifelong friend of Vaughan Williams, Gustav Holst also had a passion for collecting the songs of his countrymen. His lush setting of the Welsh tune *My Sweetheart's like Venus* (1933) rhapsodizes about the beauty of a fickle lover who "loves many, yet is left without one". More modern composers John Clements and Philip Wilby bring us two North Country selections, which capture beautifully the unique character of the British choral folk idiom, which was summarized so well by Ralph Vaughan Williams: "the lilt of the chorus at the music hall...children dancing to a barrel organ, the rousing fervor of a Salvation Army Hymn, St. Paul's and a great choir singing at one of its festivals...the Welshmen striking up one of their own hymns...the cries of street peddlers, the factory girls singing their sentimental songs."

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Program and notes by Jesse Antin, Kevin Baum, John Bischoff, Chris Fritzsche, Clifton Massey, and Justin Montigne

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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.

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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, including five years with the esteemed men's ensemble Chanticleer. 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 countertenor in an Anglican-style men-and-boys choir. During this time he began studying piano and pipe organ, and also began to compose choral music. Jesse is a graduate of Brown University, where he majored in music and philosophy. Since then, several choirs around New England have commissioned choral works from Jesse, including the choir of S. Stephen's Church in Providence, which featured Jesse's piece "The Annunciation" as the title track of their CD release in 2005, and the choir of St. Paul's in Wickford, RI, which premiered Jesse's "Harmonice Mundi" in December, 2006. Jesse was also student conductor of the Brown University Chorus, a member of the Schola Cantorum of Boston, and was the subject of a full-page article in the Chronicle of Higher Education. Jesse has proudly lived in Berkeley with his wife, Lindsey, 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 also menaces the tennis courts of the Claremont Country Club, where Lindsey is a teaching pro. Jesse and Lindsey reside on a steep hill in North Berkeley with their cats Camper, Nike and Sprite, and maintain their lifestyle with a steady diet of vegetarian carb-loading. 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 still haven't found Jesse in any of these 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.

CHRIS FRITZSCHE is a native of Santa Rosa CA where he currently lives. He has been a "performer" since the tender age of two, when he was first dragged (literally) across the stage, playing the part of young Michael's teddy bear in the play, Peter Pan. Flush with such early success he took up the guitar at age seven and immersed himself in music of the Beatles, Simon & Garfunkel, James Taylor, and John Denver among others. He discovered the joys of choral singing in high school and went on to study voice in college as a tenor. Several leading musical theatre and opera roles later he graduated with a degree in music, and was about to get a real estate license (in order to satisfy his Capricorn need for money) when someone informed him that the falsetto voice he had only ever used in jest could actually be put to use on the concert stage. This led him to join the men's ensemble Chanticleer as a soprano for the next 11 years, performing in many of the world's greatest concert halls, and singing on well over a dozen recordings, two of which won Grammy Awards. Since retiring from life on the road in 2003 he has begun the next phase of his career as a soloist, appearing with various groups and artists in the SF Bay Area and beyond, and as a teacher of singing, on the faculty at his alma mater, Sonoma State University. He is also the Director of Education for the Sonoma County Choral Society.



Highlights from his career so far include partying with Joan Fontaine, being mistaken for Brad Pitt by a concessions clerk at a train station in Japan,

(could have been the blonde highlights), and having the opportunity to perform music by some of the worlds greatest composers, living and past, in some of the most strange and wonderful places, with some of the finest musicians in the world.



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 Chorus 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. He 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 men's a cappella ensemble, Mosaic. Justin teaches voice at UC Davis.

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.