

WELCOME YULE!

CLERESTORY CHRISTMAS

SAN FRANCISCO

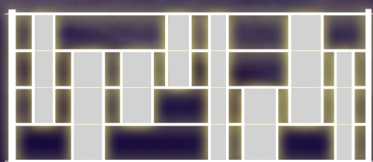
December 11, 8:00 pm

St. Mark's Lutheran Church

EAST BAY

December 12, 7:00 pm

Unitarian Universalist
Church of Berkeley



clerestory.org

"Distinctive voices blending in a gorgeous sound..."

- San Francisco Classical Voice

A message from Clerestory . . .

Dear Friends of Clerestory, Merry Christmas, and Welcome Yule, to you!

Clerestory is proud to present *Welcome Yule!*, a program of Christmas music from the British Isles. The British telling of the Christmas story is one of the most cozy, wintry, and reverent. We're invited to imagine warm hearths in small villages, snow on snow, and cathedral choirs singing above the sounds of a pipe organ. Most of all, Britons embrace the tradition of sharing Christmas carols—in parish choirs, as neighborhood carolers, and yes, even in pubs. Naturally, many of the favorite Christmas carols we all enjoy have come over from Britain at one time or another. Singing and hearing them has become an integral part of the familiar Christmas traditions of hundreds of millions of people.

Tonight's centerpiece is Benjamin Britten's masterful suite of medieval texts, *Ceremony of Carols*. Many of us in Clerestory sang this piece, originally for treble voices, as choirboys long ago. In 2008, we realized that the piece (like so many of the best compositions) bears reinterpretation well. That winter, we premiered our own version of *Ceremony of Carols* for men's voices and harp. We're delighted to reprise this new version of an old favorite.

Alongside the Britten are a number of carols you know well, in arrangements that do them proud. There are also little-known gems by the Renaissance composers William Byrd and Peter Philips. Herbert Howells, a favorite of nearly all choral singers, is featured in his "carol-anthems" *Here Is the Little Door*—which imagines the baby Jesus accepting the three kings' gifts and giving in return a sword and red battle smoke to defend him with—and *A Spotless Rose*, which conjures a thorn-bush growing beside the nativity stable, thorns that years later would form a crown. Most remarkable of all, perhaps, is Jonathan Dove's *The Three Kings*. This piece, which sets an unusual poem by the late English mystery novelist Dorothy Sayers, was written in 2000 for the Nine Lessons and Carols service broadcast around the world from the chapel of King's College, Cambridge.

Clerestory has much to celebrate this holiday season. Our debut studio CD, *Night Draws Near*, was released in October and is available tonight and on our website—for yourself or for any music lovers on your gift list. We also mark our fifth anniversary season this year, and we look forward to many more years as the men's vocal ensemble that the Bay Area can call its very own. And, of course, we proudly continue our five-year tradition of making recordings of our live concerts available for free on our website. Please enjoy *Welcome Yule!* as you gather around your Christmas tree, or any other time!

All of this is only possible with your help. Please support Clerestory's music and mission with a much-needed contribution on our website, or by using the enclosed envelope.

We wish you and your families the very warmest and most joyful of holiday seasons!

The Men of Clerestory

Program

<i>Welcome, Yule!</i>	Charles Hubert Hastings Parry (1848-1918)
<i>Nowell: Owt of Your Slepe</i>	15 th Century English, from the <i>Selden Carol Book</i>
<i>Ecce virgo concipiet</i>	William Byrd (c. 1540-1623)
<i>Hodie nobis de coelo</i>	Peter Philips (1561-1628)

<i>Here is the Little Door</i>	Herbert Howells (1892-1983)
<i>A Spotless Rose</i>	

<i>Ceremony of Carols</i>	Benjamin Britten (1913-1976)
With Krista Strader, harp	
1. <i>Procession</i>	
2. <i>Wolcum Yole!</i>	
3. <i>There is no Rose</i>	
4a. <i>That yongë child</i>	
4b. <i>Balulalow</i>	
5. <i>As dew in Aprille</i>	
6. <i>This little Babe</i>	
7. <i>Interlude</i>	
8. <i>In Freezing Winter Night</i>	
9. <i>Spring Carol</i>	
10. <i>Deo Gracias</i>	
11. <i>Recession</i>	
	INTERMISSION
<i>Alleluia: A New Work Is Come On Hand</i>	Peter Wishart (b. 1962)
<i>Adam Lay Ybounden</i>	Boris Ord (1897-1961)
<i>The Three Kings</i>	Jonathan Dove (b. 1959)

<i>God Rest You Merry</i>	18 th Century English, arr. Ralph Vaughan Williams
<i>Boar's Head Carol</i>	15 th Century English, arr. David Willcocks
<i>Wexford Carol</i> ("Good people all")	12 th Century Irish, arr. John Rutter

<i>I Saw Three Ships</i>	17 th Century English, arr. Willcocks
<i>In the Bleak Mid-Winter</i>	Harold Darke (1888-1976)
<i>The First Nowell</i>	18 th Century Cornish, arr. Willcocks/Jesse Antin

Texts & Translations

Welcome, Yule!

Welcome, be Thou heavenly King,
Welcome, born on this morning,
Welcome, for whom we shall sing,
Welcome, Welcome Yule!

Welcome be ye, Stephen and John,
Welcome, Innocents ev'ry one,
Welcome, Thomas, Martyr one,
Welcome be ye, good New Year,
Welcome, Twelfth-day, both in fere,
Welcome, Saints loved and dear,

Welcome be ye, Candlemas,
Welcome be ye, Queen of Bliss,
Welcome, both to more and less,
Welcome be ye that are here,
Welcome all, and make good cheer,
Welcome all, another year,
Welcome, Yule!

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!

*Ecce Virgo concipiet et pariet filium:
et vocabitur nomen ejus Emmanuel, alleluia.*

Behold, a virgin shall conceive, and bring forth a son:
and His name shall be called Emmanuel. Alleluia.

Hodie nobis de caelo pax vera descendit;
hodie per totum mundum melliflui facti sunt caeli.
Hodie illuxit nobis dies redemptionis nostrae
reparationis antiquae, felicitatis aeternae.
Hodie per totum mundum melliflui facti sunt caeli.

Hodie illuxit nobis dies redemptionis novae,
reparationes antiquae felicitatis aeternae.

This day, unto us true peace descended from heaven;
This day, through all the world, heaven rained honey.
This day, unto us dawns the day of our redemption,
the reparation of the old, the day of eternal joy.
This day, through all the world, heaven rained honey.

This day, unto us hath dawned the day of our redemption,
and the restoration of ancient everlasting bliss.

Here is the little door,

lift up the latch, oh lift!
We need not wander more,
but enter with our gift;
Our gift of finest gold.
Gold that was never bought or sold;
Myrrh to be strewn about his bed;
Incense in clouds about His head;
All for the child that stirs not in His sleep,
But holy slumber hold with ass and sheep.

Bend low about His bed,
For each He has a gift;
See how His eyes awake,
Lift up your hands, O lift!
For gold, He gives a keen-edged sword.
(Defend with it thy little Lord!)
For incense, smoke of battle red,
Myrrh for the honored happy dead;
Gifts for His children, terrible and sweet;
Touched by such tiny hands,
and Oh such tiny feet.

A spotless rose is blowing,

Sprung from a tender root,
Of ancient seers foreshowing,
Of Jesse promised fruit;
Its fairest bud unfolds to light
Amid the cold, cold winter,
And in the dark midnight.

The rose which I am singing,
Whereof Isaiah said,
Is from its sweet root springing
In Mary purest maid;
For through our God's great love and might,
The Blessed Babe she bare us
In a cold, cold winter's night.



Texts & Translations

A Ceremony of Carols

1. Procession

*Hodie Christus natus est:
hodie Salvator apparuit:
hodie in terra canunt angeli:
laetantur archangeli:
hodie exsultant justi dicentes:
gloria in excelsis Deo. Alleluia!*

Today Christ is born;
today the Savior has appeared.
Today the angels sing on earth;
the archangels rejoice.
Today the righteous exult, saying:
Glory to God on high! Alleluia!

2. Wolcum Yole!

Wolcum be thou hevenc king,
Wolcum Yole!
Wolcum, born in one morning,
Wolcum for whom we shall sing!

Wolcum be ye Stevene and Jon,
Wolcum innocentes every one,
Wolcum Thomas marter one.

Wolcum be ye good Newe Yere,
Wolcum, Twelfthe Day both in fere,

Wolcum, seintes lefe and dere,
Wolcum Yole!
Candelmesse, Quene of bliss,
Wolcum bothe to more and lesse.

Wolcum be ye that are here,
Wolcum, wolcum, make good cheer.
Wolcum alle another yere.
Wolcum!



3. There is no Rose

There is no rose of such vertu
As is the rose that bare Jesu.
Alleluia.
For in this rose contained was
Heaven and earth in litel space,
Res miranda. [Marvelous thing.]

By that rose we may well see
There be one God in persons three,
Pares forma. [Equal in nature.]

The aungels sungen the shepherds to
Gloria in excelsis Deo, [Glori to God in the highest.]
Gaudeamus. [Let us rejoice.]

Leave we all this werldly merth
And follow we this joyous birth,
Transeamus. [Let us pass over.]

4a. That yongë child

That yongë child when it gan weep
With song she lulled him asleep:
That was so sweet a melody
It passed alle minstrelsy.

The nightingalë sang also:
Her song is hoarse and nought thereto:
Whoso attendeth to her song
and leaveth the first then doth he wrong.

4b. Balulalow

O my deare hert, young Jesu sweet,
Prepare thy creddil in my spreit,
And I sall rock thee to my hert,
And never mair from thee depart.

But I sall praise thee evermoir
with sanges sweet unto thy gloir;
The knees of my hert sall I bow,
And sing that richt Balulalow.

5. As dew in Aprille

I sing of a maiden that is makèless [matchless]:
King of all kings to her son she ches [chose].

He came al so stille, there his moder was,
As dew in Aprille that falleth on the grass.

He came al so stille to his moder's bour [bower],
As dew in Aprille that falleth on the flour [flower].
He came al so stille, there his moder lay,
As dew in Aprille that falleth on the spray.

Moder and mayden was never none but she:
Well may such a lady Goddes moder be.

Texts & Translations

6. This little Babe

This little Babe so few days old,
Is come to rife Satan's fold;
All hell doth at his presence quake,
Though he himself for cold do shake;
For in this weak unarmed wise
The gates of hell he will surprize.
With tears he fights and wins the field,
His naked breast stands for a shield.
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.

His camp is pitched in a stall,
His bulwark but a broken wall;
The crib his trench, haystalks his stakes;
Of shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound.
My soul with Christ join thou in fight;
Stick to the tents that he hath pight [pitched].
Within his crib is surest ward;
This little Babe will be thy guard.
If thou wilt foil thy foes with joy,
Then flit not from this heavenly Boy.

7. Interlude

8. In Freezing Winter Night

Behold, a silly tender babe,
In freezing winter night,
In homely manger trembling lies,
Alas, a piteous sight!
The inns are full; no man will yield
This little pilgrim bed.
But forced he is with silly beasts
In crib to shroud his head.
This stable is a Prince's court,
This crib his chair of State;
The beasts are parcel of his pomp,
The wooden dish his plate.

The persons in that poor attire
His royal liveries wear;
The Prince himself is come from heav'n;
This pomp is prized there.
With joy approach, O Christian wight,
Do homage to thy King,
And highly praise his humble pomp,
which he from Heav'n doth bring.

9. Spring Carol

Pleasure it is to hear iwis [certainly], the Birdes sing,
The deer in the dale, the sheep in the vale, the corn
springing.

God's purvayance for sustenance,
It is for man; then we always
To give him praise, and thank him than.

10. Deo Gracias

Deo gracias! [Thanks be to God!]
Adam lay i-bounden, bounden in a bond
Four thousand winter thought he not to long.

And all was for an appil, an appil that he tok,
As clerkes finden written in their book.

Ne [never] had the appil take ben,
Ne hadde never our lady a ben hevne quene.
Blessed be the time that appil take was.
Therefore we moun [must] singen.

11. Recession

Hodie Christus natus est. . .

Alleluya, a new work is come on hand

Through might and grace of Gode's son
To save the lost of ev'ry land.
Alleluya. For now is free that erst was bound;
We may well sing Alleluya.

Now is fulfilled the prophecy
Of David and of Jeremy
And also of Isaiah; Alleluya,
Sing we therefore both loud and high: Alleluya.

Alleluya, this sweete song,
Out of a green branch it sprung.
God send us the life that lasteth long ! Alleluya,
Now joy and bliss be him among
That thus can sing Alleluya.



Texts & Translations

Adam lay ybounden, bounden in a bond,
Four thousand winter thought he not too long;

And all was for an apple, an apple that he took,
As clerkēs finden written in their book.

Né had [one] apple taken been, the apple taken been,
Né had never Our Lady a been Heaven's Queen.

Blessèd be the time that apple takèn was.
Therefore we moun singen: *Deo gratias!*

The Three Kings

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

The second king was a man in prime,
O balow, balow la lay,
The solemn priest of a solemn time,
O balow, balow la lay,
With eyes downcast and reverent feet
He brought his incense sad and sweet,
O balow, balow la lay,
Gifts for a baby King, O.

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



God rest you merry, Gentlemen,
Let nothing you dismay.
For Jesus Christ our Savior,
Was born on Christmas Day;
To save us all from Satan's power,
When we were gone astray.

O tidings of comfort and joy.

In Bethlehem, in Jewry,
This blessed Babe was born,
And laid within a manger,
Upon this blessed morn;
The which His mother Mary
Did nothing take in scorn.

From God our heavenly Father,
A blessed angel came.
And unto certain shepherds,
Brought tidings of the same,
How that in Bethlehem was born,
The Son of God by name.

But when to Bethlehem they came,
Whereas this infant lay
They found him in a manger,
Where oxen feed on hay;
His mother Mary kneeling,
Unto the Lord did pray.

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood,
Each other now embrace;
This holy tide of Christmas,
Is drawing on apace.

The boar's head in hand bear I,
Bedeck'd with bays and rosemary.
I pray you, my masters, be merry
Quot estis in convivio [As you all feast so heartily]

Caput apri defero
Reddens laudes Domino
[Lo, behold the head I bring
Giving praise to God we sing]

The boar's head, as I understand,
Is the rarest dish in all this land,
Which thus bedeck'd with a gay garland
Let us *servire cantico*. [serve with a song]

Our steward hath provided this
In honor of the King of Bliss;
Which, on this day to be served is
In *Reginensi atrio*. [In the Queen's hall]

Texts & Translations

Wexford Carol

Good people all, this Christmas-time,
Consider well and bear in mind
What our good God for us has done
In sending his beloved Son.
With Mary holy we should pray
To God with love this Christmas day;
In Bethlehem upon that morn
There was a blessed Messiah born.

The night before that happy tide
The noble Virgin and her guide
Were long time seeking up and down
To find a lodging in the town.

But mark how all things came to pass;
From every door repelled alas!
As long foretold, their refuge all
Was but an humble ox's stall.

With thankful heart and joyful mind,
The shepherds went the babe to find,
And as God's angel had foretold,
They did our saviour Christ behold.
Within a manger he was laid,
And by his side the virgin maid,
Attending on the Lord of life,
Who came on earth to end all strife.

I saw three ships come sailing in,
On Christmas day in the morning.
And what was in those ships all three?
Our Savior Christ and his lady.
Pray whither sailed those ships all three?
Oh, they sailed into Bethlehem.

And all the bells on earth shall ring,
And all the angels in heaven shall sing,
And all the souls on earth shall sing,
Then let us all rejoice, amain,
On Christmas day in the morning!

In the bleak mid-winter frosty wind made moan,
Earth stood hard as iron, water like a stone;
Snow had fallen, snow on snow,
In the bleak mid-winter long ago.

Our God, Heaven cannot hold Him nor earth sustain;
Heaven and earth shall flee away when He comes to reign:
In the bleak mid-winter a stable-place sufficed
The Lord God Almighty, Jesus Christ.

Enough for Him, whom cherubim worship night and day,
A breastful of milk and a mangerful of hay;
Enough for Him, whom angels fall down before,
The ox and ass and camel which adore.

What can I give Him, poor as I am?
If I were a shepherd I would bring a lamb,
If I were a wise man I would do my part,
Yet what I can I give Him, give my heart.

The first Nowell the Angel did say
Was to certain poor Shepherds in fields as they lay.
In fields where they lay keeping their sheep,
In a cold winter's night that was so deep.

Nowell, nowell, nowell, nowell.
Born is the King of Israel.

And by the light of the Eastern Star
Three Wise Men came from country far,
To seek for a King was their intent,
And to follow the Star wherever it went.

Then let us all with one accord
Sing praises to our heavenly Lord;
That hath made heaven and earth of nought,
And with his blood mankind hath bought.

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This spring:

Americana: Into the West

A celebration of composers of the Pacific Coast and the latest in our popular, ongoing series exploring choral music from the United States. Baroque mission liturgical music to current day compositions, from Mexico to Washington state.

EAST BAY
Sunday, March 27, 4:00pm

SAN FRANCISCO
Monday, March 28, 8:00pm

Visit clerestory.org for more information.

Singers



JESSE ANTIN is the founder of Clerestory. He has performed with many of the finest groups in the Bay Area since moving to California in 2000, including five years with the esteemed men's ensemble Chanticleer. He appears on seven Chanticleer recordings, including one Grammy winner. Other recent local performances have been as a soloist and chorus member with the American Bach Soloists and the choir of Grace Cathedral. Jesse is a native of Princeton, New Jersey, where he grew up singing countertenor in a cathedral men-and-boys choir. He later graduated from Brown University with degrees in music and philosophy. Jesse is now a proud resident of Berkeley, where he is a bicycle racer for the Berkeley Bicycle Club team, an explorer of the upper reaches of the Berkeley hills, and a rooftop coffee roaster and ale brewer. Jesse works as a fundraiser for the non-profit environmental law firm Earthjustice, and 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.

Jesse dedicates his music in this fifth season of Clerestory to the memory of his daughter, Margaret.



Tenor KEVIN BAUM is currently section leader at Church of the Advent Episcopal Church, as a member of the ensemble Schola Adventus, and is also a cantor at St. Ignatius Catholic Church, both in San Francisco. As well as singing with Clerestory, Kevin sings with the Philharmonia Baroque Chorale, and with the ensembles Schola Cantorum and the San Francisco Lyric Chorus. He will be singing this spring as an alternate with the San Francisco Symphony Chorus. Kevin is a sixteen-year veteran of Chanticleer.



JOHN BISCHOFF, bass, has had the privilege of singing with some of the country's finest choral groups. In addition to Clerestory, these have included Chanticleer, the Dale Warland Singers, the Oregon Bach Festival Chorale, the Philharmonia Baroque Chorale, American Bach Soloists, and the San Francisco Symphony Chorus. As a soloist, John is appearing this year with the Sacramento Choral Society, Festival Opera in Walnut Creek, Pacific Repertory Opera, West Bay Opera, and Berkeley Opera. He has also sung roles with companies in Sarasota, Des Moines, and Dayton, and was an apprentice with the Santa Fe Opera. John received his master's degree in Voice from the Manhattan School of Music and a bachelor's degree in English with honors from Princeton University. Before recklessly 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. John lives in San Francisco with his bass-baritone shepherd Lucy, where he enjoys cooking, serving and consuming dessert—at all hours of the day.



DAN CROMEENES, countertenor, hails from sunny southern California where he studied piano and voice at Biola University. He went on to achieve a master's degree in accompanying at East Carolina University, where he made his alto solo debut with Capella Antiqua. After working three years at Biola as Staff Accompanist, he joined Chanticleer for their 2005-06 season, singing concerts across Europe, Japan, and the United States. Recently, Dan has performed throughout the Bay Area both as accompanist and singer. He has played for Santa Clara University, West Bay Opera, BASOTI, Santa Clara Chorale, Lamplighters Music Theatre, and has worked as a freelance accompanist and coach. As a singer he has performed with various ensembles—including American Bach Soloists, Clerestory, Artists' Vocal Ensemble (AVE), San Francisco Renaissance Voices, and Grace Cathedral Choir of Men and Boys—and as a soloist with Bach Collegium San Diego, San Francisco Lyric Chorus, Bay Area Classical Harmonies (BACH), Santa Clara Chorale, and SCU's Faculty Recital Series. 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. Flush with such early success he took up the guitar at age seven and immersed himself in many styles including the music of the Beatles, James Taylor, and John Denver among others. He discovered the joys of choral singing in high school and went on to study voice in college as a tenor. Several leading musical theatre and opera roles later he graduated with a degree in music, and was about to get a real estate license (in order to satisfy his Capricorn desire for financial stability) when someone informed him that the falsetto voice he had only ever used in jest could actually be put to use on the concert stage. This led him to join the men's ensemble Chanticleer as a soprano for the next 11 years, performing in many of the world's greatest concert halls, and singing on well over a dozen recordings, two of which won Grammy Awards. Having retired from the road in 2003, he has since expanded his solo and ensemble career, appearing with various groups and artists in the SF Bay Area and beyond, and served on the vocal faculty at his alma mater, Sonoma State University, 2004-2009. He is currently the Music Director for the Center for Spiritual Living in Santa Rosa.

Singers



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 Opera and San Francisco Symphony Choruses, to ensemble positions and soloist engagements with American Bach Soloists, Carmel Bach Festival, Chanticleer, Philharmonia Baroque Orchestra and the Sanford Dole Ensemble, to name a few, he has consistently strived to strike a balance between dedication to art and the enjoyment of it. He also holds a professional position with Temple Emanu-El in San Francisco. Although for the past 15 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. Tom has performed in all 50 states as well as several other countries, a fact for which he is eternally thankful and one that continues to enrich his understanding and appreciation of people. He managed four hugely successful tours of *Les Mysteres de Voix Bulgares* in the United States before "settling down in a real job" with the City and County of San Francisco. He continues to work part-time for the Recreation and Park Department while singing as much as possible.



CLIFTON MASSEY, countertenor, enjoys performing a variety of vocal styles with world-class musicians. Praised for his "depth of tone" by the Dallas Morning News and "expressive, moving" singing by San Francisco Classical Voice, he strives for informed interpretations of styles from the Middle Ages to newly-composed pieces. Known for a deep commitment to musical excellence, Clifton is often sought for oratorio and ensemble work throughout the Bay Area and beyond. At home on the concert and opera stage, he has appeared as Apollo in Albinoni's *Il Nascimento dell'Aurora* with City Concert Opera, the sorceress in Purcell's *King Arthur* at the Bloomington Early Music Festival, and as soloist with notable period-instrument groups including Philharmonia Baroque Orchestra, Concert Royal NYC, American Bach Soloists, and the Dallas Bach Society. He has collaborated with such renowned conductors as Nicholas McGegan, Jeffrey Thomas, Skitch Henderson, John Holloway, and Paul Hillier. An eclectic taste in music has led Mr. Massey to work with ensembles as diverse as electronica composers, bluegrass bands, gospel choirs, and vocal jazz groups. A proponent of high-level ensemble singing, Clifton sang with the award-winning ensemble Chanticleer with whom he performed over 200 concerts, including the Tanglewood Music Festival, Ravinia Festival, Metropolitan Museum of Art, Tokyo Opera City and in a variety of the world's finest concert halls. As an educator, Clifton seeks to instill a love of music and singing with young adults, and is often sought as a choral clinician and adjudicator. Mr. Massey is a native of Dallas, Texas and holds a bachelor's of Music Education from Texas Christian University and a master's in Early Music vocal performance from Indiana University, where he studied with Paul Elliott and Alan Bennett.



JAMES NICHOLAS MONIOS, bass, enjoys a varied musical career as a performer and teacher. A native of Long Beach, California, Mr. Monios studied piano, contrabass and voice while earning the Master of Arts in Historical Musicology. Since moving to San Francisco in 1991, Jim has performed with many of the finest ensembles in the Bay Area, including San Francisco Opera Chorus, Philharmonia Baroque Chorale, American Bach Soloists and San Francisco Choral Artists, and 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. Jim has sung with several Clerestory members in various musical capacities, and joined the ensemble in 2009.



JUSTIN MONTIGNE, countertenor, is originally from Des Moines, Iowa, where he was forced off the piano bench after a dismal accompanying stint into the middle school choir. After this fortuitous switch, he went on to receive his bachelor's of Music from Drake University in Des Moines, Iowa and his master's and DMA in Vocal Performance from the University of Minnesota in the Twin Cities. An active teacher and performer, Justin taught Voice for the University of Minnesota and toured Minnesota and the upper Midwest performing with many ensembles including the Minnesota Opera, the Minnesota Orchestra, Western Plains Opera, and the Des Moines Symphony. Justin then moved to San Francisco and sang alto for three years with the acclaimed male vocal ensemble, Chanticleer, performing a wide variety of works with the group in venues around the United States and the world. He has sung with the Oregon Bach Festival, Philharmonia Baroque Orchestra, City Concert Opera, Seraphic Fire, Conspirare and more. Justin is a master voice teacher for the San Francisco Girls Chorus, maintains a private voice studio, and teaches yoga classes at several studios and health clubs in San Francisco. When not singing, teaching, or practicing yoga poses, Justin enjoys time at home with the other three J's—his husband Joe and their two challenging canines, Jasmine and Jorge.

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