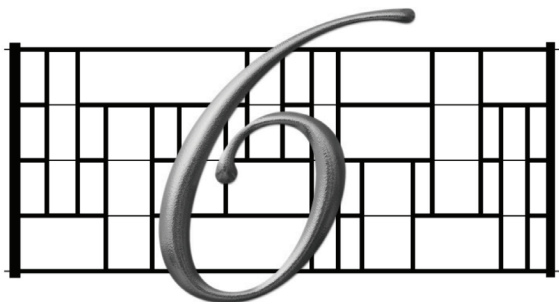


# *The Cathedral and the Lady*

Saturday, October 29, 8:00 pm  
St. Dominic's Catholic Church  
San Francisco

Sunday, October 30, 4:00 pm  
St. Mark's Episcopal Church  
Berkeley



**CLERESTORY**

**2011-2012 SEASON**

# WELCOME

**GREETINGS AND WELCOME** to the opening concerts of Clerestory's sixth season!

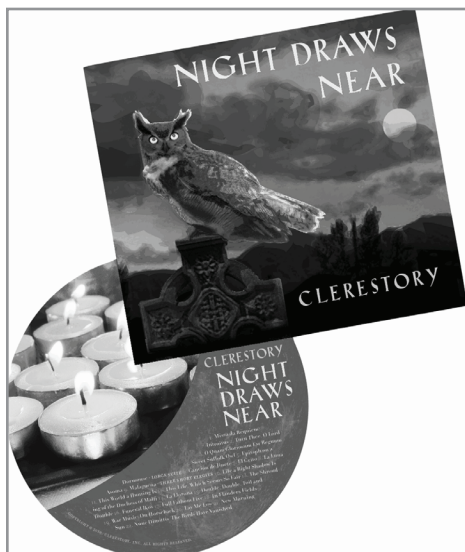
Our musical journey begins in medieval Paris with *The Cathedral and the Lady*. The cathedral of Notre Dame is not only one of the most beautiful and famous churches in the world, but has been the heart and soul of sacred music in Europe since it was built. Pérotin—considered the patriarch of polyphonic choral music—was in the cathedral's employ in the 12th century, and he laid the musical groundwork for the Franco-Flemish composers Machaut, Binchois, and Dufay. This school spawned the early Renaissance masters Ockeghem and Josquin, and later still, and further afield, the graceful High Renaissance perfection of Victoria and Palestrina. To this day, composers such as Arvo Pärt continue to attribute their inspiration to the early days of Notre Dame, and to the beatified Virgin of its name. You will hear music by all of these composers, and more, in this performance.

Our winter concert early in the new year, *Resolutions*, will be a diverse array of new and old favorites. It also marks our first time on the road: in February we will travel to Madison, Wisconsin, as the featured performers at the convention of the American Choral Directors Association. Finally, our spring program, *Harmony and Ivory*, will mark our first collaboration with piano, opening the repertory to Classical and Romantic giants like Brahms, Liszt, and Schumann—as well as the clever and irreverent stylings of the World War II-era singers known as the Comedian Harmonists.

We want to call your attention to Clerestory's debut studio CD, *Night Draws Near*, which was released in October of last year. This festive and haunting music is as appropriate to the present season as it was a year ago. The album won gratifying reviews, and remains available at our concerts, on our website, and on iTunes. Get your copy today!

We're thrilled that you have joined us this evening. Throughout the year, we hope you will enjoy all the ways Clerestory is here for you: free recordings on our website, our e-mail newsletters, and of course our winter and spring concerts. We appreciate your friendship and support for this music that brings us together.

*The Men of Clerestory*



Clerestory is proud to present its recent, studio-recorded CD, *Night Draws Near*. This exploration of the mysteries of life and death features music inspired by the traditions of Halloween, All Soul's Day, and *El Día de los Muertos*. Available at tonight's concert, or order online at [clerestory.org](http://clerestory.org). If you prefer a digital-only version, visit iTunes, Amazon, CDBaby, or your favorite e-music store.

# THE CATHEDRAL AND THE LADY

Saturday, October 29, 8:00 pm, St. Dominic's Catholic Church, San Francisco

Sunday, October 30, 4:00 pm, St. Mark's Episcopal Church, Berkeley

## Clerestory

Jesse Antin, Kevin Baum, John Bischoff, Dan Cromeenes, Christopher Fritzsche,  
Tom Hart, David Kurtenbach, Clifton Massey, James Monios, Justin Montigne

Beata Viscera	Pérotin (fl. c. 1200)
Ave Regina Coelorum	Guillaume Dufay (1397–1474)
Agnus Dei from <i>Messe de Notre Dame</i>	Guillaume de Machaut (c. 1300–1377)
Riches d'Amour	Guillaume de Machaut (c. 1300–1377)
D'un Autre Amer	Johannes Ockeghem (c. 1410–1497)
Virgo Rosa	Gilles Binchois (c. 1400–1460)
Rose, Liz, Printemps, Verdure	Guillaume de Machaut (c. 1300–1377)
Agnus Dei from <i>Missa de Beata Virgine</i>	Josquin des Prez (c. 1450–1521)
Viderunt Omnes	Pérotin (fl. c. 1200)

—Intermission—

Alma Redemptoris Mater	Tomás Luis de Victoria (1548–1611)
Stabat Mater	Giovanni Pierluigi da Palestrina (1525–1594)
Salut, Dame Sainte from <i>Quatre Petites Prières de Saint François d'Assise</i>	Francis Poulenc (1899–1963)
Tota Pulchra Es from <i>Quatre motets sur des thèmes grégoriens</i>	Maurice Duruflé (1902–1986)
A Hymn to the Virgin	Benjamin Britten (1913–1976)
Most Holy Mother of God	Arvo Pärt (b. 1935)
Hymne à la Vierge	Pierre Villette (1926–1998)

# PROGRAM NOTES

On the spot where the world's most famous cathedral now stands was once a Roman basilica in a city then known as Lutetium. At that time, barely 200 years after the birth of Jesus, Christians were persecuted throughout Europe. Nevertheless, there is some archaeological evidence that around 600 AD—by which time the city had become Paris—primitive music was being sung in this ancient church.

The first cornerstone of the cathedral of Notre Dame was laid in the year 1160, when Paris had become the most important cultural and economic city in Europe. Nearly a thousand years later, Notre Dame still stands as one of the earliest and most magnificent monuments to faith in Western civilization. Although the 12th century is considered a dark time, the new cathedral was built on a scale of size, beauty, and architectural daring that was previously unknown. Indeed, the cathedral both represented and sparked new creativity. Its three spectacular Rose Windows, which date from the 13th century, became models of the art of stained glass and were imitated far and wide. The cathedral's flying buttresses—massive, exterior stone braces—became common around Europe. A primitive pipe organ is known to have existed in the church as early as the 1200s.

The music of Notre Dame's earliest days brightly illuminates the inspiration of the building. Fortunately, the 12th and 13th centuries coincide with some of our earliest detailed knowledge about composers and musical practices in Europe. The cathedral's flying buttresses supported a massively vaulted nave and side chambers around which voices could echo in a way no one had ever heard before. The radical idea of combining two or more independent vocal lines was both a revolution in musical style and a practical solution to the dilemma of filling a vast church with rich sound.

The man now simply known as **Pérotin** is recognized as the most important of the Notre Dame School of composers. In a very direct sense, Pérotin's compositions and ideas radiated outward in both time and space to influence all the great masters who would follow. Pérotin wrote just two different types of pieces. The first, the *conductus* motet, consists of a simple solo line, in an almost ecstatic melodic style, with verses and a refrain; *Beata Viscera* is one of his most beautiful examples. The other type of piece, the *organum*, is the more striking departure. In an organum motet, the lowest voice part—in this case known as the Tenor, from the Latin root for “hold”—sustains almost impossibly long notes, while one, two, and even three parts move together above. *Viderunt Omnes*, along with another motet, *Sederunt Principes*, are considered Pérotin's magnum opuses, and are the only examples from the period of a four-part organum motet. Besides the unusually interwoven voice parts and the expansive texture, *Viderunt Omnes* features occasional harmonies that sound daring even to modern ears. The Gregorian chant which serves as the basis for the Tenor line is so drawn out that we don't finish singing the word “*viderunt*” until the fourth page!

Tonight's program endeavors to take this music from the early Notre Dame School and follow its movement forward in time and outward from Paris. While the era of Pérotin is known as *ars antiqua*, the next most famous composer in medieval France, **Guillaume de Machaut**, lived just 100 years later yet is considered part of the *ars nova* movement. By Machaut's time, motets and masses (like his *Messe de Notre Dame* featured here) were regularly composed for four voices—as is still common even today. Still, the sound of Machaut has a hard edge, the harmonies archaic. There is no mistaking this 14th-century composer for those that followed him.

The influence of Paris spread to cities and towns throughout France and Flanders. By the 15th century, the Flemish school of composers was the apogee of the style. **Guillaume Dufay**, born in 1397, was a contemporary of **Gilles Binchois**, who almost certainly knew **Johannes Ockeghem**, who famously taught **Josquin des Prez**. By the 16th century, Europe was a continent without musical boundaries; Rome had, to a large extent, replaced

# PROGRAM NOTES

Paris as the cultural center. The thread linking the Franco-Flemish masters now wove through the Italian composer **Giovanni da Palestrina** and the Spaniard **Tomás Luis de Victoria**. Their eight-part, double-choir, Marian motets that we sing here demonstrate that the journey of Renaissance polyphony was, after them, essentially complete.

Another thread linking all these composers is their Catholic faith and the Marian devotion that featured prominently in the sacred texts they set. This veneration of the Virgin makes the mother of Jesus a central figure in Christianity as the vessel through which God entered the world in physical form. Mary—the knowledge of whom, Catholic dogma dictates, is necessary for full knowledge of God—is the inspiration for innumerable musical pieces, paintings, poems, and indeed churches. Notre Dame of Paris is merely the best known of these.

Tonight we trace veneration of the Virgin through to the present day. **Francis Poulenc**, **Maurice Duruflé**, and **Pierre Villette**, whose *Salut, Dame Sainte*, *Tota Pulchra Es Maria*, and *Hymne à la Vierge* are heard tonight, bear the mantle of the Parisian school in the 20th century. *Hymn to the Virgin* by the Englishman **Benjamin Britten** is among the loveliest of all choral pieces, and its double-choir structure evokes the Palestrina and Victoria heard earlier. Meanwhile, the modern-day Estonian minimalist composer **Arvo Pärt**—who, incidentally, wrote an orchestral piece in memory of Britten, whom he admired greatly—has said that he considers himself a descendant of the Notre Dame School.

Clerestory, as many of our long-time friends know, is named after the clear windows often found near the roof of the nave of a Gothic-style church. For us, this image evokes the illuminated mystery of this music, which was far ahead of its time yet a product of the sacred place where it was created. St. Dominic's Church in San Francisco, which has flying buttresses, and St. Mark's Church in Berkeley, which has clerestory windows, are perfect spaces in which to take this journey, going back to a time nearly forgotten.

John of Salisbury was a 12th-century Englishman who taught at the University of Paris, and who heard the music of Pérotin and his contemporary Léonin. Salisbury was a philosopher, as well as the bishop of Chartres, and it is hard to improve on his description (modernized here) of the music of his time:

When you hear the soft harmonies of the various singers, some taking high and others low parts, some singing in advance, some following in the rear, others with pauses and interludes, you would think yourself listening to a concert of sirens rather than men, and wonder at the powers of voices ... whatever is most tuneful among birds, could not equal. Such is the facility of running up and down the scale; so wonderful the shortening or multiplying of notes, the repetition of the phrases, or their emphatic utterance: the treble and shrill notes are so mingled with tenor and bass, that the ears lost their power of judging. When this goes to excess it is more fitted to excite lust than devotion; but if it is kept in the limits of moderation, it drives away care from the soul and the solitudes of life, confers joy and peace and exultation in God, and transports the soul to the society of angels.

— Jesse Antin

# TEXTS AND TRANSLATIONS

## BEATA VISCERA

Pérotin (fl. c. 1200)

*Beata viscera Marie virginis  
cuius ad ubera rex magni nominis;  
veste sub altera vim celans numinis  
dictavit federa Dei et hominis.*

*O mira novitas et novum gaudium,  
matris integrita post puerperium.*

*Legis mosayce clausa misteria;  
nux virge mystice nature nescia;  
aqua de silice, columpna previa,  
prolis dominice signa sunt propera.*

*Populus gentium sedens in tenebris  
surgit ad gaudium partus tam celebris:  
Iudea tedium fovet in latebris,  
cor ferens conscium delicti funebris.*

*Solem, quem librere, Dum purus oritur  
In aura cernere visus non patitur,  
cernat a latere dum repercutitur,  
alvus puerpere, qua totus clauditur.*

## AVE REGINA COELORUM

Guillaume Dufay (1397–1474)

*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.*

Blessed flesh of the Virgin Mary,  
at whose breast the king of eminent name,  
concealing, under altered guise, the force of divine nature,  
has sealed a pact of God and Man.

O astonishing novelty and unaccustomed joy  
of a mother still pure after childbirth.

The mysteries of the Mosaic Law have been closed;  
the fruit of the mystical rod is unknown to nature;  
water from a stone, a column leading the way,  
are early signs for the people of God

The Gentile people, seated in darkness,  
Have arisen to the joys of a birth so renowned.  
Judea in darkness cherishes her weariness,  
Her heart bearing the knowledge of her impending doom.

Vision does not endure to behold in its radiance  
the sun, unconcealed, as he rises forth, pure.  
Let the wholly enclosed womb of the mother  
behold from the side as it is reflected.

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



# TEXTS AND TRANSLATIONS

## **AGNUS DEI** from *Messe de Notre Dame*

Guillaume de Machaut (c. 1300–1377)

*Agnus Dei, qui tollis peccata mundi,  
miserere nobis.*

*Agnus Dei, qui tollis peccata mundi,  
dona nobis pacem.*

Lamb of God, who takes away the sins of the world,  
have mercy on us.

Lamb of God, who takes away the sins of the world,  
grant us peace.

## **RICHES D'AMOUR**

Guillaume de Machaut (c. 1300–1377)

*Riches d'amour et mandians d'amie,  
Povres d'espoir et garnis de desir,  
Pleins de dolour et disiteux j'aye,  
Loing de merci, familieux de mesir,  
Nulz de tout ce qui me puet resjoïr  
Sui pour amer et de mort en paour,  
Quant ma dame me het et je l'aour.*

Rich in love but lacking a lover,  
poor in hope but abounding in desire,  
full of grief but bereft of succour,  
estranged from mercy, starved of regard,  
deprived of everything that could cheer me,  
because of love I am in fear of death,  
since my lady hates me though I adore her.

*N'il n'est confors de ma grief maladie  
Qui me puist de nulle part venir,  
Car une amour s'est en mon cuer nourrie  
Dont je ne puis jouir ne repentir  
Ne vivre lié ne mourir ne garir  
Ne bien avoir fors languir à dolour,  
Quant ma dame ne het et je l'aour.*

Nor can any remedy for my grievous malady  
be obtained anywhere,  
for such a love has established itself in my heart  
I can neither enjoy nor relinquish;  
I can neither live happily nor die, nor recover,  
no pleasure can I have but to languish in grief,  
since my lady hates me though I adore her.

*Mais li voloir de si douce anemie  
Vueil humblement et liement souffrir,  
Car grant honnour m'est par li ottoïe  
Contre son gré, quant je l'aim et desir.  
Et s'Amour vuet que je doie fenir  
Pour li amer, ce sera mon meillour,  
Quant ma dame ne het et je l'aour.*

But I will humbly and cheerfully  
endure the will of such a sweet enemy,  
since she grants me great honour,  
against her will, merely by my loving and desiring her;  
and if love requires that I must die,  
then I wish for nothing better,  
since my lady hates me though I adore her.

# TEXTS AND TRANSLATIONS

## D'UN AUTRE AMER

Johannes Ockeghem (c. 1410–1497)

*D'un autre amer mon cueur s'abesseroit,  
il ne fault ja penser que je l'estrange  
ne que pour rien de ce propos me change,  
car mon honneur en appetisseroit*

*Je l'aime tant que jamais ne seroit  
possible a moi de consentir l'eschange.*

*D'un autre amer mon cueur s'abesseroit,  
il ne fault ja penser que je l'estrange.*

*La mort, par Dieu, avant me desferoit  
qu'en mon vivant j'acointasse ung estrange,  
ne cuide nul qu'à cela je me range:  
Ma leauté trop fort se mesferoit.*

*D'un autre amer mon cueur s'abesseroit,  
il ne fault ja penser que je l'estrange,  
ne que pour rien de ce propos me change,  
car mon honneur en appetisseroit.*

## VIRGO ROSA

Gilles Binchois (c. 1400–1460)

*Virgo rosa venustatis,  
quae producta fiorem  
tene decus castitatis  
et in partu sanctiore  
exulta previle giis.  
Salve virgo virginem,  
salve vena vere,  
O puritatis terminum,  
virgo plena gratia  
peperisti Dominum  
celestem. Amen.*

By loving another my heart would demean itself,  
no one should ever think that I will estrange him  
or that for any reason I shall break this promise,  
for my honor would thus be harmed.

I love him so much that it would never be  
possible for me to consent to exchange him.

By loving another my heart would demean itself,  
no one should ever think that I will estrange him.

Death, by God, would finish me before  
I, alive, would be acquainted with another man.  
Nobody shall believe that I will permit this:  
My loyalty would to a too large extent be dishonored.

By loving another my heart would demean itself,  
no one should ever think that I will estrange him  
or that for any reason I shall break this promise,  
for my honor would thus be harmed.

Virgin, rose of loveliness  
with even greater blossom,  
hold the honor of your chastity  
and rejoice in the privilege  
of a holier childbearing.  
Hail, virgin of virgins;  
hail, true virgin,  
ultimate in purity;  
virgin full of grace,  
you have borne the  
heavenly Lord. Amen.



# TEXTS AND TRANSLATIONS



Guillaume Dufay (left) and Gilles Binchois (right).  
Martin le Franc, *Champion des Dames*, Arras 1451.

## **ROSE, LIZ, PRINTEMPS, VERDURE**

Guillaume de Machaut (c. 1300–1377)

*Rose, liz, printemps, verdure.  
Fleur, baume et tres douce odour.  
Belle, passés en douçour.*

*Et tous les biens de Nature  
Avez, dont je vous aour.*

*Et quant toute creature  
Seurmonte vostre valour.  
Bien puis dire et par honnour:*

*Rose, liz, printemps, verdure.  
Fleur, baume et tres douce odour.  
Belle, passés en douçour.*

Rose, lily, springtime, greenery.  
Flower, balm and most sweet perfume.  
Beauty, you surpass in sweetness.

And all the good gifts of Nature  
You have, for which I adore you.

And since your worth  
Surpasses every creature.  
Well may I say in all honour:

Rose, lily, springtime, greenery.  
Flower, balm and most sweet perfume.  
Beauty, you surpass in sweetness.

## **AGNUS DEI** from *Missa de Beata Virgine* (1510)

Josquin des Prez (c. 1450–1521)

*Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
dona nobis pacem.*

Lamb of God, who takes away the sins of the world,  
have mercy on us.  
Lamb of God, who takes away the sins of the world,  
grant us peace.

# TEXTS AND TRANSLATIONS

## **VIDERUNT OMNES** (1198)

Pérotin (fl. c. 1200)

*Viderunt omnes fines terrae  
salutare Dei nostri:  
jubilate Deo omnis terra.*

All the ends of the earth have seen  
the salvation of our God:  
sing joyfully to God, all the earth.

*Notum fecit Dominus salutare suum:  
ante conspectum gentium  
revelavit justitiam suam.*

The Lord has made known his salvation:  
In the sight of the nations  
he has revealed His righteousness.

## **ALMA REDEMPTORIS MATER** (1600)

Tomás Luis de Victoria (1548–1611)

*Alma Redemptoris Mater,  
quae pervia caeli porta manes,  
et stella maris,  
succurre cadenti surgere qui curat populo:  
Tu quae genuisti, natura mirante,  
tuum sanctum Genitorem:  
Virgo prius ac posterius,  
Gabrielis ab ore sumens illud Ave,  
peccatorum miserere.*

Loving Mother of the Redeemer,  
who remains the gate by which we mortals enter heaven,  
and star of the sea,  
help your fallen people who strive to rise:  
You who gave birth, amazing nature,  
to your sacred Creator:  
Virgin prior and following,  
taking from the mouth of Gabriel that Hail!  
have mercy on our sins.



The manuscript for *Viderunt Omnes*.

# TEXTS AND TRANSLATIONS

## STABAT MATER

Giovanni Pierluigi da Palestrina (1525–1594)

*Stabat Mater dolorosa  
Juxta crucem lacrimosa  
Dum pendebat Filius.  
Cuius animam gementem  
Contristatam et dolentem  
Pertransivit gladius.  
O quam tristis et afflicta  
Fuit illa benedicta  
Mater unigeniti!  
Quae moerebat et dolebat,  
Et tremebat cum videbat  
Nati poenas incliti.  
Quis est homo qui non fleret,  
Christi Matrem si videret  
In tanto supplicio?  
Quis non posset contristari,  
Piam Matrem contemplari  
Dolentem cum Filio?  
Pro peccatis suae gentis  
Vidit Jesum in tormentis,  
Et flagellis subditum.  
Vidit suum dulcem natum  
Moriendo desolatum  
Dum emisit spiritum.  
Eja Mater, fons amoris  
Me sentire vim doloris  
Fac, ut tecum lugeam.  
Fac, ut ardeat cor meum  
In amando Christum Deum  
Ut sibi complaceam.  
Sancta Mater, istud agas,  
Crucifixi fige plagas  
Cordi meo valide.  
Tui nati vulnerati,  
Tam dignati pro me pati,  
Poenas mecum divide.*

At the cross her station keeping,  
stood the mournful mother weeping,  
close to Jesus to the last.  
Through her soul, of joy bereaved,  
bowed with anguish, deeply grieved,  
now at length the sword hath passed.  
Oh how sad and sore distressed  
was that mother highly blessed,  
of the sole-begotten One!  
Christ above in torment hangs;  
She beneath beholds the pangs  
Of her dying glorious Son.  
Is there one who would not weep,  
Whelm'd in miseries so deep  
Christ's dear Mother to behold?  
Can the human heart refrain  
From partaking in her pain,  
In that Mother's pain untold?  
Bruis'd, derided, curs'd, defil'd,  
She beheld her tender child  
All with bloody scourges rent.  
For the sins of His own nation,  
Saw Him hang in desolation,  
Till His spirit forth He sent.  
O thou Mother! fount of love!  
Touch my spirit from above;  
Make my heart with thine accord.  
Make me feel as thou hast felt;  
Make my soul to glow and melt  
With the love of Christ our Lord.  
Holy Mother! pierce me through;  
In my heart each wound renew  
Of my Saviour crucified.  
Let me share with thee His pain,  
Who for all my sins was slain,  
Who for me in torments died.

# TEXTS AND TRANSLATIONS

*Fac me tecum, pie, flere,  
Crucifixo condolare,  
Donec ego vixero.  
Juxta crucem tecum stare,  
Et me tibi sociare  
In planctu desidero.  
Virgo virginum praeclara,  
Mihi jam non sis amara  
Fac me tecum plangere.  
Fac, ut portem Christi mortem  
Passionis fac consortem,  
Et plagas recolare.  
Fac me plagis vulnerari,  
Fac me cruce inebriari,  
Et cruore Filii.  
Flammis ne urar succensus  
Per te, Virgo, sim defensus  
In die judicii.  
Fac me cruce custodiri  
Morte Christi praemuniri  
Confoveri gratia.  
Quando corpus morietur,  
Fac, ut animae donetur  
Paradisi gloria.*

Let me mingle tears with thee,  
Mourning Him who mourn'd for me,  
All the days that I may live.  
By the cross with thee to stay,  
There with thee to weep and pray,  
Is all I ask of thee to give.  
Virgin of all virgins best,  
Listen to my fond request  
Let me share thy grief divine.  
Let me, to my latest breath,  
In my body bear the death  
Of that dying Son of thine.  
Wounded with His every wound,  
Steep my soul till it hath swoon'd  
In His very blood away.  
Be to me, O Virgin, nigh,  
Lest in flames I burn and die,  
In His awful Judgment day.  
Let the cross then be my guard,  
The death of Christ my watch and ward,  
And cherish me by heaven's grace.  
While my body here decays,  
May my soul Thy goodness praise,  
Safe in Paradise with Thee.

**SALUT, DAME SAINTE** from *Quatre Petites Prières de Saint François d'Assise* (1948)  
Francis Poulenc (1899–1963)

*Salut, Dame Sainte, reine très sainte, Mère de Dieu,  
ô Marie qui êtes vierge perpétuellement,  
élue par le très saint Père du Ciel,  
consacrée par Lui avec son très saint Fils bien aimé  
et l'Esprit Paraclet, vous en qui fut et demeure  
toute plénitude de grâce et tout bien!  
Salut, palais; salut, tabernacle;  
salut maison; salut vêtement;  
salut servante; salut Mère de Dieu!  
Et salut à vous toutes, saintes vertus*

Hail, holy Lady, most holy Queen, Mother of God,  
O Mary, you who are forever virgin,  
chosen by the most holy heavenly Father,  
sanctified by Him and His most holy and beloved Son  
and the Paraclete, you who were and shall remain  
in the complete fullness of grace and perfect goodness!  
Hail to the palace; hail to the tabernacle;  
hail to the house; hail to the vestments;  
hail, handmaiden; hail, Mother of God!  
And hail to all you holy virtues

# TEXTS AND TRANSLATIONS

*qui par la grâce et l'illumination du Saint Esprit,  
Êtes versé es dans les cœurs des fidèles et,  
d'infidèles que nous sommes, nous rendez fidèles à Dieu.*

which through grace and light of the Holy Spirit  
are poured into the hearts of the faithful, and make us,  
who are unfaithful, faithful unto God.

**TOTA PULCHRA ES** from *Quatre motets sur des thèmes grégoriens* (1960)  
Maurice Duruflé (1902–1986)

*Tota pulchra es, Maria,  
et macula originalis non est in te.  
Vestimentum tuum candidum quasi nix,  
et facies tua sicut sol.  
Tota pulchra es, Maria,  
et macula originalis non est in te.  
Tu gloria Jerusalem,  
tu laetitia Israel,  
tu honorificentia populi nostri.  
Tota pulchra es, Maria.*

You are all-beautiful, Mary,  
and the stain of original sin is not in you.  
Your clothing is white as snow,  
and your face is like the sun.  
You are all-beautiful, Mary,  
and the stain of original sin is not in you.  
You are the glory of Jerusalem,  
you are the joy of Israel,  
you give honour to our people.  
You are all-beautiful, Mary.

**A HYMN TO THE VIRGIN** (1930)  
Benjamin Britten (1913–1976)

Of one that is so fair and bright, *Velut maris stella* [as the star of the sea]  
Brighter than the day is light, *Parens et puella* [mother and maiden]:  
I cry to thee, thou see to me; Lady, pray thy Son for me,  
*Tam pia* [so holy], That I may come to Thee, *Maria!*

All this world was forlorn, *Eva peccatrice* [through Eve's sin].  
Till our Lord was yborn, *De te genetrice* [of you, his mother].  
With *Ave* it went away, Darkest night and comes the day *Salutis* [of salvation];  
The well springeth out of thee. *Virtutis* [of virtue].

Lady, flow'r of everything, *Rosa sine spina* [rose without a thorn],  
Thou bare Jesu, Heaven's King, *Gratia Divina* [by divine grace]:  
Of all thou bear'st the prize Lady, Queen of Paradise *Electa* [chosen],  
Maid mild, Mother *es effecta* [you are made].



# TEXTS AND TRANSLATIONS

## **MOST HOLY MOTHER OF GOD** (2003)

Arvo Pärt (b. 1935)

Most Holy Mother of God, save us.

## **HYMNE À LA VIERGE** (1954)

Pierre Villette (1926–1998)

Based on a poem by Roland Bouheret

*O toute belle Vierge Marie*

*Votre âme trouve en Dieu*

*Le parfait amour.*

*Il vous revêt du manteau de la Grâce*

*Comme une fiancée*

*Parée de ses joyaux.*

*Alléluia, alléluia,*

*Je vais chanter ta louange, Seigneur,*

*Car tu as pris soin de moi,*

*Car tu m'as enveloppée du voile de l'innocence.*

*Vous êtes née avant les collines,*

*O sagesse de Dieu,*

*Porte du Salut;*

*Heureux celui qui marche dans vos traces*

*Qui apprête son cœur*

*A la voix de vos conseils.*

*Alléluia, alléluia,*

*Je vais chanter ta louange, Seigneur,*

*Car tu m'as faite, avant le jour,*

*Car tu m'as fait précéder le jaillissement des sources.*

*Avant les astres Vous étiez présente,*

*Mère du Créateur*

*Au profond du ciel;*

*Quand Dieu fixait les limites du monde*

*Vous partagiez son cœur*

*Etant à l'œuvre avec lui.*

*O toute belle Vierge Marie.*

O fairest Virgin Mary,

your soul finds in God

the perfect love.

He clothes you with the mantle of Grace

like a bride

adorned with all her jewels.

Alleluia, alleluia,

I will sing your praise, Lord,

for you have cared for me,

you have wrapped me in the veil of purity.

You were born before the hills were made,

O wisdom of God,

Gate of salvation.

Happy are they who follow in your footsteps,

who make their hearts ready

to hear the voice of your counsels.

Alleluia, alleluia,

I will sing your praise, Lord,

for you created me before the day,

for you made me before the bubbling of the streams.

Before the stars were made you were there,

Mother of the Creator,

in the heights of heaven;

when God decreed the boundaries of the world,

you were there in his heart

and with him in his handiwork.

O fairest Virgin Mary.



# ARTIST PROFILES

**JESSE ANTIN**, alto, 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, the choir of Grace Cathedral, and the Mark Morris Dance Group.

Jesse is a native of Princeton, New Jersey, where he grew up singing countertenor in a cathedral men-and-boys choir. Jesse majored in music and philosophy at Brown University. During Jesse's early career in church music, he was also an organist, choir director, and composer; his pieces continue to be performed and recorded by choirs around the country.

Jesse lives in Berkeley and works as a fundraiser for the non-profit environmental law firm Earthjustice. He is an avid cyclist, hiker, tennis player, home brewer of ales, and coffee roaster, and is a loyal fan of the Oakland A's. Jesse sings in honor of his new baby son Mason, in memory of his beloved daughter Margaret, and with the support of his wife and muse, Lindsey.

Tenor **KEVIN BAUM** is currently section leader and a member of the ensemble Schola Adventus at Church of the Advent of Christ the King in San Francisco. He is also a cantor at St. Ignatius Catholic Church. Kevin sings with the Philharmonia Baroque Chorale, with Schola Cantorum, the San Francisco Lyric Chorus, and as an alternate with the San Francisco Symphony Chorus. Kevin is also a tating instructor in Berkeley.



**JOHN BISCHOFF**, bass, has sung 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, the American Bach Soloists, and the San Francisco Symphony Chorus. As a soloist, John has appeared 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 he 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 with honors in English 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 German shepherd Lucy, where he enjoys cooking, serving, and consuming dessert—at all hours of the day.

**DAN CROMEENES**, countertenor, is a versatile musician who has performed professionally as a countertenor soloist, choral singer, and accompanist. Originally from southern California, he studied piano and voice at Biola University. He received his Master's degree in accompanying at East Carolina University, where he made his countertenor solo debut with

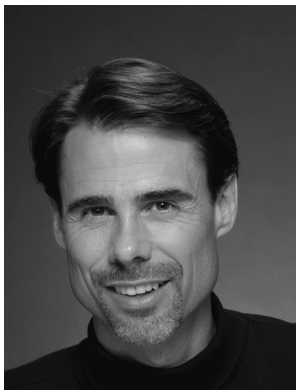


Capella Antiqua. After working three years at Biola as Staff Accompanist, he joined Chanticleer for their 2005-06 season, singing concerts across Europe, Japan, and

# ARTIST PROFILES

the United States. Dan continues to perform throughout the San Francisco Bay area, both as an accompanist and as a singer. He has played for Santa Clara University, West Bay Opera, Livermore Valley 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, Philharmonia Baroque Chorale, Clerestory, Pacific Collegium, Sanford Dole Ensemble, San Francisco Renaissance Voices, and Grace Cathedral Choir of Men & Boys. As a soloist, he has performed Handel's *Israel in Egypt* and Vivaldi's *Gloria* with the Santa Clara Chorale, Monteverdi's *Vespers of 1610* with Bach Collegium San Diego, Handel's *Te Deum in A Major* with San Francisco Lyric Chorus, Bach's *St. John Passion* with Bay Area Classical Harmonies (BACH), new editions of Alessandro Scarlatti's works with Arcadiana, and early music recitals on SCU's Faculty Recital Series and at St. Dominic's Catholic Church. 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.



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 desire 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. Having retired from the road in 2003, he has since expanded his solo and ensemble career, appearing with various groups and artists in the San Francisco Bay Area and beyond. He served on the vocal faculty at his alma mater, Sonoma State University, from 2004 to 2009. He continues to teach vocal classes and performs regularly with the Sonoma Bach early music organization. He is currently the Music Director for the Center for Spiritual Living in Santa Rosa.

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 Chorus, 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.

# ARTIST PROFILES

**DAVID KURTENBACH**, tenor, is engaged regularly with leading Early Music and contemporary music ensembles throughout the Bay Area and North America. A soloist with Apollo's Fire, Volti, Artists' Vocal Ensemble (AVE), Clerestory, Oakland East Bay Symphony and Chorus, Schola Cantorum, and Pacific Mozart Ensemble, he has also shared the stage with American Bach



Soloists, Magnificat, and the Marion Verbruggen Trio. His performances have been heard at Tanglewood, Ojai, Oregon Bach Festival, and Berkeley Early Music Exhibition, as well as on commercial recordings for Innova/Naxos, Koch International, Soli Deo Gloria, and Tonehammer.

David is also an experienced opera conductor, having spent nine years with Festival Opera as Conductor of the Chorus and recently completed his appointment as Chorus Master of Opera San Jose. He currently works at Grace Cathedral teaching voice and music theory to choirboys and clergy, and sings each week with the Choir of Men and Boys.

**CLIFTON MASSEY**, alto, 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. Clifton is often sought for oratorio and



ensemble work throughout the Bay Area and beyond, and has appeared as soloist with notable period-instrument groups including Philharmonia Baroque Orchestra, Concert Royal NYC, American Bach Soloists, and the Dallas Bach Society. Stage roles include Apollo in Albinoni's *Il Nascimento dell'Aurora* with City Concert

Opera, and the Sorceress in Purcell's *King Arthur* at the Bloomington Early Music Festival. An eclectic taste in music has led to work with ensembles as diverse as electronica composers, bluegrass bands, gospel choirs, and vocal jazz groups. As an educator, Clifton seeks to instill a love of music and singing with young people, and is often sought as a choral clinician and adjudicator. 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. Clifton is a native of Dallas, Texas and holds a Bachelor of Music Education degree from Texas Christian University and a Master's degree in Early Music vocal performance from Indiana University, where he studied with Paul Elliott, Alan Bennett and Paul Hillier.

**JAMES NICHOLAS MONIOS**, bass, enjoys a varied musical career as a performer and teacher. A native of Long Beach, California, Jim studied piano, contrabass, and voice while earning a Master of Arts degree in historical musicology. Since moving to San Francisco in 1991, Jim has performed with many of the finest ensembles in the Bay Area, including San Francisco Opera



Chorus, Philharmonia Baroque Chorale, American Bach Soloists, and San Francisco Choral Artists, and he has appeared as soloist with 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.



# ARTIST PROFILES

**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 in music from Drake University in Des Moines, and his Master's and DMA in vocal performance from the University of Minnesota. An active teacher as well as 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 Minnesota Opera, the Oregon Bach Festival, Philharmonia Baroque Orchestra, AVE, Seraphic Fire, Conspirare, and other ensembles. Justin teaches voice at the San Francisco Girls Chorus, and is a registered yoga teacher, specializing in yoga for singers. When not warbling, 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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# ABOUT CLERESTORY

*Clerestory* is named for cathedral windows that let in daylight; the group tells the “clear story” of music through sophisticated performances grounded in decades of experience singing together. Clerestory is a tax-exempt non-profit organization with a mission of providing high quality performances to local audiences at affordable prices.

Clerestory’s singers, from countertenor to bass, are veterans of San Francisco’s finest professional vocal groups, including Chanticleer, Philharmonia Baroque, American Bach Soloists, and others. Since its founding in 2006, Clerestory has performed across the Bay Area, including regular concerts in San Francisco, Berkeley, and Palo Alto, along with appearances in Sonoma, Santa Cruz, and Lodi. The ensemble has been featured on National Public Radio and on San Francisco’s KDFC. Clerestory’s concert recordings are available for free listening or download at <http://clerestory.org/music.php>. The ensemble’s 2010 debut studio-recorded release, *Night Draws Near*, explores life, death, and mysticism in music inspired by the temporally and thematically close celebrations of Halloween, All Soul’s Day, and *El Día de los Muertos*. Writing about the CD, critic Jason Serinus noted the “exceptional sincerity and beauty of the singing.”

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