

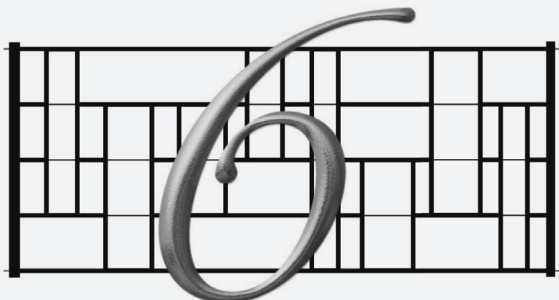
# *Resolutions*

**Saturday, January 21, 8:00 pm  
Chapel of the Chimes  
Oakland**

**Sunday, January 22, 4:00 pm  
First Lutheran Church  
Palo Alto**

**Friday, January 27, 7:00 pm  
Community Congregational  
Church  
Belvedere**

**Sunday, January 29, 4:00 pm  
Holy Innocents Episcopal  
Church  
San Francisco**



**CLERESTORY**

**2011-2012 SEASON**

# WELCOME

Greetings, friends!

Happy New Year to you all! Clerestory is mid-way through its sixth season, and we decided to take this opportunity, near the start of a new year, to celebrate the success, great friends, values, and the music of our first five seasons. You have each been an important part of our growth as an ensemble and of the Clerestory family, even today's first-time audience members. Thank you for your support, your love of choral music, and your presence here for **Resolutions**.

The music we sing today is selected almost entirely from favorites of ours and yours, drawn from our first five seasons. We have chosen songs that epitomize Clerestory's concerts—diverse styles, time periods, languages, and voicings—and believe this concert represents what we do best, and who we are resolved to be, as a choral ensemble. The pieces are loosely grouped by theme and style, and often tell a bit of the story of our group. You'll hear the Renaissance music with which we began our first season, the British choral canon that has been so important and dear to us through our existence, new compositions by composers we consider our friends, and of course, songs from the American past and present—the songbook of our own history and culture. Exploring choral song throughout its history and bringing that song to our present day and place is the essence of Clerestory's mission: to tell the “clear story” of the music that we sing, through sophisticated performances grounded in decades of experience singing together.

We invite you to visit our website at [www.clerestory.org](http://www.clerestory.org), or sign up for our email list (which we never share). This is the easiest way to learn about future concerts and other news. As our long-time fans know, our website is also the source for free, downloadable recordings of all our live concerts. We get to enjoy this music for many weeks before the performances; you can enjoy it for many weeks afterwards!

Clerestory's debut studio CD, *Night Draws Near*, is available at tonight's concert as well as online. 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*. The CD is just \$15 and makes a great gift for your music-loving friends and family. For details, please visit our website.

We look forward to the rest of this season and beyond. There will be exciting news to share with you soon, so please stay in touch, and we hope to see you later this spring for our first piano-collaboration concerts, **Harmony and Ivory**.

Warm regards and best wishes for 2012.

*The Men of Clerestory*

*Cover (clockwise from the top): Justin Montigne, Dan Cromeenes, John Bischoff, David Kurtenbach, Clifton Massey, James Monios, Christopher Fritzsche. In the center: Jesse Antin (and Mason), Kevin Baum.*

# RESOLUTIONS

Saturday, January 21, 8:00 pm, Chapel of the Chimes, Oakland

Sunday, January 22, 4:00 pm, First Lutheran Church, Palo Alto

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Sunday, January 29, 4:00 pm, Holy Innocents Episcopal Church, San Francisco

## Clerestory

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

### *I. Introduction*

Musicians Wrestle Everywhere     Elliott Carter (b. 1908)

### *II. England: When the Sun Never Set*

White-Flowering Days     Gerald Finzi (1901-1956)  
The Shrouding of the Duchess of Malfi     Peter Warlock (1894-1930)  
I Love My Love     Gustav Holst (1874-1934)

### *III. Seeking Solace*

Memorare Mater Christi     Matthaeus Pipelare (c. 1450-c. 1515)  
Turn Thee, O Lord     William Croft (1678-1727)  
La Déploration de la Mort de Johannes Ockeghem     Josquin des Prez (c. 1450-1521)  
On the Death of a Friend     Steven Sametz (b. 1954)

### *IV. Sonetti d'Amore*

Un Dolce Lume     Eric Banks (b. 1969)  
Nodo d'Amore  
Quanta Dolcezza

### *V. Composers, Our Friends*

O Cruz Fiel     Leo Nestor (b. 1948)  
Nude Descending a Staircase     Allen Shearer (b. 1943)  
O How Much More     Paul Crabtree (b. 1960)

### *VI. The American Tradition*

New Morning Sun     S. Whitt Denson (1890-1964)  
Lay Me Low     Trad. Shaker, arr. Kevin Siegfried (b. 1969)  
Love's Old Sweet Song     J.L. Molloy (1837-1909), arr. Val Hicks (1933-2004)  
Johnson Boys     John King Carter (b. 1960)

# TEXTS AND TRANSLATIONS

## **MUSICIANS WRESTLE EVERYWHERE** (1945)

Elliott Carter (b. 1908)

Text by Emily Dickinson (1830–86), from *Complete Poems*, 1924

We begin with Elliott Carter—one of the longest-lived and most productive of modern American composers. Carter is a lifelong resident of New York. He studied with Gustav Holst and Nadia Boulanger, and is among the most awarded composers the world over. His dedication to vocal music spans a nine-decade career, and for this piece, he chose to set the words of another giant of American culture, Emily Dickinson. She remarks that music is so omnipresent, yet mysterious, that it must be the throngs of heaven in a celestial service. Artists often struggle with the disparity between the physical and spiritual rewards of their difficult lives; in this piece we get a sense of the brilliant highs, the jarring effort, and the uncertainty with which many a musician wrestles.



Musicians wrestle everywhere—  
All day—among the crowded air  
I hear the silver strife—  
And—walking—long before the morn—  
Such transport breaks upon the town  
I think it that “New Life”!

It is not Bird—it has no nest—  
Nor “Band”—in brass and scarlet—drest—  
Nor Tamborin—nor Man—  
It is not Hymn from pulpit read—  
The “Morning Stars” the Treble led  
On Time’s first Afternoon!

Some—say—it is “the Spheres”—at play!  
Some say that bright Majority  
Of vanished Dames—and Men!  
Some—think it service in the place  
Where we—with late—celestial face—  
Please God—shall Ascertain!



# TEXTS AND TRANSLATIONS

## **WHITE-FLOWERING DAYS, OP. 37** (1953)

Gerald Finzi (1901–1956)

Text by Edmund Charles Blunden (1896–1974)

There is a long and proud history of choral singing in England, and the men of Clerestory are certainly inheritors of this tradition. Many of us grew up singing in Anglican men and boys choirs, and a few continue to this day. Voices raised in song for the church were perhaps only drowned out by songs praising the monarchy, as we see with Finzi's secular *White-Flowering Days*. This 20th-century madrigal was Finzi's contribution to *A Garland for the Queen*, a set of songs in honor of the coronation of Queen Elizabeth II that hearkened back to her distant predecessor, Elizabeth I, who was crowned to the strains of a similar offering, *The Triumphs of Oriana*.

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

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

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

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

# TEXTS AND TRANSLATIONS

## THE SHROUDING OF THE DUCHESS OF MALFI (1925)

Peter Warlock (1894–1930)

Poem by John Webster, 1623

The quirky and often morose Peter Warlock sets the story of a long-lived noble lady, less happy than the Elizabeths, in his *The Shrouding of the Duchess of Malfi*. From John Webster's *The Duchess of Malfi*, this scene depicts the beguiling yet menacing call of the executioners for the Duchess to get her effects in order before she is strangled.

Hark! Now everything is still,  
The screech-owl and the whistler shrill,  
Call upon our dame aloud,  
And bid her quickly don her shroud!

Much you had of land and rent;  
Your length in clay's now competent:  
A long war disturb'd your mind;  
Here your perfect peace is sign'd.

Of what is't fools make such vain keeping?  
Sin their conception, their birth weeping,  
Their life a general mist of error,  
Their death a hideous storm of terror.  
Strew your hair with powders sweet,  
Don clean linen, bathe your feet,

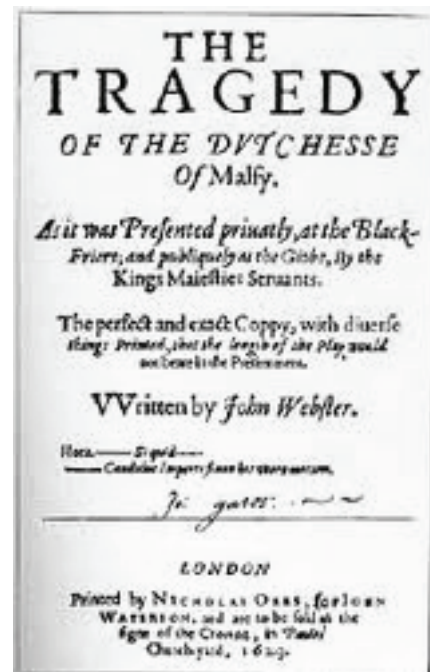
And—the foul fiend more to check—  
A crucifix let bless your neck:  
'Tis now full tide 'tween night and day;  
End your groan and come away.

## I LOVE MY LOVE (1916)

Gustav Holst (1874–1934)

Traditional Cornish folk text

Gustav Holst was a thoroughly English composer in training. He studied composition at the Royal College of Music with Charles Villiers Stanford, and he was a classmate of Ralph Vaughan Williams. But his interests ranged far afield, from Hindu mythology and the Sanskrit language to astrology; hence the orchestral suite, *The Planets*. But he was also caught up in the early 20th-century British fascination with its folk music, and happily so, for it led to masterful and evocative arrangements like *I Love My Love*. This five-minute gem contains the best elements of full-length dramas: young love, madness, adventure, and redemption.



# TEXTS AND TRANSLATIONS

Abroad as I was walking, one evening in the spring,  
I heard a maid in Bedlam so sweetly for to sing;  
Her chains she rattled with her hands,  
And thus replied she:  
“I love my love because I know my love loves me!

O cruel were his parents who sent my love to sea,  
And cruel was the ship that bore my love from me;  
Yet I love his parents since they're his although  
They've ruined me:  
I love my love because I know my love loves me!

With straw I'll weave a garland,  
I'll weave it very fine;  
With roses, lilies, daisies,  
I'll mix the eglantine;  
And I'll present it to my love  
When he returns from sea.  
For I love my love, because I know my love loves me.”

Just as she sat there weeping,  
Her love he came on land.  
Then hearing she was in Bedlam,  
He ran straight out of hand.  
He flew into her snow-white arms,  
And thus replied he:  
“I love my love, because I know my love loves me.”

She said: “My love don't frighten me;  
Are you my love or no?”  
“O yes, my dearest Nancy,  
I am your love, also I am return'd to  
Make amends for all your injury;  
I love my love because I know my love loves me.”

So now these two are married,  
And happy may they be like turtle  
Doves together, in love and unity.  
All pretty maids with patience wait  
That have got loves at sea;  
I love my love because I know my love loves me.

# TEXTS AND TRANSLATIONS

## MEMORARE, MATER CHRISTI (1493)

Matthaeus Pipelare (c. 1450–c. 1515)

*Cantus firmus* text by Juan de Urrede (c. 1430–1482)

Flemish Renaissance composer Matthaeus Pipelare's gorgeous homage to the Virgin Mary's sorrows came to us entirely by chance. Paul Crabtree, a composer and friend whose music you will hear later, suggested a piece by Pipelare that we absolutely had to sing. After exhaustive research on CPDL, the choral musician's go-to resource for last-minute repertoire, we didn't find the piece Paul mentioned, but instead this gem. Serendipity strikes! In this Latin motet, listen for Jesse and Justin singing a *cantus firmus* line in Spanish—a quote from a *villancico* called *Nunca fué pena mayor* (*Never was there greater pain*).

*Memorare, Mater Christi  
Perturbata quae fuisti,  
Dum per Symeonis dictum  
Prescivisti cordis ictum.*

Remember, mother of Christ,  
how distraught you were  
when Simeon's words gave you  
the presentiment of sorrow to come.

*Ab Herodem fugiendo,  
Tibi, Virgo, condolendo,  
Precamur, ut a reatu  
Solvamur tuo precatu.*

We pray to you, Virgin,  
Who fled from Herod and deserve  
our sympathy, to intercede  
for forgiveness of our sins.

*Auxiata plus fuisti,  
Filium dum perdidisti,  
Lagrimando non cessabas,  
Donec Jesum, quem amabas,*

You suffered even more  
When you lost your son,  
And did not cease to lament  
Until you regained Jesus, whom you loved.

*Reperisti: supplicamus,  
Per te Jesum sic queramus,  
Ut in hora mortis dirae  
Mereamur invenire.*

We beg that we may so  
seek Jesus through you  
That we shall deserve to find him  
in the hour of our death.

*Rersum, Virgo, doluisti  
Captum natum cum scevisti,  
Dumque crucem bajulabat  
Et in mortem properabat.*

Again, Virgin, you suffered  
When your son, who, as you knew,  
had been captured, bore his cross  
and hurried to his death.

*Fac nos crucem venerari,  
Ut per eam assignari  
Mereamur mortis hora,  
Christo regi sine mora.*

Help us so to honour the cross that,  
thanks to it, at the hour of our death  
We may deserve to be delivered  
at once to Christ the King.



# TEXTS AND TRANSLATIONS

Nunca fué pena mayor  
 Nin tormento extraño  
 Que iguale con el dolor  
 Que resçibo engaño.

Never was there greater sorrow  
 Or torment more extreme  
 Than those which have  
 been visited on me.

The manuscript page features a central illustration of the Virgin Mary with her hands clasped in prayer, set within a decorative frame. The text is written in a Gothic script, and the music is on five-line staves. The text includes the following Latin phrases:

*Matheus Dixit sic memores*  
*Memorare matris tui peribata*  
*ta q. fusti dum per sumonis dertum pifam*  
*ti rodit utrum ad herodem fugiendo tibi vixto rondolendo*  
*Diplum. Memorare matris tui peribata peribata*  
*bata q. fusti dum per sumonis dertum pifam rodit f*  
*rum ad herodem fugiendo tibi vixto rondolendo do peribata*  
*Memor. 3. Unquam fuit pena maior. nulla*  
*Memor. 2. Memorare matris tui peribata q. f*  
*sti dum per sumonis dertum pifam rodit utrum ad fugiendo tibi vixto rondolendo*  
*herodem*  
*peribata. Verbe.*

# TEXTS AND TRANSLATIONS

## **TURN THEE, O LORD** (1724)

William Croft (1678-1727)

*Psalms 6:4*

William Croft, the successor to John Blow as organist at Westminster Abbey, was no stranger to musical elegies. His Burial Service is a staple of state funerals in the UK. This setting of Psalm 6, *Turn Thee, O Lord*, is from a larger church anthem, *O Lord, Rebuke Me Not*.

Turn Thee, O Lord, and deliver my soul;  
save me for thy mercy's sake.  
Amen.

## **LA DÉPLORATION DE LA MORT DE JOHANNES OCKEGHEM** (1508)

Josquin des Prez (c. 1450–1521)

Poem by Jean Molinet

Johannes Ockeghem was a hugely influential Franco-Flemish Renaissance composer, and probably a student of Gilles Binchois, whose music we performed at our fall concert, *The Cathedral and the Lady*. Josquin des Prez, an even more famous later composer, was so taken by Ockeghem's music that he set Jean Molinet's moving eulogy to music.

*Nymphes des bois, déesses des fontaines,  
Chantres experts de toutes nations,  
Changez vos voix fort cleres et haultaines  
En cris tranchants et lamentations,  
Car Atropos tres terrible satrape  
A vostr' Ockeghem atrapé en sa trape,  
Vray tresorier de musiqu'et chef d'oeuvre,  
Doct elegant de corps et non point trape,  
Grant dommag'est que la terre le couvre.*

*Acouttrez vous d'habitz de deuil,  
Josquin, Perchon, Brumel, Compère,  
Et plourez grosses larmes d'oeil,  
Perdu avez vostre bon père.  
Requiescat in pace. Amen.*

Wood-nymphs, goddesses of the fountains,  
Skilled singers of every nation,  
Turn your voices, so clear and lofty,  
To piercing cries and lamentation  
Because Atropos, terrible satrap,  
Has caught your Ockeghem in her trap,  
The true treasurer of music and master,  
Learned, handsome and by no means stout.  
What great sorrow that the earth must cover him.

Put on the clothes of mourning,  
Josquin, Pierre de la Rue, Brumel, Compère,  
And weep great tears from your eyes,  
For you have lost your good father.  
May he rest in peace. Amen.

# TEXTS AND TRANSLATIONS

## ON THE DEATH OF A FRIEND (1998)

Steven Sametz (b. 1954)

From a 1910 sermon by Henry Scott-Holland (1847-1918)

Steven Sametz is a Professor of Music at Lehigh University, a conductor, and one of the best-known choral composers in America. He has received commissions from the National Endowment for the Arts, the Connecticut Council on the Arts, and the Santa Fe Music Festival. He has published over 60 compositions for SATB chorus, a dozen solo songs, and a 1982 opera, *The Marriage of the Table and the Chair*.



Henry Scott-Holland was a Canon at St. Paul's Cathedral in London. In May of 1910, after the death of King Edward VII, Scott-Holland delivered a sermon at St. Paul's called *The King of Terrors*, which explores our conflicting ideas about death. In one view, it is "the cruel ambush into which we are snared," inexplicable, a source of hopelessness. But in another view, "there is absolute and unbroken continuity." It is text from this more comforting view that Sametz sets here.

Oh my friend, Death is nothing at all.  
I have only slipped away into the next room.  
I am I, and you are you,  
What we were to each other, that we still are.

Call me by my old familiar name.  
Speak of me in the easy way which you always used.  
Put no difference into your tone.  
Wear no forced air of solemnity.

Laugh as we always laughed.  
Life means all that it ever meant.  
It is the same as it ever was.

I am but waiting for you,  
somewhere very near,  
just round the corner.

All is well.

# TEXTS AND TRANSLATIONS

## **THREE MOVEMENTS FROM SONETTI D'AMORE** (2005–2006)

Eric Banks (b. 1969)

Sonnets by Michelangelo Buonarroti (1475–1564)

We had the pleasure of working with Seattle-based composer Eric Banks last spring on his *Sonetti d'Amore*, which are settings of love sonnets by the great artist Michelangelo. The entire cycle is conceived on the harmonic circle of fifths; here we sing three consecutive movements that all modulate up a fifth, over their duration, to the beginning key of the next piece. As the poems' sentiments intensify, so does the tuning of the music.



### **UN DOLCE LUME**

*Veggio co' be' vostr'occhi un dolce lume  
Che co' mie ciechi già veder non posso;  
Porto co' vostri piedi un pondo addosso,  
Che de' mie zoppi non è già costume.  
Volo con le vostr'ale senza piume;  
Col vostro ingegno al ciel sempre son mosso;  
Dal vostro arbitrio son pallido e rosso,  
Freddo al sol, caldo alle più fredde brume.  
Nel voler vostro è sol la voglia mia,  
I miei pensier nel vostro cor si fanno,  
Nel vostro fiato son le mie parole.  
Come luna da sé sol par ch'io sia,  
Ché gli occhi nostri in ciel veder non sanno  
Se non quel tanto che n'accende il sole.*

### **A SWEET LIGHT**

I see, with your beautiful eyes, a sweet light  
That my blind ones can no longer see;  
I carry, with your feet, a heavy burden  
That my lame ones can no longer bear.  
I fly, with your wings, though without feathers;  
With your brilliance I float always heavenward;  
Depending on your whim, I'm pale or blushing,  
Cool in the sun, and warm in the winter's coldest fog.  
Within your will alone is my desire,  
My thoughts are each created in your heart,  
And within your breath are all my words.  
Like the moon, all alone, it seems that I will be,  
For our eyes can only meet above in heaven  
Where everything is lighted by the sun.

# TEXTS AND TRANSLATIONS

## **NODO D'AMORE**

*S'un casto amor, s'una pietà superna,  
S'una fortuna infra dua amanti equale,  
S'un'aspra sorte all'un dell'altro cale,  
S'un spirto, s'un voler duo cor governa;  
S'un'anima in duo corpi è fatta eterna,  
Ambo levando al cielo e con pari ale;  
S'Amor d'un colpo e d'un dorato strale  
Le viscer di duo petti arda e discerna;  
S'aman l'un l'altro e nessun se medesmo,  
D'un gusto e d'un diletto, a tal mercede  
C'a un fin voglia l'uno e l'altro porre:  
Se mille e mille, non sarien centesimo  
A tal nodo d'amore, a tanta fede;  
E sol l'isdegno il può rompere e sciorre.*

## **QUANTA DOLCEZZA**

*Quanta dolcezza al cor per gli occhi porta  
Quel che'n un punto el tempo e morte fura!  
Che è questo però che mi conforta  
E negli affanni cresce e sempre dura.  
Amor, come virtù viva e accorta,  
Desta gli spirti ed è più degna cura.  
Risponde a me: —Come persona morta  
Mena suo vita chi è da me sicura.—  
Amore è un concetto di bellezza  
Immaginata o vista dentro al core,  
Amica di virtute e gentilezza.*

## **THE BOND OF LOVE**

If there is one pure love, one sublime compassion,  
If there is one fate equally shared by two lovers,  
If the bad luck of one causes the other concern,  
If there is one spirit, one will ruling over two hearts;  
If one soul is made eternal in two bodies,  
And both rise in the sky on the same pair of wings;  
If Love, with a strike of one single gilded arrow  
Can cause desire to burn in two discerning chests;  
If they love only each other, and no one else the same way,  
Sharing one joy and one delight, with such good favor  
That they both together wish for the same end:  
Then several thousands could not build one-hundredth  
Of such a bond of love, of such devotion;  
And only madness could dissolve or break this love apart.

## **WHAT SWEETNESS**

What sweetness he brings my heart through my eyes,  
He who steals both time and death at once!  
This is why he is the one who comforts me  
And my desire for him grows and lasts forever.  
Love, like any virtue, alive and alert,  
Rouses my spirits and gets more of my attention.  
He responds to me: "Like a corpse is he  
Who leads his life with such certainty."  
Love is an idea born from beauty  
Imagined or seen within the heart,  
A friend to all virtue and kindness.

# TEXTS AND TRANSLATIONS

## O CRUZ FIEL

Leo Nestor (b. 1948)

*O cruz fiel* is a very short piece about one of the most poignant and spiritually enduring of subjects, the crucifixion of Jesus. Leo Nestor is a Washington, D.C. based composer, teacher, conductor, and longtime Catholic church musician, who applies his considerable craft to this briefest of moments of beauty and reflection.

*¡O cruz fiel, árbol único en nobelza!  
Jamás, jamás el bosque dió mejor tributo  
en hoja, en flor y en fruta.  
¡Dulces clavos! ¡Dulce árbol!  
¡Donde la vida empieza,  
empieza con un peso tan dulce,  
tan dulce en su corteza!*

O faithful cross, singularly noble tree!  
Never, never gave the forest a better tribute  
in leaf, in flower and in fruit.  
Sweet nails! Sweet tree!  
Where life begins,  
begins with a weight so sweet,  
so sweet in its bark!

## NUDE DESCENDING A STAIRCASE (1980)

Allen Shearer (b. 1943)

Poem (1985) by X. J. Kennedy (b. 1929)

We have known Allen Shearer for years—he has sung with and written for Bay Area musical organizations for decades. *Nude Descending a Staircase* is one of Shearer's early songs, a setting of the award-winning poem of the same name that was itself a response to a surrealist painting by Marcel Duchamp, shown below. The music captures surrealism perfectly, and Shearer adds a layer of humor (perhaps the viewer's discomfort with ignorance of such a strange style of painting) by asking his baritone and bass cohorts to sing a few notes higher than the sopranos!

Toe upon toe, a snowing flesh,  
A gold of lemon, root and rind,  
She sifts in sunlight down the stairs  
With nothing on. Nor on her mind.

We spy beneath the banister  
A constant thresh of thigh on thigh;  
Her lips imprint the swinging air  
That parts to let her parts go by.

One-woman waterfall, she wears  
Her slow descent like a long cape  
And pausing, on the final stair,  
Collects her motion into shape.



# TEXTS AND TRANSLATIONS

## **O HOW MUCH MORE** (2000)

Paul Crabtree (b. 1960)

William Shakespeare, *Sonnet 54*

Paul Crabtree is a great friend of Clerestory. We have performed more of his works than perhaps of any other living composer. In the first of his *Three Rose Madrigals*, Crabtree eschews his frequent humor and rock-and-roll sensibilities, rather writing evocative blooms and swirls of harmony that extol the virtues of Shakespeare's sonnet's rose and beloved.



O, how much more doth beauty beauteous seem  
By that sweet ornament which truth doth give!  
The rose looks fair, but fairer we it deem  
For that sweet odour which doth in it live.  
The canker-blooms have full as deep a dye  
As the perfumed tincture of the roses,  
Hang on such thorns and play as wantonly  
When summer's breath their masked buds discloses:  
But, for their virtue only is their show,  
They live unwood'd and unrespected fade,  
Die to themselves. Sweet roses do not so;  
Of their sweet deaths are sweetest odours made:  
And so of you, beauteous and lovely youth,  
When that shall fade, my verse distills your truth.

# TEXTS AND TRANSLATIONS

## **NEW MORNING SUN**

Sidney Whitfield Denson (1890-1964)

Verse 1 text is from Dupuy's *Hymns and Spiritual Songs* (1882)

Verse 2 adapted from Isaac Watts' hymn *Life is the time to serve the Lord* (1707)

The hymn-singing of rural British parishioners made its way to America and saw its first expressions in the part-songs of the notable early American composers William Billings and Daniel Read. The tradition became more codified in the 19th and early 20th century, with its own system of *solfege* (singing pitches on syllables) that gave rise to the name "shape-note" singing. One family in particular, the Densons, were instrumental in collecting and editing shape-note tunes. Here is Clerestory's transcription of a third-generation Denson's version of *New Morning Sun*.

Youth, like the spring, will soon be gone,  
By fleeting time or conquering death;  
Your morning sun may set at noon,  
And leave your mortal fading breath.

Your sparkling eyes and blooming cheeks  
Must wither like the blasted rose;  
The coffin, earth and winding sheet  
Will soon your active limbs enclose.

This is the hour God has given,  
My friend; escape and fly to Heaven;  
The day of grace all mortals may  
Secure the blessings of the day.

## **LAY ME LOW** (1997)

Text and tune adapted from a Shaker song by Addah Z. Potter (1838)

Arranged by Kevin Siegfried (b. 1969)

The Shaker tradition infused New England and the northern part of our country in the 19th century, but they too shared an affinity for simple, four-part music sung *a cappella*. *Lay Me Low* is an arrangement which, along with *New Morning Sun*, appears on our CD *Night Draws Near*.

Lay me low,  
Where the Lord can find me,  
Where the Lord can own me,  
Where the Lord can bless me.



# TEXTS AND TRANSLATIONS

## **LOVE'S OLD SWEET SONG** (1884)

James L. Molloy (1837–1909), arranged in 1963 by Val J. Hicks (1933-2004)

Words by G. Clifton Bingham

In the secular realm, no tradition is more American than barbershop harmony. Here we sing a barbershop arrangement of an old Irish folk tune by James Lyman Molloy. It has been recorded by operatic tenors Richard Tauber and John McCormack, and appears in James Joyce's celebrated novel, *Ulysses*.

Once in the dear dead days beyond recall,  
When on the world the mists began to fall,  
Out of the dreams that rose in happy throng  
Low to our hearts love sang an old sweet song  
And in the dusk where fell the firelight gleam  
Softly it wove itself into our dream.

Just a song at twilight  
When the lights are low,  
And the flickering shadows  
Softly come and go  
Though the heart be weary,  
Sad the day and long,  
Still to us at twilight comes love's old song  
Comes love's old sweet song.



# TEXTS AND TRANSLATIONS

## **JOHNSON BOYS**

Traditional Appalachian song

Arranged in 2004 by John King Carter (b. 1960)

*Johnson Boys* is a new arrangement of an old Appalachian song that recounts the adventures of the hapless Civil War-era Johnson brothers. It was primarily a fiddle tune, and interestingly, mentions the “Coon Creek girls,” also from Appalachian lore, that gave rise to a real-life female string band in the 1920s.

Johnson boys, raised in the ashes  
never knew how to court a maid.  
Turn their heads and hide their faces,  
sight of a pretty girl makes 'em afraid.

Johnson boys, they went a-courtin'  
Coon Creek girls so pretty and sweet,  
they couldn't make no conversation,  
didn't know where to put their feet.

Johnson boys, they went a-huntin',  
lost their dogs and went astray,  
tore their clothes and scratched their faces,  
didn't get home 'til the break of day.

Johnson boys, they went ridin' to the city  
in a broke down, beat up Chevrolet,  
come back home a-broke and a-walkin',  
had no money for to pay their way.

Shame, oh shame on the Johnson boys!

# 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 is the Development Director for the Greater Good Science Center at the University of California. 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.

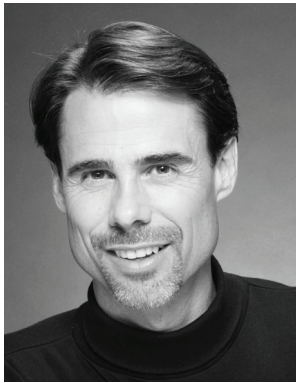
**DAN CROMEENES**, countertenor, is a versatile musician who has performed professionally as a countertenor soloist, choral singer, and accompanist. Originally from southern California, he studied piano and voice at Biola University. He received his Master's degree in accompanying at East Carolina University, 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 the United States. Dan continues to perform throughout the



# ARTIST PROFILES

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.

**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.

# ARTIST PROFILES

**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.

**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.

# CONTRIBUTORS & ACKNOWLEDGMENTS

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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’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 [www.clerestory.org/recordings](http://www.clerestory.org/recordings). 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.”

Clerestory is a tax-exempt non-profit organization with a mission of providing high quality performances to local audiences at affordable prices. Our EIN is 26-1238191. Donations are always welcome and may be made online at [www.clerestory.org/how-you-can-help](http://www.clerestory.org/how-you-can-help). Donations may also be made by check (payable to Clerestory) and mailed to:

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