

Prayer for a Child



CLERESTORY

2013-2014 SEASON

BERKELEY

Friday, May 9, 8:00pm

SAN FRANCISCO

Saturday, May 10, 8:00pm

clerestory.org

WELCOME

Clerestory welcomes you to *Prayer For A Child!*

Singers are particularly connected to our childhoods, because we've all sung for as long as we can remember. It's a rare gift to have one thing you do, your whole life, without ever having to stop!

Children evoke powerful feelings and memories. We love them, we teach them, and we miss them. They are a piece of ourselves, outside our bodies, and they are a future that lies beyond us. Fortunately, they are also our chance to imagine dancing hippos, to sing silly songs, and to read Winnie the Pooh again.

There are no fewer than four world premieres on order tonight. Three are written by Clerestory members, and the fourth is by the incomparable Noah Luna, whose pistoleros in last season's *El Borracho* would be no match for the old lady who swallowed a fly! Elsewhere on the program, we call your attention to the haunting *Die Stimme des Kindes* ("The child asleep, in whose features you could swear that Paradise has returned"), the poignant *Lullaby* by Shawn Crouch -- in which an Iraqi father comforts his son at bedtime by likening the gunfire outside to drums and shooting stars -- and *Calling My Children Home*, arranged by our dear friend and profound influence Joseph Jennings.

We're honored to share the stage tonight with one of the Bay Area's newest musical treasures, the Young Women's Chorus of San Francisco, directed by our good friend Susan McMane. We thank those of you who are already fans of the YWCP for coming to hear Clerestory. We're inspired by these women's fresh voices and blossoming musical careers, and as Clerestory aficionados know, we relish the chance to bring you something new.

These concerts mark the end of Clerestory's eighth season, but big plans for next year are already afoot. November will mark our most exciting concerts yet: a collaboration with the Magik*Magik Orchestra that will be live-streamed to our online audience of friends around the world -- our most ambitious attempt yet to share classical music in new ways. Please stay in touch with us until then on our website, email list, and Facebook.

Now we invite you sit back, close your eyes, and remember a time when you were small, and the world could wait, and music filled your home....

The Men of Clerestory

Save the Date for Our Next Performances:

Darkness into Light
a collaboration with the Magik*Magik Orchestra
November 8-16, 2014

Tickets and more info available at clerestory.org.

Prayer for a Child

CLERESTORY

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

Friday, May 9, 8:00pm, St. Mark's Episcopal Church, Berkeley
Saturday, May 10, 8:00pm, St. Mark's Lutheran Church, San Francisco

Clerestory

Teddy Bears' Picnic	John Bratton, arranged by Andrew Carter
Once When I Was Very Young	Dave Brubeck
There Was an Old Lady (<i>World Premiere</i>)	Alan Mills, arranged for Clerestory by Noah Luna
Wiegenlied	Johannes Brahms, arranged by Jürgen Knuth
Lullaby	Shawn Crouch
Irish Lullaby	Traditional Irish, arranged by Keith Abbs
My Little Buckaroo	M. K. Jerome, arranged by Don Webster

Young Women's Chorus of San Francisco

Reeds of Innocence	Ward Swingle
Prayer of the Children	Kurt Nestor, arranged by Andrea S. Klouse
Bring me little water, Sylvie	Huddie William Ledbetter, arr. Moira Smiley
Spark!	Eric William Barnum

Clerestory

A Child's Prayer (<i>World Premiere</i>)	Jesse Antin
Die Stimme des Kindes	Jaakko Mäntyjärvi
Calling My Children Home	Traditional American, arr. Joseph Jennings
House At Pooh Corner (<i>World Premiere</i>)	Loggins and Messina, arranged by John Bischoff
All the Pretty Little Horses	Traditional American, arranged by Steve Barnett
The Hippopotamus Song (<i>World Premiere</i>)	Flanders and Swann, arranged by Dan Cromeenes

Clerestory and the Young Women's Chorus of San Francisco

How Can I Keep From Singing?	Robert Wadsworth Lowry, arr. Karen P. Thomas
Songs of Joy and Refuge	Stacy Garrop
I. Joy	
II. Refuge	
Hark, I Hear the Harps Eternal	Traditional American, arranged by Alice Parker
Soloist: Aria Lee, soprano	

SELECTED NOTES and TRANSLATIONS

There Was an Old Lady

Music by Alan Mills, arr. Noah Luna

Text by Rose Bonne

Noah Luna (b. 1984) is a composer and orchestrator in the San Francisco Bay Area who provides arranging, orchestrating, and transcription services to popular artists, ranging from Billy Joel to Kanye West. In addition to his work with popular musicians, he is orchestrator for a number of Bollywood films, independent feature films, and a PBS Special entitled *The Power of Music*. Outside the film and popular music arenas, Luna has had the privilege of working with some of the Bay Area's finest performers on his original concert music, including Berkeley Symphony, San Francisco Chamber Orchestra, Friction Quartet, Brian Thorsett (Tenor), Clerestory, The International Orange Chorale of San Francisco, San Francisco Bay Area Chamber Choir, Meerennai Shim, and AREON Flutes. Noah Luna holds a Bachelor's Degree in Music from CSU East Bay, and a Master's Degree from SF Conservatory of Music as a member of Conrad Susa's Studio. He currently resides in San Jose with his wife and two-year-old daughter.

Old Lady Who Swallowed a Fly is a song I first became familiar with by watching *The Muppet Show*. Not only was this a ridiculous song, but the two heckling old men in the balcony of this particular performance by Judy Collins made it downright silly. So, I took their cue as *carte blanche* to get goofy on this arrangement for Clerestory. All verses accounted for, all animals begrudgingly eaten, and all fun all the time - this piece is dedicated to my friends in Clerestory, and my two-year old daughter, Violet, who thinks this song is hilarious." –Noah Luna

Wiegenlied (Lullaby)

Music by Johannes Brahms, arr. Jürgen Knuth

Text - traditional German and Georg Scherer

Good evening, good night,
With roses covered,
With carnations adorned,
Slip under the covers.
Tomorrow morning, if God wants so,
you will wake once again.

Good evening, good night.
By angels watched,
Who show you in your dream
the Christ-child's tree.
Sleep now blissfully and sweetly,
see the paradise in your dream.

Friday, June 20 at 8 PM
Sunday, June 22 at 7 PM

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SELECTED NOTES and TRANSLATIONS

Reeds of Innocence

Music by Ward Swingle
Text by William Blake

American-born composer, arranger, and singer Ward Swingle set William Blake's poem *Reeds of Innocence* in a unique, jazz style, complete with nonsense syllables, colorful harmonies and lilting melodic lines that reflect the poem's pastoral imagery and childlike naivety. Swingle was a founding member of the Double Six of Paris in the 1960s, and afterwards, moved to London, where he applied scat singing to the works of Bach with his own vocal jazz group, the Swingle Singers. He won five Grammys for his innovative work of combining classical repertoire with a jazz interpretation.

Prayer of the Children

Music by Kurt Nestor, arr. Andrea S. Klouse
Text by John Cadwood

Composer Kurt Nestor wrote *Prayer of the Children* in the 1990s out of his grief over the horrendous civil war and ethnic cleansing taking place in the former country of Yugoslavia. He had lived there in the 1970s and grew to love the people whom he knew - Serbians, Croats, and Bosnians were all his friends. When Yugoslavian President Tito died, the different political factions jockeyed for power, and the various ethnicities became enemies. *Prayer of the Children* has been sung throughout the world as a reminder of the pain of war and its horrific effect on the most innocent. Nestor includes one line of text in the Serbo-Croatian language at the end of the song, translated, "Can you hear the prayer of the children?"

Bring me little water, Sylvie

Music and Text by Huddie William Ledbetter "Lead Belly" (1888-1949), arr. Moira Smiley
Using body percussion by Evie Ladin

Huddie William Ledbetter, known as Lead Belly, was an American folk and blues musician from Louisiana who played many instruments, and was notable for his strong vocals and virtuosity on the twelve-string guitar. He is credited with bringing public awareness to the songbook of folk standards that eventually became the folk movement of the 1950s and 1960s. When he gave public performances, he told the story of the work song *Bring me little water, Sylvie*: "When Uncle Bob was out plowing with his mules he would often holler to his wife, Sylvie, to bring him some water. After a long time this holler developed into a little song".

Folk musician Moira Smiley arranged Lead Belly's song for four-part women's voices for her group Voco, using body percussion by Evie Ladin.

Spark!

Music by Eric William Barnum
Text by Maude Gordon-Roby

In 2012, American composer Eric William Barnum created a challenging, mixed metered work for treble voices on a poem by Maude Gordon-Roby entitled "To Music." Barnum's music is intricately tied to the text, containing unexpected harmonic progressions, and employing extended vocal techniques such as whispering and speaking to create sounds of nature and mystery. Dr. Barnum is Director of Choral Activities at University of Wisconsin, Oshkosh.

SELECTED NOTES and TRANSLATIONS

A Child's Prayer

Music and Text by Jesse Antin

A Child's Prayer was inspired partly by a poem and painting by Theodore Geisel, better known as Dr. Seuss. The painting shows a tiny planet with a small house, whose chimney sends a wisp of smoke into a Seussian outer space. Meanwhile, the poem is the wish of a child -- maybe in that house, looking skyward -- that all men know simply this: "peace is good."

With this as my point of departure, I kept the simple voice of the child. The simplicity of the short piece belies that it took me several years to find this voice. The words I wrote now extend the idea of peace and distance to include memory and closeness: *It is enough, just think of me... I feel your love from far away.* —Jesse Antin

Die Stimme des Kindes (The Voice of the Child)

Music by Jaakko Mäntyjärvi

Text by Nikolaus Lenau; Translation by Karl-Heinz Holtheuer

A child asleep! O still! In these features
You could swear that Paradise has returned;
He smiles sweetly, as if listening to angelic choirs,
A heavenly joy playing about his mouth.

The child, unaware of my poignant listening,
Has blessed my heart with sombre sounds,
More than the rustling of a tree in the silent forest

O be silent, world, with your blaring lies,
Do not disturb the truth of this sleep!
Let me hear the child speak in his dream
And retreat, oblivious, into innocence!

Some homesickness has come over me
Deeper than when it rains on the silent heath
Or when distant bells echo in the mountains.

House at Pooh Corner

Music and Text by Kenny Loggins, arr. John Bischoff

Singer-songwriter Kenny Loggins originally wrote *House at Pooh Corner* for the Nitty Gritty Dirt Band before recording it for his own debut album *Sittin' In* with Jim Messina in 1971. Loggins later added a third verse and made it the title track of *Return to Pooh Corner*, a Grammy-nominated album of children's music released in 1994. The song, of course, is based on A. A. Milne's second and final volume of *Winnie-the-Pooh* stories in which the character Tigger is introduced, the game of Poohsticks is created, the house of Owl blows down, and the boy Christopher Robin grows old enough that he must leave the Hundred Acre Wood for good. —John Bischoff

The Hippopotamus Song

Music and Text by Michael Flanders and Donald Swann,
arr. Dan Cromeenes

The Hippopotamus Song is a silly story about behemoth love that I first became familiar with when accompanying a beginning voice class. I wrote this choral arrangement so my fellow singers wouldn't have to improvise one from the piano part. Although hippopotami are indigenous to Africa, I imagined this story as it would be sung in the swamps of Louisiana with a banjo being the instrument of choice for a hippopotamian serenade.

—Dan Cromeenes

ARTISTS



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 young sons Mason and Sage, in memory of his daughter Margaret, and with the support of his wife, Lindsey.

KEVIN BAUM, tenor, currently sings with the choir of men and boys at Grace Cathedral; he is also a cantor at St. Ignatius Catholic Church. Kevin is an auxiliary member of both the Philharmonia Baroque Chorale and the San Francisco Orchestra Chorus, and he sings many solo and small ensemble concerts throughout the Bay Area. Ensembles Kevin has performed with include Schola Adventus, Pacific Collegium, Artists' Vocal Ensemble (AVE), the Sanford Dole Ensemble and the San Francisco Lyric Chorus. He is a sixteen-year veteran of the ensemble Chanticleer.

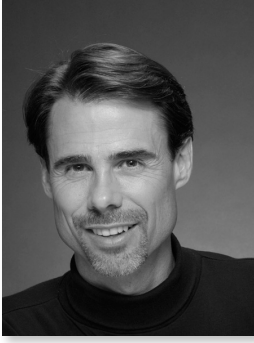


JOHN BISCHOFF, bass, has sung with some of the country's finest choral groups. In addition to Clerestory, these have included Chanticleer, the Dale Warland Singers, the Oregon Bach Festival Chorale, the Philharmonia Baroque Chorale, the American Bach Soloists, and the San Francisco Symphony Chorus. As 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 returning to Biola as Staff Accompanist for a few years, he joined Chanticleer for their 2005-06 season, singing concerts across Europe, Japan, and the United States. Dan continues to perform throughout the San Francisco Bay area both as accompanist and 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 Messiah, Israel in Egypt, and Vivaldi's Gloria with the Santa Clara Chorale; Handel's Dixit Dominus with Marin Baroque; Monteverdi's Vespers of 1610 with Bach Collegium San Diego; Handel's Te Deum in A Major with San Francisco Lyric Chorus; Bach's Johannes-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.



ARTISTS



CHRIS FRITZSCHE, soprano, is a native of Santa Rosa. His first stage experience came at the tender age of two, when he was first dragged (literally) across the stage as a child's teddy bear in the 1967 Santa Rosa Junior College Summer stock production of Peter Pan. Flush with such early "success", he took up the guitar at age seven and immersed himself in music of the Beatles, Simon & Garfunkel, James Taylor, and John Denver, among others. He discovered the joys of choral singing in high school and went on to study voice in college as a tenor. Several leading musical theatre and opera roles later, he graduated with a degree in music, and was about to get a real estate license (in order to satisfy his Capricorn need for financial security) 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 also performs with Philharmonia Baroque and American Bach Soloists. Equally passionate about choral music, historical performance, world premieres, and sacred liturgy, David has performed with a wide variety of influential musicians, including Marion Verbruggen, Helmuth Rilling, Meredith Monk, Dave Brubeck, Andy Williams, and Archbishop Desmond Tutu. 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 has over a decade of experience conducting opera, recently completing his appointment as Chorus Master of Opera San Jose. He currently works at Grace Cathedral teaching voice and music theory to choirboys and clergy, singing twice weekly with the Choir of Men and Boys.



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 ensembles nationwide, including the Minnesota Opera, the Oregon Bach Festival, and Philharmonia Baroque Orchestra. 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 pooches, Jasmine and Jorge.



ARTISTS



Artistic Director Susan McMane is a world-renowned choral conductor specializing in treble choral music. In 2012, she became the founding director of the Young Women's Choral Projects of San Francisco, where she conducts the auditioned chorus of young women from grades 7-12 and oversees a training chorus program for younger girls. From June 2001- March 2012, Dr. McMane was the Artistic Director of the San Francisco Girls Chorus where she achieved national and international acclaim for its concert, recording, and touring chorus. She has served on college music faculties of Saint Louis University, the University of North Dakota and San Francisco State, and was Founding Artistic Director and Conductor of the St. Louis Women's Chorale.

Dr. McMane has prepared her choirs for performances with many leading symphonic conductors such as Michael Tilson Thomas, Helmut Rilling, Robert Spano, Charles Dutoit, Nicholas McGegan, and Kurt Masur. In addition, she personally has conducted ensembles on tour nationally and internationally throughout Europe and Asia including France, Spain, Italy, England, Wales, Latvia, Estonia, Finland, Japan, South Korea, and China. In 2011, she was invited to bring her chorus to Cuba, on a cultural exchange mission granted by the U.S. and Cuban governments.

Dr. McMane has won many awards for her work including three GRAMMY® Awards with the San Francisco Symphony and the 2007 "Symphony of Excellence Arts Award" from the Pacific Musical Society. In addition she won honors at the International Eisteddfod competition in Llangollen, Wales, in 1998 and that year was also named the "Music Educator of the Year" by the St. Louis Chapter of the American Guild of Organists.

To promote and advance choral music for treble voices, Dr. McMane is responsible for commissioning over 20 new works from prominent composers such as Chen Yi, Tania Leon, Augusta Read Thomas, Frank La Rocca, David Conte, Alberto Grau, and many more. She is a two-time recipient of the ASCAP Award for Adventurous Programming.

She earned a Doctorate of Musical Arts in Choral Conducting from the Conservatory of Music, University of Missouri-Kansas City, and holds two degrees in Vocal Performance.



ARTISTS

The Young Women's Chorus of San Francisco was formed in 2012, as the very first "project" of the Young Women's Choral Projects of San Francisco. The organization's mission is to transform the lives of young women through exceptional artistry in choral performance and bring the expressive power of their music to the community, the nation, and the world. Through YWCP, participants of richly diverse socio-ethnic backgrounds find their voices as singers, artists and women in a nurturing environment that empowers them to achieve artistic and personal excellence. The collaborative experience of high-quality music education and choral performance fosters the development of each individual young woman and teaches her important life skills.

Under the artistic leadership of Dr. Susan McMane, the Young Women's Chorus of San Francisco provides talented young women ages 10-18 from across the San Francisco Bay Area with exceptional musical and interpersonal experiences. Now in its second season, the chorus has already earned accolades in Italy, sung on the San Francisco Opera Stage, and sung with the Kronos Quartet, whose founder David Harrington stated, "this is an incredible group of young musicians whose passion, and commitment to excellence are so clearly at the heart of every note they sing."

With repertoire spanning from early music to contemporary compositions, this season YWCP can be heard singing a world premiere by Bay Area composer Frank La Rocca, music for voices and orchestra, spirituals, world music, jazz and Broadway selections, and joining the Bay Area professional men's ensemble Clerestory as guest artists.

The Young Women's Choral Projects offers three levels of choral experience for young women in the Bay Area: Prelude Chorus (2nd through 7th grade), Allegro Chorus (5th through 10th grade), and the Young Women's Chorus (7th through 12th grade). Through a Kodály music education curriculum, choristers learn solfeggio, music theory, vocal technique, and performance skills in many styles. All YWCP ensembles teach young women the joy of performing, and instill in each singer important life benefits such as confidence, focus, self-discipline, problem solving, responsibility and compassion.

More information on YWCP and its programs can be found at www.ywcp.org.

Soprano I

Anna Sophia Boyd
★ Aria Lee
Hannah Chu
★ Andrea Kim
Madison MacGregor
Maya Payne-Schomaker
Juliette Mueller

Soprano II

Michelle Cheung
Ainsely Dankort
Katrina Duong
Isabella Hord
Anna Miskelley
Aria Raffa
Alyssa Tsuyuki
★ Kaitlyn Tsuyuki
★ Kayla Wilfong

Alto I

Sofia Chandler-Freed
★ Julia Chin
Grace Euphrat Weston
Emmy Hicks-Jablons
★ Mia Laure
Jennifer Li
Sarah Mosley
Sierra Steinwert
Alison Weaver
Caitlin Yu

Alto II

✧ Nena Aldaz
Emilia Bekkerman
Charlene Lauren de Joya
★ Sophia Friesenhahn
★ Blanca Peto
✧ Marissa Rosenberg-Carlson
Tamlyn Schafer
Michela Wiley

★

★ Section Leader ✧ Manager

ARTISTS

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, Marin, 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, and they were the featured ensemble at the 2012 North Central ACDA Conference. Clerestory’s concert recordings are available for free listening or download at 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 Tax ID is 26-1238191. Donations are always welcome and may be made online at www.clerestory.org/how-you-can-help. Donations may also be made by check (payable to Clerestory) and mailed to:

Clerestory
601 Van Ness Avenue Suite E, #224
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THANK YOU

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Susan McMane and the musicians and staff of the San Francisco Young Women's Choral Project

The Clergy and Staff of St. Mark's Episcopal Church, Berkeley

The Clergy and Staff of St. Mark's Lutheran Church, San Francisco

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Dieterich Buxtehude
Jesu, meines Lebens Leben

Johann Kuhnau
Wie schön leuchtet der Morgenstern

Frederick the Great
Concerto for Flute in C Major

Alessandro Marcello
Concerto for Oboe in D Minor

Johann Sebastian Bach
Tilge, Höchster, meine Sünden
transcribed/arranged from
Giovanni Battista Pergolesi: Stabat Mater

Saturday July 12 2014 8:00 p.m.
Bach's Inspiration - Part II

Johann Adam Reincken
Partita No. 1 in A Minor

Nicolaus Bruhns
Mein Herz ist bereit

Dieterich Buxtehude
Mit Fried und Freud ich far dahin & Klaglied

Georg Melchior Hoffmann
Meine Seele rühmt und preist

Johann Sebastian Bach
Brandenburg Concerto No. 2 in F Major
Amore traditore
"Musical Offering" Trio Sonata

Sunday July 13 2014 7:00 p.m.
Johann Sebastian Bach
Mass in B Minor

Friday July 18 2014 8:00 p.m.
George Frideric Handel
L'Allegro, il Penseroso ed il Moderato

Saturday July 19 2014 8:00 p.m.
Distinguished Artist Series
Mary Wilson, soprano

George Frideric Handel
Tra le fiamme

Johann Sebastian Bach
Concerto in D Major for Harpsichord Solo
after Vivaldi: Violin Concerto in D Major
Non sa che sia dolore

Antonio Vivaldi
Concerto in B Minor for 4 Violins
In furore iustissimae irae

Sunday July 20 2014 2:00 p.m.
Johann Sebastian Bach
Mass in B Minor

All performances at the
San Francisco Conservatory of Music
50 Oak Street near Van Ness and Market

sfbachfestival.org

tickets on sale now (415) 621-7900