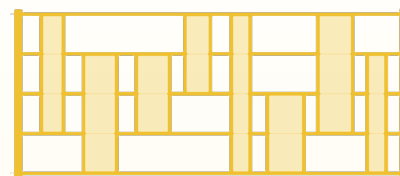


Love and the



CLERESTORY

Knights

Songs of Love and Gallantry

BERKELEY
Friday, February 13, 8:00pm
St. Mark's Episcopal Church

SANTA ROSA
Sunday, February 22, 4:00pm
Church of the Incarnation



WELCOME

Welcome to *Love and the Knight*!

Thank you for joining us on this journey to those far-off times of knights and ladies, kings and troubadours. While medieval chivalry may seem a distant concept, the emotional impact of these songs of battle, devotion and love still resonates.

It's an honor to write this welcome letter to you, since I am not a member of the Clerestory ensemble, but one of the intrepid (!) volunteer board of directors. We are delighted to work behind the scenes to support these fine artists. As we help to bring *Love and the Knight* to six Bay Area venues, we also are looking forward to the opening of Clerestory's 10th season next fall! An epic accomplishment, indeed.

We are grateful to the wonderful composers and poets who created the works you are about to hear, and to the teachers who nurtured the dedicated, accomplished singers who are about to take the stage. Above all we are grateful to you, the audience, because your presence makes this a performance. You are a vital part of the Clerestory community and we would love to hear from you. I encourage you to make your voice heard by taking our audience survey at

www.surveymonkey.com/r/Clerestory

Also, please don't hesitate to contact us here at the concert or afterwards via email: info@clerestory.org with your comments and suggestions.

Warmly,

Nancy Roberts

President, Clerestory Board of Directors

Save the Date for Our Next Performances:

Songbook

Enjoy some of the most popular songs of 20th century film, radio, and musical theater at Clerestory's spring season closer, Songbook. The gentlemen of Clerestory will sing standards from the jazz and American Songbook catalogues of Harold Arlen, Dave Brubeck, Irving Berlin, Thelonious Monk, and more, rounding out the program with beloved folk tunes. Don your fishnets and fedoras for some easy listening, a cappella style.

BERKELEY

Saturday, May 30, 8:00pm
David Brower Center Atrium

SAN FRANCISCO

Sunday, May 31, 4:00pm
San Francisco Conservatory of Music

Tickets and more info available at clerestory.org.

Love and the Knight

CLERESTORY

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

Friday, February 13, 8:00 p.m., St. Mark's Episcopal Church, Berkeley
Sunday, February 20, 4:00 p.m., Church of the Incarnation, Santa Rosa

Chant

Albi, ne doleas	Carolingian Chant
Isti Sunt Mauri Genere	Ambrosian Chant
Adoro Te Devote	Gregorian chant

The Mystical Liturgy

Ave Maria	Ludvig Senfl
Sancte Bonifati	Anonymous 10th Century
O Coruscans Lux Stellarum	Hildegard of Bingen
O Coruscans Lux Stellarum	Frank Ferko

A Troubadour in Love

Ardant Amour	Orlandus Lassus
Riches d'Amour	Guillaume Machaut
Fi, Maris de vostre a'mour	Anonymous 13th Century
Vray Dieu d'Amours ("Ballade")	Mattheus Pipelare

The Armed Man

Missa L'Homme Armé: Chanson and Kyrie	Johannes Regis
Enforce Yourself As God's Own Knight	Edmund Turges
La Guerre	Clément Janequin

Death of a Knight

Introitus from Requiem Mass	Claudin de Sermisy
The Three Ravens	Edward Chapman

NOTES, TEXTS, AND TRANSLATIONS

Chant

Plainsong—often referred to as “chant”—developed over many centuries in the rites of the Catholic church. Charlemagne, before and during his time as Holy Roman Emperor, attempted to “elevate” the practices of the church in western Europe to the level and style of those in Rome, including liturgical music. He commissioned standardized editions of liturgical chant that came from Roman rites, but with liberal filler from the traditional, and very different, Gallic chant of the time. St. Ambrose, a 4th century Milanese bishop who was enduringly influential in many areas of church practice, is credited with fostering a similar but distinct style, now known as Ambrosian chant. Along with freer melodic styles and more varied musical form, Ambrose favored chants that were performed by a choir split into two sides, responding to each other by stanza or phrase. The 6th century pope, St. Gregory the Great, was such a reformer of the Catholic liturgy that he is credited also with reforming its musical style and practice. Although the reforms Charlemagne put in place actually codified the diverse strands of plainsong into one (with the exception of Ambrosian, which is the only officially sanctioned style other than Gregorian), the long shadow of Gregory was cast upon the name of Catholic plainsong ever after.

We have chosen three chants reflecting these three distinct styles: *Albi, ne doleas* takes a secular text taken from Horace's *Odes* (written just before the time of Christ) and sets it in a style that is highly melodic, yet structured in verses. *Isti sunt Mauri genere* (“these are the Moors”) is in the measured, yet freely constructed form characteristic of the Roman church. *Adoro Te Devote*, which was actually composed by Thomas Aquinas some time after Charlemagne's reign, perfectly combines elements of the earlier Carolingian and Ambrosian styles. It represents well Charlemagne's desire—which he realized during his lifetime—to unite the Christian traditions of Europe.

Albi, ne doleas plus nimio memor: Carolingian Chant

Text from the *Odes* of Horace, Book 1

What, Albius! why this passionate despair
For cruel Glycera? why melt your voice
In dolorous strains, because the perjured fair
Has made a younger choice?

See, narrow-brow'd Lycoris, how she glows
For Cyrus! Cyrus turns away his head
To Pholoe's frown; but sooner gentle roes
Apulian wolves shall wed,

Than Pholoe to so mean a conqueror strike:
So Venus wills it; 'neath her brazen yoke
She loves to couple forms and minds unlike,
All for a heartless joke.

For me sweet Love had forged a milder spell;
But Myrtale still kept me her fond slave,
More stormy she than the tempestuous swell
That crests Calabria's wave.

Isti sunt Mauri genere: Ambrosian Chant

Responsory, Second Vespers July 12

These are the citizens of the Moors and of the holy race:
The inhabitants of the earth, but they are members of the household of Christ.
The almighty Lord crowned the glorious martyrs with triumph.
Victor, Nabor, Felix, the glorious soldiers of Christ,
Whom he placed in the faith of the Church:
Strive faithfully together.

NOTES, TEXTS, AND TRANSLATIONS

Adoro Te Devote: Gregorian chant

I devoutly adore you, O hidden Deity,
Truly hidden beneath these appearances.
My whole heart submits to you,
And in contemplating you,
It surrenders itself completely.

Sight, touch, taste are all deceived
In their judgment of you,
But hearing suffices firmly to believe.
I believe all that the Son of God has spoken;
There is nothing truer than this word of truth.

On the cross only the divinity was hidden,
But here the humanity is also hidden.
I believe and confess both,
And ask for what the repentant thief asked.

I do not see the wounds as Thomas did,
But I confess that you are my God.
Make me believe more and more in you,
Hope in you, and love you.

O memorial of our Lord's death!
Living bread that gives life to man,
Grant my soul to live on you,
And always to savor your sweetness.

Lord Jesus, Good Pelican,
wash me clean with your blood,
One drop of which can free
the entire world of all its sins.

Jesus, whom now I see hidden,
I ask you to fulfill what I so desire:
That the sight of your face being unveiled
I may have the happiness of seeing your glory. Amen

The Mystical Liturgy

Fidelity to the church was a cardinal virtue for every king and knight, and no love was to be so unconditional as the adoration of the Virgin Mary. Ludvig Senfl, a Swiss composer, was heavily influenced by Josquin. He had a slightly archaic style for his time in the late Renaissance (an example of which is the use of an older cantus firmus technique in this motet), but his warmth and melodic lyricism pay a uniquely creative tribute to Josquin's more famous *Ave Maria*, fragments of which are easily recognizable here to those familiar with that piece. Meanwhile, while prayers for Mary's intercession are common, we encounter entreaties to St. Boniface less often. *Sancte Bonifati* is a snippet of what is newly thought to be the earliest polyphonic music discovered to date. Giovanni Varelli, a doctoral student at Cambridge, noticed the chant in the British Museum archives in 2014. It was an unusually decorative rendering of a principal melodic voice, which turns out to contain indications for a second set of tones that form an "organum"—a melodic duet that produce harmonies. It is common to hear organum at the interval of a fourth or fifth, but this 10th century chant uses several different intervals, as well as cadential unisons to beautiful effect. And of course, the 12th century abbess, Hildegard of Bingen, was the original liturgical mystic. Her numerous poems, songs, plays, and important works of art and philosophy caused no small amount of controversy in her day, but in the 21st century, she has been canonized and recognized as a Doctor of the Catholic Church. We offer the first few lines of her starlight hymn, *O coruscans lux stellarum*, followed by celebrated American composer Frank Ferko's setting of her text as a part of his ongoing cycle of Hildegard motets.

NOTES, TEXTS, AND TRANSLATIONS

Ave Maria

Music by Ludwig Senfl (c. 1486 - c. 1543)

Traditional Catholic Prayer

Hail Mary, full of grace,
The Lord is with thee, serene Virgin.
Hail, thou whose Conception,
Full of great joy,
Fills heaven and earth
With new gladness.
Hail, thou whose Nativity
Became our great celebration,
As the light-bearing Morning Star
anticipates the true Sun.
Hail, faithful humility,
Fruitful without man,

Whose Annunciation
Was our salvation.
Hail, true virginity,
Immaculate chastity,
Whose Purification
Was our cleansing.
Hail, glorious one
In all angelic virtues,
Whose Assumption
Was our glorification.
O Mother of God,
Remember me. Amen.

Sancte Bonifati

Anonymous 10th Century

O holy distinguished martyr of Christ,
Boniface, we beseech you that you

Should always see fit in your prayers
To commend us to God's grace.

O Coruscans Lux Stellarum

Music by Hildegard of Bingen (1098 – 1179) and Frank Ferko (b. 1950)

Text by Hildegard of Bingen

O glistening starlight,
O most brilliant singular figure of the royal marriage,
O glowing gem:

You are also an angel's companion
and a citizen of sacredness.

You are arrayed as a person of high rank
who has no mark nor wrinkle;

Run, flee from the ancient destroyer's cave!
Come, enter into the palace of the King.

A Troubadour in Love

Songs of love and valour were de rigeur in medieval times. Machaut and Adam de la Halle were well known composers of early chansons; the latter's most famous was of the familiar tale of Robin Hood and Maid Marian. Orlando de Lassus is a titan of Renaissance chansons, and his lesser known jewel *Ardant Amour* illustrates, through sobbing melodic figures and upward running melismas the twists and turns of love. Less well-known than Lassus, but also masterful, Mattheus Pipelare wrote in a wide variety of musical styles, including many mass settings. This *Ballade* shows prowess in the art of the chanson d'amour. As with Claudin de Sermisy, Clerestory has found Pipelare to be one of the truly great but little-known Renaissance composers, and we are particularly proud to give them voice here and in coming seasons.

NOTES, TEXTS, AND TRANSLATIONS

Ardant Amour

Music by Orlandus Lassus (1532 - 1594)

Ardent love often gives me reason
To openly declare my heart.
But no matter what,
I don't want to allow such sweet refusal

With which tormented love martyrs me.
If only God would help me,
She would hear my desires
Without my having to say them.

Riches d'Amour

Music by Guillaume de Machaut (c. 1300 - 1377)

Rich in love and begging for a lover,
Impoverished of hope and filled with desire,
Full of grief and destitute I am
Far from thanks, starved of what I deserve,

Bare of everything that could bring me joy,
Because of love I am in fear of death,
Since my lady hates me and I adore her.

Fi, Maris de vostre amour

Music by Adam de la Halle (c.1237 - c. 1288)

Anonymous 13th Century Text

Fie, Husband, on your love,
For I have a lover!
He is handsome and has a noble figure.
Fie, Husband, on your love.

He serves me night and day;
That's why I love him so.
Fie, Husband, on your love,
For I have a lover!

Vray Dieu d'Amours ("Ballade")

Music by Mattheus Pipelare (c. 1450 - c. 1515)

True god of love, comfort the lover
Who lives night and day in great suffering
For the beautiful and graceful one
Does not offer me joy or play.

Truly telling you nothing without lying
If you offer me relief,
Joy and solace to the complaint of torment
Give relief, be not estranged
Because I moan in such pain,
Mourning, anxiety, excessive rage.

His sweet glance, very soft and cheerful
And his graceful body give me pleasure.

When I see him I dream prettily of
The honor to please him
When I have time and leisure.

I want but am without some relief
Sad, thoughtful, entirely mournful.
About me strength, it is hard for
O God of love, remove from me briefly
Mourning, anxiety, excessive rage.

Prince of love, I request humbly
Praying openly that my desire
Will chase from me hurriedly
Mourning angoisseux, excessive rage.

NOTES, TEXTS, AND TRANSLATIONS

The Armed Man

L'Homme Armé is a Renaissance chanson that became one of the most popular source melodies for composers of the day. The song's composer is unknown, as is the identity of its subject, but Johannes Regis seems to have an opinion about the latter, choosing to insert bits of text about the archangel Michael in his Kyrie. We hear another religious justification for taking up arms in Edmund Turges' *Enforce Yourself as God's Own Knight*—a mostly secular song that foreshadows the word painting and fleet counterpoint of the English madrigals to come in the next century.

L'Homme Armé

French Renaissance Secular Chanson

The armed man should be feared.
Everywhere it has been proclaimed
That each man shall arm himself

With a coat of iron mail.
The armed man should be feared.

Missa L'Homme Arme: Kyrie

Music by Johannes Regis (c. 1425 – c. 1496)

Text from the Ordinary of the Catholic Mass

Lord, have mercy. Christ, have mercy. Lord, have mercy.

Enforce Yourself As God's Own Knight

Music by Edmund Turges (c. 1450–1500)

Enforce yourself as God's own knight,
to strengthen your commons in their right.
Sov'reign Lord in earth most excellent,
whom God hath chos'n our guide to be,
with gifts so great and evident
of martial power and also high dignity.

Since it is so, now let your labour be,
enforcing yourself with all your might,
to strengthen your commons in their right.
Enforce your self as Goddes knight,
to strengthen your commons in their right.

La Guerre

Music and Text by Clément Janequin (c. 1485 – 1558)

The 16th century composer Clément Janequin was unusual in his day for several reasons. First, he didn't follow the traditional paths to popularity and renown that were generally available to Renaissance musicians. Janequin never held a major position at court or in a cathedral. Rather, as some of the most famous Classical-era composers would do centuries later, he attached himself to well-connected and well-funded patrons. Second, Janequin wrote mostly 'pop' music—secular chansons on popular themes of the day like nature, love, and war. The latter is the subject of *La Guerre*, and it features text drawn from cries of warring soldiers, as well as Janequin's signature onomatopoeia. He established the style of music that imitated sounds of battle, birds, city life, etc. to create wonderfully rich sound tapestries—most of which were light and decorative, and perfect for popular consumption. For that reason, Janequin became unusually and widely famous during his own lifetime—an unusual feat for a Renaissance composer. Unlike his contemporary, Sermisy, whom Clerestory has made a small project of studying and advocating in performance, Janequin has enjoyed continual performance of his vivacious music for centuries.

NOTES, TEXTS, AND TRANSLATIONS

Part I

Listen, all you gallant noblemen,
To the victory of the noble King Francois.
And you shall hear, if you listen well,
Clouts hurled from every side.
Fifes, blow; strike, drummers;
Turn, spin, make your turns.
Soldiers, good comrades,
Together cross your batons (ready your guns?)
Band together quickly, noble Gascons.
Noblemen, jump in your saddles,
The lance in your fist, daring and swift like lions!
Harquebusiers (heavy, portable gunners),
Make your sounds.

Buckle your arms, elegant minions.
Strike them, hit them
Alarm! alarm!
Be daring, be joyful
Let everyone spruce up. (make yourself nice)
The fleur de lis, Flower of high prize,
Is here in person (King François)
Follow François, The King, François.
Follow the crown.
Let trumpets & clarions resound
To delight our comrades,
Our com-, our com-, our comrades.

Part II

Fan fan, fre re le le lan fan. Fa ri ra ri ra.
Quickly rally to the colors (flag)
Into the saddle, men at arms
Fre re le le lan fan (etc.)
Roar & thunder, bombards and cannons.
Thunder, burly courtauds (non-battle horses) and falcons,
To help our comrades,
Our com-, our com-, our comrades.
Von von, pa ti pa toc (clippety-clop)
Ta ri ra (etc.)
Pon, pon (etc.)
la la la ... poin poin ... la ri le ron
France, have courage.
Deal your blows
Squeeze them, catch them,

Wipe them out, stare them down.
Pa ti pa toc (etc.)
Kill them, put them death,
Courage, take, strike, kill them.
Be valiant, you noble, brave men.
Strike them down, hurl yourselves at them.
Freshly cast blades, stab them. Alarm, alarm!
Take courage, pursue, strike, hurl.
They're muddled, they're lost.
They're showing their heels.
Let all the weaklings flee the field, armor tinkling.
They are defeated.
Victory to the noble King Francois!
Let all the feeble troublemakers flee the field.

Death of a Knight

Despite his fame as a composer of chansons, Sermisy wrote in a clear, graceful style that lent itself to pristine sacred music, including his little-known but excellent requiem mass. Clerestory has performed the entire work and recorded the introit on its 2010 CD, *Night Draws Near*. This setting for low men's voices is a fitting partner to Edward Chapman's arrangement of *The Three Ravens*, an old English folk song describing the death of a knight. Alone in the forest, animals of many kinds offer him their own requiem as they lay him down to rest.

NOTES, TEXTS, AND TRANSLATIONS

Introitus from Requiem

Music by Claudin de Sermisy (c. 1490 – 1562)

Text from the Catholic Requiem Mass

Give them eternal rest, O Lord,
And let perpetual light shine on them.
There will be songs of praise to you in Zion,

And prayers in Jerusalem.
O hear my prayers;
All flesh returns to you.

The Three Ravens

Traditional English, arr. Edward Chapman (1902-1981)

There were three rav'ns sat on a tree
Down a down, hey down, hey down,
There were three rav'ns sat on a tree,
With a down,
There were three rav'ns sat on a tree,
They were as black as they might be.
With a down derry, derry, derry down, down.

Then one of them said to his mate,
'O, where shall we our breakfast take?'
Down, down in yonder green field,
There lies a knight slain 'neath his shield.

His hounds they lie down at his feet,
So well do they their master keep,

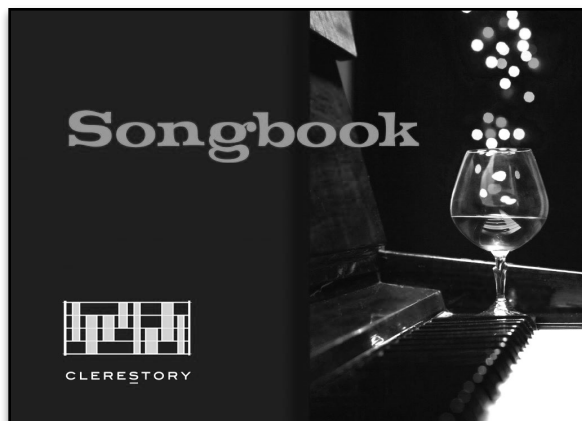
His hawks they fly so eagerly
There's no fowl that dare him come nigh.

Down there comes a fallow doe,
As great with young as she might go.
She lifted up his bloody head,
And kissed his wounds that were so red.

She got him up upon her back,
And carried him to earthen lake.
She buried him before the prime,
She was dead herself ere evensong time.

God send every gentleman,
Such hawks and hounds and such a loved one.

Upcoming Concerts:



May 2015

Jazz standards, folk songs,
and the Great American
Songbook

ARTISTS



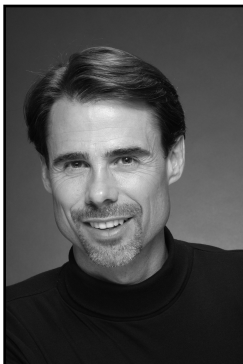
Jesse Antin, countertenor, is the founder of Clerestory. He performed for five years with the esteemed men's ensemble Chanticleer, and has since been a soloist and chorus member with the American Bach Soloists and the choir of Grace Cathedral. Jesse studied music and philosophy at Brown University, and during Jesse's early career in church music he was an organist, choir director, and composer. Now, Jesse is the Development Director of the Greater Good Science Center at UC Berkeley, an avid trail runner, backpacker, and rock climber, and a loyal fan of the Oakland A's. Jesse particularly loves to sing at home to his young sons Mason and Sage.

Kevin Baum, tenor, currently sings with the choir of men and boys at Grace Cathedral in San Francisco; he is also a cantor at St. Ignatius Catholic Church. Kevin is an auxiliary member of Philharmonia Baroque Chorale, and he also sings many solo and small ensemble concerts throughout the Bay Area. Kevin is a tating instructor in Berkeley and he is considered Clerestory's "resident limericist".

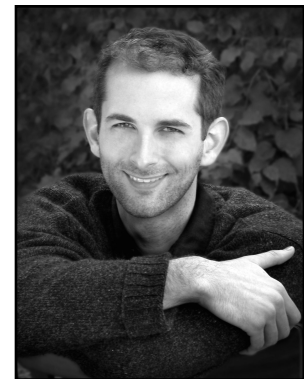


John Bischoff, bass, has sung with Chanticleer, the Dale Warland Singers, the Oregon Bach Festival Chorale, the Philharmonia Baroque Chorale, the American Bach Soloists, and the San Francisco Symphony Chorus. John received his Master's Degree in voice from the Manhattan School of Music and a Bachelor's Degree with honors in English from Princeton University. Before 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, has performed professionally as a countertenor soloist, choral singer, and accompanist. He received his Master's degree in accompanying at East Carolina University, and sang with Chanticleer for their 2005–06 season in concerts across Europe, Japan, and the United States. As an accompanist, he has played for Santa Clara University, West Bay Opera, Livermore Valley Opera, BASOTI, Santa Clara Chorale, and Lamplighters Music Theatre. As a singer, he has performed with American Bach Soloists, Philharmonia Baroque Chorale, Pacific Collegium, Sanford Dole Ensemble, San Francisco Renaissance Voices, and Grace Cathedral Choir of Men & Boys. When not onstage or behind a piano, Dan can usually be found either on a hike in the mountains or at home baking gourmet goodies.



Chris Fritzsche, soprano, is a native of Santa Rosa CA. He has been a “performer” since the tender age of two, when he was first dragged (literally) across the stage, playing the part of young Michael's teddy bear in the play *Peter Pan*. Chris sang soprano with the men's ensemble Chanticleer for 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. 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.



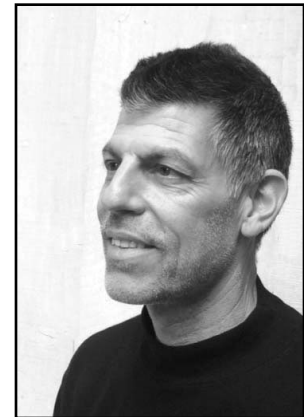
ARTISTS

Corey Head, tenor, specializes in Baroque and Classic period music. Newly discovered and neglected works are a specialty for Corey, who recently performed the role of Mordocai in Cristiano Lidarti's *Esther*—in Hebrew—as well as the role of The Chamberlain in Gibbons and Locke's *Cupid and Death*, both with San Francisco Renaissance Voices. Solo concert performances include Bach's *Magnificat*; the title role in Carissimi's *Jephte*; and "The Evening" in Telemann's *Die Tageszeiten*. Operatic roles include Ferrando in *Così fan Tutte*, Don Curzio and Don Basilio in *Le Nozze di Figaro*, and Goro in *Madama Butterfly*. Notable solo appearances include the San Francisco Symphony, Marin Symphony, San Francisco Choral Society, Marin Oratorio, Viva La Musica, Stanford University, and Bay Choral Guild. Most everything Corey does, he does for his dog, Tippy, with the help of his loving husband.



David Kurtenbach, tenor, has been a soloist with Apollo's Fire, Volti, Artists' Vocal Ensemble (AVE), 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. He has performed 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.

James Nicholas Monios, bass, is a native of Long Beach, California. Jim studied piano, contrabass, and voice while earning a Master of Arts degree in historical musicology. Jim has performed with the 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. He earned 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. Justin sang alto for three years with the acclaimed ensemble Chanticleer, performing in venues around the United States and the world. He has sung with the Minnesota Opera, the Oregon Bach Festival, Philharmonia Baroque Orchestra, Seraphic Fire, and Conspirare. Justin is the Director of Voice Studies at the San Francisco Girls Chorus, sings alto with the Grace Cathedral Choir of Men and Boys, 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.

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 the Symphony Chorus. 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 in Madison, Wisconsin. Clerestory’s concert recordings are available for free listening or download at [clerestory.org/ free-concert-archive](http://clerestory.org/free-concert-archive). 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 from our audience are always welcome and are much appreciated. They may be made online at clerestory.org/how-you-can-help. Contributions may also be made by check (payable to Clerestory) and mailed to:

Clerestory
601 Van Ness Avenue Suite E, #224
San Francisco, CA 94102

If you work for one of the many companies that supports the arts through a matching gifts program, you may be able to double or even triple your contribution to Clerestory. Most often all you need to do is fill out a matching gifts form available through your company's human resources department and mail it to us at the address above—we'll do the rest. If you have questions about corporate matching gifts, please write to us at info@clerestory.org and we'll be happy to help you maximize your contribution.



THANK YOU

Clerestory gratefully thanks the following contributors during 2014 & 2015:

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Jesse & Lindsey Antin
Angela Arnold & Matt Reed
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