

o sweet spontaneous earth

songs for our world and our time

SAN FRANCISCO

Saturday, September 23

8:00pm

San Francisco

Conservatory of Music

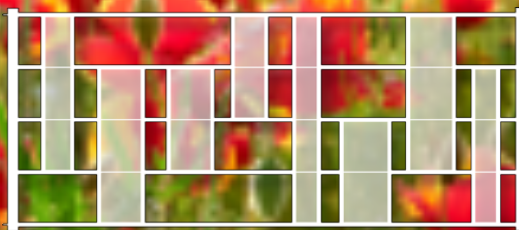
BERKELEY

Sunday, October 1

4:00pm

David Brower Center

Listen and learn more at clerestory.org



CLERESTORY

Welcome to *o sweet spontaneous earth!*

In 2009, archaeologists found a flute made out of bone and ivory that was over 35,000 years old. Scientists studying the origins of human civilization take this as evidence that, even when basic human subsistence in nature was at its most primitive and challenging, there were pleasures and social benefits to making music together.

Today, the reminders that our natural world is changing perilously are regular and ominous. We seem to know more about the biology and geology of the Earth than we do about the psychology of caring for it. But, just as surely as spending time outdoors has been shown to make people happier, healthier, and kinder, the exact same is also true of music.

Tonight we bring music and nature together in a program taking its name from an e.e. cummings poem (hence the lower-case) later in the program. Flowers, birds, and animals have understandably inspired music for hundreds (and perhaps tens of thousands!) of years. We admire their beauty, see our own reflections in them, and acknowledge that, like the seasons, they come and go fleetingly. (cummings described Earth as death's "rhythmic lover," answering science's "naughty thumb" and religion's "squeezing and buffeting" simply with spring.)

As you'll see, we've grouped these pieces more or less by phylum—the birds with the birds, the bees with the bees, and so on. We think this makes for some appealing juxtapositions of both style and theme. Paul Crabtree's contemporary dew-dropped roses are planted beside the weed-like broom of Benjamin Britten's starry-eyed cutter; Vaughan Williams' "flow'ry gladed" meadow lies near the crowing chickens and hunting dogs of Sourwood Mountain; while the "waters of Babylon" lay fittingly far from the mountainous "dark tarn" of Howells' solitary scribe.

For those of you hearing us in San Francisco, please let your East Bay friends know about our performance in Berkeley on October 1—or, join us again yourself! And for all our audience, you can hear this program once again in Menlo Park on October 29. Then, with fall giving way to the holidays soon after, we would love to greet the Christmas season with you on December 1 and 2. Let the peace and wonder of chants, motets, and hymns energize you for the season to come!

As always, we thank you sincerely for being here and for sharing this time with us. We love this music and we love singing it together, for you.

The Men of Clerestory

Clerestory is excited to announce a return to annual Christmas programming. Join us again for a festive concert this December!



o sweet spontaneous earth

CLERESTORY

Jesse Antin, Jamie Apgar, Kevin Baum, Dan Cromeenes, Christopher Fritzsche, Sepp Hammer,
David Kurtenbach, James Monios, Justin Montigne

Saturday, September 23, 8:00 pm, San Francisco Conservatory of Music, San Francisco

Sunday, October 1, 4:00 pm, David Brower Center, Berkeley

Veni, Dilecte Mi	Giovanni Pierluigi da Palestrina (1525-1594)
Super Flumina Babylonis	Tomas Luis de Victoria (1548-1611)
Flora Gave Me Fairest Flowers	John Wilbye (1574-1638)
O, How Much More (from <i>Three Rose Madrigals</i>)	Paul Crabtree (2000)
The Ballad of Green Broom (from <i>Five Flower Songs</i>)	Benjamin Britten (1913-1976)
El Grillo	Josquin Desprez (1450?-1521)
Sweet Honey-Sucking Bees	John Wilbye (1574-1638)
She's Like the Swallow	Newfoundland folk song, arr. Edward T. Chapman
Le Chant de l'Alouette	Clément Janequin (1485-1558)
The Blue Bird	Charles Villiers Stanford (1852-1924)
Epitaph on a Dormouse	Benjamin Cooke (1734-1793)
La Biche ("The Doe")	Paul Hindemith (1895-1963)
Black Sheep	American lullaby, arr. John Rutter
The Scribe	Herbert Howells (1892-1983)
Linden Lea	British folk song, arr. R. Vaughan Williams
Sourwood Mountain	Tennessee folk song, arr. John Rutter

THE LATIN MOTETS

Many of the most earthy and sensual verses in the Bible are found in the Song of Songs, also known as the Song of Solomon, which is the source of the text of *Veni, Dilecte Mi* ("Come, My Beloved"). Indeed, the unusually florid language of this Old Testament book contains references to fruits, honey, and milk which are best interpreted euphemistically, as well as lines such as "there will I give you my breasts," which need no allegory. The Song of Songs is a dialogue between two lovers, and these colorful and passionate texts are among the most-often set by composers, from medieval times to the present day.

Tomas Luis de Victoria's *Super Flumina Babylonis* ("By the waters of Babylon") is a double-choir setting of Psalm 137. Despite the optimistic tone of the music, it is a song of sorrow; one poignant image is of musicians hanging up their harps on the trees in sadness. Like much of Victoria's music for eight voices, this piece makes use of the antiphonal effects possible by dividing into two choirs: each quartet alternates singing intricate counterpoint, punctuated by full-throated passages for the full ensemble.

***Veni, dilecte mi, egrediamur in agrum,
commoremur in villis,
mane surgamus ad vineas,
videamus si floruit vinea,
si flores fructus parturiunt,
si floruerunt mala punica:
ibi dabo tibi ubera mea.***

Come, my beloved, let us go forth into the fields,
let us abide in the villages;
let us arise and go early to the vineyards, let us see if
the vines flourish,
if the blossom be ready to bring forth fruits,
if the pomegranates are in flower:
there will I give thee my breasts.

***Super flumina Babylonis illic sedimus et flevimus, cum
recordaremur Sion.
In salicibus in medio ejus suspendimus organa nostra:
quia illic interrogaverunt nos, qui captivos duxerunt nos,
verba cantionum; et qui abduxerunt nos: Hymnum
cantate nobis de canticis Sion.
Quomodo cantabimus canticum Domini in terra aliena?***

By the waters of Babylon we sat down and wept : when
we remembered thee, O Sion.
As for our harps, we hanged them up: upon the trees
that are therein.
For they that led us away captive required of us then a
song, and melody in our heaviness: Sing us one of the
songs of Sion.
How shall we sing the Lord's song: in a strange land?

THE FLOWERS

This floral set of pieces is a survey of British composers from the high Renaissance to the present. John Wilbye (1574-1638) was one of the most prodigious of the English madrigalists, though he is otherwise little-known today since he is not known to have written any sacred music or larger-scale works. *Flora Gave Me Fairest Flowers* is a charming prototype of the style, written for five voices.

The text of the following piece, *O How Much More Doth Beauty Beauteous Seem*, was written by a contemporary of Wilbye, William Shakespeare. His Sonnet 54 is set by the acclaimed Oakland-based composer and Clerestory friend Paul Crabtree. Crabtree, who was born in England (and who, like quite a few of the composers on tonight's program, has a surname that fits perfectly with the theme of the concert), composed this piece as part of a group of sonnet settings called *Three Rose Madrigals*. Although written in a modern, neo-polyphonic voice, the music perfectly paints the meaning of the poems in the traditional, quintessential madrigal style.

Benjamin Britten's *The Ballad of Green Broom* is the last of his *Five Flower Songs*, and is a setting of an anonymous poem. As its name implies, the broom is a shrub whose branches were sometimes used for sweeping. The broom of this song is a botanical cousin to the French Broom, which, despite its beautiful yellow flowers (that bloom in Spring here in the Bay Area), is an invasive weed that thrives on northern California hillsides and crowds out beneficial native plants.

Flora gave me fairest flowers

Flora gave me fairest flowers,
None so fair in Flora's treasure:
These I plac'd on Phyllis' bowers,
She was pleas'd, and she my pleasure
Smiling meadows seem to say,
Come ye wantons, here to play.

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 unwoo'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.

The Ballad of Green Broom

There was an old man lived out in the wood,
And his trade was a-cutting of broom, green broom,
He had but one son without thought without good
Who lay in his bed till 't was noon, bright noon.

The old man awoke one morning and spoke,
He swore he would fire the room, that room,
If his John would not rise and open his eyes,
And away to the wood to cut broom, green broom.

So Johnny arose and slipp'd on his clothes
And away to the wood to cut broom, green broom,
He sharpen'd his knives, and for once he contrives
To cut a great bundle of broom, green broom.

When Johnny pass'd under a Lady's fine house,
Pass'd under a Lady's fine room, fine room,
She call'd to her maid: "Go fetch me," she said,
"Go fetch me the boy that sells broom, green broom!"

When Johnny came into the Lady's fine house,
And stood in the Lady's fine room, fine room,
"Young Johnny" she said, "Will you give up your trade
And marry a lady in bloom, full bloom?"

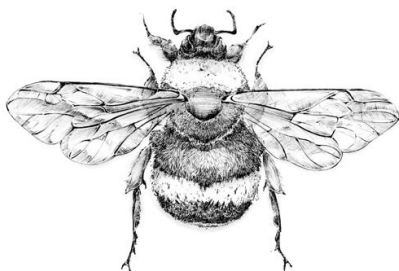
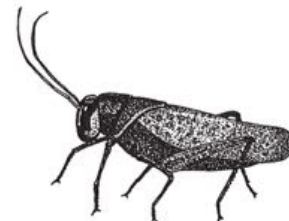
Johnny gave his consent, and to church they both went,
And he wedded the Lady in bloom, full bloom;
At market and fair, all folks do declare,
There's none like the Boy that sold green broom.

THE INSECTS

El Grillo is a tribute to the humble cricket—or possibly to one of Josquin's fellow musicians by the same name—and is a popular and charming example of secular song from this period, who is much better known for his sacred motets and masses. Then, John Wilbye sets one of the most dramatic and epic of English madrigals, *Sweet Honey-Sucking Bees*, in which from flowers, to flaming darts, to sweet deaths, to Melisuavia's soft lips, no madrigalistic euphemism is left unpollinated.

El grillo è buon cantore
 Che tiene longo verso.
 Dalle beve grillo canta.
 Ma non fa come gli altri uccelli
 Come li han cantato un poco,
 Van de fatto in altro loco
 Sempre el grillo sta pur saldo,
 Quando la maggior el caldo
 Alhor canta sol per amore.

The cricket is a good singer
 He can sing very long
 He sings all the time.
 But he isn't like the other birds.
 If they've sung a little bit
 They go somewhere else
 The cricket remains where he is
 When the heat is very fierce
 Then he sings only for love.



Sweet honey-sucking bees,

why do you still surfeit on roses, pinks and violets,
 as if the choicest nectar lay in them
 where with you store your curious cabinets?
 Ah, make your flight to Melisuavia's lips.
 There, there may you revel in ambrosian cheer,
 where smiling roses and sweet lilies sit,
 Keeping their springtide graces all the year,
 Yet, sweet, take heed, all sweets are hard to get
 Sting not, sting not her soft lips, O, beware of that,
 for if one flaming dart come from her eye,
 was never dart so sharp, ah, then you die, you die.

THE BIRDS AND OTHER ANIMALS

For whatever reason, birds seem to have inspired more composers than any other creature—perhaps because they sing. For this program, we were sorry to have to choose between all the charming pieces we found describing swallows, blue birds, swans, nightingales, hawks, chickens, and owls. We selected the wonderfully onomatopoeic tribute to the *alouette*, or lark, by the 16th-century Flemish composer Clement Janequin over the familiar children's song, in which the bird does not fare well.

Benjamin Cooke succeeded Henry Purcell as organist of Westminster Abbey, and he wrote this instructive and poignant Epitaph to a deceased mouse: "No sins had Dor to answer for--repent of yours in time." Paul Hindemith was one of the greatest German composers of the 20th century, although he emigrated to the U.S. in 1940, setting the stage for him to put to music Rilke's French poem *La Biche* ("The Doe") several years later. The haunting texture of this short and gentle piece portrays the "ancient forests reflected in the doe's eyes."

She's like the swallow that flies so high
 She's like the river that never runs dry
 She's like the sunshine on the lee shore
 I love my love and love is no more.

It's out of those roses she made a bed
 A stony pillow for her head
 She laid her down, no word did say
 Until this fair maid's heart did break

Twas out in the garden this fair maid did go
 A-picking the beautiful prim-rose
 The more she plucked, the more she pulled
 Until she got her apron full.

She's like the swallow that flies so high
 She's like the river that never runs dry
 She's like the sunshine on the lee shore
 I love my love and love is no more.

Le Chant de l'alouette

*Or sus, vous dormés trop, madame joliette,
Il est jour, levés sus,
Écoutez l'Alouette.
Petite, que dit Dieu, il est jour, il est jour.
La gentille Alouette avec son tire lire,
Tire lire à l'ire et tire liran
Vers la voute du ciel.
Puis son vol vers ce lieu vir' et dezire dir'adiou.
Lire, lire, li fere lire li ti ti pi
Tire liron, que dit Dieu.
Qu'on tue ce faux jalous cornu
Cocu, tout chassieux, tout éperdu, tout farcineux,
tout malotru, tout marmiteux.
Pin chore lin lin chin,
il ne vaut mie les braies d'un vieux pendu.
te rogamus audi nos,
Sainte feste Dieu, petite
Cocu, cocu qu'il soit torché,
déchiqueté, battu, frappé
Qu'il soit brûlé. Tue ce coquin.
Il est temps d'aller boire,
Coquin marant, lourdin, lourdaut, petin, petaut, niaut,
nigaut, badin, badaut, vessin, vessaut, cocu.
Qu'il soit lié, très bien bagué, ferré, troussé, fort
garotté, et puis jeté dans un fossé.
Or oyez: on vous fait assavoir de par les oiseaux,
que courriez tôt pour voir par monts et par vaux
la trait cocu tigneux, tondu.
Laissez la éjouir, sauter, rire et gaudir, chacun
entretenir,
parler à son plaisir, veiller et dormir,
croquer à plaisir, ou autrement va-t-en mourir.*

The Blue Bird

The lake lay blue below the hill.
O'er it, as I looked, there flew
Across the waters, cold and still,
A bird whose wings were palest blue.
The sky above was blue at last,
The sky beneath me blue in blue.
A moment, ere the bird had passed,
It caught his image as he flew.

The Song of the Lark

Now up, you sleep too much, pretty madam,
It's day, get up,
Listen to the Lark.
Little one, says God, it is day, it is day.
The sweet Lark ascending
Draws a line of passion
To the vault of heaven
His flight turns, desiring to rejoin God.
Lire, lire, li fere lire li ti ti pi
Tire liron, says God.
Kill this false, jealous horned
Cuckold, all rheumy eyes, dithering and glandered,
rubbishy mingy Little wretch.
Pin chore lin lin chin,
he's not worth the bags of a man long hanged.
We pray thee hear us,
Holy festive God, little
Cuckold, cuckoo, give him a thrashing,
a slashing, a beating, a bashing,
Let him roast. Kill the rogue.
It's time for a drink,
Twisted rascal, lumpish lout, wet fart, clumsy clod, lazy
loafer, funky smelly farter, cuckold.
Let him be tied up, well bound and chained,
trussed up and strangled, And chucked in a ditch.
Now listen: you can learn this from the birds,
which carry all and see from on high
this nasty, shaven cuckold.
Let's jump, exult, laugh, and rejoice--
keep it up.
Speaking of pleasure, waking and sleeping
feast on pleasure, or otherwise we shall die.



Epitaph on a Dormouse

In paper case, hard by this place, Dead a poor dormouse lies;
And soon or late, summon'd by fate, Each prince, each monarch dies.
Ye sons of verse, while we rehearse, Attend instructive rhyme;
No sins had Dor to answer for: Repent of yours in time.

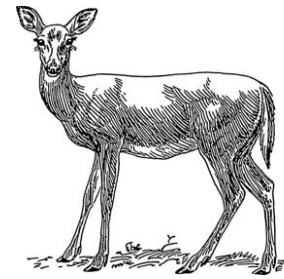
O la biche:

*quel bel interieur d'anciennes forêts
dans tes yeux abonde;
combien de confiance ronde mêlée à combien de peur.
Tout celà, porté par la vive gracilité de tes bonds.
Mais jamais rien n'arrive
à cette impassive ignorance de ton front.*

Black sheep, black sheep, where d'you leave your
lamb?

Way down in the valley.

Birds and the butterflies a flutterin' by,
Poor little thing cryin' "Mammy".



O doe:

what beautiful scene of ancient forests appear
reflected in your eyes;
What confidence surrounded by such fear.
All of it borne on the quick grace of your leaps.
But nothing disturbs
the impassive unawareness of your brow.

Black sheep, black sheep, where d'you leave your
lamb?

Way down in the valley.

My mother told me before she went away
to take good care of the baby
But I went out to play and the baby ran away,
And the poor little thing cryin' "Mammy".

THE SCRIBE

"What lovely things Thy hand hath made, The smooth-plumed bird in its emerald shade, The seed of the grass, The speck of stone, Which the wayfaring ant stirs and hastes on!" So begins Walter De La Mare's poem, set by English composer Herbert Howells in 1957 to commemorate the 85th birthday of his friend Ralph Vaughan Williams. The music of this piece features Howells' mystical harmonic language, and is evocative of his more familiar anthem *Take Him, Earth, For Cherishing*, which was written six years later in response to the death of John F. Kennedy.

What lovely things
Thy hand hath made,
The smooth-plumed bird
In its emerald shade,
The seed of the grass,
The speck of stone
Which the wayfaring ant
Stirs - and hastes on!
Though I should sit
By some tarn,
Using its ink as the spirit wills
To write of Earth's wonders,
Its live, willed things,

Flit would the ages
On soundless wings
Ere unto Zed
My pen drew nigh;
Leviathan told,
And the honey-fly;
And still would remain
My wit to try -
My worn reeds broken,
The dark tarn dry,
All words forgotten -
Thou, Lord, and I.

THE COUNTRYSIDE

When considering the people, plants and animals that define a natural place, it is worth considering the place itself. We still feel particularly, if sometimes unconsciously, drawn to the fields, valleys and hills that defined rural life for many people generations ago. Ralph Vaughan Williams perhaps sensed this when he famously set out for the English countryside to collect the old, forgotten folk songs that represented his country's history. *Linden Lea* is one such song he set for choir, and besides celebrating the "woodlands, flowery gladed," it offers a wanderer's take on modern priorities: "Let other folk make money faster in the air of dark-roomed towns... I be free to go abroad, or take again my homeward road, To where for me the apple tree do lean down low in Linden Lea."

The Tennessee folk song *Sourwood Mountain* reminds us that the people who still make the countryside their home are truly the folks of this sweet, spontaneous earth.

Linden Lea

Within the woodlands, flow'ry gleaded,
By the oak tree's mossy moot,
The shining grass blades, timber shaded,
Now do quiver under foot;
And birds do whistle over head,
And water's bubbling in its bed;
And there for me, the apple tree
Do lean down low in Linden Lea.

When leaves that lately were a springing,
Now do fade within the copse,
And painted birds do hush their singing,
Up upon the timber tops;
And brown leaved fruit's a-turning red,
In cloudless sunshine, over head,
With fruit for me, the apple tree
Do lean down low in Linden Lea.

Let other folk make money faster,
In the air of dark-room'd towns;
I don't dread a peevish master,
Tho' no man may heed my frowns.
I be free to go abroad,
Or take again my homeward road,
To where, for me, the apple tree
Do lean down low in Linden Lea.

Sourwood Mountain

Chickens are crowin' on Sourwood Mountain,
Hi-o diddle-i-day.
Get your dog and we'll go huntin',
Hi-o diddle-i-day.
Chickens are crowin' on Sourwood Mountain,
Hi-o diddle-i-day.
Pretty girls and you can't count 'em,
Hi-o diddle-i-day.
My true love's a blue-eyed daisy, Hi-o diddle-i-day.
If I don't get her I'll go crazy, Hi-o diddle-i-day.





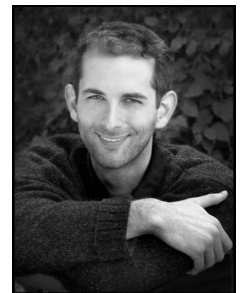
Jesse Antin is the founder of Clerestory. He has performed with many of the finest groups in the Bay Area since moving to California in 2000, including five years with the esteemed men's ensemble Chanticleer. He appears on seven Chanticleer recordings, including one Grammy winner. Other local performances have been as a soloist and chorus member with the American Bach Soloists, the choir of Grace Cathedral, and accompanying 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 Oakland and works as a fundraiser for the Greater Good Science Center at UC Berkeley. He is an avid trail runner, and rock climber, a home brewer of ales and roaster of coffee, and a loyal fan of the Oakland A's. Jesse sings in honor of his young sons Mason and Sage, and with love for Lindsey and Margaret.

Jamie Apgar, countertenor, is a Ph.D. Candidate in Musicology at the University of California, Berkeley, where he is writing a dissertation on music and public worship in England, c1560-c1640. During his time at Cal, he has maintained an active performance career, currently serving as Organist at St. John's Presbyterian Church, Berkeley, and singing countertenor with numerous church and chamber ensembles. Jamie lives in Berkeley with his wife, Melanie, an opera scholar whom he met in his Ph.D. program; when not scrutinizing assumptions about music and culture, they love cooking, laughing, and watching British crime dramas.



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.

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 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 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 CA. He has been a "performer" since the tender age of two, when he was first dragged (literally) across the stage, playing the part of young Michael's teddy bear in the play, Peter Pan. Flush with such early success, he took up the guitar at age seven and immersed himself in 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.



Sepp Hammer, bass-baritone, is a regular soloist with various ensembles throughout the Bay Area. Highlights of his repertoire include Bach's St. Matthew Passion and B Minor Mass, Brahms Requiem, and Vaughan Williams Five Mystical Songs. Sepp is a great enthusiast for art-song repertoire, in particular the songs of Schubert, Brahms, and Hugo Wolf. Since 2016, he has been a member of the Philharmonia Baroque Chorale. He holds a master's degree in vocal performance from New England Conservatory and a physics degree from the University of California. When not singing, he can be found working as a web-developer and learning Argentine tango.

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.



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 UC Berkeley, co-founded and directs the Bay Area Vocal Academy, and is a registered yoga teacher specializing in yoga for singers.



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, and Sonoma, along with appearances in Palo Alto, Santa Cruz, Grass Valley, Pleasanton, 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. 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 *Día de los Muertos*. Writing about the CD, critic Jason Serinus noted the "exceptional sincerity and beauty of the singing."

Clerestory is looking for music lovers to add their skills to its talented and hard-working volunteer board of directors. A limited number of opportunities exist but we encourage your interest, particularly if you have expertise in technology, law, operations/logistics, and fundraising. To apply, please send a brief email to info@clerestory.org describing your interest and qualifications.

Read our Board Member Job Description at clerestory.org/board-of-directors.



o sweet spontaneous
by e.e. cummings (1894-1962)

o sweet spontaneous
earth how often have
the
doting

fingers of
prurient philosophers pinched
and
poked

thee
, has the naughty thumb
of science prodded
thy

beauty, how
often have religions taken
thee upon their scraggy knees
squeezing and

buffeting thee that thou mightest conceive
gods
(but
true

to the incomparable
couch of death thy
rhythmic
lover

thou answerest

them only with

spring)

GIVING

When you make a donation to Clerestory, you help us bring great music to life, engage and enrich our community, and inspire joy and learning. Ticket sales cover only 30% of our costs, with the remaining budget coming from donations made by our generous audience members, the singers and board, and other individuals and organizations. We prefer to keep our concerts accessibly priced, and maintain a comparatively efficient budget by minimizing costs. A donation is your chance to join us in this important goal, and we thank you for it! Every gift, no matter the size, makes a difference and will be received with deep gratitude!

To make a Gift Online: go to www.clerestory.org/donate.

To make a Gift by Mail: please send your check, made payable to Clerestory, to: 601 Van Ness Avenue, Suite E, #224, San Francisco, California 94102.

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Make a Deferred Gift via Your Estate: To make the finest choral music a lasting part of your legacy, please consider making Clerestory part of your estate planning. To discuss the options, please call Jesse Antin at 510.610.2225 or email info@clerestory.org.

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Amazon Smile: Support Clerestory when you shop at Amazon; proceeds benefit Clerestory every time you shop! Learn more at clerestory.org/donate.

THANKS

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Join Clerestory for more great music!

December 1-2 and March 17-18



Night of Snow
Christmas Music from Portugal, Spain, and France

SAN FRANCISCO
Friday, December 1, 8pm

BERKELEY
Saturday, December 2, 8pm

Tickets and more info at clerestory.org



CLERESTORY



Dream States
Songs of Daring and Whimsy

BERKELEY
Saturday, March 17
8:00pm

SAN FRANCISCO
Sunday, March 18
4:00pm

Tickets and more info at clerestory.org



CLERESTORY