

# Night of Snow

Christmas Music from Portugal, Spain, and France

SAN FRANCISCO

Friday, December 1

8:00pm

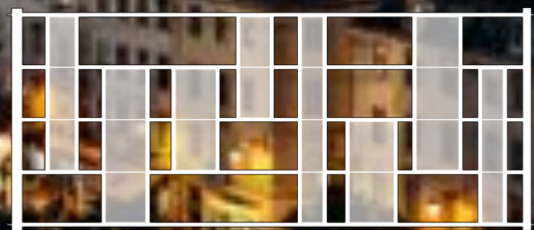
St. Matthew's  
Lutheran Church

BERKELEY

Saturday, December 2

8:00pm

St. Mark's  
Episcopal Church



CLERESTORY

**Welcome to *Night of Snow!***

Thank you for being here tonight to experience Clerestory's celebration of the holiday season with this wonderful selection of music from the Iberian Peninsula and France. This program has a special meaning for me, and I beg your indulgence for me to say a few words about this.

Inspired by my Portuguese ancestry, I was recently able to live in Lisbon for several months, learning the language and traveling within Portugal and around Europe, including trips to Spain and France. Tonight's tribute to the traditions of this part of Europe feels like a return to that experience of learning and exploration for me. Our hope is that for you, too, tonight will be an opportunity to learn, explore, and savor the rich heritage embodied in these holiday pieces.

The music on this program spans six centuries and includes seven languages or dialects. The men of Clerestory have stretched their linguistic chops to sing in Catalan, Basque, and Portuguese. As we have in so many prior concerts, we hope this introduces you to something new, while giving you a chance to bask in glorious melodies that transcend any dialect or geographic border.

Finally, as we approach the end of the year, we at Clerestory are mindful of the generous gifts we have received from you this year—your presence at our concerts, your kind words to the singers in during post-concert receptions, the friends you have brought to our concerts or shared our recordings with, and the donations you have made to sustain this music and our mission. Thank you for your support!

We hope to see you at our final concerts of the season Dream States (March 17 in Berkeley and March 18 in San Francisco), and wish you and your families the best during this holiday season.

Sincerely,

Michael Costa  
President, Board of Directors

# Night of Snow

## CLERESTORY

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

**Friday, December 1, 8:00 pm, St. Matthew's Lutheran Church, San Francisco**

**Saturday, December 2, 8:00 pm, St. Mark's Episcopal Church, Berkeley**

### Spain

O Virgo Splendens	Anonymous Spanish
Gloria from Missa Quaeramus cum pastoribus	Cristóbal de Morales
Dinos Madre del Donsel	Juan de Triana
Ave Maria á 8	Tomás Luis de Victoria
El Cant dels Ocells	Traditional Catalan, arr. Ribo
Sant Josep i la Mare de Deu	Traditional Catalan, arr. Jorda

### Basque Region

Gabriel's Message	Traditional Basque, arr. Llewellyn
I Saw a Maiden	Traditional Basque, arr. Pettman
The Infant King	Traditional Basque, arr. Willcocks

### Portugal

Dame albríçia mano Anton	Gaspar Fernandes
O magnum mysterium	Pedro de Cristo
O Jesu mi dulcissime	Manuel Correia do Campo
Natal de Elvas	Traditional Portuguese, arr. Ribeiro
O menino está dormindo	Traditional Portuguese, arr. Ribeiro

### France

Un soir de neige	Francis Poulenc
De grandes cuillers de neige	
La bonne neige	
Bois meutri	
La nuit le froid la solitude	
Il est né le divin enfant	Traditional French, arr. Willcocks
Noël Nouvelet	Traditional French, arr. Jennings/Oltman
Patapan	Traditional French, arr. Conte

## SPAIN

Cristòbal de Morales (c. 1500–53) and Tomás Luis de Victoria (c. 1548–1611) were two of the greatest Spanish Renaissance composers of Church music. Both worked in Rome: Morales was in the Papal Choir, and Victoria was *maestro di cappella* at the Collegio Germanico and the Seminario Romano.

Of Morales' 23 known Mass settings, 16 were published in 1544 in two volumes, the second of which he dedicated to Pope Paul III. Morales spent ten years as a member of the Papal Choir in Rome, and it is for this choir, entirely male, that he composed these 16 works, including his five-voice *Missa "Quæramus cum pastoribus."* The mass takes its name, and melodic material, from a motet by Jean Mouton (c. 1459–1522), "Quæramus cum pastoribus Verbum incarnatum" (Seek with the shepherds the Word made flesh), relating the story of Jesus' birth. In the staggered alto and soprano entrances of his Gloria, Morales reproduces almost exactly the first eight notes of Mouton's motet, and the bass and tenor entrances in the Gloria are derived from Mouton's setting of "Noe, noe" and "de Virgine" later in the motet. The end of Morales' Gloria, "in gloria Dei Patri," is drawn from another prominent motive in the Mouton, setting "Quod tu vides in stabula?" (What do you see in the stable?). This "parody," or "imitation" technique originated with the younger contemporaries of Josquin Desprez, such as Fevin and Mouton, whose music Morales knew well.

Victoria's eight-part setting of the "Ave Maria" is a *tour de force* of contrapuntal writing that juxtaposes two four-voice choirs, one echoing the other throughout the piece. Victoria produces a succession of antiphonal passages and grand moments for all eight voices, and at "O Mater Dei: ora pro nobis peccatoribus" he alternately pairs the bass and soprano of one choir with the tenor and alto of the other.

Juan de Triana (fl. 1478–83) had professional connections with the cathedrals in both Seville and Toledo, and composed works for liturgical use, but the bulk of his known output is secular. Many of the non-liturgical songs, however, concern religious subjects, as does the three-part *Dinos, madre del donsel*, attributed to Triana. The text is in Spanish, not Latin, and the setting is unusual in that it includes a solo, setting Mary's response to three shepherds who question her about the conception of her child.

"El cant dels ocells" (The Carol of the Birds), is a Catalan carol, made known outside Catalonia by Pablo Casals, whose version of the carol for cello he often performed in concert.

### ***O Virgo Splendens***

Anonymous, Llibre Vermell de Montserrat

*O Virgo splendens, hic in monte celso miraculis  
serrato fulgentibus ubique,  
quem fideles conscendunt universi.  
Eia pietatis oculo placato  
cerne ligatos fune peccatorum,  
ne inferorum ictibus graventur,  
sed cum beatis tua prece vocentur.*

O resplendent Virgin, here on the high mountain,  
glowing with miraculous wonders all around,  
where believers from everywhere ascend,  
ah, with your gentle eye  
behold those caught in the bonds of sin;  
let them not suffer the blows of Hell,  
but let them be blessed by your intercession.

**Gloria from Missa Quaeramus cum pastoribus**

Music by Cristóbal de Morales (c. 1500–1553)

From the Ordinary of the Catholic Mass

*Gloria in excelsis Deo.*  
*Et in terra pax hominibus bonae voluntatis.*  
*Laudamus te. Benedicimus te.*  
*Adoramus te. Glorificamus te.*  
*Gratias agimus tibi propter magnam gloriam tuam.*  
*Domine Deus, Rex caelestis, Deus Pater omnipotens.*  
*Domine Fili unigenite, Iesu Christe.*  
*Domine Deus, Agnus Dei, Filius Patris.*  
*Qui tollis peccata mundi, miserere nobis.*  
*Qui tollis peccata mundi, suscipe deprecationem*  
*nostram.*  
*Qui sedes ad dexteram Patris, miserere nobis.*  
*Quoniam tu solus Sanctus. Tu solus Dominus.*  
*Tu solus Altissimus, Iesu Christe.*  
*Cum Sancto Spiritu, in gloria Dei Patris.*  
*Amen.*

Glory to God in the highest,  
and peace to his people on earth.  
We praise you, we bless you,  
we adore you, we glorify you,  
we give you thanks for your great glory,  
Lord God, heavenly King, O God, almighty Father.  
Lord Jesus Christ, Only Begotten Son,  
Lord God, Lamb of God, Son of the Father,  
you take away the sin of the world: have mercy on us;  
receive our supplication;  
you are seated at the right hand of the Father: receive  
our prayer.  
For you alone are the Holy One, you alone are the Lord,  
you alone are the Most High, Jesus Christ,  
with the Holy Spirit, in the glory of God the Father.  
Amen.

**Dinos, madre del donsel**

Music by Juan de Triana (fl. 1478–83)

*¿Dinos, madre del donsel,*  
*que te dixo Gabriel?*  
*Dinos, donsell, tu que pariste*  
*¿como al hijo de Dios concebiste?*  
*Quando del angel que vino crey en el mensaje divino,*  
*luego el hijo de Dios trino en mis entranyas se enviste.*

Tell us, mother of the little child,  
What did the angel Gabriel say?  
Tell me, Virgin who bore you,  
How did you conceive the Son of God?  
For those who believe the Angel's hallowed message,  
In my womb is harbored the Son of the Holy Trinity.

**Ave Maria á 8**

Music by Tomás Luis de Victoria (c. 1548–1611)

Traditional Catholic Prayer

*Ave Maria, gratia plena, Dominus tecum;*  
*benedicta tu in mulieribus,*  
*et benedictus fructus ventris tui, Jesus [Christus].*  
*Sancta Maria, Mater Dei,*  
*ora pro nobis peccatoribus,*  
*nunc et in hora mortis nostrae. Amen.*

Hail Mary, full of grace, the Lord is with thee;  
blessed art thou among women,  
and blessed is the fruit of thy womb, Jesus [Christ].  
Holy Mary, Mother of God,  
pray for us sinners,  
now and at the hour of our death. Amen.

### **El cant dels ocells**

Traditional Catalan Carol, arr. Enrique Ribó (1916–96)

*Al veure despuntar  
el major lluminar  
en la nit més ditxosa,  
els ocellets cantant,  
a festejar-lo van  
amb sa veu melindrosa.*

*Cantava la perdiu  
Me'n vaig a fer lo niu  
dins d'aquella establia,  
per a veure l'Infant  
com està tremolant  
en braços de Maria.*

### **Sant Josep i la Mare de Deu**

Traditional Catalan Carol, arr. Pere Jorda

*Sant Josep i la Mare de Déu  
feren companyia bona;  
partiren de Natzaret  
matinet a la bona hora.  
Dondorondon,  
la Mare canta i el Fillet dorm.*

*Fan a peu tot el camí  
Reposant hi alguna estona  
Quan arriben a Betlem  
Ja tot om tanca les portes.  
Dondorondon,  
La Mare canta i el Fillet dorm.*

*No han trobat posada enlloc  
perquè els veien massa pobres;  
se'n van a un barraconet  
fet de joncs i fet de boga.  
Dondorondon,  
la Mare canta i el Fillet dorm.*

*Sant Josep va a cercar foc  
pels voltants d'allà i no en troba.  
Mentre ell és a cercar foc,  
Jesús neix dintre la cova.  
Dondorondon,  
la Mare canta i el Fillet dorm.*

In seeing emerge  
The greatest light  
During the most celebrated of nights,  
The little birds sing.  
They go to celebrate Him  
With their delicate voices.

The partridge sang,  
"I am going to make my nest  
Inside of that stable,  
To look upon the Infant;  
How he trembles  
In the arms of Mary."

Mary, Mother of God's dear child,  
With Saint Joseph made a journey,  
'Twas from Nazareth they came,  
It was as the sun was rising.

Mary is singing her baby to sleep.

All the day they travel far.  
In the evening, faint and weary,  
They seek rest in Bethlehem;  
But all folk their doors are closing.

Mary is singing her baby to sleep.

They have found no lodging there,  
Far too poor they seem for pity.  
They must seek a shelter mean  
All of reeds and rushes woven.

Mary is singing her baby to sleep.

Now Saint Joseph finds wood for a fire,  
Though the wood is far to carry.  
In the cave, so dark, so cold,  
Jesus Christ is born to Mary.

Mary is singing her baby to sleep.

## BASQUE REGION

The Basque people inhabit provinces divided between southern France and northeastern Spain, and through oral tradition have maintained many elements of their language, dance, theater and music. Printed collections of Basque music began to appear only in the 19th century, and carols from the region have become standard in many parts of the world. The three carols performed here all have refrains and are indebted to dance music, which has a rich tradition in the region.

"Gabriel's Message" is best known to English speakers through Sabine Baring-Gould's paraphrase of the original Basque text, arranged by numerous composers and pop artists, including Sting and Jars of Clay. The text melds two passages from the gospel of Luke: 1:26–38 (Gabriel's Annunciation to Mary that she is with child) and 1:46–55 (known as The Magnificat, spoken by Mary to her relative, Elizabeth). Unlike most Basque melodies, "Gabriel's Message" is in the minor mode. Like many Basque melodies, its infectious, lilting, compound meter changes from time to time. "The Infant King" and "Sing Lullaby" both concern the nativity, both have a dance-like feel, although in different meters, and both are in bright, major keys.

### **Gabriel's Message (*Birjina*)**

Basque Noël arr. William Llewelyn (b. 1925)  
English Adaptation by Sabine Baring-Gould (1834-1924)

The angel Gabriel from heaven came,  
His wings as drifted snow, his eyes as flame.  
"All hail," said he, "thou lowly maiden Mary,  
Most highly favored lady," Gloria!

"For known a blessed mother thou shalt be,  
All generations laud and honor thee,  
Thy Son shall be Emmanuel, by seers foretold,  
Most highly favored lady," Gloria!

*Mariak arrapostu ordian:*  
*'Hao naizu Jinkoren zerbutchian,*  
*Zuk errana nitan biz konplitu.'*  
*Jaona aragitu heren sabelian.*

(Mary replied thus:  
'Behold the handmaid of God!  
May what you speak of come to pass in me!  
And the Word was made flesh within her womb.)

Of her, Emmanuel, the Christ was born  
In Bethlehem, all on a Christmas morn,  
And Christian folk throughout the world will ever say:  
"Most highly favored lady," Gloria!



### **I Saw a Maiden**

Basque Noël arr. Edgar Pettman (1865-1943)  
English Adaptation by Sabine Baring-Gould (1834-1924)

I saw a maiden sitting and sing,  
She lulled her child, a little Lording:

Lullay, lullay, my dear son, my sweeting;  
Lullay, lullay, my dear heart, My own dear darling.

This very Lord, he made all things,  
And this very God, the King of all Kings.

There was sweet music at this child's birth,  
And heav'n filled with angels, making much mirth.

Heav'n's angels sang to welcome the child  
Now born of a maid, all undefiled.

Pray we and sing on this festal day,  
That peace may dwell with us always.

### **The Infant King**

Basque Noel, arr. David Willcocks  
English Adaptation by Sabine Baring-Gould (1834-1924)

Sing lullaby! Lullaby baby, now reclining,  
Sing lullaby! Hush, do not wake the Infant King.  
Angels are watching, stars are shining  
Over the place where he is lying: Sing lullaby!

*¡Oi Betlehem! Ala egun zure garaia,  
¡Oi Betlehem! Ongi baitu diztiratzen,  
Zugandik heldu den argia  
Betetezen ditu bazter guziak. ¡Oi Betlehem!*

(Oh Bethlehem! Today is your time,  
Oh Bethlehem! It is well worth it,  
The light that came from you  
Fills all corners. Oh Bethlehem!)

Sing lullaby! Lullaby! Is the babe awaking?  
Sing lullaby! Hush, do not stir the Infant King,  
Dreaming of Easter, gladsome morning,  
Conquering Death, its bondage breaking: Sing lullaby!

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## **PORTUGAL**

Portugal became a leading European power in the 15th and 16th centuries due, in part, to maritime innovations that supported its colonial ambitions. It is during this period that Pedro de Cristo (c.1550-1618), an Augustinian monk, wrote his setting of *O magnum mysterium*. He was born in the historic university city of Coimbra where he served as *mestre de capela* before taking a similar position in Lisbon. In 1580, the country fell into a crisis of succession that resulted in Philip II of Spain seizing the Portuguese throne and uniting Spain and Portugal. This political union created opportunities for Portuguese composers both in Spain and the Spanish New World, as demonstrated by the careers of Gaspar Fernandes and Manuel Correia do Campo. Gaspar Fernandes (c.1570-1629) had been at the cathedral in Évora, Portugal in 1590 but by 1599 had gone out to Central America and became *maestro de capilla* of Puebla Cathedral in Mexico (in what is now Antigua) and Guatemala Cathedral. His *Elegit eum Dominus* is the earliest known Latin secular work by a New World composer. Manuel Correia do Campo (1593–1645), became *maestro de capilla* at the Seville Cathedral in Spain for which he may have written his setting of *O Jesu mi dulcissime*.

The Portuguese musicologist and conductor Mário de Sampaio Ribeiro (1898-1966) is the source for the two popular traditional Christmas songs on today's program: *O menino está dormindo* and *Natal de Elvas*. The origins of both pieces are not certain, though they come from the Alentejo, an interior region of Portugal that borders Spain. *O menino está dormindo* likely dates from the late 18th/early 19th century, and *Natal de Elvas* from a century later. Sampaio Ribeiro speculates that *O menino está dormindo* may have been written as a hymn of the monks of the order of Santa Clara in Évora (a major city in the Alentejo) to be sung in front a famed cradle image sculpted in the 18th century and placed in their monastery. Sampaio Ribeiro learned the melody of this piece from an old organist from the monastery and published his setting of this tune, as well as *Natal de Elvas* (a song from the town on Elvas), in a collection of seven Portuguese Christmas songs in 1955. These are now two of the most popular Christmas songs in Portugal.



### **Dame albricia mano Anton**

Music by Gaspar Fernandes (c.1570-1629)

*Dame albricia mano Anton que Jisu naçe en Guinea.*

*¿Quien lo pari?*

*Una lunçuya y un viejo su pagre son.*

*Yebamo le culaçion, yegamo aya, que ese cosa me panta.*

*Hé hé hé y como que yegare y mirare.*

*Ha ha ha y como que yegara y lo mirara,  
y turu lu negro le bayara.*

*Su magre sa como treya ya lo niño parindero,  
cumu lubo y orandero las mi guitaleda eya.*

*Ya bullimos pie por beya, yegamo aya  
que ese cosa me panta.*

*Hé hé hé y como que yegare y mirare,  
y turu lu negro le bayara.*

Be joyful, brother Anton, that Jesus is born in Guinea!

Who gave birth to him?

A virgin and an old man are his parents.

Let's bring him candles; let's go there! Sing it to me!

He-he-he! and this is how we'll go and see.

Ha-ha-ha! And this is how we'll arrive and behold him,  
and all the blacks will dance for him.

His mother is like a star;

already the newborn baby is like a modest and holy  
man.

I've got my little guitar now!

My merry feet are dancing already; let's go there!

this is how we'll arrive and behold him,

and all the blacks will dance for him, heh-heh-heh!

### **O magnum mysterium**

Music by Pedro de Cristo (c.1550-1618)

*O magnum mysterium, et admirabile sacramentum,*

*ut animalia viderent Dominum natum,*

*jacentem in praesepio!*

*Beata Virgo, cujus viscera*

*meruerunt portare Dominum Christum. Alleluia.*

O great mystery, and wonderful sacrament,

that animals should see the new-born Lord,  
lying in a manger!

Blessed is the Virgin whose womb

was worthy to bear Christ the Lord. Alleluia!

### **O Jesu mi dulcissime**

Music by Manuel Correia do Campo (1593–1645)

*O Jesu mi dulcissime,*

*adoro te in stabulo commorantem.*

*O puer dilectissime,*

*adoro te in praesepio jacentem.*

Oh Jesus, my sweetest,

I worship you, living in the stable.

Oh most beloved child,

I worship you, lying in the manger.

*O Christe, rex piissime,*

*adoremus te in faeno cubantem,*

*in coelo fulgentem.*

Oh Christ, holiest of kings,

we worship you, sleeping in the hay,  
shining in the heavens.

*O mira Dei pietas,*

*O singularis caritas,*

*Christus datus est,*

*Jesus natus est,*

*datus est a Patre,*

*natus est de virgine matre.*

Oh, marvellous holiness of God,

most unique kindness,

the Christ is given,

Jesus is born,

given by the father,

born of a virgin mother.

*O divina ergo proles,  
te colimus hic homines  
ut veneremur caelites.*

Oh, progeny thus divine,  
we venerate you here as mortals,  
that we may revere you as immortals.

### **Natal de Elvas**

Traditional Portuguese, arr. Mário de Sampaio Ribeiro (1898-1966)

English Translation by Lori Escobar

*Eu hei-de ir ao presépio  
A assentar-me num cantinho  
A ver com'o Deus Menino  
Nasceu lá tão pobrezinho.*

I should go to the nativity  
And settle in a corner there  
To see how our baby Jesus  
Was born in poverty.

*Ó meu Menino Jesus,  
Que tendes, por que chorais?  
Deu-me minha mãe um beijo,  
Choro porque me dê mais.*

My baby Jesus,  
What do you have? Why do you cry?  
My mom gave me a kiss,  
And I cry so that she gives me more.

### **O menino está dormindo**

Traditional Portuguese, arr. Mário de Sampaio Ribeiro (1898-1966)

English Translation by Lori Escobar

*O Menino está dormindo,  
Nas palhinhas deitadinho.  
Os anjos Lhe estão cantando:  
«Por amor tão pobrezinho.»*

The boy is sleeping  
On a lowly bed of hay.  
Angels are singing to him:  
“For love, poor little thing.”

*O Menino está dormindo,  
Nos braços de São José.  
Os anjos Lhe estão cantando:  
«Gloria tibi Domine!»*

The boy is sleeping  
In the arms of the Virgin.  
The angels are singing to him:  
“Glory to you, o Lord.”

*O Menino está dormindo,  
Nos braços da Virgem pura.  
Os anjos Lhe estão cantando:  
«Hosana lá na altura!»*

The boy is sleeping  
In the arms of St. Joseph.  
The angels are singing to him:  
“Hosanna in the highest.”

*O Menino está dormindo,  
Um sono muito profundo.  
Os anjos Lhe estão cantando:  
«Viva o Salvador do Mundo!»*

The boy is sleeping,  
A sleep of profound love.  
The angels are singing to him:  
“Long live the savior of the world.”

## FRANCE

Poulenc's *Un soir de neige* sets poetry by Paul Éluard (1895–1952). The weight of Éluard's bleak, deadly winter finds poignant expression in Poulenc's score, which he composed 24–26 December 1944, after years of suffering under German occupation. Poulenc's setting is in four sections and features six voice parts: two sopranos, two basses, and one each of alto and tenor. The first, second and fourth sections open with a pair of voices and gradually add the others, while the third and final sections feature full choir throughout. Poulenc highlights moments in Éluard's text with colorful dissonance, such as at "eau vive" and "pas de feu" in the first section, the strident juxtaposition of chords at the beginning of the third section describing the "bruised" and "lost" wood, and the luscious chord at the end of the same section setting "mort." Poulenc calls for a moment of silence between the second and third sections.

"Il est né le divin enfant," perhaps the most familiar of traditional French carols, was not printed until 1862. Since then, it has seen innumerable arrangements and translations and is easily one of the most popular of all carols. It probably came to North America through the French-American population in the northeastern United States, where it is often sung in the original language. Like many carols, it is in a bright major key with a prominent refrain, and concerns the Nativity specifically.

"Noël Nouvelet" likely dates from the late 15th century and is among the oldest carols on the program. Neither major nor minor, it is in the Dorian mode, giving it an archaic sound. The text narrates the story of Jesus' birth, angels announcing the event to shepherds, and the three kings who bring gifts for the child. Sung at homes, the song celebrates the *crèche* and its associated characters.

### ***Un soir de neige***

Music by Francis Poulenc (1899-1963)

Text by Paul Eluard (1895–1952)

*De grandes cuillers de neige*

*Ramassent nos pieds glacés*

*Et d'une dure parole*

*Nous heurtons l'hiver tête*

*Chaque arbre a sa place en l'air*

*Chaque roc son poids sur terre*

*Chaque ruisseau son eau vive*

*Nous nous n'avons pas de feu*

Our freezing feet collect

Great lumps of snow

And with deep groans

We confront the onset of winter

Each tree has its place in the air

Each rock its place on the earth

Each stream its flowing water

We have no fire

*La bonne neige le ciel noir*

*Les branches mortes la détresse*

*De la forêt pleine de pièges*

*Honte à la bête pourchassée*

*La fuite en flèche dans le cœur*

*Les traces d'une proie atroce*

*Hardi au loup et c'est toujours*

*Le plus beau loup et c'est toujours*

*Le dernier vivant que menace*

*La masse absolue de la mort*

The beautiful snow, the black sky

The dead branches, the pain

Of the forest full of traps

Disgrace to the hunted creature

Fleeing as an arrow in the heart

The tracks of a cruel hunt

Courage to the wolf which is always

The finest wolf and is always

The last survivor threatened by

The inevitable burden of death

*Bois meurtri  
Bois perdu d'un voyage en hiver  
Navire où la neige prend pied  
Bois d'asile  
Bois mort où sans espoir je rêve  
De la mer aux miroirs crevés  
Un grand moment d'eau froide  
a saisi les noyés  
La foule de mon corps en souffre je m'affaiblis je me  
disperse  
J'avoue ma vie j'avoue ma mort j'avoue autrui  
Bois meurtri bois perdu  
Bois d'asile bois mort*

*La nuit le froid la solitude  
On m'enferma soigneusement  
Mais les branches cherchaient leur voie dans la prison  
Autour de moi l'herbe trouva le ciel  
On verrouilla le ciel  
Ma prison s'écroula  
Le froid vivant le froid brûlant m'eut bien en main*

### ***Il est né le divin enfant***

Traditional French Carol, arr. David Willcocks (1919-2015)

*Il est né, le divin Enfant,  
Jouez, hautbois, résonnez, musettes;  
Il est né, le divin Enfant;  
Chantons tous son avènement!*

*Depuis plus de quatre mille ans,  
Nous le promettaient les Prophètes;  
Depuis plus de quatre mille ans,  
Nous attendions cet heureux temps.  
Ah! qu'il est beau, qu'il est charmant,  
Que ses grâces sont parfaites!  
Ah! qu'il est beau, qu'il est charmant,  
Qu'il est doux le divin Enfant! Chorus*

*Une étable est son logement,  
Un peu de paille, sa couchette,  
Une étable est son logement,  
Pour un Dieu, quel abaissement!  
O Jésus! O Roi tout puissant!  
Tout petit enfant que vous êtes,  
O Jésus! O Roi tout puissant!  
Regnez sur nous entièrement! Chorus*

The slaughtered wood,  
The wood lost on a winter voyage  
A ship upon which snow takes hold  
The wood that is a sanctuary  
The dead wood, where, with all hope lost, I dream of the  
sea of splintered mirrors  
One great moment in the cold water  
Seized the drowned men  
My scrambled body is racked with pain, I grow weaker, I  
am fading away  
I acknowledge my life, my death,  
The rest of the world.

The night the cold the loneliness  
I was locked in carefully  
But the branches sought their way into the prison  
Around me grass found the sky  
The sky was bolted  
My prison crumbled  
The living cold the burning cold had me in its grip

He is born, the divine Christ child.  
Play on the oboe and bagpipes merrily.  
He is born, the divine Christ child.  
Sing we all of the Savior's birth!

Through long ages of the past,  
Prophets have foretold his coming;  
Through long ages of the past,  
Now the time has come at last.  
Oh, how lovely, oh, how pure.  
Is this perfect child of heaven.  
Oh, how lovely, oh, how pure,  
Gracious gift of God, to man. *Chorus*

A stable is his lodging,  
A bit of straw his bed,  
A stable is his lodging,  
How humble for the Lord!  
Jesus, Lord of all the world,  
Coming as a child among us,  
Jesus, Lord of all the world,  
Grant to us Thy heav'nly peace. *Chorus*

### **Noël Nouvelet**

Traditional French, arr. Matthew D. Oltman and Joseph H. Jennings

*Noël nouvelet, Noël chantons ici  
devotes gens, crions a Dieu merci  
Chantons Noël pour le Roi nouvelet  
Noël nouvelet, Noël chantons ici.*

*D'un oisellet après le chant ouïs  
Qui aux pasteurs disait, "Partez ici!  
En Bethléem trouverez l'Agnelet."  
Noël nouvelet, Noël chantons ici!*

*En Bethleem Marie et Josephis  
l'âne et le boeuf, l'enfant couché au lit  
La crèche était au lieu d'un bercelet  
Noël nouvelet, Noël chantons ici.*

*L'étoile y vis qui la nuit éclaircit  
Qui d'Orient ou elle avait sorti.  
En Bethleem les trois Rois amenet  
Noël nouvelet, Noël chantons ici.*

*L'un portant l'or, l'autre la myrrhe aussi  
l'autre l'encens qu'il faisait bon sentir.  
Du paradis semblait le jardinet  
Noël nouvelet, Noël chantons ici.*

Noël nouvelet, sing we a new Noël;  
Thank we now our God, and of his goodness tell;  
Sing we Noël to greet the newborn King;  
Noël nouvelet, a new Noël we sing!

Then a tiny bird ceased joyous song to say  
Unto certain shepherds: 'Haste you now away!  
In Bethlehem the newborn Lamb you'll see.'  
Noël nouvelet, a new Noël sing we!

Mary and Joseph in Bethlehem they found,  
Where the infant lay, with ox and ass around,  
And for a crib, their manger full of hay.  
This new Noël sing we: Noël nouvelet!

The star I saw that turned darkness to light,  
Which from orient skies, where it rose one night,  
To Bethlehem guided those wise men three.  
Noël nouvelet, a new Noel sing we.

One carries myrrh, another gold bears,  
The third offers incense, which perfumed the air.  
Like a heavenly garden the place seemed to be.  
Noël nouvelet, a new Noel sing we.

### **Patapan**

Traditional French, arr. David Conte (b. 1955)

Willie, take your little drum, Robin take your flute and come,  
And be merry while you play, on this joyful Christmas day.  
Tu-re-lu, patapan...

When the men of olden days to the King of Kings gave praise,  
On the fife and drum did play, on this joyful Christmas day.

God and man today become more in tune than fife and drum.  
So be merry while you play, sing and dance this Christmas day.



*Program notes by John Palmer, Ph.D., Professor of Music, Sonoma State University*



**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 with love for Lindsey, Margaret, Mason, and Sage.



**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.



**Sidney Chen**, bass-baritone, is committed to the performance of music of our time, specializing in the creation of new works for voice. He performs with Meredith Monk and Vocal Ensemble, most recently in composer/choreographer Monk's music-theater work *On Behalf of Nature*, which has been seen at the BAM Next Wave Festival and the Edinburgh International Festival, and which has been recorded for ECM Records. With the San Francisco Symphony he traveled to Carnegie Hall, premiering Monk's chamber work *Realm Variations* as part of the 2012 American Mavericks Festival. In recent seasons he has performed Luciano Berio's monumental *Sinfonia* for 8 voices and orchestra, toured to Denmark with San Francisco Lyric Opera's production of David Lang's *the little match girl passion*, and collaborated with the Friction Quartet on a concert of new works for vocal quartet and string quartet. In 2009 he sang in Carnegie Hall's 45th-anniversary celebration of Terry Riley's *In C*, organized by the Kronos Quartet. He is the co-founder of The M6, a New York-based vocal sextet, which has been heard on NPR and featured in the New York Times. He regularly performs with the San Francisco new music chamber chorus Volti, and serves as the group's artistic advisor.



**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](http://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 *El Día de los Muertos*. Writing about the CD, critic Jason Serinus noted the "exceptional sincerity and beauty of the singing."

Listen to music from Clerestory's current and past seasons at [clerestory.org/music](http://clerestory.org/music).

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Clerestory is looking for music lovers to add their skills to the talented and hard-working volunteer committees or 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](mailto:info@clerestory.org) describing your interest and qualifications.

Read our Board Member Job Description at [clerestory.org/board-of-directors](http://clerestory.org/board-of-directors).





# 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!

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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](http://clerestory.org/donate).



# THANKS

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The Staff of St. Matthew's Lutheran Church

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CLERESTORY

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