

Dream States

Songs of Daring and Whimsy

BERKELEY

Saturday, March 17

8:00pm

David Brower Center

SAN FRANCISCO

Sunday, March 18

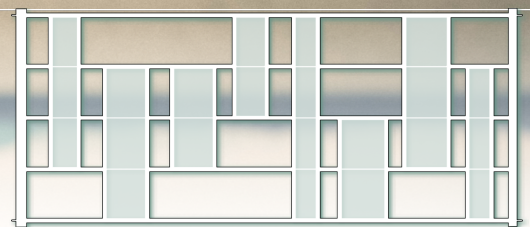
4:00pm

St. Gregory of Nyssa

Episcopal Church



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CLERESTORY

I dreamed I was a butterfly, flitting around in the sky; then I awoke. Now I wonder: Am I a man who dreamt of being a butterfly, or a butterfly dreaming that I am a man?
— *Zhuangzi, c.350 BCE*

Welcome to ***Dream States!***

As metaphors go, dreams are a puzzling one. While we're awake, we talk of our dreams as aspirational, playful, and whimsical. They allow us to imagine the world—or ourselves—as we wish it to be.

But, when asleep, our dreams are one of the great human mysteries. Scientists have little understanding of why we dream, or of what dreams mean. Dreaming is one of the most personal things we can do: not only do we experience them alone, but they're nearly impossible to describe well later—if we remember them at all. As Shakespeare wrote in *The Tempest*, “we are such stuff as dreams are made on,” ultimately insubstantial and transient.

Well, we at Clerestory can think of something else that's ephemeral, of curious psychology, and has to be experienced first-hand to be understood. It's little wonder then that dreams feature so prominently in music, and tonight we're showcasing the tuneful expression of the dream world in all manner of ways.

Our good friend and musicologist John Palmer kindly elucidates this music in detailed program notes that follow. So for now, suffice it to say, if you think that singing little-known works by some of the very best choral composers is a singer's dream come true, you're right. We're also glad to feature music by other composers—several of them women—who we think are on their way to deserved renown as well.

“Dream States” concludes Clerestory's twelfth season, and we already have an exciting lineup planned beginning next fall. Until then, we thank you for joining us today, since perhaps Yoko Ono said it best:

A dream you dream alone is only a dream. A dream you dream together is reality.

- **The Men of Clerestory**

Dream States

CLERESTORY

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

Saturday, March 17, 8:00pm, David Brower Center, Berkeley

Sunday, March 18, 4:00pm, St. Gregory's Episcopal Church, San Francisco

To You Before the Close of Day	Gregorian Chant
In Pace	John Sheppard
Draw On, Sweet Night	John Wilbye
Four Haikus from <i>Butterfly Dreams</i>	John Tavener
Berceuse for a Sleeping Mirror	Minna Choi
Charm Me Asleep	David Conte
Waldesnacht	Johannes Brahms
Serenade (Dreams All Too Brief)	Edward Elgar
Nachtwache II	Johannes Brahms
<i>Suite de Lorca</i>	Einojuhani Rautavaara
Canción de jinete	
El grito	
La luna asoma	
Malagueña	
Angele Dei from <i>Carmina mei cordis</i>	Abbie Betinis
Cor Cordium from <i>Love Songs</i>	Augusta Read Thomas
Leonardo Dreams of His Flying Machine	Eric Whitacre
When I Dream of Old Erin	Leo Friedman, arr. B. Peters and J. Antin
Haunted Heart	Howard Dietz and Arthur Schwartz, arr. J. Kelley
Jeanie with the Light Brown Hair	Stephen Foster, arr. Gene Puerling

NOTES, TEXTS, AND TRANSLATIONS

The monophonic hymn "*Te lucis ante terminum*" (sung here in English, "**To you before the close of day**") appears in a hymnary of the late eighth or early ninth century, although some scholars believe the text is much older. The hymn is intended for Compline (the end of the day), and asks the Lord to protect the reciters from "ill dreams" and "nightly fears."

Englishman John Sheppard's (b. c1515, d. ?1559 or 1560) "*In pace*" sets a text recited (or sung) at Compline from the first Sunday of Lent through Passion Sunday. In the soprano, Sheppard preserves the intervals of the first three notes of the original Plainchant melody, but thereafter sets the text anew. To create a spatial effect, Sheppard pairs voices. Within each pair there is imitation, one voice a beat behind the other, and the two pairs also imitate each other, while brief homorhythmic passages provide refreshing contrast. These continental characteristics pervade the piece. Several times the basses have their moment in the spotlight (a Sheppard trait) and they get the final word.

John Wilbye (1574–1638) published only two sets of madrigals (1598 and 1609), but he is counted among the finest English madrigalists. "**Draw on sweet night**" is for six voices, with voices moving in different combinations throughout. Sequential repetition, such as that beginning at "My life so ill...", is a hallmark of Wilbye's style. One of the most striking moments is the return of the opening music (setting "Draw on sweet night") in the middle of the piece, setting "Sweet night draw on."

To You Before the Close of Day

Plainsong Hymn

To you before the close of day, Creator of all things we pray
That in your constant clemency our guard and keeper you would be.

Save us from troubled, restless sleep, from all ill dreams your children keep;
So calm our minds that fears may cease and rested bodies wake in peace.

A healthy life we ask of you, the fire of love in us renew,
And when the dawn new light will bring your praise and glory we shall sing.

In Pace

Music by John Sheppard (c. 1515–1558)

Text from Psalm 4.9 and Psalm 132.4

In pace, in idipsum dormiam et requiescam.

*Si dederō somnum oculis meis,
et palpebris meis dormitationem,*

In id ipsum dormiam et requiescam.

Gloria Patri, et Filio, et Spiritui Sancto.

In peace and into the same I shall sleep and rest.

If I give slumber to my eyes
and to my eyelids drowsiness,

I shall sleep and rest.

Glory to the Father, and to the Son,
and to the Holy Spirit.

Draw On, Sweet Night

Music and Text by John Wilbye (1574–1638)

Draw on, sweet night, best friend unto those cares
That do arise from painful melancholy.
My life so ill through want of comfort fares,
that unto thee I consecrate it wholly.
Sweet night, draw on,

My griefs when they be told to shades
and darkness find some ease from paining,
And while thou all in silence dost enfold,
I then shall have best time for my complaining.

From John Tavener's *Butterfly Dreams* (2003), we have chosen four Haikus, with texts by Buson, Issa, Kokku and one anonymous. The Anonymous Haiku, the most diminutive setting by Tavener, features a four-note idea that changes slightly in each of its four appearances. Perhaps the most striking is the Issa setting, in which the Renaissance practice of imitative entrances is taken to an extreme: you will hear nine entrances of the same melody in rapid succession, befitting the compressed nature of the Haiku genre.

Minna Choi's setting of Federica Garcia Lorca's "**Berceuse for a Sleeping Mirror**" uses the word "sleep," usually set to three notes throughout the choir, to accompany a single line delivering the text of the poem. This pattern breaks in the middle of the lullaby, at "as my heart..." as the poet begins to speak of his love. The lullaby theme continues with David Conte's "**Charm Me Asleep**," (1993) in which the beginning of a phrase will often elide with the end of the previous phrase, creating a continuous spiral into another realm.

Butterfly Dreams (excerpts): Four Haikus

Music by John Tavener (1944–2013)

Text by Buson

3. Butterfly in my hand, as if it were a spirit, unearthly,
insubstantial.

Text by Anonymous

5. It has no voice, the butterfly, whose dream of flowers I
fain would hear.

Text by Issa

4. The flying butterfly, I feel myself a creature of dust.

Text by Kokku

2. Over the Dianthus. See. A white butterfly, whose soul I
wonder.



Berceuse for a Sleeping Mirror

Music by Minna Choi (b. 1981)

Text by Federico García Lorca (1898–1936), trans. J. Rothenberg

Sleep. Do not fear the roaming eye. Sleep.
The butterfly, the word, the furtive light
in through the keyhole, will not wound you. Sleep.
As my heart is, so you are, my mirror. Garden where my love is waiting.
Sleep easy, but awoken when the last kiss dies against my lips.

Charm Me Asleep

Music by David Conte (b. 1955)

Text by Robert Herrick (1591–1674)

Charm me asleep, and melt me so
With thy delicious numbers,
That, being ravish'd, hence I go
Away in easy slumbers.
Ease my sick head,
And make my bed,
Thou power that canst sever
From me this ill,
And quickly still,
Though thou not kill
My fever.

Thou sweetly canst convert the same
From a consuming fire
Into a gentle licking flame,
And make it thus expire.
Then make me weep
My pains asleep;
And give me such repose
That I, poor I,
May think thereby
I live and die
'Mongst roses.

Fall on me like the silent dew,
Or like those maiden showers
Which, by the peep of day, do strew
A baptim o'er the flowers.
Melt, melt my pains
With thy soft strains;

That, having ease me given,
With full delight
I leave this light,
And take my flight
For Heaven.



LA BERRY

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During the generation immediately before Brahms's, a burgeoning bourgeois culture brought with it a demand for a cappella choral music, establishing a contrast to the courtly musical traditions of the 18th century. Brahms's immediate predecessors (Schumann, Mendelssohn, Marschner), approached such composition as something new, perhaps even "modern," while Germany was in the midst of a Handel craze. Brahms began working in the genre early in his career, and infused it with the language of Renaissance and early Baroque polyphony. His *Sieben Lieder*, Op. 62, were composed and published in 1874. In the third of the set, "**Waldesnacht**" (Woodland night), Paul Heyse's poem (1850) describes a night in the woods as an escape from the tumult of the world, from anguish; the birds sing him gently to sleep. Brahms's strophic setting encompasses three verses in a bright D major; its homorhythmic setting making the text very easy to understand.

Edward Elgar's (1857–1934) "**Serenade (Dreams all too Brief)**" is the second of the *Two Choral Songs*, op. 73, of 1914. Elgar's setting of Newmarch's adapted text juxtaposes the soprano with the alto, tenor and bass. For much of the piece, the three lower voices move together with the same text, while the soprano part has both its own melody and text. It is striking when the four voices finally come together at the center of the piece, lamenting the fact that waking "scatters" the "glad dreams" we have while sleeping.

The text for Brahms's "**Nachtwache II**" (Night Watch II) is by Friedrich Rückert (1788–1866). Published in 1889 as part of his *Fünf Lieder*, op. 104, the song equates sleep with final rest, suggested by a horn call and the voice of an angel. The falling fourth that begins the song suggests the horn call (from the West) described in the first verse. We hear the horn call four times as Brahms staggers the entrances of the voice parts. Throughout, the six parts are grouped in different ways, or not at all, as some moments feature each part following its own path with different melodies sung simultaneously. Passages with the voice moving in pairs or threes surely were influenced by his study of Netherlandish polyphony.



Waldesnacht

Music by Johannes Brahms (1833–1897)

Text by Paul Heyse (1830–1914)

*Waldesnacht, du wunderkühle,
Die ich tausend Male grüß',
Nach dem lauten Weltgewühle,
O wie ist dein Rauschen süß!
Träumerisch die müden Glieder
Berg' ich weich ins Moos,
Und mir ist, als würd' ich wieder
All der irren Qualen los.*

Wondrously cool, forested night,
that I a thousand times have greeted,
After the loud ferment of the world,
O, how sweet is your rustling!
Dreamily, my weary limbs
I shelter in the yielding moss,
And for me, it is as if I were again
Free of all senseless distress.

*Fernes Flötenlied, vertöne,
Das ein weites Sehnen rührt,*

*Die Gedanken in die schöne,
Ach! missgönte Ferne führt.
Laß die Waldesnacht mich wiegen,
Stillen jede Pein!
Und ein seliges Genügen
Saug' ich mit den Düften ein.*

The song of a distant flute, sounding,
Stirs a vast longing;

My thoughts wander into the beautiful,
Ah, tantalizing distance!
May this forested night cradle me,
Soothing every pain;
And blissful fulfillment
I inhale along with its breezes.

Serenade (Dreams All Too Brief)

Music by Edward Elgar (1857–1934)

Text by Rosa Newmarch (1857–1940), adapted from Nikolai Minsky (1855–1937)

Dreams all too brief,
Dreams without grief,
Once they are broken, come not again.

Across the sky the dark clouds sweep,
And all is dark and drear above:
The bare trees toss their arms and weep,
Rest on, and do not wake, dear Love.

Since glad dreams haunt your slumbers deep,
Why should you scatter them in vain?

Happy is he, when Autumn falls,
Who feels the dream-kiss of the Spring;
And happy he in prison walls
Who dreams of freedom's rescuing;

But woe to him who vainly calls
Through sleepless nights for ease from pain!



Nachtwache II

Music by Johannes Brahms (1833–1897)

Text by Friedrich Rückert (1788–1866)

*Ruh'n sie? rufet das Horn des Wächters drüben
aus Westen,
Und aus Osten das Horn rufet entgegen: Sie ruh'n!
Hörst du, zagendes Herz, die flüsternden Stimmen
der Engel?
Lösche die Lampe getrost, hülle in Frieden dich
ein.*

Are they resting? the horn of the watchman calls from the west,
and from the east the horn calls a reply: they rest.
Do you hear, apprehensive heart, the whispering voices of angels?
Extinguish the lamp confidently, and cover yourself in peace.

One of the most important Finnish composers since Sibelius, Einojuhani Rautavaara (1928–2016) composed in a variety of styles. His ***Suite de Lorca*** (1973) sets poems by the Spanish poet and playwright, Federico Garcia Lorca (1898–1936), and is one of his most popular works. He returned to Lorca again in 1993 for his *Canción de nuestro tempo*. Throughout these miniatures, Rautavaara explores Lorca's allusive, colorful language. In "***Canción de jinete***" (Song of the Horseman) Rautavaara gives the lower voices a constant, regular rhythmic pattern on the word, "Cordoba," over which the rest of the ensemble sings the text on sometimes strident chords. Short passages for soloists suggest the lonely, solitary journey of the horseman. "***El grito***" (The Scream) begins with a striking glissando rising an octave in the upper voices, which then divide and layer dissonant semitones on top of each other, all describing an "eclipse of a scream." The "scream" sounds several more times in the song. A quiet dynamic persists through "***La luna asoma***," which describes a moonrise. Glissandi again play a role at "the sea covers the earth." In "***Malagueña***," the basses undergird the song with constant repetition of "La muerte entra y sale de la taberna," usually on a single pitch, while the homophonic, parallel writing for the rest of the choir mimics the strumming of a guitar.



Suite de Lorca (Lorca Suite)

Music by Einojuhani Rautavaara (b. 1928)
Text by Federico García Lorca (1898–1936)

Canción de jinete (Song of the Horseman)

*Córdoba. Lejana y sola.
Jaca negra, luna grande,
y aceitunas en mi alforja.
Aunque sepa los caminos
yo nunca llegaré a Córdoba.
Por el llano, por el viento,*

*jaca negra, luna roja.
La muerte me está mirando
desde las torres de Córdoba.
¡Ay qué camino tan largo!
¡Ay mi jaca valerosa!
¡Ay, que la muerte me espera,
antes de llegar a Córdoba!
Córdoba. Lejana y sola.*

Córdoba. Far away and alone.
Small black pony, large moon,
and olives in my saddle bags.
Though I may know the roads,
I will never reach Córdoba.
Over the plains, through the wind,

small black pony, red moon.
Death is watching me
From the towers of Córdoba.
Oh, the road is so long!
Oh, my valiant pony!
Oh, Death awaits me,
before I'll reach Córdoba.
Córdoba. Far away and alone.

El grito (The Scream)

La elipse de un grito,

The ellipse of a cry

*va de monte
a monte.
Desde los olivos,
será un arco iris negro
sobre la noche azul.
¡Ay!
Como un arco de viola,
el grito ha hecho vibrar
largas cuerdas del viento.
¡Ay!
(Las gentes de las cuevas
asoman sus velones)
¡Ay!*

La luna asoma (The Looming Moon)

*Cuando sale la luna
se pierden las campanas
y aparecen las sendas
impenetrables.*

*Cuando sale la luna,
el mar cubre la tierra
y el corazón se siente
isla en el infinito.*

*Nadie come naranjas
bajo la luna llena.
Es preciso comer
fruta verde y helada.*

*Cuando sale la luna
de cién rostros iguales,
la moneda de plata
solloza en el bolsillo.*

Malagueña (Death Enters and Leaves)

*La muerte
entra y sale
de la taberna.
Pasan caballos negros
y gente siniestra
por los hondos caminos
de la guitarra.
Y hay un olor a sal
y a sangre de hembra,
en los nardos febriles*

sighs from hill
to hill.
Rising from the olive trees,
it appears as a black rainbow
upon the azure night.
Ay!
Like the bow of a viol,
the cry causes the long strings
of the wind to vibrate.
Ay!
(The people of the caves
hold out their oil lamps.)
Ay!

When the moon appears,
the sound of the bells dies away,
and the paths appear
impenetrable.

When the moon appears,
the sea covers the land,
and the heart feels itself
an island in infinity.

No one eats oranges
under the full moon.
It is good to eat
green and chilled fruit.

When the moon appears
with her hundred faces all the same,
the silver coins
weep in the pocket.

Death
enters and leaves
the tavern.
Black horses
and sinister people pass through
the deep pathways
of the guitar.
And there is a smell of salt
and of female blood
in the fevered tuberoses

*de la marina.
La muerte
entra y sale
y sale y entra
la muerte
de la taberna.*

of the seaside.
Death
enters and leaves,
and leaves and enters
the death
of the tavern.

Abbie Betinis (b. 1980) won the Cambridge Madrigal Singers Composition Prize for *Carmina mei cordis*, composed in 2004. The second of the work's two pieces, "**Angele Dei**," sets a prayer believed to be by Reginald of Canterbury (d. c1109), asking for protection and guidance from a guardian angel. After a solo soprano begins the piece, the rest of the choir engages in a conversation, exchanging the word "Angeles." Much of the time, the alto, tenor and bass parts move together, supporting an independent soprano, but there many moments when each part moves independently, creating a richly melodic texture typical of Betinis's choral works.

Dreaming returns in Augusta Read Thomas's (b. 1964) "**Love is a Beautiful Dream**," the third of her 1997 *Love Songs*. Thomas give a nod to the Elizabethan madrigal tradition, setting "fa la la" to an insistent rhythm. The harmony, however, is modern.

Eric Whitacre (b. 1970), is one of the most successful current composers of choral music. His colorful **Leonardo Dreams of His Flying Machine** (2001) is filled with aurally illustrative Madrigalisms, such as the rising scales on "flight" and descending ones on "falling." As Leonardo releases his pigeons one by one, each part has a turn with "one by one." In the section entitled "Flight," most of the choir intones short syllables and wind sounds on regular pulses as soloists soar above them. Like Rautavaara's Lorca settings, Whitacre's piece is filled with dense, dissonant chords, but Whitacre's tend to resolve to more familiar harmonies.

Angele Dei

Music by Abbie Betinis (b. 1980)

Text Attributed to Reginald of Canterbury (11th-12th c), translation from Baltimore Manual of Prayers (1888)

*Angele Dei
Qui custos es mei
Me tibi commissum pietate superna;
Hac nocte illumina,
Custodi, rege, et gubernas. Amen.*

Angel of God,
my guardian dear,
To whom his love commits me here;
Ever this night be at my side,
To light and guard, to rule and guide. Amen.

Cor Cordium

Music by Augusta Read Thomas (b. 1964)

Text by William Sharp (1856-1905)

"Love is a beautiful dream."

Leonardo Dreams of His Flying Machine

Music by Eric Whitacre (b. 1970)

Text by Charles Anthony Silvestri (b. 1965)

I.

Leonardo Dreams of his Flying Machine...
Tormented by visions of flight and falling,
More wondrous and terrible each than the last,
Master Leonardo imagines an engine
To carry a man up into the sun...
And as he's dreaming the heavens call him,
softly whispering their siren-song:
"Leonardo. Leonardo, vieni á volare." ("Leonardo.
Leonardo, come fly".)

*L'uomo colle sua congiegniate e grandi ale,
faciendo forza contro alla resistente aria.*
(A man with wings large enough and duly connected
might learn to overcome the resistance of the air.)

II.

Leonardo Dreams of his Flying Machine...
As the candles burn low he paces and writes,
Releasing purchased pigeons one by one
Into the golden Tuscan sunrise...

And as he dreams, again the calling,
The very air itself gives voice:
"Leonardo. Leonardo, vieni á
volare." ("Leonardo. Leonardo, come fly".)

Vicina all'elemento del fuoco...
(Close to the sphere of elemental fire...)

Scratching quill on crumpled paper,
Rete, canna, filo, carta.
(Net, cane, thread, paper.)
Images of wing and frame and fabric fastened tightly.

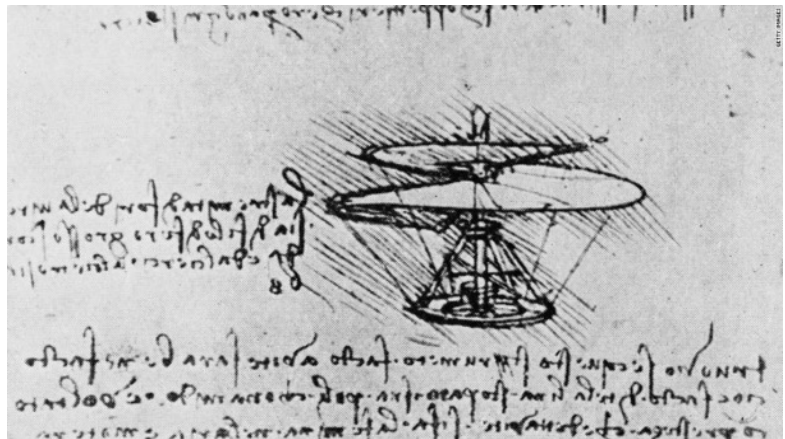
...sulla suprema sottile aria.
(...in the highest and rarest atmosphere.)

III.

Master Leonardo Da Vinci Dreams of his Flying
Machine...
As the midnight watchtower tolls,
Over rooftop, street and dome,
The triumph of a human being ascending
In the dreaming of a mortal man.

Leonardo steels himself,
takes one last breath,
and leaps...

*"Leonardo, Vieni á Volare! Leonardo,
Sognare!"* ("Leonardo, come fly! Leonardo, Dream!")



The songs in the final set all consider thoughts about someone who is elsewhere, but fills the mind or heart of the narrator. In "**When I Dream of Old Erin**," by Leo Friedman and Marvin Lee (1912), the dream is of old Ireland. "**Haunted Heart**," by Howard Dietz and Arthur Schwartz, was written in 1948 and describes a heart haunted by the "ghost" of an absent lover. Stephen Foster (1826–65) originally composed his "**Jeanie with the Light Brown Hair**" in 1853 for piano and solo voice. This arrangement, by Gene Puerling, is for a vocal quartet supporting a solo tenor, with more adventurous harmonies than Foster's original. Like German Lieder of the same period, Foster's parlor songs were aimed at a middle-class audience, and his relatively simple piano parts allow for home music-making. Throughout the song, the narrator idealizes Jeanie through nature: summer, air, streams, daisies and birds. In the second and third verses the images become darker as we realize that Jeanie is no more.

When I Dream of Old Erin

Music by Leo Friedman (1869–1927), arr. Jesse Antin (b. 1977)

Text by Marvin Lee

When the nightingale's singing its sweet melodies,
And the scent of the flowers perfumes the night breeze,
Then I dream of my old home far over the sea,
By the Lake of Kilarney,
Where I long to be.

And I see you, it seems, waiting there on the shore,
Where together we stray'd in the sweet days of yore,
I am thinking, tonight, of my Colleen so true:

I can see the old cottage, just o'er the hill there;
'Tis those fond recollections bring happiness rare.
Sure the lassie I love with a heart that is true,
She is waiting for someone,
While someone waits too.

When I dream of Old Erin, I'm dreaming of you.

When I dream of old Erin I'm dreaming of you,
With your sweet, roguish smile and your true eyes of blue;

For my love, like the Shamrock, each day stronger grew;

When I dream of Old Erin, I'm dreaming of you.

And my love's growing stronger each day, more and more,

'Tis the same old love story that's told o'er and o'er,
So, -cush-la my Colleen, it seems that you knew,
When I dream of Old Erin, I'm dreaming of you.

Haunted Heart

Music by Arthur Schwartz (1900-1984), arranged by John Kelley (b. 1964)

Text by Howard Dietz (1896-1983)

In the night, though we're apart
There's a ghost of you within my haunted heart
Ghost of you, my lost romance
Lips that laugh, eyes that dance

Haunted heart won't let me be
Dreams repeat a sweet but lonely song to me
Dreams are dust, it's you who must belong to me
And thrill my haunted heart, be still, my haunted heart

Dreams are dust, it's you who must belong to me
And thrill my haunted heart, be still, my haunted heart



Jeanie with the Light Brown Hair

Music and Text by Stephen Foster (1826–1864), arr. Gene Puerling (1929–2008)

I dream of Jeanie with the light brown hair,
Borne, like a vapor, on the summer air;
I see her tripping where the bright streams play,
Happy as the daisies that dance on her way.

Many were the wild notes her merry voice would pour.
Many were the blithe birds that warbled them o'er:
I dream of Jeanie with the light brown hair,
Floating, like a vapor, on the soft summer air.

I long for Jeanie, and my heart bows low,
Never more to find her where the bright waters flow.



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

SINGERS



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 completing a dissertation entitled "Singing 'By Course' and the Politics of Public Worship in the Church of England, c1560-c1640." He has presented his research at conferences in the US and UK, and has two publications due out next year. During his time at Cal, he has maintained an active performance career, singing countertenor and playing keyboard with numerous church and chamber ensembles. He is currently the Associate for Music at All Souls Episcopal Parish in Berkeley, where he plays the organ, directs the choirs, and oversees the music program. 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, walking in the sun, and lounging on the couch.



Tenor **Kevin Baum** 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 sings many solo and small ensemble concerts throughout the Bay Area. He is a founding member of the nine-voice male ensemble Clerestory. Other ensembles Kevin performs/has performed with include In Other Words, Cappella SF, Endersnight, Schola Adventus, Pacific Collegium, Artists' Vocal Ensemble, the Sanford Dole Ensemble, San Francisco Bach Chorus, San Francisco Lyric Chorus and San Francisco Symphony Chorus. Kevin is a sixteen-year veteran of the ensemble Chanticleer. Highlights from those years include singing the role of the Madwoman in Benjamin Britten's *Curlw River*, the role of Joseph of Aramathea in Sir John Tavener's *Lamentations and Praises*, the role of John Q. Public in the west coast premier of *Go for Baroque*, a staged madrigal comedy by Peter Schickele and over twenty recordings, two of which received Grammy awards.



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.



Dan Cromeenes, countertenor, is a versatile musician who has performed professionally as a countertenor soloist, choral singer, and accompanist. Originally from southern California, he studied piano and voice at Biola University. He received his Master's degree in accompanying at East Carolina University, where he made his countertenor solo debut with Capella Antiqua. After working three years at Biola as Staff Accompanist, he joined Chanticleer for their 2005-06 season, singing concerts across Europe, Japan, and the United States. Dan continues to perform throughout the San Francisco Bay area, both as an accompanist and as a singer. He has played for Santa Clara University, West Bay Opera, Livermore Valley Opera, BASOTI, Santa Clara Chorale, Lamplighters Music Theatre, and has worked as a freelance accompanist and coach. As a singer, he has performed with various ensembles, including American Bach Soloists, Philharmonia Baroque Chorale, Clerestory, Pacific Collegium, Sanford Dole Ensemble, San Francisco Renaissance Voices, and Grace Cathedral Choir of Men & Boys. As a soloist, he has performed Handel's Israel in Egypt and Vivaldi's Gloria with the Santa Clara Chorale, Monteverdi's Vespers of 1610 with Bach Collegium San Diego, Handel's Te Deum in A Major with San Francisco Lyric Chorus, Bach's St. John Passion with Bay Area Classical Harmonies (BACH), new editions of Alessandro Scarlatti's works with Arcadiana, and early music recitals on SCU's Faculty Recital Series and at St. Dominic's Catholic Church. When not onstage or behind a piano, Dan can usually be found either on a hike in the mountains or at home baking gourmet goodies.



Chris Fritzsche, soprano, is a native of Santa Rosa 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.



David Kurtenbach, tenor, described in "warm and intimate" performances as having a voice "lined with silver," enjoys an active choral and solo career, regularly appearing with Philharmonia Baroque Orchestra, Bach Collegium San Diego, American Bach Soloists, Oregon Bach Festival, Ensemble VIII, Apollo's Fire, Magnificat, Volti, and the Grace Cathedral Choir of Men and Boys. Mr. Kurtenbach is also an experienced conductor, having served as Chorus Master and Assistant Conductor at Opera San Jose and Festival Opera, as well as preparing and conducting symphony choruses in Atlanta, Akron, Cleveland, and Oakland. As a teacher and lecturer, he taught master classes in voice, choral conducting, and vocal accompanying at Oberlin Conservatory and San Francisco Choral Society, and for the last nine years, has been appointed Instructor of Voice and Music Theory at Grace Cathedral in San Francisco, serving as chief music educator for both boy choristers and clergy. Exploring a ministry to sacred music, he often serves as Conductor, Organist, Cantor, and Officiant for Cathedral services, including conducting a recent command performance of 220 voices for the Presiding Bishop of the Episcopal Church. David lately spends his spare time reading history and religious texts, leading choir tours to English Cathedrals, and photographing landscapes and California weather.



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 *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.

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 describing your interest and qualifications.

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

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