

# NIGHT DRAWS NEAR



## CLERESTORY

**SAN FRANCISCO** | St. Mark's Lutheran Church | *October 27, 2018* | *8:00pm*

**OAKLAND** | Chapel of the Chimes | *October 28, 2018* | *4:00pm*

## **Welcome to *Night Draws Near!***

Death punctuates our lives. At first, it does so with commas, as those around us pass on. We start new paragraphs and chapters in order to move on. Eventually, finally, death marks our own end with a period. Sometimes the end of life comes beautifully, often heart-wrenchingly, and sometimes unexpectedly.

Fittingly, then, Clerestory has visited the ideas of mortality, the soul, and the afterlife a number of times in the years leading up to this 13th season. The questions around what happens to our spirits when our bodies give out seem to be eternal ones. As usual, music does its best work when the big questions don't have easy answers at hand.

Today, we are glad to reprise *Night Draws Near*, which we first presented in 2010 with our debut studio recording. (It's still available!) In our program notes eight years ago, we wrote:

This exploration of life, death, and mysticism features music inspired by celebrations that are close in time and in spirit: Halloween, All Souls' Day, and *El Día de los Muertos*. First, we found songs that specifically celebrate each of these three holidays. Then we broadened our scope to include other pieces that convey the spectrum of emotions elicited by the transition from life into death.

In the Christian tradition, the Feast of All Souls, celebrated November 2nd, tempers sorrow for the deceased with hope in the promise of eternal life. Halloween's mixture of fright, humor, monsters, and sweets playfully makes light of the night's darkness, while conjuring up images of owls, mice, witches, and the full moon. The rich traditions of *El Día de los Muertos* include brilliantly colored skull masks, musical street marches, and sumptuous feasts. Certainly this day is less about sadness than about celebrating the lives of those who have passed and the love of those who remain.

We hope that *Night Draws Near* will move you to reflect upon the various aspects of life and death, and that the words and music will provide inspiration, entertainment, and even solace, as they have for us.

We are delighted to welcome two of the Bay Area's very finest female sopranos to the ensemble for these concerts. Jennifer Ashworth and Tonia D'Amelio will be familiar to many of you, as they've been standout colleagues in other groups, as well as dear friends of ours, for many years. Their vocal range and their exemplary musicianship are essential for *Night Draws Near* and we hope you will join us in welcoming them!

## **The Singers of Clerestory**

# Night Draws Near

## CLERESTORY

Jesse Antin, Jamie Apgar, Jennifer Ashworth, Kevin Baum, Sidney Chen, Dan Cromeenes,  
Tonia D'Amelio, David Kurtenbach, James Monios

**Saturday, October 27, 8:00pm, St. Mark's Lutheran Church, San Francisco**

**Sunday, October 28, 4:00pm, Chapel of the Chimes, Oakland**

Missa da Requiem: Introitus	Claudin de Sermisy
Turn Thee, O Lord	William Croft
O Quam Gloriosum est Regnum	William Byrd
Sweet Suffolk Owl	Thomas Vautor
Epitaph on a Dormouse	Benjamin Cooke
Three Short Elegies	Gerald Finzi
Life a Right Shadow Is	
This World a Hunting Is	
This Life, Which Seems So Fair	
The Shrouding of the Duchess of Malfi	Peter Warlock
Funeral Ikos	John Tavener
Double, Double, Toil and Trouble	Jaako Mäntyjärvi
La Llorona	Mexican folk song, arr. Ramón Noble
Full Fathom Five	Ralph Vaughan Williams
In Flanders Fields	Eleanor Daley
War Music: On Horseback	Paul Crabtree
Lay Me Low	Traditional Shaker hymn, arr. Kevin Siegfried
New Morning Sun	S. Whit Denson, adapted by Dan Cromeenes
Nunc Dimittis/The Birds Have Vanished	John Musto

## NOTES, TEXTS, AND TRANSLATIONS

### ***Missa da Requiem: Introitus***

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

*Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam;  
ad te omnis caro veniet.*

Give them eternal rest, O Lord,  
and let perpetual light shine on them.  
There will be songs of praise to you in Zion,  
and prayers in Jerusalem.  
O hear my prayers;  
all flesh returns to you.

Sermisy was born in France around 1490. His output of vocal sacred music was well known throughout western Europe, but he remains best known as a composer of early French secular *chanson*. The short phrases and clear textures that characterize Sermisy's *chansons* also mark his sacred compositions and distinguish them from the work of many of his contemporaries. His lone Requiem is the only one of Sermisy's dozen complete Masses to survive today. By selecting the Introit from this Requiem Mass to open the concert, we welcome the listener into our theme of "life, death, and mysticism."

### ***Turn Thee, O Lord***

Music by William Croft (1678-1727)

Text from Psalms 6:4

*Turn thee, O Lord, and deliver my soul. O save me for thy mercy's sake.*

Like Henry Purcell before him, William Croft was a pupil of John Blow at the Chapel Royal. Today, Croft is best remembered for his Burial Service, and for his hymn tune *St. Anne*, set to the Isaac Watts poem *O God Our Help in Ages Past*. *Turn Thee, O Lord*, a prayer for mercy and the deliverance of the soul, uses suspensions and long lines to create poignancy and urgency until the final Amen achieves a harmonic and emotional release.

### ***O quam gloriosum est regnum***

Music by William Byrd (1538-1623)

O quam gloriosum est regnum in quo cum Christo  
gaudent omnes sancti;  
    amicti stolis albis sequuntur Agnum quocunque  
ierit, laudantes Deum et dicentes:  
Benedictio, et claritas, et sapientia, et gratiarum actio,  
honor, virtus, et fortitudo Deo nostro,  
    in saecula saeculorum. Amen.

*O how glorious is the kingdom in which all the saints  
rejoice with Christ;  
    clad in robes of white they follow the Lamb  
wherever he goes, praising God and saying:  
Blessing, and glory, and wisdom, and thanksgiving,  
honor, power, and strength to our God,  
    for ever and ever. Amen.*

While the English composer William Byrd (c1540-1623) is no stranger to fans of choral music, *O quam gloriosum* does not rank among his most famous compositions. Published in the first of his two books of *Cantiones Sacrae* (1589 and 1591), the piece shines in sturdy major-mode paragraphs likened by Joseph Kerman to a "clear garden." The text tacks Revelation 7:12 ("*benedictio et claritas...*" or "blessing and honor...") onto the antiphon for All Saints ("*O quam*

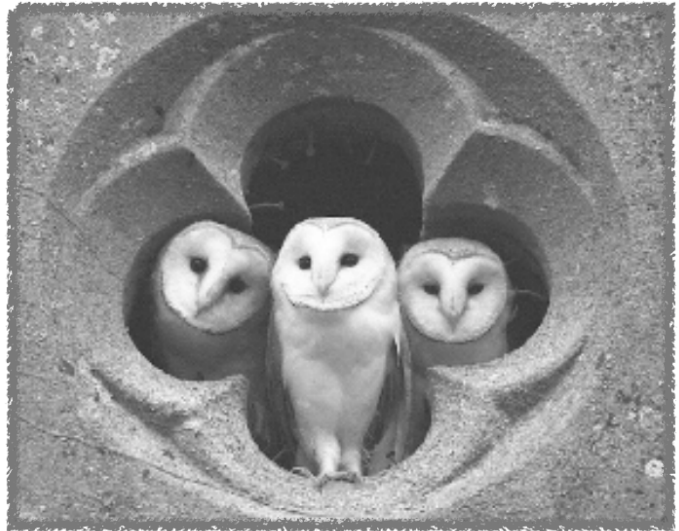
*gloriosum*”) better known to us from Victoria’s setting—a reminder of the musicological consensus that Byrd’s Latin *cantiones* had little to do with the public contexts of court or church, being rather more like what one composer a generation later would call “grave chamber music.”

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### **Sweet Suffolk Owl**

Music by Thomas Vautor (c. 1580-?)

*Sweet, sweet Suffolk owl, so trimly dight,  
with feathers like a lady bright,  
thou singest alone, sitting by night:  
Te-whit, te-whoo...  
Thy note, that forth so freely rolls,  
with shrill command the mouse controls,  
and sings a dirge for dying souls,  
Te-whit, te-whoo...*



Thomas Vautor was in musical service in the early 17th century, most notably to the Duke of Buckingham. Primarily known as a composer of madrigals, he published *The First Set: Being Songs of Divers Ayres and Natures of Five and Six parts: Apt for Vyols and Voyces* in 1619. *Sweet Suffolk Owl*, his most popular composition, is set for five voices. It evokes an aural image of the owl’s solitary, haunting lament.

### **Epitaph on a Dormouse**

Music by Benjamin Cooke (1734-1793)

*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.*

Benjamin Cooke served as organist at Westminster Abbey for over 30 years and received doctoral degrees in music from both Oxford and Cambridge. He wrote a great deal of vocal and organ music for the church, and was also a prominent composer of the *glee* – an English part song of the 18th and 19th centuries scored for three or more voices. *Epitaph on a Dormouse*, with its tongue-in-cheek style, bridges the seriousness of the subject matter with a lighthearted nature of Cooke’s more secular compositions by reminding all of us – both royalty and commoners – to repent of our sins before death.

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### Three Short Elegies

Music by Gerald Finzi (1901–1956)

Text by William Drummond of Hawthornden (1585–1649)

#### **Life a right shadow is,**

*For it is long to appear,  
then it is spent,  
and death's long night draws near:  
Shadows are moving, light,  
And is there aught so moving as is this?  
When it is most in sight,  
It steals away,*

#### **This world a hunting is,**

*The prey poor man,  
The Nimrod fierce is death.  
His speedy greyhounds are  
Lust, sickness, envy, care,  
Strife that ne'er falls amiss,  
With all those ills which haunt us*

#### **This Life, which seems so fair,**

*Is like a bubble blown up in the air  
By sporting children's breath,  
Who chase it everywhere  
And strive who can most motion it bequeath.  
And though it sometimes seem of its own might*

*and none can tell how, where,  
So near our cradles to our  
coffins are.  
That, having ease me given,  
With full delight  
I leave this light,  
And take my flight  
For Heaven.*

*While we breathe.  
Now if by chance we fly  
Of these the eager chase,  
Old age with stealing pace  
Casts up his nets,  
and there we panting die.*

*Like to an eye of gold to be fixed there,  
And firm to hover in that empty height,  
That only is because it is so light.  
But in that pomp it doth not long appear;  
For when 'tis most admired, in a thought,  
Because it erst was nought, it turns to nought.*

In addition to being a composer, Gerald Finzi was a collector and a lover of the written word, amassing some 3,000 volumes of English poetry, philosophy and literature during his lifetime. Early in his career, Finzi set *Three Short Elegies* to poetry of William Drummond of Hawthornden. Finzi's great love of poetry is evident in the way he carefully sets each and every line of text, always attuned to the meaning of the written word, and always finding a way to add to and accentuate each line of poetry.



## ***The Shrouding of the Duchess of Malfi***

Music by Peter Warlock (1894–1930)

Text by John Webster (c.1578–c.1626)

*Hark! Now everything is still,  
The screech-owl and the whistler shrill,  
Call upon our dame aloud,  
And bid her quickly don her shroud!*

*Much you had of land and rent;  
Your length in clay's now competent:  
A long war disturb'd your mind;  
Here your perfect peace is sign'd.*

*Of what is't fools make such vain keeping?  
Sin their conception, their birth weeping,  
Their life a general mist of error,  
Their death a hideous storm of terror.*

*Strew your hair with powders sweet,  
Don clean linen, bathe your feet,  
And—the foul fiend more to check—  
A crucifix let bless your neck:*

*'Tis now full tide 'tween night and day;  
End your groan and come away.*

Peter Warlock, born Philip Arnold Heseltine, was a British composer mainly of solo songs. Although classically educated at Eton College and Christ Church, Oxford, his musical skills were self-taught through study of favorite composers. It was well known in the bohemian world of the early 20th century that Warlock had more than a passing interest in the occult. His song *The Shrouding of the Duchess of Malfi* is from a set of three choral dirges dating from 1926, which take their texts from the plays of John

Webster. (The others are *Call for the robin-redbreast and the wren*, for treble voices, and *All the flowers of the spring*, for mixed voices.) All three share compositional characteristics that invoke the dark, metaphysical intent of the words, but *The Shrouding of the Duchess of Malfi* is the most dissonant and harmonically daring of the three.



## **Funeral Ikos**

Music by John Tavener (1944-2013)  
Greek Orthodox burial service, translated by  
Isabel Hapgood

*Why these bitter words of the dying,  
O brethren, which they utter as they go hence?  
I am parted from my brethren.  
All my friends do I abandon and go hence.  
But whither I go, that understand I not,  
neither what shall become of me yonder;  
only God who hath summoned me knoweth.  
But make commemoration of me with the song:  
Alleluia! Alleluia! Alleluia!*

*But whither now go the souls?  
How dwell they now together there?  
This mystery have I desired to learn; but none can  
impart aright.  
Do they call to mind their own people, as we do them?  
Or have they forgotten all those who mourn them and  
make the song:  
Alleluia! Alleluia! Alleluia!*

*We go forth on the path eternal, and as condemned,  
with downcast faces, present ourselves before the only  
God eternal.  
Where then is comeliness? Where then is wealth?  
Where then is the glory of this world?  
There shall none of these things aid us, but only to  
say off the psalm:  
Alleluia! Alleluia! Alleluia!*

*If thou hast shown mercy unto man, O man,  
that same mercy shall be shown thee there;  
and if on an orphan thou hast shown compassion,  
the same shall there deliver thee from want.  
If in this life the naked thou hast clothed,*

Born in Wembley, London, Tavener was educated at the Highgate School and at the Royal Academy of Music. In 1977, he joined the Russian Orthodox Church, after which Orthodox theology and liturgical traditions became a major influence on his work. The minimal style of *Funeral Ikos* draws the listener into an almost hypnotic state. The fluid yet measured chant in the verses is juxtaposed with refrains of "Alleluia" in full harmony, which propel the work to its end.



*the same shall give thee shelter there, and sing the  
psalm:  
Alleluia! Alleluia! Alleluia!*

*Youth and the beauty of the body fade at the hour of  
death,  
and the tongue then burneth fiercely,  
and the parched throat is inflamed.  
The beauty of the eyes is quenched then,  
the comeliness of the face all altered,  
the shapeliness of the neck destroyed;  
and the other parts have become numb,  
nor often say: Alleluia! Alleluia! Alleluia!*

*With ecstasy are we inflamed if we but hear that there is  
light eternal yonder;  
that there is Paradise, wherein every soul of Righteous  
Ones rejoiceth.  
Let us all, also, enter into Christ, that we may cry aloud  
thus unto God:  
Alleluia! Alleluia! Alleluia!*



### **Double, Double, Toil and Trouble**

Music by Jaako Mäntyjärvi (b. 1963)

Text by William Shakespeare (Macbeth Act IV, Scene I)

*Thrice the brinded cat hath mew'd.  
Thrice and once, the hedge-pig whin'd.  
Harpier cries:— 'tis time! 'tis time!  
Round about the cauldron go,  
In the poison'd entrails throw:  
Toad, that under cold stone,  
Days and nights has thirty-one  
Swelter'd venom sleeping got,  
Boil thou first in the charmed pot!*

*Double, double, toil and trouble;  
Fire burn, and cauldron bubble.*

*Fillet of a fenny snake,  
In the cauldron boil and bake;  
Eye of newt, and toe of frog,  
Wool of bat, and tongue of dog,  
Adder's fork, and blind-worm's sting,  
Lizard's leg, and owlet's wing,—  
For a charm of powerful trouble,  
Like a hell-broth boil and bubble.*

*Double, double, toil and trouble;  
Fire burn, and cauldron bubble.*

*Scale of dragon; tooth of wolf;*

The contemporary Finnish composer Jaako Mäntyjärvi refers to his setting of William Shakespeare's iconic "Double, double, toil and trouble" text as his "first really serious choral work." One of *Four Shakespeare Songs* written in 1984, it is a wild and demanding roller coaster ride of time signatures, tone colors, and vocal devices all used to highlight this most sinister and creepy of Shakespeare's texts.

### **La Llorona (The Weeping Woman)**

arr. Ramón Noble (1925–1999)

Mexican folk text

*Salías del templo un día llorona  
Cuando al salir yo te vi  
Tan lindo huipil llevabas llorona  
Que la virgen te creí  
Llorona de azul celeste  
Dicen que no tengo duelo llorona  
Porque no me ven llorar*



*Witches' mummy; maw and gulf  
Of the ravin'd salt-sea shark;  
Root of hemlock digg'd in dark;  
Liver of blaspheming Jew;  
Gall of goat, and slips of yew  
Sliver'd in the moon's eclipse;  
Nose of Turk, and Tartar's lips;  
Finger of birth-strangled babe  
Ditch-deliver'd by a drab,—  
Make the gruel thick and slab:  
Add thereto a tiger's chaudron,  
For ingredients for our cauldron.*

*Double, double, toil and trouble;  
Fire burn, and cauldron bubble.*

One day I left the church weeping,  
When I saw you coming out  
So cute a blouse you were wearing llorona,  
I thought you a virgin.  
Llorona of the heavenly blue...  
They say that I have no grief, llorona,  
Because they do not see me weep.

*Hay muertes que no hacen ruido llorona  
Y es más grande su penar  
Llorona de azul celeste*

There are deaths that make no noise, llorona,  
Yet cause such great suffering.  
Llorona of the heavenly blue...

The Mexican traditional fable of *La Llorona* has spawned many variants. This one, set by Mexican composer Ramón Noble, comes from Oaxaca in southern Mexico. A young mother is faced with the choice of losing her deadbeat husband or giving up her children to persuade him to remain with her. She drowns the children, but he leaves anyway. Desolate, she takes her own life. The poor woman's spirit is doomed to wander weeping through eternity, searching for her lost children. In the same way that *El Día de los Muertos* celebrates death with real festivity, this traditional song delivers a tale of horror and tragedy with much verve.

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### ***Full Fathom Five***

Music by Ralph Vaughan Williams (1872–1958)

Text by William Shakespeare (*The Tempest* Act I, Scene 2)

*Full fathom five thy father lies,  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade,*

*But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell: Ding-dong.  
Hark! now I hear them, ding-dong bell.*

*Full Fathom Five*, the first of *Three Shakespeare Songs*, sets text from Act I, Scene 2 of *The Tempest*. It is dedicated to Vaughan Williams' friend and former student, composer Cecil Armstrong Gibbs, who convinced Vaughan Williams to compose a new a cappella "test piece" for the British Federation of Music Festivals National Competitive Festival of 1951. The opening suggests how bells might sound when rung underwater. Careful use of dissonance and the undulations between C and D-flat creates a rocking effect, against which the bass carries the folk-like melody with built-in echoes. The harmony in the middle section has been compared to chord progressions found in Vaughan Williams' 6th symphony (1948). The word "strange" is set as an 11-part chord—a feat of vocal tuning which would certainly have "tested" any choir!

### ***In Flanders Fields***

Music by Eleanor Daley (b. 1955)

Text by John Alexander McCrae (1872–1918)

*In Flanders Fields the poppies blow  
Between the crosses row on row,  
That mark our place; and in the sky  
The larks, still bravely singing, fly  
Scarce heard amid the guns below.*

*We are the Dead. Short days ago  
We lived, felt dawn, saw sunset glow,  
Loved and were loved, and now we lie  
In Flanders fields.*



*Take up our quarrel with the foe:  
To you from falling hands we throw  
The torch; be yours to hold it high.*

*If ye break faith with us who die  
We shall not sleep, though poppies grow  
In Flanders fields.*

Eleanor Daley received degrees in piano and organ from Queen's University in Ontario and the Royal Conservatory of Music, Toronto, and Trinity College, England. One of the most successful and prolific composers in Canada, she has over 100 works published, many as commissions from some of the most established choirs in North America. The text is by poet, physician, author, artist and fellow Canadian Lieutenant Colonel John Alexander McCrae, who served as a surgeon at the battle of Ypres during World War I. Daley's simple, straightforward melodic setting of his text brings life to the sentiment conveyed in this memorial poem.

### ***War Music: On Horseback***

Music by Paul Crabtree (b. 1960)

English folk text

*When I was on horseback wasn't I pretty!  
When I was on horseback wasn't I gay!  
Wasn't I pretty when I entered Cork City  
on the fourteenth of May.  
With six jolly soldiers to carry my coffin.  
Six jolly soldiers to walk by my side*

*It's six jolly soldiers with a bunch of red roses  
O for to smell them as together we ride.  
Beat the drum slowly and play the pipes lowly  
Play up the dead-march as we go along.  
O in the grave throw me and roll the earth o'er me.  
I am a young soldier that never done wrong.*

Compelling, impressive, inventive and wickedly witty are just a few of the adjectives used to describe Paul Crabtree's compositional range, and his piece *On Horseback* is no exception. British by birth, but a Bay Area resident, Crabtree writes, "*On Horseback* is known in the U.S. as *The Streets of Laredo*. I have painted this Irish version as a raucous ticker-tape funeral as the bodies of young soldiers are paraded on horseback through the streets. The tune is often close to inaudible through all the patriotic chaos."

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### ***Lay Me Low***

Music by arr. Kevin Siegfried (b. 1969)

Traditional Shaker hymn

*Lay me low.  
Where the Lord can find me,  
Where the Lord can own me,  
Where the Lord can bless me.*

This arrangement by American composer Kevin Siegfried gives breadth and emotional depth to the beautiful melody from the 19th century Shaker community of New Lebanon in New York State. Many Shakers believed that their songs were not "created" by humans but were gifts from the spiritual world. *Lay Me Low* is a "gift song" received by Addah Z. Potter in 1838.

### ***New Morning Sun***

Music by S. Whit Denson (1890–1964)

Verse 1 text is from Dupuy's *Hymns and Spiritual Songs* (1882).

Verse 2 adapted from Isaac Watts' hymn *Life is the time to serve the Lord* (1707)

*Youth, like the spring will soon be gone,  
By fleeting time or conquering death;  
Your morning sun may set at noon,  
And leave your mortal fading breath.  
Your sparkling eyes and blooming cheeks  
Must wither like the blasted rose;*

*The coffin, earth and winding sheet  
Will soon your active limbs enclose.  
This is the hour God has given,  
My friend; escape and fly to Heaven;  
The day of grace all mortals may  
Secure the blessings of the day.*

*New Morning Sun* is taken from a recording by S. Whit Denson—*I Belong to This Band; Eighty-five Years of Sacred Harp Recordings*—a jaunty 1960's rendition of the original version of *Morning Sun* written by his father S. M. (Seaborn McDaniel) Denson dating from 1911. S. M. Denson, a well known Alabama musician, helped to revise the Original Sacred Harp by writing many of the alto lines that now exist in the current version.

### ***Nunc Dimittis/The birds have vanished***

Music by John Musto (b. 1954)

Text by Li Po (701–762)

*Nunc dimittis servum tuum  
Domine Secundum verbum tuum in pace.*

(Lord, now lettest thou thy servant depart in peace according to thy word.)

*The birds have vanished into the sky,  
And now the last cloud drains away.  
We sit together, the mountain and me,  
Until only the mountain remains.*

*Amen*

John Musto began his career as a pianist with a degree in performance from the Manhattan School of Music. As a composer he is known today more for his operas, but his works include pieces for orchestra, piano, and solo voice. One of his two choral pieces, *Five Motets* (2001), concludes with *Nunc Dimittis/The birds have vanished*. *Five Motets* sets death-themed texts of five different poets: D.H. Lawrence, May Swenson, James Laughlin, the Southern Bushmen and, for *The birds have vanished*, the 8th century Chinese poet, Li Po. Musto intersperses the poem with the *Nunc Dimittis* text, "Lord, now lettest thou thy servant depart in peace according to thy word," alternating phrases among three groups of singers.



## 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. 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 backpacker, 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 Associate for Music at All Souls Episcopal Parish, Berkeley, CA, and Chapel Musician at the Church Divinity School of the Pacific, also in Berkeley. An accomplished musicologist, he received his Ph.D. in Music History in 2018 from the University of California, Berkeley, where he wrote a dissertation on music and the politics of worship in the Church of England, c. 1560-1640. Though currently employed as a church musician, he continues to research and publish. As a singer, Jamie has appeared in concert with premier professional choirs, including the Choir of Washington National Cathedral, the Simon Carrington Chamber Singers, and American Bach Soloists. He lives in Berkeley with his wife, Melanie, an opera scholar whom he met at UC Berkeley. When not scrutinizing assumptions about music and culture, they love cooking, laughing, walking in the sun, and lounging on the couch.



**Jennifer Ashworth**, soprano, graduated with a BA in Music from UC Berkeley and earned her MM in Vocal Performance from Holy Names University. She sings opera and operetta with local companies such as Berkeley Opera, Festival Opera, San Jose Lyric, Pocket Opera, Oakland Opera and Lamplighters Music Theatre and is a member of the Philharmonia Baroque Orchestra Chorale, American Bach Soloists and Cappella SF. She can be heard on Lamplighters Music Theater's recordings of *HMS Pinafore*, *The Grand Duke*, and *Princess Ida*. Jennifer made her solo debut with the San Francisco Symphony in the inaugural performance of the Soundbox series. She has been a teaching artist for the San Francisco Opera Guild since 2003 and is co-creator of the Guild's program for grades K-3, Sing A Story. Jennifer is the co-founder of Presto! Interactive Opera which performs for sold-out crowds at Grace Cathedral every Christmas and Easter. She is also the founder and director of the MAD Band, an instrumental program for middle school students at the School of the Madeleine, Berkeley.



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 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 *Curlew 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.

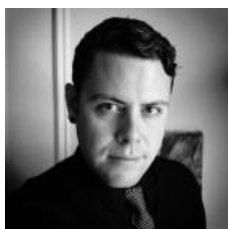


**Dan Cromeenes**, countertenor, is a versatile musician who has performed professionally as a soloist, choral singer, and collaborative pianist. He moved to San Francisco to perform with Chanticleer and has since flourished in the Bay Area's music scene. He was featured singing lute songs for Oakland Ballet in Graham Lustig's "Consort" and is a frequent early music soloist, including Pergolesi's *Stabat Mater* and Purcell's *Come Ye Sons of Art* with Marin Baroque, and in the 2014 American Bach Soloists Festival & Academy, including Bach's Mass in B minor. He received acclaim for Bach's *St. John Passion* with the Santa Clara Chorale and San Jose Chamber Orchestra, and is often called upon to sing Bernstein's *Chichester Psalms* and Handel oratorios, including *Messiah*, *Israel in Egypt*, *Dixit Dominus*, and *Ode for the Birthday of Queen Anne*. He is also a reliable interpreter of lesser-known works by early Baroque

composers, performing Carissimi's *Jonas* and Charpentier's *Le Reniement de St. Pierre* with California Bach Society and recording new editions of Alessandro Scarlatti's works with Arcadiana. Dan is a regular vocalist in Clerestory, the American Bach Choir, Philharmonia Baroque Chorale, Bach Collegium San Diego, and Oregon Bach Festival Chorus. In addition to his singing, several of his choral arrangements have been performed by Clerestory. Active as a private vocal coach and Staff Accompanist at Santa Clara University, he enjoys sharing what he has learned about singing and Baroque ornamentation.



Called "extravagantly charismatic" by the San Francisco Chronicle and praised by Fanfare Magazine for her "rapt vulnerability", soprano **Tonia D'Amelio** has sung with opera companies, orchestras, chamber ensembles, and vocal consorts across the U.S. and abroad. A versatile singer with a repertoire spanning five centuries, Tonia particularly enjoys premiering opera and concert works. She created the role of Celia Brooke in Allen Shearer's *Middlemarch in Spring* for the world premiere in San Francisco and the revival with Charlottesville Opera, and sang in the first performance of Ryan Brown's *Mortal Lessons* at the Switchboard Music Festival. Tonia also sang featured roles in the modern stage premieres of Rameau's *The Temple of Glory* (1745) with Philharmonia Baroque, and Pallavicino's *The Amazons* (1679) with Ars Minerva. Other favorite credits include Queen of the Night (*Die Zauberflöte*), Musetta (*La Bohème*), and soprano solos in Bach's *Johannes-Passion*, Mozart's *Requiem*, and Mendelssohn's *Lobgesang*.



**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.

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## ABOUT CLERESTORY

Clerestory is named for cathedral windows that let in daylight; for 13 seasons, the group has told the "clear story" of music through sophisticated performances, grounded in decades of experience singing together. Clerestory's singers are veterans of San Francisco's finest professional vocal groups. 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. Listen to free recordings from Clerestory's current and past seasons at [clerestory.org/music](http://clerestory.org/music).

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## SUPPORT OUR MUSIC

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](http://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](mailto:info@clerestory.org).

# THANKS

Clerestory gratefully thanks the following contributors during the 2017-18 and 2018-19 seasons:

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## We also gratefully acknowledge:

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Ellen Leslie, Clerestory  
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## Special Thanks to our Board of Directors:

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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).

