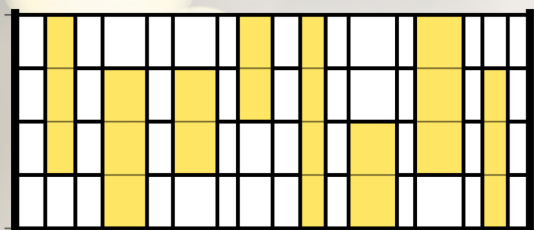


Songbook II

*More from the popular
"Great American Songbook"*

Saturday, May 11, 8 pm
Holy Innocents Episcopal Church
SAN FRANCISCO

Sunday, May 12, 4 pm
David Brower Center
BERKELEY



CLERESTORY



Welcome!

Happy spring, and happy Mother's Day weekend! We are honored and grateful you chose to spend time sharing music with Clerestory at this busy time of year.

Often our ensemble turns its musical curiosity and collaborative programming process toward American music, and *Songbook II* is the latest installment in that ongoing effort which we've named *Americana*. The last time we delved into the more popular styles of American music was late spring of 2015 with the first Songbook concerts. They were popular with audiences and great fun for us, who usually sing the classical or contemporary styles more associated with "serious" music.

But the mantle of so-called serious music making can chafe, and meanwhile American music has always sought out connections between musical styles rather than rigid divisions. Our diversity as a people is one of our greatest strengths, and it makes our music richly varied, beautifully textured, and boundlessly energetic. Clerestory believes in giving voice to and shedding light upon great music and fascinating stories, no matter what genre they inhabit. *Songbook II* is a statement of American values and a clear expression of Clerestory's musical mission.

Today you'll hear sets of songs chosen as particular examples of some of the quintessential genres that were either born or substantially developed in the United States: spirituals, jazz, barbershop, musical Theater, and American folk song. These genres have their own identities and genesis, which will be described in the notes below, but you'll quickly hear that the lines between them are wonderfully blurry. Much barbershop music has a jazzy feel, jazz grew from African-American styles, and folk songs trace their lineage to the unwritten musical traditions of white and black alike. The arrangements of classic baseball songs, by our own Dan Cromeenes, are as theatrical as they are sporty.

Alongside Dan's amazing interpretations, you'll also notice the work of several other arrangers in the Clerestory family. Scot Hanna-Weir chimes in humorously in the baseball set, while Chris Lewis reworked and greatly clarified the wonderful arrangements of his barbershop colleagues for that set. Finally, Clerestory board member, singer, and arranger extraordinaire John Kelley has served up the crunchiest of vocal jazz arrangements. We are so lucky to have such depth and breadth of talent in the ensemble, which allows us to explore this repertoire in a unique way.

Thank you for joining us on this journey through Americana, exploring the diversity and ingenuity that are hallmarks of the music of our own land. *Songbook II* has delighted us, as we hope it will you, and we look forward to seeing you for more exploration and joyful singing in our upcoming fourteenth season.

Warmly,

The Men of Clerestory

Songbook II

CLERESTORY

Jesse Antin, Kevin Baum, Sidney Chen, Dan Cromeenes,
Scot Hanna-Weir, David Kurtenbach, Chris Lewis, Justin Montigne

Saturday, May 11, 8:00pm, Holy Innocents Episcopal Church, San Francisco

Sunday, May 12, 4:00pm, David Brower Center, Berkeley

Barbershop

The Chordbuster's March W.A. Wyatt
When I Fall in Love arr. Jay Giallombardo
Willow Weep for Me arr. Royce Ferguson

Old American Songs

All the Pretty Little Horses American Traditional, arr. Steve Barnett
And Both Shall Row American Traditional, arr. Eric Banks
Modern Music William Billings

Jazz

A Nightingale Sang in Berkeley Square Manning Scherwin, arr. Gene Puerling
Lush Life Billy Strayhorn, arr. John Kelley
They Can't Take That Away from Me George Gershwin, arr. Dan Cromeenes

Musical Theater

Where Is Love? Lionel Bart, arr. Gene Puerling
Fugue for Tinorns Frank Loesser, arr. Dan Cromeenes
If I Loved You Richard Rodgers arr. Deke Sharon

Spirituals

Ain't Got Time to Die American Traditional, arr. Hall Johnson
Steal Away American Traditional, arr. Moses Hogan
Lift Every Voice and Sing J. Rosamond Johnson

America's Pastime

The Star Spangled Banner John Stafford Smith, arr. Dan Cromeenes
Take Me Out to the Ball Game Albert Von Tilzer, arr. Scot Hanna-Weir
Right Field Willy Welch, arr. Dan Cromeenes
It's a Beautiful Day For a Ballgame Roberts, Katz, Piller, and Simeone, arr. Dan Cromeenes

NOTES AND TEXTS

BARBERSHOP

We open our concert tonight with three selections from the tradition of Barbershop harmony, a distinctly American art form. Sung with three vocal parts—Tenor, Baritone, and Bass—supporting a melodious Lead, this a cappella style emerged in African-American communities during the late 1800s, exploded onto the broader American scene in the early 1900s, and was preserved from 1938 onward by the Barbershop Harmony Society (originally The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., a nod to the sometimes comical acronyms of Roosevelt's New Deal programs). Each piece draws from a different era and mood of barbershop. *The Chordbuster's March* (1970s) celebrates the joy of the barbershop "up-tune," with all of the necessary attributes in tow: seventh chords, homophonic textures, echoes, swipes, circle-of-fifths motion, and a humorously ostentatious "tag" (or closing) to boot. *When I Fall In Love* (1990s) catapults us 20 years onward, revealing the evolution of the barbershop "ballad" away from the sometimes stilted lyrics of yore and toward a place of true emotional vulnerability. Finally, *Willow, Weep For Me* (2000s) offers a peek into barbershop as it is today: a style that embraces its rich history while empowering arrangers to always explore new chord vocabularies, rhythmic opportunities, and musical ideas.

The Chordbuster's March

Music and Text by W.A. Wyatt, ed. Chris Lewis

Let's sing a song, let's ring a song, let harmony be true;
Come join the crowd, sing long and loud, like good chordbusters do!
Let's bust a chord, a good only major chord, with some ringin' harmony!
Come on and join the fun, we'll bust a minor one as we warble merrily!
Let's sing it through again, and then we'll all chime in, it will make your heart feel light;
You'll be hoarse tomorrow, but forget your sorrow while you bust a chord tonight.
If you're a low-down bass, come on and find a place, and a tenor will be welcome, never fear!
If you sing baritone, no need to stand around alone, and a lead is what we need right over here!
Let's bust a chord or two, and then you'll know it's true, that a song makes things go right.
Put away your trouble, let your joy be double while we bust a chord tonight!

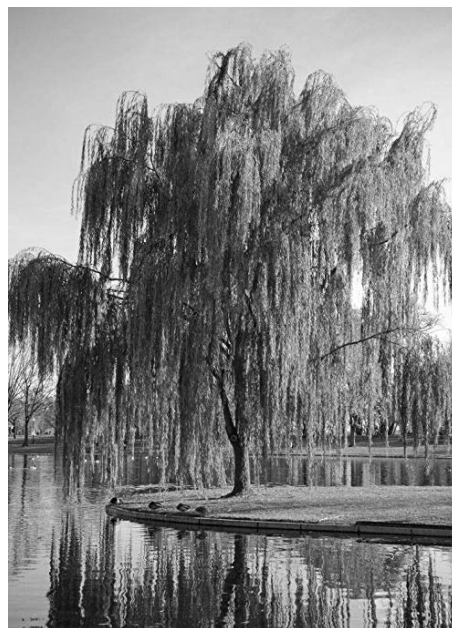
When I Fall in Love

Music by Victor Young, arr. Jay Giallombardo

Text by Edward Heyman

When I fall in love, it will be forever
Or I'll never fall in love
In a restless world like this is
Love is ended before it's begun
And too many moonlight kisses

Seem to cool in the warmth of the sun
When I give my heart, it will be completely
Or I'll never give my heart
And the moment I can feel that you feel that way too
Is when I fall in love with you



Willow, Weep for Me

Music and Text by Ann Ronell, arr. Royce Ferguson

Willow, weep for me
Bend your branches down along the ground and cover me
Listen to my plea
Hear me, willow, and weep for me

Gone my lovely dreams, lovely summer dreams
Gone and left me here

To weep my tears along the stream, sad as I can be
Hear me, willow, and weep for me

Whisper to the wind and say that love has sinned
To leave my heart a sign, and crying alone
Murmur to the night, hide her starry light
So none will find me sighing, crying all alone

OLD AMERICA SONGS

All the Pretty Little Horses is an American lullaby whose origin—like *Shenandoah* to follow, and so many other American tunes—crossed many geographic and cultural boundaries in its infancy. One line of scholarship suggests, based on a “missing” verse that appears in some versions, that the song comes from slave plantations, where a woman might have sung it to her master’s baby, while her own “poor little baby way down yonder” is “crying momma.” This haunting arrangement of the tune is by Steve Barnett, who many of us in Clerestory have known well as one of the pre-eminent producers of classical music recordings.

And Both Shall Row is a juxtaposition of two river-themed folk songs, *The Water is Wide* and *Shenandoah*, by the clever and adventurous Seattle-based composer Eric Banks. (Clerestory has collaborated with Banks on a number of pieces, including another aquatically-inspired composition that we commissioned in 2010, *These Oceans Vast*.) As with so much American music, the origins of both songs are not entirely known and not entirely American: *The Water is Wide* is a tune from Scotland, where it goes by the name *O Waly Waly*; *Shenandoah* dates from the early 19th century, when fur traders paddled up and down the Missouri River, and may—*may*—take its name from the daughter of a famous Iroquois chief.

William Billings, born in Boston in 1741, is considered the first significant American choral composer. He wrote a variety of hymns and part-songs that were very popular in his day, some of which can still be found in church hymnals. However, because copyright law in colonial America was barely existent and rarely enforced, Billings’ music was widely reproduced without royalties, leaving him impoverished. *Modern Music*—ironically, the oldest piece on this program—shows his playful side and his self-awareness that music written for a concert setting is ultimately for the audience’s enjoyment. A virtual primer on choral music itself, it first sets the stage (“we are met for a concert of modern invention!”), introduces each of the voice parts by name, cycles through a number of meters and tempi, identifies the composer’s favorite key (spoiler alert: we’ve changed it), and at the end reminds the listeners to “clap their applause.”

All the Pretty Little Horses

American Traditional, arr. Steve Barnett

Hush you bye, Don't you cry,
Go to sleepy, little baby.
When you wake, you shall have cake

And all the pretty little horses.
Blacks and bays, dapples and grays,
Coach and six white horses.

And Both Shall Row

American Traditional, arr. Eric Banks

Oh Shenandoah, I long to see you,
Away, you rolling river.
Oh Shenandoah, I long to hear you,
Away, we're bound away, across the wide Missouri.

The water is wide, I cannot cross o'er,
And neither have I wings to fly,
Give me a boat that can carry two,
And both shall row, my love and I.

Modern Music

Music by William Billings

Transcribed from The Psalm-Singer's Amusement

We are met for a concert of modern invention;
To tickle the ear is our present intention.
The audience are seated expecting to be treated with a piece of the best.
And since we all agree to set the tune on D [original: E],
The author's darling key he prefers to the rest.

Let the bass take the lead and firmly proceed till the parts are agreed to fugue away.
To let the tenor succeed and follow the lead till the parts are agreed to fugue away
To let the counter inspire the rest of the choir inflam'd with desire
To let the treble in the rear no longer forbear, but expressly declare for a fugue away.
Then change to brisker time and up the ladder climb,
And down again; then mount the second time and end the strain
Then change the key to pensive tones,
And slow in treble time the notes exceeding low,
Keep down a while then rise by slow degrees;
The process will surely not fail to please.
Thro' common and treble we jointly have run,
We'll give you their essence compounded in one
Altho' we are strongly attached to the rest,
Six-four is the movement that pleases us best.

And now we address you as friends to the cause;
Performers are modest and write their own laws.
Altho' we are sanguine and clap at the bars,
'Tis part of the hearers to clap their applause.

JAZZ

Jazz is a powerfully influential genre interwoven throughout the whole of American music. In the southern United States in the late 19th century, African-American work songs, spirituals, and band music gave rise to blues and ragtime —popular styles at the turn of the 20th century. Jazz was born of these styles, as well as older traditions from West Africa, and myriad other folk and popular musical styles that were all percolating in New Orleans at the time. Singing has always been a part of the style, but in the latter half of the 20th century, vocal jazz ensembles began to increase in popularity. Most high school and college music programs have some form of jazz choir, performing arrangements popularized by Ward Swingle, Phil Mattson, Paris Rutherford, and Gene Puerling. The style is known for its tight cluster chords, intense chromaticism, and alternation of smooth lyricism with punchy rhythms. Clerestory offers textbook examples of the former by the great Gene Puerling, and by John Kelley, who is part of the bedrock of Bay Area harmony singing. The latter is taken to its utmost in Dan Cromeenes' arrangement of one of Gershwin's most popular tunes, in which the arranger combines the lyricism of Fred Astaire's original sung performance in the 1937 film *Shall We Dance* with rhythmic energy that increased over numerous danced performances of the song by Astaire and his partner, Ginger Rogers, during their celebrated association.

A Nightingale Sang in Berkeley Square

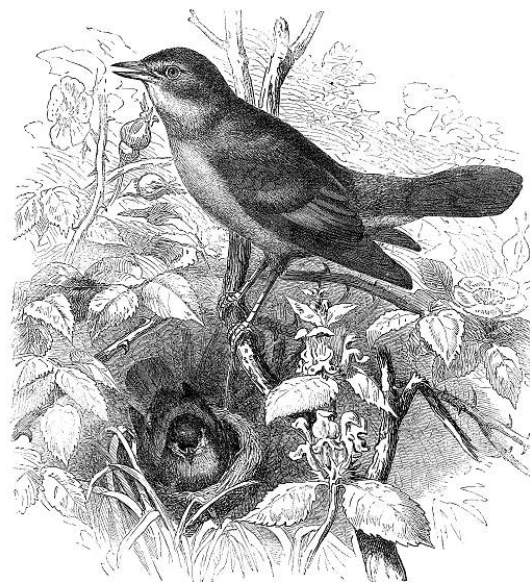
Music by Manning Sherwin, arr. Gene Puerling

Text by Eric Maschwitz

That certain night, the night we met
There was magic abroad in the air
There were angels dining at the Ritz

And a nightingale sang in Berkeley square
I may be right, I may be wrong
But I'm perfectly willing to swear

That when you turned and smiled at me
 A nightingale sang in Berkeley square
 The moon that lingered over London town
 Poor puzzled moon he wore a frown
 How could he know we two were so in love
 The whole damned world seemed upside down
 The streets of town were paved with stars
 It was such a romantic affair
 And as we kissed and said goodnight
 A nightingale sang in Berkeley square
 How strange it was, how sweet and strange
 There was never a dream to compare
 To those hazy crazy nights we met
 And a nightingale sang in Berkeley square
 Ah this heart of mine, loud and fast
 Like a merry-go-round in a fair
 We would dance cheek to cheek
 And a nightingale sang in Berkeley square
 The dawn came stealing up, all gold and blue
 To interrupt our rendez-vous
 I still remember how you smiled and said
 Was that a dream or was it true?
 Our homeward step was just as light



As the dancing feet of Astaire
 And like an echo far away
 And a nightingale sang in Berkeley square
 That night in Berkeley square.

Lush Life

Music and Text by Billy Strayhorn, arr. John Kelley

I used to visit all the very gay places
 Those come-what-may places
 Where one relaxes on the axis
 Of the wheel of life
 To get the feel of life
 From jazz and cocktails

 The gals I knew had sad and sullen gray faces
 With distingué traces
 That used to be there
 You could see where
 They'd been washed away
 By too many through the day
 Twelve o'clock tales

 Then you came along
 With your siren song
 To tempt me to madness
 I thought for awhile
 That your poignant smile
 Was tinged with the sadness
 Of a great love for me

I guess I was wrong
 Life is lonely again
 And only last year everything seemed so sure
 Now life is awful again
 A trouful of hearts could only be a bore

 A week in Paris might ease the bite of it
 All I care is to smile in spite of it
 I'll forget you I will
 While yet you are still
 Burning inside my brain

 Romance is mush
 Stifling those who strive
 I'll live a lush life
 In some small dive

 And there I'll be
 While I rot with the rest
 Of those whose lives are lonely, too
 Lush life

They Can't Take That Away from Me

Music by George Gershwin, arr. Dan Cromeenes

Text by Ira Gershwin

Our romance won't end on a sorrowful note
Though by tomorrow you're gone
The song has ended but as the songwriter wrote
The melody lingers on
They may take you from me
I'll miss your fond caress
But though they take you from me
I'll still possess
The way you wear your hat
The way you sip your tea
The memory of all that
No, no, they can't take that away from me

The way your smile just beams
The way you sing off key
The way you haunt my dreams
No, no, they can't take that away from me
We may never, never meet again
on that bumpy road to love
Still I'll always, always keep the memory of
The way you hold your knife
The way we danced till three
The way you changed my life
No, no, they can't take that away from me

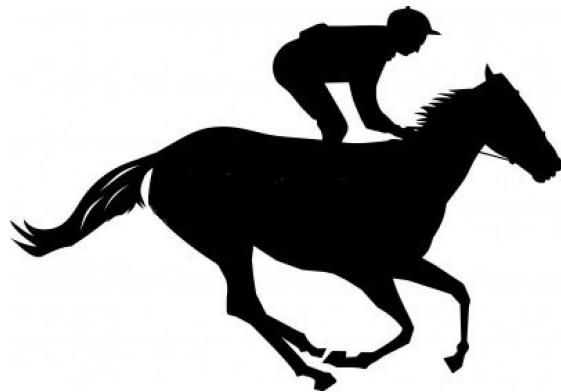
MUSICAL THEATER

The Singers Unlimited recorded *Where Is Love?* for a 1973 album that included several other musical theater tunes. They stuck to their signature vocal jazz sound, while the original from the musical *Oliver!* was a sparsely accompanied treble solo for the lead character. Frank Loesser followed in the unique tradition of Cole Porter, eschewing a writing partner for his musicals and setting his own lyrics to music. His Tony Award-winning smash hit, *Guys and Dolls*, begins with a contentious trio in which supporting characters Nicely, Benny, and Rusty argue about who will win an upcoming horse race. There is no more quintessentially American songwriting partnership than that of Richard Rodgers and Oscar Hammerstein II. The two won rave reviews, loyal audiences, and Tony, Academy, and Grammy awards, as well as the Pulitzer Prize for their work. *If I Loved You* is a duet for Billy and Julie, the romantic leads of the 1945 musical, *Carousel*, in which they first express their love for one another. It has been covered by innumerable artists in the intervening decades, and is firmly planted in the canon of the Great American Songbook. The arrangement is by Deke Sharon, a native San Franciscan performer, arranger, and creator of many of contemporary a cappella's greatest movements, including The House Jacks, television's *The Sing Off*, and the *Pitch Perfect* movies.

Where Is Love? from Oliver!

Music and Text by Lionel Bart, arr. Gene Puerling

Where is love?
Does it fall from skies above?
Is it underneath the willow tree
That I've been dreaming of?
Where is she?
Who I close my eyes to see?
Will I ever know the sweet "hello"
That's meant for only me?
Who can say where she may hide?



Fugue for Tinhorns

Music and Text by Frank Loesser, arr. Dan Cromeenes

I got the horse right here
The name is Paul Revere
And here's a guy that says if the
weather's clear
Can do, can do
This guys says the horse can do
If he says the horse can do...
For Paul Revere I'll bite
I hear his foot's all right
Of course it all depends if it rained
last night
Likes mud, likes mud
This X means the horse likes mud
If that means the horse likes mud...
I'll tell you Paul Revere, now this is
no bum steer
It's from a handicapper that's real
sincere
Can do, can do...
Paul Revere, I got the horse right
here!

I'm picking Valentine
'Cause on the morning line
This guy has got him figured at five
to nine
Has chance, has chance
This guy says the horse has chance
If he says the horse has chance...
I know it's Valentine
The morning works look fine
Besides the Jockey's brother's a
friend of mine
Needs race, needs race
My friend says the horse needs
race
If he says the horse needs race...
I go for Valentine 'cause on the
morning line
The guy has got him figured at five
to nine,
Has chance, has chance...
Valentine, I got the horse right here!

But look at Epitaph
He wins it by a half
According to this here in the
Telegraph
Big threat, big threat
This guy calls the horse big threat
If he calls the horse big threat...
And just a minute boys
I've got the feedbox noise
It says the great-grandfather was
Equipoise
Shows class, shows class
This guy says the horse shows
class
If he says the horse shows class...
So make it Epitaph
He wins it by a half
According to this here in the
Telegraph
Shows class, shows class...
Epitaph, I got the horse right here!

If I Loved You

Music by Richard Rodgers, arr. Deke Sharon

Text by Oscar Hammerstein II

If I loved you,
Time and again I would try to say
All I'd want you to know.
Longin' to tell you,
But afraid and shy,
I'd let my golden chances pass me by!
Soon you'd leave me,
Off you would go in the mist of day,
Never, never to know how I loved you
If I loved you.

If I loved you,
Words wouldn't come in an easy way
Round in circles I'd go!
Longin' to tell you,
But afraid and shy,
I'd let my golden chances pass me by!
Soon you'd leave me,
Off you would go in the mist of day,
Never, never to know how I loved you
If I loved you.

SPIRITUALS

Ain't Got Time to Die is a joyful Spiritual, recounting praise of Jesus and assistance to the community. Believers say that if they don't praise Jesus, then the rocks will do it in their stead. This shows that it's impossible to resist that

devotion. We hear in *Steal Away* that African American Spirituals often had dual meanings. It is a story of Jesus being a refuge for the enslaved and weary. Elements of Nature, thunder and lightning, are invoked to call the believer. The song was also a notice that escape would be attempted that night ("*I ain't got long to stay here*"). *Lift Every Voice and Sing* was written by two brothers: the poet, James Weldon Johnson, and the composer, J. Rosamund Johnson. It began as a poem and, in honor of Abraham Lincoln's birthday, was set to music in 1900 for a school assembly, with 500 children learning the song. It became the Negro National Anthem (now called the Black National Anthem) after the 1909 founding of the NAACP. It is traditional to stand when it is sung.

Ain't Got Time to Die

American Traditional, arr. Dawson

Lord I keep so busy praisin' my Jesus, ain't got time to die
 'Cause when I'm helpin' the sick...
 Cause it takes all of my time to praise my Jesus
 All of my time to praise my lord
 If I don't praise Him the rocks are gonna cry out
 Glory and honor, glory and honor, ain't got time to die

Lord I keep so busy workin' for the kingdom...
 'Cause when I'm feedin' the poor...
 Lord I keep so busy servin' my master...
 'Cause when I'm givin' my all to Jesus...
 Now won't you get it out of my way, let me praise Jesus
 Get out of my way, let me praise my lord
 if I don't praise Him the rocks are gonna cry out...

Steal Away

American Traditional, arr. Moses Hogan

Steal away, steal away,
 steal away to Jesus!
 Steal away, steal away home;
 I ain't got long to stay here.

Green trees are bending;
 poor sinners stand a trembling.
 The trumpet sounds within my soul;
 I ain't got long to stay here.

My Lord, he calls me;
 he calls me by the thunder.
 The trumpet sounds within my soul;
 I ain't got long to stay here.

My Lord, he calls me;
 he calls me by the lightning.
 The trumpet sounds within my soul;
 I ain't got long to stay here.



Lift Every Voice and Sing

Music by J. Rosamund Johnson

Text by James Weldon Johnson

Lift every voice and sing
 Till earth and heaven ring
 Ring with the harmonies of Liberty;
 Let our rejoicing rise, high as the list'ning skies,
 Let it resound loud as the rolling sea
 Sing a song full of faith that the dark past has taught us,
 Sing a song full of the hope that the present has brought us;
 Facing the rising sun of our new day begun,
 Let us march on till victory is won.
 Stony the road we trod, bitter the chast'ning rod,
 Felt in the day that hope unborn had died;
 Yet with a steady beat, have not our weary feet
 Come to the place on which our fathers sighed?
 We have come over a way that with tears has been
 watered,

We have come, treading our path through the blood
 of the slaughtered,
 Out from the gloomy past, till now we stand at last
 Where the white gleam of our star is cast.
 God of our weary years,
 God of our silent tears,
 Thou who has brought us thus far on the way;
 Thou who has by thy might led us into the light,
 Keep us forever in the path, we pray
 Lest our feet stray from the places, our God, where
 we met thee,
 Least our hearts, drunk with the wine of the world,
 we forget thee,
 Shadowed beneath the hand, may we forever stand
 True to our God, true to our native land.

AMERICA'S PASTIME

Baseball became popular in America in the second half of the 19th century and was firmly established as "America's favorite pastime" in the early 20th century. It has been noted that baseball games are one of the few remaining places today where adults in America sing together communally and share a common repertoire, so the theme seemed particularly suited to our Songbook program. In the early 1900s there were actually a number of songs that were written about the game or referencing it, especially in vaudeville. In fact, in New York there were a number of baseball players who performed on Broadway and the vaudeville stage, including Babe Ruth. Most of those songs faded quickly into obscurity, but a few remain in our culture even today. The tradition of singing *The Star-Spangled Banner* (1814) before games started during the 1918 World Series (in which Babe Ruth played) at a time when many of the nation's young athletes had been drafted into military service for World War I. The Tin Pan Alley song *Take Me Out to the Ball Game* (1908) was penned by a vaudevillian and later Broadway star who at the time had a serious relationship with a suffragist—the lyrics of the now mostly-forgotten verses reveal an inclusiveness we take for granted today, showcasing the story of Katie Casey who could hold her own as the biggest baseball fan at a time when women rooting at the ballpark was not common nor fully accepted. Decades later in 1977 the idea of singing the song during the seventh inning stretch was sparked when White Sox broadcaster Harry Caray sang along (badly) with the ballpark organist and invited the crowd to join him on the chorus. In 1986 the American folk group Peter, Paul and Mary recorded their 25th anniversary album with the song *Right Field*, which tells a story about playing baseball as a youth that connects with the childhood memories of many Americans. And a familiar nostalgic sound to many baseball fans—particularly those who listened to radio broadcasts of Chicago Cubs or Los Angeles Dodgers games—is the peppy song *It's A Beautiful Day for a Ball Game* (1960) made famous by the Harry Simeone Songsters. The optimism of the song is reflected in the sunny disposition of Hall of Famer and Cubs legend Ernie Banks who became known for his catchphrase, "It's a beautiful day for a ball game—let's play two!"

The Star-Spangled Banner

Music by John Stafford Smith, arr. Dan Cromeenes

Text by Francis Scott Key

O say can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars through the perilous fight,
O'er the ramparts we watched, were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there;
O say does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?



Take Me Out to the Ball Game

Music by Albert Von Tilzer, arr. Scot Hanna-Weir

Text by Jack Norworth

Katie Casey was baseball mad,
Had the fever and had it bad;
Just to root for the home town crew,
Ev'ry sou Katie blew.
On a Saturday, her young beau
Called to see if she'd like to go,
To see a show But Miss Kate said "no,
I'll tell you what you can do:

"Take me out to the ball game,
Take me out to the crowd.
Buy me some peanuts and Cracker Jacks,
I don't care if I ever get back,
For it's root, root, root for the home team,
If they don't win it's a shame
For it's one, two, three strikes, you're out,
At the old ball game."

Right Field

Music and Text by Willie Welch, arr. Dan Cromeenes

Saturday summers when I was a kid,
We'd run to the school yard and here's what we did,
We'd pick out the captains and we'd choose up the
teams,
It was always a measure of my self esteem.
Cause the fastest, the strongest played shortstop and
first,
the last ones they picked were the worst.
I never needed to ask, it was sealed,
I just took up my place in right field.

Playing right field, it's easy you know,
You can be awkward, you can be slow,
That's why I'm here in right field,
Just watching the dandelions grow.

Playing right field can be lonely and dull,
Little leagues never have lefties that pull,
I dream of the day, when they hit one my way,
They never did, but still I would pray,

That I'd make a fantastic catch on the run,
And not lose the ball in the sun.
And then I'd awake from this long reverie,
And pray that the ball never came out to me.
Here in ...

Off in the distance, the game's dragging on,
There's strikes on the batter, some runners are on,
I don't know the inning, I've forgotten the score.
The whole team is yelling and I don't know what for,
Suddenly everyone's looking at me,
My mind has been wandering, what could it be?
They point to the sky and I look up above,
And the baseball falls into my glove!

Here in right field, it's important you know,
You gotta know how to catch, you gotta know how to
throw,
That's why I'm here in right field,
Just watching the dandelions grow.

It's a Beautiful Day for a Ball Game

Music and Text by Ruth Roberts, and William Katz, Gene Piller, Harry Simeone, arr. Dan Cromeenes

Let's go, batter up, we're takin' the afternoon off!
It's a beautiful day for a ball game, for a ball game today!
The fans are out to get a ticket or two
from Walla Walla, Washington to Kalamazoo.
It's a beautiful day for a home run but even a triple's okay.
We're gonna cheer and boo and raise a hullabaloo
at the ball game today!

Batter up! Strike one! Hey, the game has just begun and the home
team's out to win.
There he swings! Strike two! At the pitcher's dipsydoo. Boy, that fast ball
popped right in!
This is it! Strike three! Fans are tearin' up the chairs, but what the heck,
who cares!

It's a beautiful day for a ball game, for a ball game today!
If you and I are out of dollars and cents,
well we can always share a little hole in the fence.
It's a beautiful day for the ladies so throw all your dishes away,
We're gonna cheer and boo and raise a hullabaloo
at the ball game today!



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.



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.

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.

To make a Sustaining Monthly Gift: go to www.clerestory.org/donate. These gifts are valuable because they provide us with a dependable source of sustaining revenue.

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.



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 with his wife and young sons, and he works as the Development Director for the Greater Good Science Center at UC Berkeley. He is an avid trail runner who was ranked #1 locally in his age group in 2018, and is a loyal fan of the Oakland A's.



Kevin Baum is currently tenor section leader at Calvary Presbyterian Church 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. Other ensembles Kevin performs with or has performed with include In Other Words, Cappella SF, Endersnight, San Francisco Lyric Chorus, Marin Baroque, Marin Symphony Chorus and San Francisco Symphony Chorus. Kevin is a tating instructor at Lacin Museum of Lace and Textiles in Berkeley and at San Francisco School of Needlework and Design.



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.



Scot Hanna-Weir is Director of Choral Activities and Assistant Professor of Music at Santa Clara University (SCU) where he conducts the SCU Chamber Singers and Concert Choir, teaches conducting, voice, and other courses within the music department. He is also Artistic Director of the Santa Clara Chorale, a 90-voice auditioned community choir, who under Scot's baton, regularly perform masterworks and new premieres including Bach's *St. John Passion*, Gendel's *Barbara Allen* [World Premiere],

Hagen's *Ashes of Roses* [West Coast Premiere], Mozart's *Requiem*, and Fauré's *Requiem*. In addition to conducting, Scot is a regular vocalist with the San Diego Pro Arte Voices and an active composer and arranger whose works have been performed by choirs across the country. Scot holds an undergraduate degree in music education from the University of North Carolina-Greensboro, and Masters and Doctoral degrees in conducting from the University of Wisconsin and the University of Maryland respectively.



David Kurtenbach, tenor, described in “warm and intimate” performances as having a voice “lined with silver” (Classical Voice) enjoys an active ensemble and solo career, specializing in early music.

He has appeared as soloist with Philharmonia Baroque Orchestra, Bach Collegium San Diego, American Bach Soloists, Conspirare, Santa Fe Desert Chorale, Oregon Bach Festival, Ensemble VIII, Apollo's Fire, Magnificat, and Volti. A devoted fan of new music, Kurtenbach has premiered works by James MacMillan, Meredith Monk, David Lang, Dave Brubeck, Kirke Mechem, Eric Banks, and Moses Hogan. His recordings may be heard on Innova/Naxos, Koch International, Tonehammer, Pro Organo,

and Soli Deo Gloria. Also an experienced conductor, David served as Chorus Master and Assistant Conductor at Opera San Jose and Festival Opera, as well as preparing and conducting symphony choruses across the country. As a teacher and lecturer, he taught master classes in voice, choral conducting, and vocal accompanying at Oberlin Conservatory and San Francisco Choral Society. For nine years, he was appointed Instructor of Voice and Music Theory at Grace Cathedral in San Francisco, serving as chief music educator for boy choristers and clergy. Exploring a ministry to sacred music, he often served as Conductor, Organist, Cantor, or Officiant for Cathedral services, including conducting a choir of 220 voices for the Presiding Bishop of the Episcopal Church. David is a member of Beyond Artists, a coalition of musicians who donate a portion of their concert fees to organizations they care about. His performances support the Matthew Shepard Foundation and the San Francisco AIDS Foundation. More information can be found at beyondartists.org



Chris Lewis, bass-baritone, is the founding and current musical director of the Fog City Singers, a barbershop-oriented men's chorus in San Francisco that hopes to be Chanticleer when it grows up.

Chris grew up with a multi-faceted musical upbringing on the piano, on the risers, and on the stage; yet he learned to truly appreciate music after singing for multiple years under acclaimed conductors in Texas all-state choirs. Since moving to the Bay Area in 2008, he has performed with a variety of organizations including choirs (Stanford Chamber Chorale, Volti, Convivium), barbershop groups (Brannigan, Voices in Harmony, Elephants Gerald (perhaps the best quartet name ever to exist!)), contemporary a cappella groups (Stanford Mixed Company), and theater companies (SF Lamplighters, Broadway by the Bay). In

Fog City's first three years, Chris directed them to 9th- and 7th-place finishes in the International Barbershop Chorus Contest and recently directed them as the featured ensemble at the 2019 California Choral Directors Association conference. He holds bachelor's and master's degrees in Computer Science from Stanford University and works by day as a software engineer at Palantir Technologies.



Justin Montigne, countertenor, is known for his pure tone, expressive characterizations, and flexibility in many styles and time periods of music. He toured the world for three years as an alto with the Grammy Award winning “orchestra of voices,” Chanticleer, performing in venues from Carnegie Hall to Vienna's Musikverein to the Concertgebouw in Amsterdam, and appearing on several Chanticleer recordings. He has sung numerous alto and tenor solos in oratorios of Handel, Bach, Purcell, Mozart, and Haydn, as well as many contemporary choral works with the Des Moines Symphony, Exultate Orchestra and Chamber Chorus, Minnesota Orchestra, Oregon Bach Festival, City Concert Opera Orchestra, San Francisco Girls Chorus, San Francisco Contemporary Players, Philharmonia Baroque

Orchestra, Seraphic Fire, EUOUAE, Conspirare, and Volti. Dr. Montigne is a founding member of Clerestory. He has been instrumental in curating more than forty different concert programs over thirteen seasons, as well as appearing on and co-producing Clerestory's two commercially-available recordings. He specializes in early music, but has premiered numerous contemporary works with orchestra and in recital, and enjoys programming French chansons, German lieder, and tunes from the the Great American Songbook alongside the works of Handel and Bach. Dr. Montigne received degrees in vocal performance from Drake University and the University of Minnesota, and is on the voice faculties of Sonoma State University, the San Francisco Girls Chorus, and the Bay Area Vocal Academy, as well as being one of the Bay Area's most sought after private voice teachers. justinmontigne.com

THANKS

Clerestory gratefully thanks the following contributors who have supported our music and our mission. This list reflects gifts received since May 6, 2018.

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We gratefully acknowledge:

Lynne Morrow, Chris Lewis, Justin Montigne, Dan Cromeenes, and Jesse Antin, for our program notes
Ellen Leslie, administrative assistant
Volunteers who assist at our concerts
The Staff of the David Brower Center
The Staff of Holy Innocents Episcopal Church

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