

War & Peace



SAN FRANCISCO

Saturday, September 21, 8 pm
St. Mark's Lutheran Church

OAKLAND

Sunday, September 22, 5:30 pm
Chapel of the Chimes

Listen and learn more at clerestory.org



CLERESTORY

Welcome to *War & Peace*.

As tragically memorable as warfare is, it seems to be a history we are doomed to repeat. For as long as there have been tribes, clans, and nations, there has been constant conflict over land, wealth, and identity.

Like many of the battles whose tales are told in tonight's program, Leo Tolstoy's famous novel centers around France. *War and Peace* is the story of five families in Russia during the time of Napoleon's French invasions. To learn this history, which took place 60 years before Tolstoy's 1869 novel (hence our observance of the sesquicentennial), Tolstoy interviewed Russians alive during the battles—not unlike how we relied on our parents and grandparents to tell us stories of World Wars in their youth.

France also figures as the home of the legendary "*l'homme armé*", as well as the site of the eponymous "*La Guerre*", the place where composer Jehan Alain lost his life at the hands of German soldiers, the comrades-at-arms of the Australian boys at Gallipoli, and the home of some of Flanders' poppy-flecked battlefields.

During war especially, we pray for peace. Freedom from the fear, hunger, and loss that war brings can be elusive; it's a fragile kind of freedom that, ironically, must sometimes be fought for.

We found choral music about war and peace in a wide range of styles, from Renaissance madrigals to modern tone-poems, early 20th-century ballads, and patriotic songs. We hear from soldiers who emerged victorious, and others who lost everything.

General Douglas MacArthur wrote, "The soldier above all others prays for peace, for it is the soldier who must suffer and bear the deepest wounds and scars of war." War leaves scars that never heal. Many veterans struggle to share their stories, and their unspeakable memories die with them. Our concert today honors those who have fought and honors the peace we all seek.

The Men of Clerestory

Mark your calendars! Clerestory is delighted to return to Davies Symphony Hall on December 16 as featured guests of the San Francisco Girls Chorus.

War & Peace

CLERESTORY

Jesse Antin, Kevin Baum, Von Bringhurst, Sidney Chen,
Dan Cromeenes, Corey Head, Chris Lewis, Justin Montigne

Saturday, September 21: St. Mark's Lutheran Church, San Francisco, 8:00pm

Sunday, September 22: Chapel of the Chimes, Oakland, 5:30pm

L'Homme Armé	Chanson
Kyrie Eleison from <i>Missa L'Homme Armé</i>	Josquin Desprez
Gloria from <i>Missa La Batalla Escoutez</i>	Francisco Guerrero
La Guerre	Clément Janequin
Agnus Dei from <i>Mass for Five Voices</i>	William Byrd
Thou Wilt Keep Him in Perfect Peace	Samuel Sebastian Wesley
Fantaisie pour chœur à bouche fermée	Jehan Alain
When the War is Over	Michael McGlynn
Lovely on the Water from <i>War Music</i>	Paul Crabtree
And the Band Played Waltzing Matilda	Eric Bogle, arr. Don MacDonald
In Flanders Fields	Eleanor Daley
When the Boys Come Home	Oley Speaks
We Shall Walk Through the Valley in Peace	arr. W. Appling and Joseph Jennings

TEXTS & TRANSLATIONS

L'Homme Armé is a *chanson* from the Burgundian School of the late middle ages. The song's composer is unknown, and the reason for its composition is somewhat of a mystery: theories range from it being a call to arms against the ascendant Ottoman Turks, to it being the name of the favorite tavern of composer Guillaume Dufay. Regardless, probably owing to the tune's great popularity—which itself is owed to being a marching, militaristic earworm of a tune—it became one of the most popular source melodies for composers of the day. The list of composers who based Mass settings on *L'Homme Armé* is a who's who of early choral music: Dufay, Ockeghem, Brumel, Morales, Guerrero, and Palestrina—just to list the more familiar names.

L'Homme Armé

Traditional

L'homme armé doibt on doubter.

On a fait partout crier

Que chascun se viegne armer

D'un haubregon de fer.

L'homme armé doibt on doubter.

The armed man ought to be feared.

Everywhere it has been shouted

That each will arm himself

With a coat of iron mail.

The armed man ought to be feared.

We chose the great **Josquin Desprez** to feature a mass movement setting this *L'Homme Armé* tune. The melody itself is buried in an elongated *cantus firmus* part in the tenor, as was often done. But, helpfully, the melody gets its clearest statement just a few measures in, from the topmost “superius” part. (That's as clear as it gets!) For the remainder of this setting of **Kyrie eleison** (“Lord have mercy” in Greek), the superius, altus, and bassus parts move intricately in the changing meters and surprising tonalities that Josquin is beloved for.

Kyrie Eleison from *Missa L'Homme Armé*

Josquin Desprez (c. 1450-1521)

Kyrie eléison

Christe eléison

Lord, have mercy

Christ, have mercy

Like *L'Homme Armé*, the *chanson* **La Guerre** by **Clément Janequin** inspired many settings of masses based on the tune. **Francisco Guerrero**, who spent almost his whole career at the cathedral in Sevilla, was called even then “the most extraordinary of his time in the art of music.” During this golden age of power and wealth in Spain, the leading cathedrals of Sevilla and Toledo tried to outdo one another in the magnificence of their musical liturgies. Although we will perform the **Gloria Patri** from this *Missa de la Batalla Escoutez* a cappella, in Guerrero's day the choir would have been augmented (and perhaps drowned out) by shawms, sackbuts, and cornetts.

Gloria from *Missa La Batalla Escoutez*

Francisco Guerrero (1528-1599)

Gloria in excelsis Deo

et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus te,

adoramus te, glorificamus te,

gratias agimus tibi propter magnam gloriam tuam,

Domine Deus, Rex caelestis, Deus Pater omnipotens.

Glory be to God on high

And on earth peace, goodwill towards men,

We praise thee, we bless thee,

we worship thee, we glorify thee,

we give thanks to thee, for thy great glory

O Lord God, heavenly King, God the Father Almighty.

Domine Fili unigenite, Iesu Christe,

Domine Deus, Agnus Dei, Filius Patris,

O Lord, the only-begotten Son, Jesus Christ;

O Lord God, Lamb of God, Son of the Father,

*qui tollis peccata mundi, miserere nobis;
qui tollis peccata mundi, suscipe deprecationem
nostram.
Qui sedes ad dexteram Patris, miserere nobis.*

*Quoniam tu solus Sanctus, tu solus Dominus,
tu solus Altissimus, Iesu Christe,
cum Sancto Spiritu, in gloria Dei Patris. Amen.*

that takest away the sins of the world, have mercy on us.
Thou that takest away the sins of the world, receive our
prayer.
Who sits at the right hand of the father, have mercy on us.

For thou only art holy; thou only art the Lord;
thou only, O Christ, art most high
with the Holy Ghost, in the glory of God the Father. Amen.



The 16th century composer **Clément Janequin** was unusual in his day for several reasons. First, he didn't follow the traditional paths to popularity and renown that were generally available to Renaissance musicians. Janequin never held a major position at court or in a cathedral. Rather, as some of the most famous Classical-era composers would do centuries later, he attached himself to well-connected and well-funded patrons. Second, Janequin wrote mostly 'pop' music—secular *chansons* on popular themes of the day like nature, love, and war.

Janequin established an onomatopoetic style of music that imitated sounds of animals, city life, and more to create wonderfully rich sound tapestries—perfect for popular consumption. Partly for that reason, Janequin became unusually famous during his own lifetime—an unusual feat for most Renaissance composers. In *La Guerre*, one can hear the multitudinous sounds of battle. The first part of the piece is the gathering of commanders, soldiers, a military band, war machines, and of course the *Fleur de Lys* banner. This is followed by a trumpet fanfare and the beginning of a charge at the

enemy, followed by the sounds of weapons and uproarious fighting. Finally, the protagonists of the piece realize they finally have the upper hand on their opponents, and they begin chasing down the remnants of the fleeing enemy. *La Guerre* concludes with a victory lap, in which the heroes praise the King of France and hurl one last insult at the conquered.

La Guerre

Clément Janequin (c. 1485 – 1558)

Part I

*Escoutez, tous gentilz Galloys,
La victoire du noble roy François.
Et orrez, si bien escoutez,
Des coups ruez de tous costez.
Phiffres soufflez, frappez tambours.
Tournez, virez, faictes vos tours.
Avanturiers, bon compagnons
Ensemble croisez vos bastons.
Bendez soudain, gentilz Gascons.
Nobles, sautez dens les arçons.
La lance au poing, hardiz et promptz Comme lyons
Haquebutiers, faictes voz sons !
Armes bouclez, frisques mignons.
Donnez dedans ! Frappez dedans !
Alarme, alarme !
Soyez hardiz, en joye mis.
Chascun s'asaisonne.*

Part I

Hear my fellow French men:
King Francois was victorious!
Celebrate and listen,
there are drums playing everywhere.
Blow the horns, hit the drums.
Turn, swing, spin around.
Adventurers, brothers,
together cross your batons.
Bend promptly.
Knights, get on your horses.
Spear in your fist, and prompt like lions.
Gunmen, make your sounds.
Secure your weapons.
Give it to them. Hit them on.
Alert, alert!
Be happy
and treat yourselves well.

*La fleur de lys, Fleur de hault pris,
Y est en personne.
Suivez François, Le roy François.
Suivez la couronne.
Sonnez, trompettes et clairs,
Pour resjouyr les compagnons,
Les cons, les cons, les compagnons.*

Part II

*Fan fan, fre re le le lan fan feyne. Fa ri ra ri ra.
A l'estandart tost avant.
Boutez selle, gens d'armes à cheval.
Fre re le le lan fan feyne
Bruyez, tonnez bombardes et canons.
Tonnez, gros courtaux et faulcons,
Pour secourir les compaignons,
Les cons, les cons, les compaignons.
Von, von, pa ti pa toc, von, von.
Ta ri ra ri ra ri ra reyne
Pon pon pon pon
La la la ... poin poin ... la ri le ron
France courage, courage.
Donnez des horions.
Chipe, chope, torche, lorgne.
pa ti pa toc, tricque trac, zin zin
Tue! à mort: serre.
Courage, prenez, frapez, tuez.
Gentilz gallans, soyez vaillans.
Frapez dessus, ruez dessus
Fers émoluz, chiques dessus. Alarme, alarme!
Courage prenez, après suyvez, frapez, ruez.
Ils sont confuz, ils sont perduz.
Ils monstrent les talons.
Escampe toute frelore la tintelore.
Ilz son deffaictz.
Victoire au noble roy François.
Escampe toute frelore bigot.*

The *Fleur de Lys*, highly desired flower,
will be there in person.
Follow François, follow the King Francois.
Follow the Crown.
Blow the trumpets and clairs,
celebrate our brothers.

Part II

Fan fan, fre re le le lan fan feyne. Fa ri ra ri ra.
Banner ahead.
Secure your horses, horsemen.
Fre re le le lan fan feyne
Make noise, fire your cannons.
Make noise, send the dogs and falcons
to rescue our brothers,
our brothers.
Von, von, pa ti pa toc, von, von.
Ta ri ra ri ra ri ra reyne
Pon pon pon pon
La la la ... poin poin ... la ri le ron
France, courage, courage.
Kick them, cut them, torch them, punch them.
Chipe, chope, torche, lorgne.
pa ti pa toc, tricque trac, zin zin
Kill them: to death. Close the ranks.
Courage, take them, hit them, kill them.
Gentleman, be brave.
Strike them down, run them over.
The Horses are charging. Alert, alert!
Be courageous, pursue them, hit them,
run them over.
They are confused, they are lost.
They are retreating!
They are defeated!
Victory to the Noble King Francois.
They are fleeing!

William Byrd's three Masses—for three, four, and five voice parts—were published between 1592 and 1595 and represent the beginning of the major undertaking of his composing sacred music for all Catholic liturgies. These Masses hearken back to the Tudor tradition of using semi-chorus and solo sections to separate the full complement of the choir.

The ***Agnus Dei*** (“Lamb of God”) from the five-voice mass is among Byrd’s very loveliest pieces—which is saying something. Scored for soprano, alto, bass, and two tenor parts, the texture alternates between finely interlaced, plaintive polyphony, and bold, beseeching homophony. Fittingly, the piece—and the entire mass—ends with the prayer *dona nobis pacem*: Grant us peace.



William Byrd

Agnus Dei from *Mass for Five Voices*
William Byrd (1543-1623)

*Agnus Dei, qui tollis peccata mundi,
miserere nobis.*

*Agnus Dei, qui tollis peccata mundi,
miserere nobis.*

*Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.*

Lamb of God, who takes away the sins of the world,
have mercy upon us.

Lamb of God, who takes away the sins of the world,
have mercy upon us.

Lamb of God, who takes away the sins of the world,
grant us peace.

Samuel Sebastian Wesley lived the classic life of the Victorian-era church music celebrity: a boy soprano in the Chapel Royal who went on to appointments as organist and choirmaster at Hereford, Exeter, Winchester, and Gloucester cathedrals. (His middle name, Sebastian, was given to him in honor of Johann Sebastian Bach, so perhaps it was—wait for it—preordained.) Among other trivia (for example, he co-invented the radiating, fan-shaped organ pedal-board) he had a distaste for equal-temperament tuning; this is the compromise system by which every key sounds as “in tune” as any other. We therefore present to you Wesley’s most charming and best known anthem, ***Thou Wilt Keep Him In Perfect Peace***, in its original key of F major.

Thou Wilt Keep Him in Perfect Peace

Samuel Sebastian Wesley (1810-1876)

Thou wilt keep him in perfect peace whose mind is stayed on Thee,
The darkness is no darkness with Thee, but the night is as clear as the day:
The darkness and the light to Thee are both alike.
God is light and with Him is no darkness at all.
Oh let my soul live and it shall praise Thee.
For Thine is the Kingdom, the power and the glory, forevermore.

Jehan Alain seemed destined for a career among Paris’s musical élite: his father, brother, and sister were all organists, he won first prizes at the Paris Conservatoire, and he studied organ with Marcel Dupré and composition with Paul Dukas. Influenced by Debussy and by Alain’s contemporary Olivier Messiaen, Alain developed a style that blended impressionistic tonalities with interests in jazz, Catholicism, and Eastern philosophy—a Parisian if there ever was one.

Alain was also a passionate motorcyclist—and this would indirectly become his undoing. Shortly after the outbreak of World War II and the German invasion of France, Alain was assigned to the Eighth Motorized Armor Division of the French Army. It is said that, while on a ride to scout a German advance, he ran into a squad of enemy troops—16 of whom he killed before he fell.

Fantaisie pour chœur à bouche fermée

Jehan Alain (1911-1940)



Jehan Alain

Michael McGlynn is an Irish composer, singer, educator, and choral director; in 1987, he founded Ireland's national choir Anúna, which specializes in traditional and medieval Irish music. *When the War Is Over* is a contemporary setting of "The Place" by Irish poet Francis Ledwidge, who served as a soldier in the British Army fighting in World War I and was killed at the third battle of Ypres just days before his 30th birthday. The majority of Ledwidge's poems were published posthumously. McGlynn's setting was commissioned by the Cork International Choral Festival for the 36th Seminar on Contemporary Choral Music.

When the War Is Over

Michael McGlynn (b. 1964), text by Francis Ledwidge

When the war is over	And April rainbows win a blackbird's song
I shall take my lute a-down to it	Their airs shall be, their airs shall be
And sing again songs of the whispering things	The blackbird's twilight song
Of the whispering things	But it is lonely now, lonely now
And those I love, and those I love	In winter, in winter long
Shall know them by their strain	And, God, to hear the blackbird
Those I love	The blackbird sing once more
When the war is over	When the war is over, war is over

The words of the folk song *Lovely on the Water* portray a young navy sailor heading to war and being parted from his love. **Paul Crabtree's** setting, in his own words, is "an attempt to correct an interpretation of the same folksong by Ralph Vaughan Williams that omits the more interesting verses and doesn't look too imaginatively at the text. It seems to me that Nancy is not so likely to have borne the news of her lover's underpaid enlistment with the stoic patriotism that RVW imagines, so I let the couple sling recriminations and squabble as they part bitterly."

Lovely on the Water from *War Music*

Paul Crabtree (1918-1979)

As I walked out one morning, in the Springtime of the year,
I overheard a sailor boy, likewise a lady fair.
They sang a song together, made the valleys for to ring,
While the buds on the spray in the meadows gay proclaimed the lovely Spring.
Said Willy unto Nancy, o, we must soon sail away,
For it's lovely on the water to hear the music play.
For our Queen she do want seamen, so I will not stay on shore,
I will brave the wars for my country, where the blund'ring cannons roar.

Poor Nancy fell and fainted, ah! but soon he brought her to,
For it's there they kissed, and there embraced, and bid a fond adieu.
Come change your ring with me my love, for we may meet once more
But there's one above that will guard you love, where the blund'ring cannons roar
For pounds it is our bounty, and that must do for thee
But to help the aged parents while I am on the sea
For Tower Hill is crowded with mother's weeping sore
For their sons are gone to face the war where the blundering cannons roar

And the Band Played Waltzing Matilda is the anti-*La Guerre*: rather than glorifying battle, it shines an unflinching light on its costs. Australian singer-songwriter **Eric Bogle** composed the song to share the story—not autobiographical, but not exactly fictional, either—of a young soldier sent off to Gallipoli in the First World War. The soldier returns maimed and shaken, and the public, upon seeing him, turns their heads away. We seem doomed to repeat the histories of war, and the tale evokes a saddening contemporary resonance.

And the Band Played Waltzing Matilda

Eric Bogle (b. 1944), arranged by Don MacDonald

Now when I was a young man I carried me pack
And I lived the free life of the rover.
From the Murry's green basin to the dusty outback,
Well, I waltzed my Matilda all over.
Then in 1915 my country said, "Son,
It's time you stop rambling, there's work to be done."
So they gave me a tin hat and they gave me a gun
And they marched me away to the war.
And the band played Waltzing Matilda,
As the ship pulled away from the quay
And midst all the cheers, flag waving and tears,
We sailed off for Gallipoli.

And how well I remember that terrible day,
How our blood stained the sand and the water
And of how in that hell that they called Suvla Bay
We were butchered like lambs at the slaughter.
Johnny Turk, he was waitin', he'd primed himself well.
He shower'd us with bullets, and rained us with shell,
And in ten minutes flat, he'd blown us all to hell,
Nearly blew us back home to Australia.
But the band played Waltzing Matilda,
As we stopped to bury our slain,
and we buried ours, and the Turks buried theirs,
Then we started all over again.

And they gathered the crippled, the wounded, the
maimed,
And they sent us back home to Australia.
The armless, the legless, the blind, the insane,
Those proud wounded heroes of Suvla.
And as our ship pulled into Circular Quay
And I looked at the place where my legs used to be
And thanked Christ there was no one there waiting for
me
To grieve, to mourn and to pity.
But the Band played Waltzing Matilda
As they carried us down the gangway,



Australian soldiers in the trenches, WWI

But nobody cheered, they just stood and stared,
Then they turned all their faces away.

And so now every April I sit on my porch
And I watch the parade pass before me.
And I see my old comrades, how proudly they march
Reviving old dreams of past glory,
And the old men march slowly, their bones, stiff and sore
They're tired old heroes from a forgotten war
And the young people ask "What are they marching for?"
And I ask myself the same question.
But the band plays Waltzing Matilda,
And the old men still answer the call,
But as year follows year, more old me disappear
Someday, no one will march there at all.
Who'll come a-Waltzing Matilda with me?

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.

In Flanders Fields

Eleanor Daley (b. 1955), text by John Alexander McCrae

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 failing 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.

Oley Speaks was an American songwriter from Ohio. He wrote *When the Boys Come Home* in 1915—before, in fact, hardly any of the boys had come home. But the song's upbeat tone balances the euphemistic realism of rusty bayonets and dusty uniforms with a hopeful optimism which was surely needed on the home front during those that "war to end all wars."

When the Boys Come Home

Oley Speaks (1874-1948), text by John Hay

There's a happy time coming when the boys come home;
There's a glorious day coming when the boys come home;
We will end the dreadful story
Of the battle dark and gory
In a sunburst of glory,
When the boys come home.

The day will seem brighter when the boys come home,
And our hearts will be lighter when the boys come home;
Wives and sweethearts will press them
In their arms and caress them,
And pray God to bless them,
When the boys come home.

The thin ranks will be proudest when the boys come home,
And our cheer will ring the loudest when the boys come home;
The full ranks will be shattered,
And the bright arms will be battered,
And the battle-standards tattered,
When the boys come home.



Their bayonets may be rusty when the boys come home,
And their uniforms be dusty when the boys come home;
But all shall see the traces
Of the battle's royal graces
In the brown and bearded faces,
When the boys come home.

Our love shall go to meet them when the boys come home,
To bless them and to greet them when the boys come home;
And the fame of their endeavor
Time and change shall not dissever
From the nation's heart for ever,
When the boys come home.

We Shall Walk Through the Valley in Peace

Arr. W. Appley (verse 1) and Joseph Jennings (verses 2 and 3)

We shall walk through the valley of the shadow of death,
We shall walk through the valley in peace.

And if Jesus himself shall be our leader,
We shall walk through the valley in peace.

There will be no sorrowing there... (refrain)

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 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 is currently ranked #1 locally in his division, Vice President of the Clerestory board, Vice President of the Chabot Elementary PTA, and a season ticket holder 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 tatting instructor at Lacis Museum of Lace and Textiles in Berkeley and at San Francisco School of Needlework and Design.



Von Bringhurst, countertenor & sopranoist, completed his Master of Music in Vocal Performance degree in 2012 at the Longy School of Music of Bard College in Cambridge, MA. He relocates to the Bay Area in October 2019, and is excited to work with Clerestory. He currently teaches with the Community School of Music and Arts in Mountain View, and is soprano section leader for Christ Church Portola Valley and Woodside. He is a native of Pocatello, Idaho, where he also attended Idaho State University, graduating with honors in 2009. He has been frequently heard as a soloist and ensemble member in Idaho, New England, and the West Coast with groups such as Força Chorus, Harvard Early Music Society, Iberica Early Music Festival, Metro Stage Company, Video Game Orchestra, Xerxes Blue

Ensemble, the choir of St. Paul's Harvard Square (Cambridge, MA), and others. He is a founding member of Genesis Chamber Singers. He has been heard on a number of video game titles, including *Ace Combat* and *Final Fantasy XV*. Von has been Music Director for the Opera House Theater Company in Philipsburg, MT; The Virginia City Players of Virginia City, MT; and has been rehearsal accompanist, Assistant Music Director, and Music Director for WholeTone Opera. He is pleased to have been involved in the productions of *La Zombiata* and *The Werewolf*, and honored to be able to co-create the role of Vincent. He currently resides in Mountain View with his husband and shiba inu. More information at vonbringhurst.com.



Sidney Chen, bass-baritone, specializes in the creation of new music for voice. As a member of composer/ choreographer Meredith Monk's Vocal Ensemble, he has performed in *On Behalf of Nature*, Monk's music theater work which toured internationally and was recorded for ECM Records. With the SF Symphony he traveled to Carnegie Hall to premiere Monk's chamber work *Realm Variations* as part of the American Mavericks Festival. This season he joins SLOrk (Stanford Laptop Orchestra) for the premiere of Anne Hege's "laptopera" *The Furies*. He has been featured in the Other Minds Festival in Brian Baumbusch's *The Pressure*, with a large ensemble of custom metallophones, and in Virgil Thomson and Gertrude Stein's *Capital Capitals* with pianist Sarah Cahill. In recent seasons he has

premiered Ryan Brown's "medical oratorio" *Mortal Lessons*; collaborated with the Friction Quartet on a program of new works for vocal quartet and string quartet; toured to Denmark with SF Lyric Opera's production of *the little match girl passion* by David Lang; and performed Berio's *Sinfonia* for eight voices and orchestra at the Mondavi Center. In 2009 he sang in Carnegie Hall's 45th-anniversary celebration of Terry Riley's *In C*, organized by the Kronos Quartet. He performs with the new music vocal ensemble Volti, and serves as the group's artistic advisor. For more information, visit sidneychenarts.com.



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.



Corey Head, tenor, specializes in Early Music with a special affinity to J.S. Bach. His solo concert performances include The Evangelist in Bach's St. John Passion, and tenor soloist in the Magnificat, Christmas Oratorio and many of his cantatas. Oratorio roles include Ahasuerus in Handel's *Esther*, "The Evening" in Telemann's *Die Tageszeiten*, tenor soloist in Handel's *Messiah*, and Vivaldi's *Dixit Dominus* (RV. 807). He recently performed the role of Mordocai in Cristiano Lidarti's *Esther*—in Hebrew— with both San Francisco Renaissance Voices and Albany Consort. Other appearances include: Tenor Soloist in Bach's B-Minor Mass, Mozart's C Minor Mass, and Uriel in Haydn's *Creation*; Tenor Soloist for Mozart's Requiem and Orff's *Carmina Burana* with Marin Symphony; The Moor in Rimsky-Korsakov's

Mlada and Charles Edward in Bernstein's *Candide* both with the San Francisco Symphony; Tenor Soloist for San Francisco Concert Chorale in *Carmina Burana*, Britten's *Rejoice in the Lamb*, and Mozart's *Requiem*; Tenor Soloist in Jean Gilles' *Requiem*, the role of The Chamberlain in *Cupid and Death*, and the role of "He" in William Boyce's *Solomon: A Serenata*, all with San Francisco Renaissance Voices; the role of Damon in Handel's *Acis and Galatea* with both Marin Baroque and Marin Oratorio; Tenor Soloist in Beethoven's Mass in C Major and Haydn's *Lord Nelson Mass* with Viva La Musica.



Chris Lewis, bass-baritone, is excited to return for his second concert set with Clerestory. Chris 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. In childhood, he experimented on the piano, on the risers, and on the stage; yet he first learned to truly appreciate music after 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 choral ensembles (Stanford Chamber Chorale, Volti, Convivium, Clerestory), barbershop groups (Brannigan, Voices in Harmony, Elephants Gerald), contemporary a cappella groups (Stanford Mixed Company, Beyond Zebra), 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 state 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 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

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.



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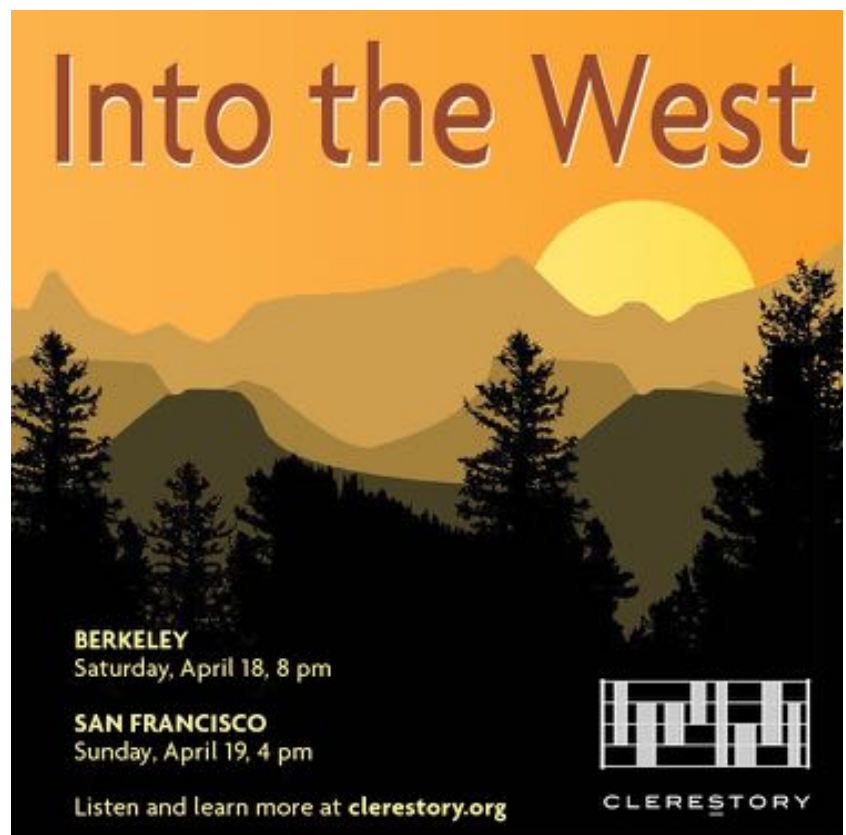
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