

CLERESTORY

GEMINI



Music for Double Choirs

BERKELEY

Sunday, March 19

4:00 pm

St. Mark's

Episcopal Church

SAN FRANCISCO

Sunday, March 26

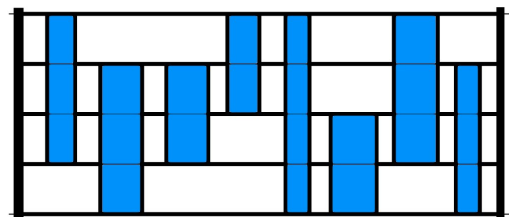
4:00 pm

St. Gregory of Nyssa

Episcopal Church

Listen and learn more at

clerestory.org



Welcome to *Gemini!*

Gemini is represented by the Twins in Western Astrology: two humans who share every thought and life experience from birth until death without letting go of each other's hands. These two figures represent both complement and duality. They are the best of friends, but they always fight for their own success at the cost of the other. Frustration is their nature.

As always, art imitates life. Antiphonal choral music is a fitting metaphor for opposing voices calling and (hopefully) listening across a divide. Two choirs singing to each other is the musical approximation of face-to-face conversation.

Choirs traditionally shine in spaces that were made to show off the awesome beauty humans can create. But musicians and poets also get to shine in other, less likely places. Clerestory sings music written for great cathedrals; we also sing poems expressing the most intimate of human emotions. We exult in the sounds of choirs echoing across large chambers, yet a modern concertgoer wants to feel a part of a performance—not a distant bystander.

In a concert, where a singer stands can matter as much as what he or she sings. Performing music written for many voice parts in a resonant acoustic raises a variety of interesting questions: How does an ensemble convey vastness and wonder, while also keeping the clarity of each individual's voice? How can the singers position themselves for the greatest interest of the audience, while still keeping the integrity of the piece? How can a listener hear voices echoing all around, and still see the emotion in the singers' faces?

This afternoon you'll hear Clerestory's voices arrayed in almost every permutation: pairs of choirs of identical voice types, high voices interposed with low voices, choirs mimicking each other exactly, choirs singing in different languages, choirs singing unrelated texts written centuries apart, and even choirs singing in different keys at the same time. At times the many voice parts are antiphonal, with mini-choirs alternating in conversation. Other times the score is more orchestral: individual lines come and go, weaving in and out, reducing to pairs and expanding to full forces. Our aim is to illuminate all of these variations that shade and color this music spanning many eras and styles.

These concerts close our eleventh season, and we are already at work planning our next concerts in the fall. It's an immense pleasure for us to sing for you, and we're grateful that you've shown your love for this music by being here and supporting Clerestory in all the ways you do. Thank you!

The Men of Clerestory

GEMINI

CLERESTORY

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

Sunday, March 19, 4:00 pm, St. Mark's Episcopal Church, Berkeley

Sunday, March 26, 4:00 pm, St. Gregory of Nyssa Episcopal Church, San Francisco

Testing the Acoustics

O La, O Che Bon Eccho

Orlando di Lasso

The Italian Dialogue

Alma Redemptoris Mater

Tomás Luis de Victoria

Ego Flos Campi

Francisco Guerrero

Stabat Mater

Giovanni da Palestrina

Cherubim and Seraphim

A Hymn to the Virgin

Benjamin Britten

Magnificat

James Bassi

Requiem Aeternam

Herbert Howells

Faire is the Heaven

William Harris

Saying Goodbye

When Are We Leaving?

Paul Crabtree

Sun Stone

James MacMillan

Dudaryku

Steven Sametz

O la, o che bon eccho!

Music and Text by Orlando di Lasso (1532-1594)

*Olà, o che buon eccho!
Pigliamo ci! Piacere!
Ha ha ha ha ha, ridiamo tutti!
O buon compagno! Che vuoi tu?
Vorría che tu cantassi una canzona.
Perchè? Perchè sì? Perchè no?
Perchè non voglio.
Perchè non vuoi?
Perchè non mi piace! Taci dico!
Taci tu! O gran poltron! Signor, sì!
Orsù, non più! Andiamo!
Addio, buon eccho!
Rest' in pace! Basta! Basta! Basta!*

Oh my, what a lovely echo!
Let's try! Pleased to meet you!
Ha ha ha ha ha, let's all laugh!
Oh my fine companion! What do you want? I'd like
you to sing a song
Why? Why should I? Why not?
Because I don't want to.
Why don't you want to?
Because I don't feel like it! Shut up, I say!
You shut up, you big fool!. Yes, Sir!
Come now, no more! Let's go!
Goodbye, good echo!
Rest in peace! Enough, enough, enough!

Alma Redemptoris Mater

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

Marian Antiphon for Compline from Advent to Candlemas

*Alma Redemptoris Mater,
Quae pervia caeli porta manes,
Et stella maris, succurre cadenti,
Surgere qui curat populo:
Tu quae genuisti,
Natura mirante, tuum sanctum Genitorem:
Virgo prius ac posterius,
Gabrielis ab ore sumens illud Ave,
Peccatorum miserere.*

Loving Mother of the Redeemer,
who remains the open gate of heaven,
and star of the sea, help the fallen,
people who strive to rise again:
You who gave birth,
Nature amazed by your holy creator:
Virgin before and after,
accepting that greeting from Gabriel,
Have mercy on us sinners.

Ego flos campi

Music by Francisco Guerrero (1528-1599)

Song of Solomon 2:1-3a & 4:15

Ego flos campi et liliam convallium.

*Sicut liliam inter spinas sic amica mea inter filias.
Sicut malus inter ligna silvarum, sic dilectus meus
inter filios.
Sub umbra illius quem desideraveram sedi, et
fructus ejus dulcis gutturi meo.
Introduxit me Rex in cellam vinariam, ordinavit
in me charitatem.
Fulcite me floribus, stipate me malis quia amore
laqueo.
Fons hortorum puteus aquarum viventium quae
fluunt impetu de Libano.*

I am the flower of the field, and the lily of the
valleys.
Like the lily between thorns, so is my love among
the daughters.
Like the apple tree among the forest, so is my
beloved among the daughters.
I sat down under his shadow, whom I desired:
and his fruit was sweet to my taste.
He brought me into the cellar of wine, he
ordered me to charity.
Stay me up with flowers, compass me about with
apples: for I am sick with love.
You are a fountain of gardens, a well of living
waters, and streams from Lebanon.

Stabat Mater

Music by Giovanni Pierluigi da Palestrina (c. 1525-1594)

Catholic Hymn, attributed to Jacopone da Todi (ca. 1230-1306)

*Stabat Mater dolorosa
Juxta crucem lacrymosa,
Dum pendebat Filius,
Cujus animam gementem,
Contristantem et dolentem
Pertransiuit gladius.
O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti.
Quae maerebat et dolebat,
Et tremebat, dum videbat
Nati poenas inclyti.
Quis est homo qui non fleret,
Christi Matrem si videret
In tanto supplicio?
Quis non posset contristari,
Piam Matrem contemplari
Dolentem cum filio?
Pro peccatis suae gentis,
Vidit Jesum in tormentis,
Et flagellis subditum.
Vidit suum dulcem natum
Morientem desolatum,
Dum emisit spiritum.*

*Eia Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.
Fac ut ardeat cor meum
In amando Christum deum,
Ut sibi complaceam.
Virgo virginum praeclara,
Jam mihi non sis amara,
Fac me tecum plangere.
Fac, ut portem Christi mortem,
Passionis ejus sortem,
Et plagas recolere.
Fac me plagis vulnerari,
Cruce hac inebriari,
Ob amorem filii.
Inflammatum et accensus,
Per te Virgo sim defensus
In die iudicii.
Fac me cruce custodiri,
Morte Christi praemuniri
Confoveri gratia.
Quando corpus morietur
Fac ut animae donetur
Paradisi gloria.
Amen.*

The grieving mother stood
Next to the cross, tearful,
While her son hung,
Whose groaning soul,
Saddened and grieving,
The sword pierced.
Oh how sad and afflicted
Was that blessed
Mother of the only-begotten,
Who mourned and grieved
And trembled when she saw
The punishment of her illustrious son.
Who is one who would not weep,
If one saw the Mother of Christ
In such torment?
Who could not be saddened
To gaze upon the holy Mother
Grieving with her son?
For the sins of her people,
She saw Jesus in torture,
And subjected to scourges.
She saw her sweet son
Left dying
While he gave up the spirit.

Come, Mother, fountain of love,
Make me perceive the force of grief,
That I may weep with you.
Make my heart burn
In loving Christ the god,
That I may be acceptable to him.
Virgin brightest of virgins,
Do not now be harsh with me,
Make me lament with you.
Make me carry the death of Christ,
The prophecy of his suffering,
And recall his stripes.
Make me wounded by his wounds,
To be drunk with this cross,
For love of the Son.
Flaming and burning,
O Virgin, may I be protected by you
On the day of judgment.
Let me be protected by the cross,
Forearmed by Christ's death,
Embraced by grace.
When the body dies,
Let my soul be given
The glory of Paradise.
Amen.

A Hymn to the Virgin

Music by Benjamin Britten (1913–1976)

Anonymous Text, c. 1300

Of one who is so fair and bright
Velut maris stella, [Like a star of the sea]
Brighter than the day is light,
Parens et puella: [Both mother and maiden]
I cry to thee, thou see to me,
Lady, pray thy Son for me,
Tam pia, [so pure]
That I may come to thee.
Maria! [Mary]

All this world was forlorn,
Eva peccatrice, [because of Eve, a sinner]
Till our Lord was yborn,
De te genetrix. [through you, his mother]
With *ave* it went away,

Darkest night, and comes the day
Salutis; [of salvation]
The well springeth out of thee.
Virtutis. [of virtue]

Lady, flower of everything,
Rosa sine spina, [Rose without thorn]
Thou bare Jesu, heaven's king,
Gratia divina: [by divine grace]
Of all thou bearest the prize,
Lady, queen of paradise
Electa: [chosen]
Maid mild, mother
es effecta. [you are made]

Magnificat

Music by James Bassi (b. 1961)

Canticle of Mary, Book of Common Prayer, 1662

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour.
For he hath regarded: the lowliness of his handmaiden.
For behold, from henceforth: all generations shall call me blessed.
For he that is mighty hath magnified me: and holy is his Name.
And his mercy is on them that fear him: throughout all generations.
He hath showed strength with his arm: he hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat: and hath exalted the humble and meek.
He hath filled the hungry with good things: and the rich he hath sent empty away.
He remembering his mercy hath holpen his servant Israel: as he promised to our forefathers, Abraham
and his seed, for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be, world without end. Amen.

Requiem Aeternam (II) from Requiem

Music by Herbert Howells (1892–1983)

Introit from the Catholic Requiem Mass

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

Grant them eternal rest, O Lord,
and let perpetual light shine on them.

Faire Is the Heaven

Music by William Harris (1883–1973)

Text by Edmund Spenser (1552–1599)

Faire is the heaven, where happy soules have place
In full enjoyment of felicitie,
Whence they doe still behold the glorious face
Of the Divine Eternall Majestie;
Yet farre more faire be those bright Cherubins,
Which all with golden wings are overdight,
And those eternall burning Seraphins,
Which from their faces dart out fiery light;
Yet fairer than they both, and much more bright,

Be th' Angels and Archangels, which attend
On God's owne Person, without rest or end.
These then in faire each other farre excelling,
As to the Highest they approach more neare,
Yet is the Highest farre beyond all telling,
Fairer than all the rest which there appear,
Though all their beauties joynd together were;
How then can mortall tongue hope to expresse
The image of such endlesse perfectnesse?

When Are We Leaving?

Music by Paul Crabtree (b. 1960)

Text from Sonnet 60 by William Shakespeare (1564–1616) and from *Elegy for Iris* by John Bayley (1925–2015)

Like as the waves make towards the pebb'l'd shore,
So do our minutes hasten to their end;
Each changing place with that which goes before,
In sequent toil all forwards do contend.
Nativity, once in the main of light,
Crawls to maturity, wherewith being crown'd,
Crooked eclipses 'gainst his glory fight,
And Time that gave doth now his gift confound.
Time doth transfix the flourish set on youth
And delves the parallels in beauty's brow,
Feeds on the rarities of nature's truth,
And nothing stands but for his scythe to mow:
And yet to times in hope my verse shall stand,
Praising thy worth, despite his cruel hand.

Where is the bus taking us?
Well?
Where is the bus taking us?
No. Home.
Well?
Where is the bus taking us?
No! No!
Why traveling like this?
He doesn't know.
When are we leaving?
There, now.
Let's go.
Bed. Bed

Sun Stone

Music by James Loy MacMillan (b. 1959)

Text by Vladimiro Ariel Dorfman (b. 1942)

Et incarnatus est de Spiritu Sancto, ex Maria virgine, et homo factus est.

(And by the Holy Spirit, was incarnate of the Virgin Mary, and was made man.)

They put the prisoner
against the wall.
A soldier ties his hands.
His fingers touch him - strong,
gentle, saying goodbye.

The echo of his voice
and of those fingers on his arm
fills his body with light
I tell you his body fills with light
and he almost does not hear
the sound of the shots.

- *Forgive me, compañero* -
says the voice in a whisper.

Dudaryku

Music by Steven Sametz (b. 1954)

Ukrainian Folk Text

*Didu mi dudarihku,
Tihzh bulaw
sehlawm idesh,
Tihzh bulaw v'dudu h'rayesh;
Ahleh tehpehr tehbeh nehmayeh.
Duda, Tvaw i ya hulyayeh,
Zawstalihsya kazna kawmu dawstalihsya?*

*Aw i xawdihla dyichihna Behrezhkawm,
Zahanyala sehlehznnya
batizhkawm, "Idih, idih,
sehlehznnyu dadawmu!
Prawdawm tehbeh d'idawvi starawmu!"
Za trih kawpih sehlehznnya
prawdala,
A za kawpu dudarihka nainyala.
"Zahrai mehni, dudarihku, na dudu,
Xai ya svawryeh hawrehnjkaw zabudu!"*

Old Piper,
There was a time when you
walked through the village,
You once played on your bagpipe
Now you are no more
Your bagpipes lie idle.
No one knows for whom they are left.

A girl walked along the river bank
goadng a duck with a switch
"Get on home,
silly duck,
I will sell you to an old man!"
For three kopeks
she sold the duck
and for a kopek she hired a piper.
"Play for me, piper,
Let me forget my sorrows!"



Photo by Carrie Richards Photography

ARTISTS



Jesse Antin, countertenor, is the founder of Clerestory. He performed for five years with the esteemed men's ensemble Chanticleer, and has since been a soloist and chorus member with the American Bach Soloists and the choir of Grace Cathedral. Jesse studied music and philosophy at Brown University, and during Jesse's early career in church music he was a professional organist, choir director, and composer. Now, Jesse is the Development Director of the Greater Good Science Center at UC Berkeley, an avid trail runner and rock climber, and a loyal fan of the Oakland A's. Jesse particularly loves to sing at home to his young sons Mason and Sage.

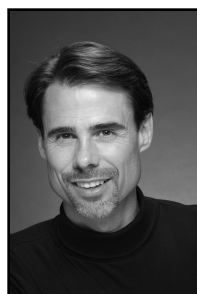
Jamie Apgar, countertenor, is a Ph.D. Candidate in Musicology at the University of California, Berkeley, where he is writing a dissertation on music and public worship in England, c1560-c1640. During his time at Cal, he has maintained an active performance career, currently serving as Associate for Music at All Souls Episcopal Parish, Berkeley, and singing countertenor with numerous church and chamber ensembles. Jamie lives in Berkeley with his wife, Melanie, an opera scholar whom he met in his Ph.D. program; when not scrutinizing assumptions about music and culture, they love cooking, laughing, and watching British crime dramas.



Kevin Baum, tenor, 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 also sings many solo and small ensemble concerts throughout the Bay Area. Kevin will soon begin teaching tating at the San Francisco School of Needlework and Design, and he is considered Clerestory's "resident limericist."

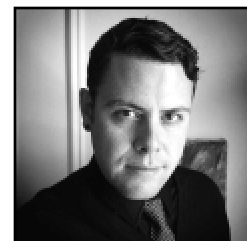
Dan Cromeenes, countertenor, is a versatile musician—with degrees in both voice and piano—who performs professionally as countertenor soloist, ensemble singer, and piano accompanist.

Ensembles he has sung with include Chanticleer, American Bach Soloists, Philharmonia Baroque Chorale, Bach Collegium San Diego, and Clerestory. As a soloist he has performed many times around the Bay Area for organizations such as Santa Clara Chorale, Marin Baroque, California Bach Society, and Arcadiana, as well as on various recital series, including Santa Clara University where he holds the position of Staff Accompanist. Dan participated in the 2014 American Bach Academy as countertenor soloist and will be heard this summer in the Oregon Bach Festival Berwick Chorus. When not onstage or behind a piano, Dan can usually be found either on a hike in the mountains or at home baking gourmet goodies.



Chris Fritzsche, soprano, is a native of Santa Rosa, California. He has been a "performer" since the tender age of two, when he was first dragged (literally) across the stage, playing the part of young Michael's teddy bear in the play *Peter Pan*. Chris sang soprano with the men's ensemble Chanticleer for 11 years, performing in many of the world's greatest concert halls and singing on well over a dozen recordings, two of which won Grammy Awards. He served on the vocal faculty at his alma mater, Sonoma State University, from 2004 to 2009. He continues to teach vocal classes and performs regularly with the Sonoma Bach early music organization. He is currently the Music Director for the Center for Spiritual Living in Santa Rosa.

David Kurtenbach, tenor, enjoys an active career, performing as soloist with Philharmonia Baroque, American Bach Soloists, Bach Collegium San Diego, Clerestory, Oregon Bach Festival, Ensemble VIII, Volti, Apollo's Fire, San Francisco Choral Society, and the Grace Cathedral Choir of Men and Boys. Mr Kurtenbach is



ARTISTS

also an experienced conductor, having directed choral programs at Opera San Jose, Festival Opera, and Oberlin Opera Theater 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. He currently holds the post of Instructor of Voice and Theory at Grace Cathedral in San Francisco, where he occasionally conducts services and plays the organ.



James Nicholas Monios, bass, is a native of Long Beach, California. Jim studied piano, contrabass, and voice while earning a Master of Arts degree in historical musicology. Jim has performed with the San Francisco Opera Chorus, Philharmonia Baroque Chorale, American Bach Soloists, and San Francisco Choral Artists, and he has appeared as soloist with San Francisco Symphony, San Francisco City Concert Opera, Soli Deo Gloria, and Magnificat. He has been bass soloist at Temple Sherith-Israel and several San Francisco churches, including Church of the Advent, where he also served as Associate Director of Music. He began working with Piedmont Children's Choir in 1994 and has continued teaching and conducting in private schools ever since, while maintaining a private piano studio in San Francisco.

Justin Montigne, countertenor, is originally from Des Moines, Iowa. He earned his Bachelor's in music from Drake University in Des Moines, and his Master's and DMA in vocal performance from the University of Minnesota. Justin sang alto for three years with the acclaimed ensemble Chanticleer, performing in venues around the United States and the world. He has sung with the Minnesota Opera, the Oregon Bach Festival, Philharmonia Baroque Orchestra, Seraphic Fire, and Conspirare. Justin is the Director of Voice Studies at the San Francisco Girls Chorus, the cofounder of the Bay Area Vocal Academy, and teaches on the voice faculty of UC Berkeley. When not teaching or singing, Justin enjoys time at home with the other three J's—his husband Joe and their two challenging canines, Jasmine and Jorge.



Matthew Peterson, baritone, grew up in Minneapolis, Minnesota before relocating to the Bay Area in 2005. Currently in his fifth season with the San Francisco Symphony Chorus, Matthew has also performed regularly with Cappella SF, Gaude, the Chalice Consort, Endersnight, and Opera San Jose, among many others. In March, Matthew will make his seventh solo appearance with the San Francisco Symphony, this time as part of their critically acclaimed SoundBox series. He has also appeared as a soloist in Washington, DC with the Washington Master Chorale, and in Prague and Vienna with the Prague Radio Symphony Orchestra. Matthew

studied piano with Hans Boepple and voice with Paul Murray at Santa Clara University.

ABOUT CLERESTORY

Clerestory is named for cathedral windows that let in daylight; the group tells the "clear story" of music through sophisticated performances grounded in decades of experience singing together. Clerestory's singers, from countertenor to bass, are veterans of San Francisco's finest professional vocal groups, including Chanticleer, Philharmonia Baroque, American Bach Soloists, and the Symphony Chorus. Since its founding in 2006, Clerestory has performed across the Bay Area, including regular concerts in San Francisco, Berkeley, and Sonoma, along with appearances in Palo Alto, Santa Cruz, Grass Valley, Pleasanton, and Lodi. The ensemble has been featured on National Public Radio and on San Francisco's KDFC, and they were the featured ensemble at the 2012 North Central ACDA Conference in Madison, Wisconsin. Clerestory's concert recordings are available for free listening or download at clerestory.org. The ensemble's 2010 debut studio-recorded release, *Night Draws Near*, explores life, death, and mysticism in music inspired by the temporally and thematically close celebrations of Halloween, All Soul's Day, and *El Día de los Muertos*. Writing about the CD, critic Jason Serinus noted the "exceptional sincerity and beauty of the singing."

THANK YOU

*Clerestory gratefully thanks the following contributors
during the 2015-16 and 2016-17 seasons:*

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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 its talented and hard-working volunteer board of directors. A limited number of opportunities exist but we encourage your interest, particularly if you have expertise in technology, law, operations/logistics, and fundraising. To apply, please send a brief email to info@clerestory.org describing your interest and qualifications.

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



When a fan tried to call us Cle-RES-tory

I wouldn't let it get the best of me.

I just said "Um, I sorry;

We pronounce it CLERE-story;

Seems to be mispronounced is our destiny!"

- Kevin Baum, Resident Limericist