

New Lights



SAN FRANCISCO

Saturday, March 5, 8:00pm

St. Mark's Lutheran Church

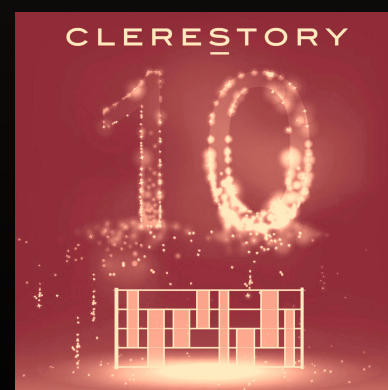
BERKELEY

Sunday, March 6, 4:00pm

David Brower Center

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clerestory.org



Welcome to New Lights!

This is a proud moment for Clerestory and it means a lot that you're here to share it with us. "New Lights" is our official 10th anniversary concert project — and our 31st unique program of music, if you're counting — and we can't think of a more fitting way to cap our first decade with you.

First, we thought hard about what has made Clerestory so rewarding to create and grow. This was easy: it's all about the music for us. Over the years we've sung almost every style of a cappella music, from Gregorian chant to vocal percussion. What every single piece has had in common — over 500 of them! — is that each has beauty inside it. It's our calling as musicians to find that beauty, give it voice, and help you hear it too. This is why we often say that for a concert to become real there are three equally important parts: the composer, the performer, and the audience.

Building relationships with these composers is another incredibly rewarding part of Clerestory. That's why this "New Lights" program, which we think you'll find to be evocatively serene and approachable, is comprised entirely of composers we consider our contemporaries. All but two are alive today, nearly all of them have contributed their own program notes that follow, many of them are aware that we're performing their pieces this weekend, and several of them are seated around you right now. Most notably, six of them **have written new works in honor of Clerestory's 10th anniversary and have given them to us as gifts**. This is the most meaningful gift we can receive — new music, for us and for you — and words fail to express our gratitude.

And then comes you. The Clerestory audience — our friends and fans, fellow singers and music-lovers, new to us or part of the family since the beginning — you're the warm and comforting glow that keeps Clerestory's light shining. We promise you many more years of illuminating the finest vocal music, with fresh ideas and an adventurous spirit, all from faces and voices we hope you consider to be your friends.

The Men of Clerestory



New Lights

CLERESTORY

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

Saturday, March 5, 8:00 p.m., St. Mark's Lutheran Church, San Francisco
Sunday, March 6, 4:00 p.m., David Brower Center, Berkeley

O nata lux	Morten Lauridsen
In Beauty May I Walk	Jonathan Dove
Light <i>world premiere</i>	Jan Gilbert
Winter Stars	Steven Stucky
Stop this day and night with me	Jake Heggie
Sun Stone, from <i>Cantos Sagrados</i>	James MacMillan
At All Times <i>world premiere</i>	Eric Banks
Wonderful Secret <i>world premiere</i>	Noah Luna
The Light <i>world premiere</i>	Samantha Lien (Volary), arr. Minna Choi
Lux Nova	Eric Whitacre
God of Owls <i>California premiere</i>	Abbie Betinis
Moonlight <i>world premiere</i>	Benjamin Bachmann
Unicornis Captivatur	Ola Gjeilo

All program notes are provided by the composer of each piece except where noted.

O Nata Lux (from *Lux Aeterna*)

Music by Morten Lauridsen (b. 1943)

Traditional Catholic Hymn Text

Lux Aeterna ("Eternal Light") is an intimate work of quiet serenity centered around a universal symbol of hope, reassurance, goodness and illumination at all levels. This work formed in my mind over several years, and I began serious work on the piece shortly following the completion of *Les Chansons des Roses* in 1993. I put aside the *Lux* in early 1994 to compose the Christmas canticle, *O Magnum Mysterium*. The serenity and the uncomplicated and lyric style of *O Magnum Mysterium* are continued in *Lux Aeterna*, which is fashioned on texts from several different Latin sources, including the requiem mass, each containing a reference to Light.

The central movement of the work, *O Nata Lux*, is an unaccompanied motet. The motet form itself can be traced back for centuries. Here is an opportunity in the middle of a choral/orchestral composition for the chorus to sing without any orchestral accompaniment—a pure vocal sound. -Morten Lauridsen

*O nata lux de lumine,
Jesu redemptor saeculi
dignare clemens supplicum
laudes preces que sumere.
Qui carne quondam contegi
dignatus es pro perditis.
Nos membra confer effici,
tui beati corporis.*

O born light of light,
Jesu redeemer of the world,
mercifully deem worthy and accept
praises and prayers from your supplicants.
Who once was clothed in the flesh
for those who are lost.
Allow us to become members of
your holy body.

In Beauty May I Walk

Music by Jonathan Dove (b. 1959)

Anonymous Navajo text translated by Jerome K. Rothenberg

I wrote this as a leaving-present for Anthony Whitworth Jones, on his departure from Glyndebourne in August 1998. I thought of it as a travel-blessing for a friend and supporter who had been important to me for over a decade: he was running Glyndebourne Touring Opera when I first went there as Assistant Chorus Master; later on he became General Director of Glyndebourne, and was instrumental in commissioning three community operas, a wind serenade (*Figures in the Garden*), and finally *Flight*, an opera for Glyndebourne Festival. *In beauty may I walk* is a very short thank-you for so much. Its first performance was at Anthony's leaving party, when it was sung by the Glyndebourne Chorus conducted by Andrew Davis. -Jonathan Dove

*In beauty may I walk
All day long may I walk
Through the returning seasons may I walk*

*Beautifully will I possess again
Beautifully birds
Beautifully joyful birds*

*On the trail marked with pollen may I walk
With grasshoppers about my feet may I walk
With dew about my feet may I walk*

*With beauty may I walk
With beauty before me may I walk
With beauty behind me may I walk
With beauty above me may I walk
With beauty all around me may I walk*

*In old age, wandering on a trail of beauty,
living again, may I walk
It is finished in beauty
It is finished in beauty*

Light

Music by Jan Gilbert (b. 1946)

Text by Rabindranath Tagore, from *Gitanjali* (#57)

The poem “Light” is from *Gitanjali: Song Offerings*, Rabindranath Tagore’s most famous work. I have chosen to set Tagore’s own prose translation of the original Bengali, first published by W.B. Yeats in 1913. The Bengali text begins “Aló amár, alo ogó, alo bhupon bhora...(light, my light, the world-filling light...)

This setting of “Light” begins without words in a slow unfolding of the South Indian raga *rasikapriya*, one of the more unusual ragas with a raised 4th in its scale melody. The raga frames the entire work, from its opening unfurling to its imbedded harmonic structures supporting the through-composed setting of the text. The work is dedicated to Clerestory, whose extraordinary blend of voices evoke what Tagore, as both musician and poet, perhaps meant by “heart-sweetening light!” -Jan Gilbert

*Light, my light, the world-filling light, the eye-kissing light,
heart-sweetening light!*

*Ah, the light dances, my darling, at the centre of my life;
the light strikes, my darling, the chords of my love; the sky
opens, the wind runs wild, laughter passes over the earth.*

*The butterflies spread their sails on the sea of light. Lilies
and jasmines surge up on the crest of the waves of light.*

*The light is shattered into gold on every cloud, my darling,
and it scatters gems in profusion.*

*Mirth spreads from leaf to leaf, my darling, and gladness
without measure. The heaven’s river has drowned its banks
and the flood of joy is abroad.*

Winter Stars

Music by Steven Stucky (1949-2016)

Text by Sara Teasdale

Clerestory’s friend Steven Stucky passed away last month, after a short struggle with cancer of which few were aware. Steven was quietly one of the most important contemporary American composers, and he wrote for virtually every medium, from orchestra to solo voice, and from opera to symphony. But we knew him best as a choral composer, and several of us have had the pleasure of working with him directly on commissioned premieres for other ensembles. You may have heard Clerestory perform one of Steven’s pieces several years ago on our program *Harmony and Ivory*—the haunting Portuguese lullaby *Rouxinol do pico reto*.

For us to share Steven’s piece *Winter Stars* with you today, the stars indeed had to line up, and we’re very glad they did. This piece is unpublished and unrecorded; it bears only passing mention in the catalog on his website. *Winter Stars* was commissioned in 2014 by the Princeton Singers, with whom I sang as a young musician, and whose outstanding director Steven Sametz is himself a good friend of Clerestory. We are grateful to Sametz for sharing Stucky’s piece with us in order to sing it in tribute. Certainly the poem, by Sara Teasdale, could not be more fitting for either our theme of Light or for our desire to share the music of a departed friend: “Years go, dreams go, and youth goes too... All things are changed, save in the east / The faithful beauty of the stars.” -Jesse Antin

*I went out at night alone;
The young blood flowing beyond the sea
Seemed to have drenched my spirit’s wings—
I bore my sorrow heavily.*

*But when I lifted up my head
From shadows shaken on the snow,
I saw Orion in the east
Burn steadily as long ago.*

*From windows in my father’s house,
Dreaming my dreams on winter nights,
I watched Orion as a girl
Above another city’s lights.*

*Years go, dreams go, and youth goes too,
The world’s heart breaks beneath its wars,
All things are changed, save in the east
The faithful beauty of the stars.*

Stop this day and night with me

Music by Jake Heggie (b. 1961)

Text by Walt Whitman

A couple years ago, I was invited to compose the Raymond Brock Commission for the ACDA convention with a request that the text be inspirational and of a spiritual nature. Then I was told that I'd be writing for The King's Singers. Daunted and inspired, I put out my feelers and came across this powerful text by Walt Whitman: "Stop this day and night with me" from the poem, *Song of Myself*, featured in Whitman's larger poetry collection, *Leaves of Grass*. I'd never set Whitman, but this poem sang to me loudly.

As I've made the journey of my life, I've been blessed with great friends who have become important mentors and teachers – my angels, I guess. Each of them has seen something in me that I didn't know was there myself. They have invited me to walk with them, to travel the road a bit together, and because of their goodness, generosity and humanity, I have been able to see a brighter, broader world through their eyes – and as a result, see something bigger and better in myself. This is what our angels do for us: they give us a sense of possibility, stature, trust and empowerment. And they inspire us to become an angel to another.

This is what I wanted to explore in the setting of the Whitman poem. This magical transference of vision – this gift of meaning and illumination that can happen simply through the act of welcoming another in. -Jake Heggie

*Stop this day and night with me and you shall possess the origin of all poems,
You shall possess the good of the earth and sun, (there are millions of suns left,)
You shall no longer take things at second or third hand,
nor look through the eyes of the dead,
nor feed on the spectres in books,
You shall not look through my eyes either,
nor take things from me,
You shall listen to all sides and filter them from your self.*

Sun Stone from *Cantos Sagrados*

Music by James MacMillan (b. 1959)

Text by Ariel Dorfman

In writing this work I wanted to compose something which was both timeless and contemporary, both sacred and secular. The title ('sacred songs') is therefore slightly misleading as the three poems are concerned with political repression in Latin America and are deliberately coupled with traditional religious texts to emphasise a deeper solidarity with the poor of that subcontinent.

It was my interest in liberation theology which made me combine the poems of the Mothers of the Plaza de Mayo in Argentina with the texts of the Latin mass in *Busqueda* (an earlier music- theatre work) and has now led me to attempt a similar synthesis of ideas in *Cantos Sagrados*.

The voices in Ariel Dorfman's poems belong to those who suffer a particular type of political repression: the 'disappearance' of political prisoners. -James MacMillan

*They put the prisoner
against the wall.
A soldier ties his hands.
His fingers touch him—strong, gentle, saying goodbye. —
Forgive me, compañero— says the voice in a whisper.*

*Et incarnatus est de spiritu sancto.
Ex Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis.*

*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.*

He became incarnate
Of the Virgin Mary, and was made man.
For our sake he was crucified.

At All Times

Music by Eric Banks (b. 1969)

Text by Tenzin Gyatso, His Holiness the XIV Dalai Lama (adapted by the composer)

While I was in Paris over the “holiday” (from mid-December to mid-January), I holed myself up and worked on four completely different commissions. (It’s really not a holiday.) The first of these is a gift for my friends who sing in Clerestory in San Francisco, and is a gift on the occasion of the group’s 10th anniversary. When Justin Montigne and Jesse Antin contacted me to ask for a piece on the theme of “light,” I knew the text I wanted to set immediately. I had recently been reading texts by Tenzin Gyatso, His Holiness, the XIV Dalai Lama, and adapted the following verses for this new piece, called “At all times.”

Since I was completely ensconced in work during the Gregorian New Year, and only have recently finished all four of these new works, I’m thinking of TODAY as the first day of my new year. Fortunately, today is lunar new year, as well as the beginning of the year of the MONKEY (my animal in the Chinese zodiac: EEP EEP)! So, in honor of new beginnings (even if they are based on arbitrary factors like revolving objects in the sky), I wanted to take this opportunity to remind myself (and anyone else who wants to read) of this fantastic text and the wisdom, generosity, and inspiration that it imparts. May we always strive to be our best selves, and give ourselves and others the grace to lapse, recover, and try again. -Eric Banks

*May I become at all times,
both now and forever:
a protector for all who are helpless,
a guide for all who have lost their way,
a ship for all who sail the oceans,
a bridge for all who cross over rivers,*

*a sanctuary for all who are in danger,
a lamp for all who are in darkness,
a place of refuge for all who lack shelter,
and a servant for all who are in need;
may I find hope in the darkest of days,
and focus in the brightest.*

Wonderful Secret

Music by Noah Luna (b. 1984)

Text by Aberjani — from *Visions of a Skylark dressed in Black*

The poem struck me profoundly upon first reading: its rhythm perfectly palindromic, arched precisely in the middle. I wanted to write something that spoke to that, and spoken no more loudly than I had softly murmured it to myself that very first time. -Noah Luna

You were born a child of light's wonderful secret--you return to the beauty you have always been.

The Light

Music by Samantha Lien (Volary), arr. Minna Choi (b. 1981)

Text by Samantha Lien (Volary)

The Light is very special to me as it symbolizes my soulmate Samantha's short life's journey in many ways, including the epilogue. She wrote it and recorded a simple vocal demo at home, a few months before losing her courageous battle with metastatic breast cancer. We played this recording when we said our final good-bye to her at the beautiful and desolate beach outside Commonweal in Bolinas, CA and released her ashes to the eternal ocean that she wanted to become a part of... A very sacred place for Samantha and many others. A place where she found much healing during the Commonweal Cancer Help Programs she was fortunate to attend and where the two of us eventually got married!

For two years following Samantha's death, I worked with Minna Choi and her Magik*Magik Orchestra on completing Samantha's unfinished second album. This full length album is now complete and will be released this summer. It came out absolutely brilliant. The title of the album is also "The Light," named after the closing track of Samantha's intimate a cappella performance of this song, superimposed over the gentle breeze in the trees of the old Monterey pine grove at Commonweal, as if she is walking toward the ocean, to take her final exit... -Alex Kushner

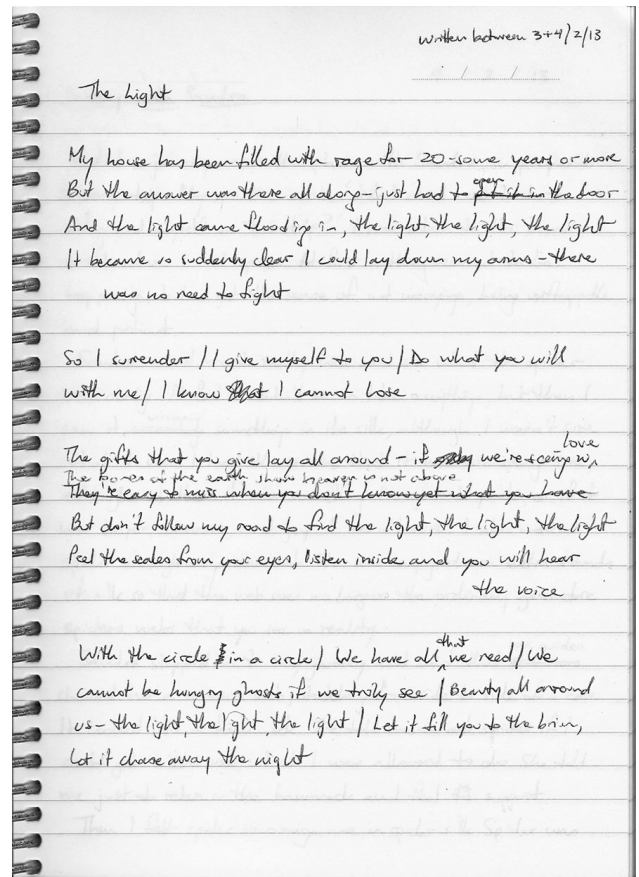
The Light

My house has been filled with rage for twenty-some years or more
But the answer was there all along—just had to open the door.
And the light came flooding in, the light, the light, the light.
It became so suddenly clear I could lay down my arms—there
was no need to fight.

So I surrender—I give myself to you—Do what you will
with me—I know I cannot lose.

The gifts that you give lay all around—if we're seeing with love.
They're easy to miss when you don't know yet what you have.
But don't follow my road to find the light, the light, the light.
Peel the scales from your eyes, listen inside and you'll hear
the voice.

With the circle in a circle—We have all that we need.
We cannot be hungry ghosts if we truly see. Beauty all around
us—the light, the light, the light. Let it fill you to the brim,
Let it chase away the night.



Lux Nova

Music by Eric Whitacre (b. 1970)

Latin Translation ©2001 by Charles Anthony Silvestri (English poem by Edward Esch)

A few years after I composed *Lux Aurumque* I began work on a musical called *Paradise Lost*. The central theme of the story is about an angel without wings who longs to fly, and at the climax of the show the onstage angels sing the word “paradise” over and over, a glorious, cathartic anthem. The song, the big finale in the show, is called *Bliss*.

When I made the wind symphony transcription of *Lux* in 2005 I decided to replace the existing middle material with fourteen measures from *Bliss*. Partly I wanted to take advantage of the forces of the wind symphony, letting the horns sing high and triumphant. But mostly I felt that the addition of the new middle material brought a greater dramatic arc to *Lux*, and for me at least, greatly affected the way I heard the ending of the piece. With the addition of those fourteen bars the sonic colors of the last twelve measures felt shinier and more, well, golden. And the added concept of “paradise” gave the entire piece a sense of soaring aspiration that I don’t think it had before.

Now the circle is complete: I’ve taken the wind symphony version and reimagined it as a choral octavo. I love both versions and can’t decide which should be out in the world, so with deep humility and gratitude I offer them both. As always, *Lux* works best with a pure, balanced, shimmering, tone; a strict attention to the dynamic colors; and a slow, luscious pacing. - Eric Whitacre

*Lux,
calida gravisque
pura velut aurum
et canunt angeli
molliter modo natum.*

Light,
warm and heavy
as pure gold,
and the angels sing softly
to the newborn babe.

God of Owls

Music by Abbie Betinis (b. 1980)

Text: Anonymous

The poem, *God of Owls*, is taken from a collection of five poems written anonymously as a gift from the poet to St. George’s Church in New York City. The internationally renowned American poet, a student of Robert Frost, included only this note in the collection, entitled “beyond our fears”: Because it is his belief that every man stretches, in prayer, beyond the more selfish aspects of his identity, the writer prefers that these prayers be printed anonymously. He hopes that each reader may, thus, come to these prayers as if the words were his own. -Abbie Betinis

*God of owls and of all night creatures,
both great and small, walk also with us
who fear the dark. Accustom our eyes
to that part of the world which turns away
from the sun; prevent us from being blind
to what we’re afraid to see.*

*Whenever our spirit is sleepless,
share us stars to outline a landmark tree
or to see the sheltering hills.
Teach our feet to feel for the ground
where brave souls have walked before us.*

Moonlight

Music by Benjamin Bachmann (b. 1977)

Text by Jalāl ad-Dīn Muhammad Rūmī

We approached our friend, Benjamin Bachmann, to write a piece for our tenth anniversary season finale, and he was gracious and excited to do it. As the Canon Director of Music at Grace Cathedral, Ben is in charge of large and varied musical forces, including the Cathedral Choir of Men and Boys, the string and brass orchestras the cathedral employs for Christmas and Easter, and all the other musical goings on of this important seat of the Episcopal Church in California. Of course, one of his primary gifts and loves is the organ, and Ben is a master improviser. He composed *Moonlight* sitting at the keyboard and devising intimate harmonies that perfectly match this haunting Rumi text. -Justin Montigne

Moonlight floods the whole sky from horizon to horizon;

How much it can fill your room depends on its windows.

Unicornis Captivatur

Music by Ola Gjeilo (b. 1978)

Text from the Engelberg Codex

Unicornis Captivatur was written in 2001 and premiered by the Norwegian Academy of Music Chamber Choir and conductor Grete Pedersen in March that year. It's one of those pieces that is not written for any kind of occasion or commission, but is simply born out from the inspiration of a particular text that lights a spark in a composer's heart. The text is part of a compilation of medieval chants called the *Engelberg Codex*, belonging to the Engelberg monastery in Switzerland. The collection was completed around 1400. I was greatly inspired by the colorful and powerful symbolism and just the sheer drama, joy and sense of triumph that the text exudes ... It's maybe my most challenging a cappella piece, with a wild medieval Latin text that includes a unicorn, lion, and a crocodile. -Ola Gjeilo

*Unicornis captivatur,
Aule regum presentatur
Venatorum laqueo,
Palo serpens est levatus,
Medicatur sauciatus
Veneno vipereo.*

The Unicorn is captured,
It's presented to the royal court
In the hunters' snare;
Creeping, it freed itself from the pole;
Because it's wounded, it heals itself
With the viper's venom.

*Alleluia canite,
Agnō morienti,
Alleluia pangite,
Alleluia promite
Leoni vincenti.*

Sing Alleluia
To the dying lamb;
Sing Alleluia,
Cry Alleluia
To the victorious Lion.

*Pellicano vulnerato
Vita redit pro peccato
Nece stratis misera,
Phos fenicis est exusta,
Concremanturque vetusta
Macrocosmi scelera.*

Life returns to the wounded Pelican
After miserable death
In its nest for the sins of the world.
The Phoenix' light is burnt out,
The ancient sins of the world
Are utterly consumed by flame.

Alleluia canite...

Sing Alleluia...

*Idrus intrat crocodillum,
Extis privat, necat illum,
Vivus inde rediens;
Tris diebus dormitavit
Leo, quem resuscitavit
Basileus rugiens.*

The Hydra enters the crocodile,
Deprives it of its entrails, kills it,
And comes back alive.
Three days long
the Lion slept till the King
Awakened it with a roar.

Alleluia canite...

Sing Alleluia...

SINGERS



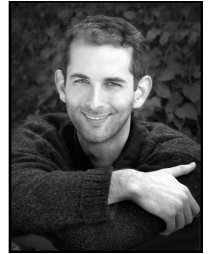
Jesse Antin, countertenor, is the founder of Clerestory. He performed for five years with the esteemed men's ensemble Chanticleer, and has since been a soloist and chorus member with the American Bach Soloists and the choir of Grace Cathedral. Jesse studied music and philosophy at Brown University, and during Jesse's early career in church music he was an 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 with his young sons Mason and Sage.

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 is a tating instructor in Berkeley and he is considered Clerestory's "resident limericist".



John Bischoff, bass, has sung with Chanticleer, the Dale Warland Singers, the Oregon Bach Festival Chorale, the Philharmonia Baroque Chorale, the American Bach Soloists, and the San Francisco Symphony Chorus. John received his Master's Degree in voice from the Manhattan School of Music and a Bachelor's Degree with honors in English from Princeton University. Before pursuing a career in music, John taught English in Guangzhou, China, and worked as a journalist for Minnesota Public Radio in St. Paul, using his voice in a different capacity—as newscaster, reporter, and host of regional and national broadcasts. He now works in the communications department of the San Francisco Conservatory of Music.

Dan Cromeenes, countertenor, has performed professionally as a countertenor soloist, choral singer, and accompanist. He received his Master's degree in accompanying at East Carolina University, and sang with Chanticleer for their 2005-06 season in concerts across Europe, Japan, and the United States. As an accompanist, he has played for Santa Clara University, West Bay Opera, Livermore Valley Opera, BASOTTI, Santa Clara Chorale, and Lamplighters Music Theatre. As a singer, he has performed with American Bach Soloists, Philharmonia Baroque Chorale, Marin Baroque, Pacific Collegium, Sanford Dole Ensemble, San Francisco Renaissance Voices, and Grace Cathedral Choir of Men & Boys. When not onstage or behind a piano, Dan can usually be found either on a hike in the mountains or at home baking gourmet goodies.



Chris Fritzsche, soprano, is a native of Santa Rosa CA. He has been a "performer" since the tender age of two, when he was first dragged (literally) across the stage, playing the part of young Michael's teddy bear in the play *Peter Pan*. 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, has been a soloist with Apollo's Fire, Volti, Artists' Vocal Ensemble (AVE), Oakland East Bay Symphony and Chorus, Schola Cantorum, and Pacific Mozart Ensemble, he has also shared the stage with American Bach Soloists, Magnificat, and the Marion Verbruggen Trio. He has performed on commercial recordings for Innova/Naxos, Koch International, Soli Deo Gloria, and Tonehammer. David is also an experienced opera conductor, having spent nine years with Festival Opera as Conductor of the Chorus and recently completed his appointment as Chorus Master of Opera San Jose. He currently works at Grace Cathedral teaching voice and music theory to choirboys and clergy, and sings each week with the Choir of Men and Boys.





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, sings alto with the Grace Cathedral Choir of Men and Boys, and is a registered yoga teacher, specializing in yoga for singers. When not warbling, teaching, or practicing yoga poses, 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, Marin, and Palo Alto, along with appearances in Sonoma, Santa Cruz, 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/free-concert-archive. 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.”

Clerestory is a tax-exempt non-profit organization with a mission of providing high quality performances to local audiences at affordable prices. Our Tax ID is 26-1238191. Donations from our audience are always welcome and are much appreciated. They may be made online at clerestory.org/how-you-can-help. Contributions may also be made by check mailed to: **Clerestory, 601 Van Ness Avenue Suite E #224, San Francisco, CA 94102**

If you work for one of the many companies that supports the arts through a matching gifts program, you may be able to double your contribution to Clerestory. Most often all you need to do is fill out a matching gifts form available through your company’s human resources department and mail it to us at the address above—we’ll do the rest. If you have questions about corporate matching gifts, please write to us at info@clerestory.org and we’ll be happy to help you maximize your contribution.

Clerestory gratefully thanks the following contributors during the 2014-15 and 2015-16 seasons:

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Joan Krasner Leighton
Catherine Lewis
Melanie Monios
Demetra Monios
Albert Sammons, Jr.
Thomas Whiteman

Thanks also to:

The Clergy and Staff of St. Mark's Lutheran Church,
San Francisco
The Staff of the David Brower Center, Berkeley

Special Thanks to the Clerestory Board of Directors:

Jesse Antin
John Kelley
Michael Costa
Justin Montigne
Mary Jane Perna
Jess G. Perry
Nancy Roberts

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 of no more than 150 words to info@clerestory.org describing your interest and qualifications.

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

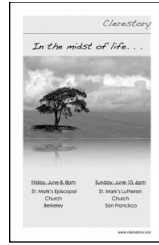
To view full programs for all our past concerts, listen to selected recordings, and learn more about Clerestory, please visit clerestory.org



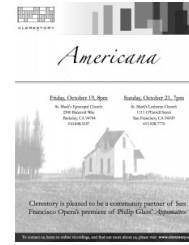
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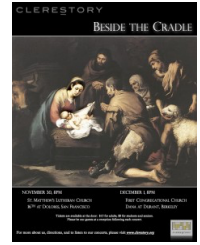
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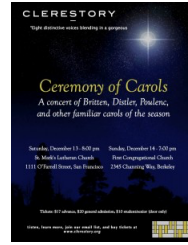
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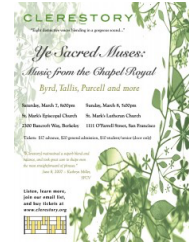
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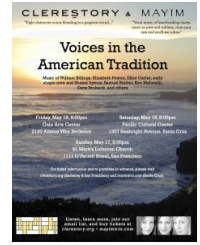
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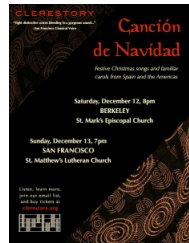
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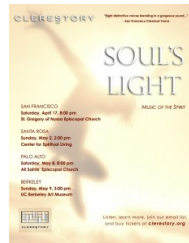
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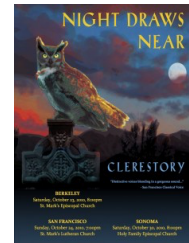
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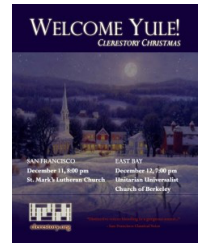
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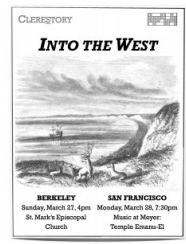
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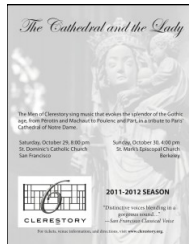
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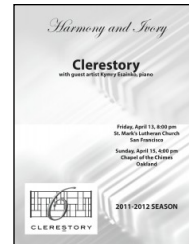
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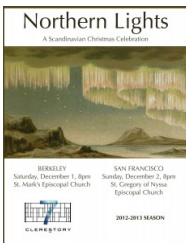
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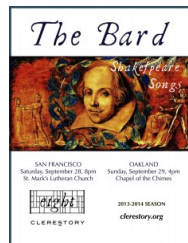
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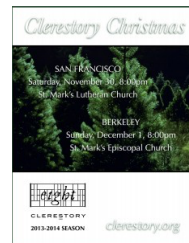
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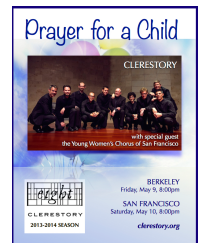
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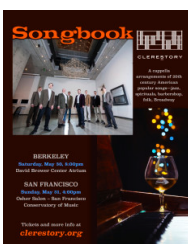
May, 2014



November, 2014



Spring, 2015



May, 2015



September, 2015



November, 2015