

CLERESTORY

Ye Sacred Muses

Choral Music from the Chapel Royal

Songs by Henry Purcell, William Byrd, Thomas Tallis,
Ralph Vaughan Williams, Michael Tippett and more..

SAN FRANCISCO

Saturday, September 10

8:00pm

Grace Cathedral,
Chapel of Grace

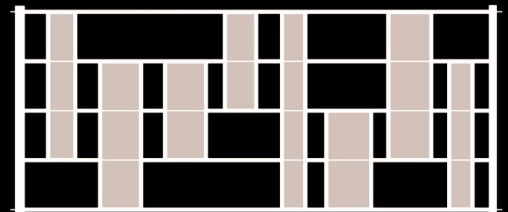
OAKLAND

Sunday, September 11

4:00pm

Chapel of the Chimes

Listen and learn more at
clerestory.org



Welcome to Ye Sacred Muses, our tribute to English royalty and the venerable Chapel Royal. We are excited to begin our 11th season with you, and are happy to feature this program once again—it's one of our very favorites from our group's early years.

For centuries, the Chapel Royal was looked to as a paragon of English sacred music, and its preeminent musicians included Thomas Tallis, William Byrd, and Henry Purcell, still widely considered among the greatest composers England has ever produced. As you will hear, a number of other Chapel Royal composers whose names are less familiar were themselves worthy of the job.

The second half of our program pivots from the sacred to the secular with tributes to the two great Queens Elizabeth. Elizabeth I was honored during her life with a suite of madrigals by the finest composers of her day, called *The Triumphs of Oriana*. Three and a half centuries later, ten English composers and poets were commissioned to celebrate the 1953 coronation of Elizabeth II with a new collection of pieces, titled *A Garland for the Queen*. To us, these pieces—old and new alike—capture what is quintessentially British about choral music: they're beautiful, pastoral, playful, earnest, unselfconscious, and sincere.

These are exciting times for Clerestory. We enter our second decade of performances with more enthusiasm than ever, a couple of new faces, and a list of ambitious ideas that gets longer, not shorter, with each year. As we often say, we're grateful to our audience for making our concerts possible, and so we remind you that there are three particularly important ways we ask for your help. You've done the first already by being here today. The other two—spreading the word with other music-lovers you know, and helping keep our music accessible through much-needed contributions—strengthen our resolve to keep Clerestory a part of our lives, and yours.

Thanks for joining us for *Ye Sacred Muses*. Please enjoy.

The Men of Clerestory

Our 2016-17 Season Continues...

This spring, Clerestory shares a program we're very excited about. *Gemini: Music for Double Choirs* explores the kaleidoscopic sounds of twin choruses through the centuries. Composers have used pairs of four-voice choirs to fill the most vast of spaces: the great Spanish *catedrales* for which Victoria, Vivanco and Guerrero composed Song of Songs motets, Westminster Cathedral, where Vaughan Williams' *Mass in G Minor* was first performed, and St. Peter's Basilica in Rome, where Giovanni da Palestrina's profound setting of *Stabat Mater* was heard during his life. You'll hear all these, as well as double-choir pieces by the modern composers Benjamin Britten, Steven Sametz, James MacMillan, Herbert Howells and Paul Crabtree. Clerestory's eight voices will combine in every permutation to illuminate this music that's both intricate and otherworldly.



GEMINI

March 18 & 19, 2017

Ye Sacred Muses

CLERESTORY

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

Saturday, September 10, 8:00 pm, Chapel of Grace, Grace Cathedral, San Francisco

Sunday, September 11, 4:00 p.m., Chapel of the Chimes, Oakland

Come, Let Us Rejoice	William Byrd
A New Commandment	Thomas Tallis
Ye Sacred Muses	William Byrd
Let Thy Hand Be Strengthened	John Blow
Turn Thee, O Lord	William Croft
Hosanna to the Son of David	Orlando Gibbons
Thou Knowest, Lord	Henry Purcell
Lord, How Long Wilt Thou Be Angry	Henry Purcell
Ne Irascaris, Domine	William Byrd
From <i>The Triumphs of Oriana (1601)</i>	
Arise, Awake	Thomas Morley
Come, Gentle Swains	Michael Cavendish
Come Blessed Bird	Edward Johnson
Lightly She Whipped O'er the Dales	John Mundy
The Nymphs and Shepherds Danced	George Marson
From <i>A Garland for the Queen (1953)</i>	
Canzonet	Alan Rawsthorne
Silence and Music	Ralph Vaughan Williams
Dance, Clarion Air	Michael Tippett

It says something about monarchy as a form of government that, although the notion of political power passing through bloodlines is antithetical to what our own nation stands for, it remains largely a source of pride for those nations that do have monarchs. Admittedly, the power of English royalty has waned in recent years, and its status is now closer to that of a figurehead. But for many centuries, kings and queens ruled over all they surveyed, and their subjects loved them, feared them - or both. The English monarchy, for better or worse, remains an essential part of what it means to be British.

More or less since King Henry VIII seized control of the church from the Pope in order to divorce his first wife, the ruling British monarch has been the titular head of the Church of England. (Henry's rule, it should be noted for context's sake, coincided with the first half of Thomas Tallis's life.) As a result, sacred music in England has been inextricably linked to the history and whimsy of royalty. Never was this more evident than in the sixteenth century, when Henry VIII insisted on traditional practices (even after his excommunication); under Edward VI, the church moved toward Protestantism; Mary led an insistent and violent return to Catholicism. Even after the regime of Elizabeth I steered England back in a protestant direction, religion remained deeply complex, contentious, and even violent.

The effect of this upheaval on the music composed during this period was profound. As religions changed, so did the liturgies for practicing them. What language to use (e.g., Latin versus English), how Mass could be sung, what place music had in services, even whether it was appropriate to sing long, melismatic lines with many notes to a single syllable—all this depended on the occupant of the throne. Composers were eager to please, and to keep their jobs, as well as their heads.

The Chapel Royal had existed since before the time of Henry VIII, and it was not so much a place as an institution. The Chapel was officially a part of the monarch's "household," and travelled, like the rest of the court, with the king or queen. Services were held wherever the ruler was at the time, and it was not until the end of the 16th century (after Tallis's death in 1585) that a formal edifice was built to house the Chapel Royal. The first church was built at Stirling Castle in Scotland under James VI, and since 1702 has been at St. James Palace in London.

The reputation of the choir, organists, and composers of the Chapel Royal reached its apogee during Elizabeth I's reign. Elizabeth was a well-known lover and patron of the arts and was herself a singer and keyboardist. (Although the virginal, as the harpsichord was known in England, also came to prominence during the Virgin Queen's rule, it is not thought to have been named in her honor.) The lineage of chief musicians at the Chapel Royal reads like a who's-who of English sacred music:

Thomas Tallis (1545-85), William Byrd (1572-1618), Orlando Gibbons (1605-25), John Blow (1673-1708), Henry Purcell (1682-95), Jeremiah Clarke (1674-1707), George Frideric Handel (1723-59)

As for the choir itself, the Gentlemen of the Chapel Royal were drawn from the finest singers in the country—including many of the composers themselves—and included other somewhat familiar names like John Sheppard and William Mundy. The treble line was sung by choirboys who were recruited from parish churches all over.

The reason for the decline of the Chapel Royal as a musical institution is not easy to pinpoint. From its earliest days the Church of England placed primary importance on the local parish churches and cathedrals, and as these grew in number and size it may have become less of an attraction for cathedral musicians to come to St. James Palace. Some scholars target 16th-century inflation, and there were also complaints of low wages. Meanwhile, as music printing became cheaper and monopolies ended, it became easy for composers to make a living by selling to the countless fine parish choirs springing up across the country. And, of course, the Chapel Royal's last prominent composer, Handel—with his fully orchestrated oratorios and anthems—was a tough act to follow.

Apart from their contemporaries Shakespeare and Marlowe, it is hard to think of two Elizabethan figures who more profoundly impacted their art than Thomas Tallis and William Byrd. Both were jacks-of-all-trades who were Chapel Royal organists, singers in the choir, and later—thanks to an otherwise exclusive monopoly granted by the Queen— publishers of music. But as composers, Tallis and Byrd (who were teacher and student, respectively, as well as close friends) would be without peer until at least the time of Purcell over a century later. (If you aren't a particular fan of Purcell, or perhaps Benjamin Britten, you might plausibly argue that Tallis and Byrd are the most important English composers of all time.) Both wrote music in all the styles of the day: instrumental, choral, keyboard, for solo voice, sacred (Catholic and Protestant, Latin and English), madrigals, and more.

Much about Tallis' early life remains unknown. Like many musicians of the period, he served as organist and choirmaster at a number of churches before finally coming to Court as a Gentleman of the Chapel Royal in 1543, at the age of about 40. Unlike other composers, however, including his student Byrd, Tallis largely avoided the religious controversies of the day; one advantage of his fluency in so many styles was his ability to choose between them as religious and political circumstances would merit.

Tallis' music is characterized by the first really sophisticated polyphony among early English Renaissance composers. Particularly in his Latin motets, with their melismatic lines, Tallis explored rhythm and counterpoint on a masterly and unprecedented scale. His music in English, which is more often homophonic (a quality preferred by some protestants), is by contrast simple, yet poignant, and harmonically fascinating. Tallis' death in 1585 was memorialized by two particularly poignant monuments: first, an epitaph above his grave in the chancel of his parish church which reads *As he did live, so also did he die, In mild and quiet Sort (O! happy Man)*. The second is an ode composed by Byrd for his teacher and colleague, *Ye Sacred Muses*, from which tonight's program takes its title.

William Byrd, unlike Tallis, had difficulty resolving his own Catholic faith with the often more Protestant demands of his employers. This is evident even in the first accounts of Byrd's professional career, when he was organist at Lincoln Cathedral: he was formally admonished and had his salary suspended by the Dean for his ornate style of composition and organ-playing. Although Byrd composed a great deal of music in English when required, it is thought that some of his early music in Latin was written in secret, and made public only once Elizabeth was queen.

A great deal more is now known about Byrd's life thanks to the recent work of musicologist John Harley. For one thing, we now believe that he lived several years longer than was supposed before: although his will describes him as 80 years old, we now suspect that it was drafted three years before his death. Byrd was born in London, not Lincolnshire, yet was not in fact the son of the Chapel Royal Gentleman Thomas Byrd. By 1572, when Byrd was 32, he did finally join Tallis at the Chapel Royal, and three years later he and Tallis secured a joint patent for music printing from the Queen. They promptly took advantage of this monopoly—taking care to pay tribute to her Highness—by publishing a collection of 34 Latin motets, 17 by each man, one for each year of Elizabeth's reign.

Byrd published several more collections of Latin motets after Tallis' death, including two editions of *Cantiones Sacrae*, which are simultaneously among his most ornate and florid works, but also set the most despondent Old Testament psalm texts about the desolation of Israel. The masterpiece of the 1589 *Cantiones*, *Ne Irascaris, Domine*, is a perfect example of both and employs the kind of madrigalistic word-painting that had become fashionable in sacred music by that time.

Come, Let Us Rejoice

Music by William Byrd (c1540-1623)

Text from Psalm 95

Come, let us rejoice unto our Lord,
Let us make joy to God our Saviour.

Let us approach to his presence in confession,
And in Psalmes let us make joy to him.

A New Commandment

Music by Thomas Tallis (c1505-1585)

Text from John 13

A New Commandment give I unto you, saith the Lord,
That ye love together, as I have loved you,
That e'en so ye love one another.
By this shall ev'ry man know that ye are my disciples,
If ye have love one to another.

Ye Sacred Muses (*Ode on the death of Tallis*)

Music and text by William Byrd

Ye Sacred Muses, race of Jove,
Whom Music's lore delighteth,
Come down from crystal heav'ns above
To earth where sorrow dwelleth,
In mourning weeds, with tears in eyes:
Tallis is dead, and Music dies.

Let Thy Hand Be Strengthened

Music by John Blow (1673-1708)

Text from Psalm 89

Let Thy Hand be Strengthened
And thy right hand be exalted,

Let justice and judgment be the preparation of thy seat
Let mercy and truth go before thy face. Allelujah.

Turn Thee, O Lord

Music by William Croft (1678-1727)

Text from Psalm 6

Turn Thee, O Lord, and deliver my soul;

Save me for thy mercy's sake. Amen.

Hosanna to the Son of David

Music by Orlando Gibbons (1583-1625)

Text from Matthew 21 and Luke 19

Hosanna to the Son of David.
Blessed is he that cometh in the name of the Lord.
Blessed be the King of Israel.

Peace in heaven, and glory in the highest places.
Hosanna in the highest heavens.

Thou Knowest, Lord

Music by Henry Purcell (1659-1695)

Text from the Book of Common Prayer

Thou Knowest, Lord, the Secrets of Our Hearts;
Shut not thy merciful ears unto our pray'rs;
But spare us, Lord most holy, O God most mighty.
O holy and most merciful Saviour,

Thou most worthy Judge eternal,
Suffer us not, at our last hour,
For any pains of death, to fall from thee. Amen.

Lord, How Long Wilt Thou Be Angry

Music by Henry Purcell

Text from Psalm 79

Lord, how long wilt Thou be angry?
Shall thy jealousy burn like a fire forever?
O, remember not, o, remember not our old sins,
But have mercy upon us and that soon.
For we are come to great misery.
Help us, O God, help us,
O God of our salvation,
For the glory of Thy name.
O deliver us, o deliver us,

And be merciful unto our sins,
For thy Name's sake.
So we that are Thy people,
And the sheep of Thy pasture
Shall give Thee thanks for ever.
And will always be shewing forth Thy praise,
Be shewing forth Thy praise,
And will always be shewing forth Thy praise,
From one generation to another.

Ne Irascaris, Domine (from *Cantiones Sacrae*, 1589)
Music by William Byrd
Text from Isaiah 64

Ne irascaris Domine satis,
Et ne ultra memineris iniquitatis nostrae.
Ecce respice populus tuus omnes nos.
Civitas sancti tui facta est deserta.
Sion deserta facta est,
Jerusalem desolata est.

Be not angry, O Lord,
And remember our iniquity no more.
Behold, we are all your people.
Your holy city has become a wilderness.
Zion has become a wilderness,
Jerusalem has been made desolate.

While many singers and audiences today think of the traditional English madrigal as the prototype of the style—with their pastoral themes and fa-la refrains—it is easy to forget that by the time the madrigal gained peak popularity in Britain it had come and gone out of fashion in continental Europe. The Italian *frottola* and French *chanson* pioneered this type of secular song in the early sixteenth century and were the basis for the later part-songs written by English composers (many of whom had travelled in Europe). Nevertheless, as the British so often did in music, what they did not always come up with first they would later refine and make their own.

In 1601, the composer Thomas Morley collected 25 madrigals by 23 composers (including two of his own) for a musical tribute to Queen Elizabeth called *The Triumphs of Oriana*. The Queen was occasionally referred to by this name “Oriana” (whose roots may lie either in the Latin words for “arising” or “golden”), and each of the 25 pieces ends with a variation on the same rhyming couplet: “Thus sang the shepherds and nymphs of Diana: long live fair Oriana!”

The set as a whole is impressive, and the pieces have much in common with one another: they are nearly all in five or six voice parts, are nearly all in a major key, and, with flowers and sprites as their primary subjects, do little to dispel any stereotypes about madrigals. (Conspicuously absent, at least, is much in the way of “fa la las”.) Individually, though, the compositions—very few of whose authors remain familiar names today—are uneven in quality. For tonight, we have picked five of our favorites that fit well with our voices.

Arise, Awake

By Thomas Morley (1557 or 1558-1602)

Arise, awake, awake,
You silly shepherds sleeping;
Devise some honour for her sake
By mirth to banish weeping.
See where she comes, lo where,
In gaudy green arraying,
A prince of beauty rich and rare

Pretends to go a-maying.
You stately nymphs draw near
And strew your paths with roses;
In you her trust reposes.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

Come, Gentle Swains

By Michael Cavendish (c1565-1628)

Come, gentle swains,
And shepherd's dainty daughters,
Adorn'd with courtesy and comely duties,
Come sing and joy and grace with lovely
laughters,

The birthday of the beautiest of beauties.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana!

Come Blessed Bird

By Edward Johnson (fl 1572-1601)

Come, blessed bird, and with thy sugared relish,
Help our declining choir now to embellish,
For Bonny-boots, that so aloft would fetch it,
O he is dead, and none of us can reach it,
Then tune to us, sweet bird, thy shrill recorder.

Elpin and I and Dorus, for fault of better,
Will serve in the chorus.
Begin, and we will follow thee in order,
Then sang the wood-born minstrel Of Dian':
Long live fair Oriana.

Lightly She Whipped O'er the Dales

By John Mundy (c1555-1630)

Lightly she whipped o'er the dales,
Making the woods proud with her presence;
Gently she trod the flowers;
And as they gently kissed her tender feet
The birds in their best language bade her
welcome,
Being proud that Oriana heard their song
The clove-foot satyrs singing

Made music to the fauns a-dancing,
And both together with an emphasis
Sang Oriana's praises;
Whilst the adjoining woods with melody
Did entertain their sweet sweet harmony.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana

The Nymphs and Shepherds Danced

By George Marson (c1573-1632)

The Nymphs and Shepherds danced
Lavoltos in a daisy-tap'stried valley.
Love from their face-lamps glanced,
Till wantonly they dally.
Then in a rose-banked alley
Bright Majesty advanced
A crown-graced virgin whom all people honour.

They leave their sport amazed,
Run all to look upon her.
A moment scarce they gazed
Ere beauty's splendour all their eyes had dazed,
Desire to see yet ever fixed on her.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

England in the 1950s was a place in need of renewal and optimism, not unlike the tumultuous period before Elizabeth I ascended to the throne. World War II had left the country shattered, supplies were still being rationed, and in 1951, King George VI became gravely ill with cancer. Although the period until his death in early 1953 was agonizing for the country, there was an awareness that Princess Elizabeth would, like her namesake Queen Elizabeth 350 years earlier, represent a new hope.

To mark the occasion of Elizabeth's coronation in 1953, the Arts Council of Great Britain commissioned ten English composers to write a kind of 20th-century sequel to *The Triumphs of Oriana*. On June 1, 1953, with the city of London in full bloom on the eve of the coronation, the procession of contemporary madrigals known as *A Garland for the Queen* was performed at Royal Albert Hall. The diverse group of composers included several names that remain familiar today, including Ralph Vaughan Williams, Gerald Finzi, and Herbert Howells, but also included composers whose earlier works, while perhaps earning them this commission, never earned them international acclaim: Arthur Bliss, Arnold Bax, Edmund Rubbra, and Alan Rawsthorne.

As it turns out, this sundry group of composers turned out a diverse but cohesive and excellent set of pieces, from which it was hard for us to choose. Vaughan Williams' *Silence and Music* is a tribute to Charles Villiers Stanford's much-loved *The Blue Bird* and employs the same soaring solo soprano voice. The poem was written by Vaughan Williams' second wife Ursula and describes the awakening of music—and perhaps, implicitly, the monarchy itself—"from silence, where it slept."

Alan Rawsthorne and Michael Tippett were both born in 1905 and are both best known (relatively speaking) for their symphonies, string quartets, and concerti; Rawsthorne also wrote a great deal of music for film, and Tippett composed several operas. Both also became serious composers relatively late in life—

Tippett because he was overly self-critical and rejected many of his own early works, and Rawsthorne because he initially pursued dentistry and architecture. Ultimately, the two also share in common a generally and unfairly underrated musical output.

Rawsthorne's *Canzonet* is a study in contrasts. On the one hand, a solo soprano voice sings in 9/8 time; the chorus beneath accompanies in 3/4 meter. The soloist sings English poetry on the passing of time by Louis MacNeice ("A thousand years and none the same"), while the chorus repeats a refrain in Latin from the last period of the Roman Empire: *Cras amet qui nunquam amavit quique amavit cras amet*, or "Let he who has never loved love tomorrow, and let he who has loved love tomorrow." This charming and understated piece carries more meaning and symbolism than is possible to consider fully during its brief three-minute length. Finally, Tippett's *Dance, Clarion Air* manifests a variety of styles, tempi, and keys in its tempestuous setting of a short but fitting text by the contemporary playwright Christopher Fry: "Shine, till all this island is a crown... Sound, with love and honor for a Queen... O morning light, enfold a morning throne."

Canzonet

Music by Alan Rawsthorne (1905-1971)

Text by Louis MacNeice (1907-1963)

Cras amet qui nunqu'amavit quiqu'amavit cras amet

(Let him love tomorrow who has never loved; and let him who has loved, love again.)

A thousand years and none the same Since we to light and lovelight came;
A thousand years and who knows how Bright flower breaks from charnel bough.
Tomb and dark grow light and green Till blind men see, heart be seen;
A thousand years of flower and flame A thousand years and none the same.

Silence and Music

Music by Ralph Vaughan Williams (1872-1958)

Text by Ursula Wood (1911-2007)

Silence, come first - Silence.
I see a sleeping swan, wings closed and drifting
Where the water leads, a winter moon,
A grove where shadows dream,
A hand outstretched to gather hollow reeds.
The four winds in their litanies can tell all
Of earth's stories as they weep and cry,

The sea names her tides,
The birds rejoice between the earth and sky.
Voices of grief and from the heart of joy;
So near to comprehension do we stand
That wind and sea and all of winged delight
Lie in the octaves of man's voice and hand
And music wakes from silence, where it slept.

Dance, Clarion Air

Music by Michael Tippett (1905-1998)

Text by Christopher Fry (1907-2005)

Dance, Clarion Air
Shine, stones on the shore,
Swept in music by the ocean
Till all this island is a crown.

This island, and these realms and territories,
Remembering all that human is.
Sound with love and honor for a Queen.
O morning light enfold a morning throne.

ARTISTS



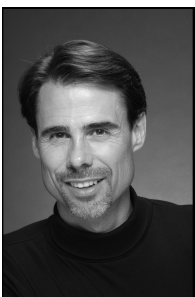
Jesse Antin, countertenor, is the founder of Clerestory. He performed for five years with the esteemed men's ensemble Chanticleer, and has since been a soloist and chorus member with the American Bach Soloists and the choir of Grace Cathedral. Jesse studied music and philosophy at Brown University, and 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 Organist at St. John's Presbyterian Church, 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 is a tating instructor in Berkeley and he is considered Clerestory's "resident limericist".

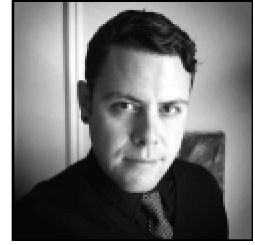
Matt Boehler, bass, is a native of Minneapolis, Minnesota. Equally at home on the international opera stage as well as the concert platform, he has appeared as a principal with The Metropolitan Opera, New York City Opera, Théâtre Royal de la Monnaie, Canadian Opera Company, and Theater St. Gallen, among many others. He is a frequent collaborator in new music, having premiered operas by Mark Adamo, William Bolcom, John Musto and Kevin Puts. As a chorister, Matt has appeared in several ensembles: Cathedral of St. John the Divine and Trinity Wall Street in NYC, and, locally, Capella SF and the San Francisco Symphony Chorus. He holds a B.A. in Theatre Arts from Viterbo College, an A.D. in Opera Studies from Juilliard, and is presently pursuing an M.M. in Composition at San Francisco Conservatory of Music.



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.

ARTISTS

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, Co-Director of the Bay Area Vocal Academy, teaches on the voice faculty of UC Berkeley, 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 perfect pooches, 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.

ARTISTS

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/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. We rely on our audience to help underwrite the modest costs of our performances, and donations from you are always welcome and are much needed. They may be made online at clerestory.org/how-you-can-help. Contributions may also be made by check and mailed to: **Clerestory, 601 Van Ness Avenue Suite E #224, San Francisco, CA 94102**. If you have questions about making any sort of gift, please write to us at info@clerestory.org and we'll be happy to help you. Thanks!



THANK YOU

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

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Special Thanks to the Clerestory Board of Directors:

Jesse Antin
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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 to info@clerestory.org describing your interest and qualifications.

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