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Our 25<sup>th</sup> Anniversary season is made possible through **your generous contributions**, and by grants from the **Alameda Arts Commission**, the **Barbro Osher Pro Suecia Foundation**, and the **Zellerbach Family Foundation**.

Special thanks to Orinda Community Church, St. Mary Magdalen Church, St. Perpetua Catholic Church, Faith Fellowship of Walnut Creek, Holy Names University, and West Coast Arts for supporting our Fall 2016 season.

Thank you to all the friends, family, and members of Voci who volunteer hours of work to make our performances possible!

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*Voci* WOMEN'S VOCAL ENSEMBLE

V  
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C  
PLAYLIST

**Celebrating 25 years of Voci**

**Saturday November 12, 2016**

St. Mary Magdalen Church, Berkeley

**Sunday November 20, 2016**

St. Perpetua Catholic Church, Lafayette

Dr. Anne K. Hege, Conductor  
Edna Yeh, Assistant Conductor  
Anne Rainwater, Piano and Organ

## About Today's Program

This afternoon's concert—**Voci Playlist**—presents a collection of pieces selected by Voci singers, past directors, and accompanists. It provides a look at where Voci has been and what Voci has loved over the last 25 years. It also, in a fascinating way, shows us Voci's unique collective taste for specific kinds of music. You can hear our love of early music, our interest in texts that speak about the female experience, as well as our interest in female composers. You can also hear our love of contemporary music that is challenging and heartfelt.

We begin with Eleanor Daley's *Rise Up, My Love*, a setting of an excerpt of the Song of Solomon. Daley's use of the minor mode and descending lines that fall from unison suggest a disrobing and the vulnerability of new love. This theme of vulnerability extends into Stephen Hatfield's setting of a traditional Kentucky folk song, *Queen Jane* (referring to Henry the VIII's third wife, Jane Seymour). Hatfield's use of open fifths echoes early music styles, as does the text itself, which tells of the queen's untimely death during childbirth. From here, we travel to the fourteenth century and Guillaume de Machaut's work *Rose, Liz, Printemps*, with its lilting rhythms and weaving parts. Eve Beglarian follows with her recent work *Lullaby*. This piece superimposes a traditional Gregorian chant over a minimalist setting of Janet Lewis' striking poem about Mary's motherly love for Christ. Similarly, Duruflé's 1960 work, *Tota pulchra es*, is inspired by traditional Gregorian chant phrases. Duruflé uses modern mixed meter with traditional counterpoint techniques to create music that is both modern and reminiscent of an earlier time. Erzsébet Szőnyi's work, *Canticum Sponsae* continues in a similar style. I have fallen in love with this piece over this semester. It is written in short episodes that form waves building to a beautiful conclusion. We follow Szőnyi with one of Brahms' most famous canons, which mimics the sound of hurdy-gurdy, and Holst's gorgeous, swaying, two-choir *Ave Maria*, which reminds me of silt slowly settling in water. We end the first half with Lauridsen's *Dirait-on*. In this depiction of the beauty of a rose, you can feel the velvet luxuriousness of the flower, and how the wealth of petals unfurls as it blossoms.

## Voci Staff

**Artistic Director:** Dr. Anne K. Hege

**Assistant Conductor:** Edna Yeh

**Accompanist:** Anne Rainwater

**Chorus Manager:** Mishaela De Vries

**Communications & Marketing:**

Elizabeth Brashers, Susan Sands, Lezak Shallat,  
Stephanie Neumann, Nicky Reed

**Website & Graphic Design:** Edna Yeh

**Concert Production:** Terry Meyers,

Karla Sagramoso, Victoria Skeritt, and members of Voci

**Head Librarian:** Katherine McStravick

**Program:** Elizabeth Brashers, Anne Hege, Lezak Shallat,  
Rose Hansen, Dorothy Isaacson Read

**House Staff:** John Gibbins,

James King, Fran Meredith-Picconi,

Tony Meredith-Picconi, Sherrie Reed,

Nate Deremiah, Alicia Bright

**Recording Engineer:** Brian Shiratsuki

## Voci Board of Directors

Susan Sands (President), Lisa Sanders (Treasurer),

Elizabeth Brashers (Secretary)

Mishaela De Vries, Terry Meyers

Anne K. Hege, Edna Yeh (ex officio)



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The second half of the program honors our commitment to new works for treble chorus, as well as our history of dedicating our fall concerts to voices in peace. We begin with Karin Rehnqvist's striking work, *I Himmelen*, where she depicts the heavenly hall as a dining hall filled with people singing a traditional Swedish folksong, made more radiant by the calls of shepherdesses across the mountain tops and the ringing of church bells. This is followed by the first and last fragments of (former Voci Artistic Director) Jude Navari's *Siddhartha Fragments*. These pieces, which were a gift from Navari for Voci's 20<sup>th</sup> anniversary, speak to the beauty and complexity of our world and allow us to showcase our new accompanist, Anne Rainwater. Three short Bartók works and Mendelssohn's fabulous *Lift Thine Eyes to the Mountains* follow, sharing our love of harmony and the simple beauty of a cappella works. We end the program with two works for organ, Poulenc's *Ave Maria* and Benjamin Britten's *Missa Brevis in D*. The Britten was one of the first works I ever learned in choir, and the Gloria from this mass often arises out of nowhere in my mind's ear. Benjamin Britten lived through two world wars, and you can hear his experience of vicious conflict in the Agnus Dei, asking for mercy, and the final resolution, "dona nobis pacem," asking for peace.

We end our concert with an invitation to you, to join us in singing the traditional round, *Dona Nobis Pacem* (see program insert). Throughout this concert, my hope is that you feel our love for these pieces. Like a friend sharing her favorite keepsake, I hope that you leave this concert feeling that you have been showered by our love for this music.

We are so thankful to all of you for sharing our passion for music for all these years. Thank you!

—Anne Hege

# Program

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**Rise Up My Love** Eleanor Daley

**Queen Jane** Traditional  
Arr. Stephen Hatfield

**Rose, liz, printemps, verdure** Guillaume de Machaut  
(*Rose, lily, springtime, greenery*)

*Elizabeth Brashers, Ayyana Chakravartula, Mishaela De Vries,  
Susan Martin, Katherine McStravick, Terry Meyers,  
Karla Sagramoso, Edna Yeh*

**Lullaby** Eve Beglarian

*Edna Yeh*

*Our performance of Lullaby today is in honor of  
Susan Sands, celebrating her 24 years of dedication to Voci*

**Tota pulchra es** Maurice Duruflé  
(*Thou art all fair*)

**Canticum Sponsae** Erzsébet Szőnyi  
(*Song of the Bride, from the Book of Solomon*)

*Terry Meyers  
Katherine McStravick*

*Our performance of Canticum Sponsae today is in honor of  
Terry Meyers, celebrating her retirement as Administrative Director  
and 25 years of dedication to Voci*

**Einförmig ist der Liebe Gram** Johannes Brahms  
(*Sad love is always the same*)

*Mishaela De Vries, Susan Martin, Terry Meyers, Stephanie Neumann, Nicky Reed, Lisa  
Sanders, Karla Sagramoso, Edna Yeh*

**Ave Maria** Gustav Holst

**Dirait-on** Morten Lauridsen  
(*So they say*)

Katherine Piccus  
Judy Pickles  
Sandra Bernero  
Pastermack†

Teressa Plaskett  
Rachel Plotinsky  
Kathy Post

Sarah Powers  
Elenka Proulx  
Lynx Quicksilver  
Jean Racik

Alma Raymond  
Dorothy Isaacson  
Read\*\*

Tammy Reardon  
Nicky Reed\*\*

Elizabeth Reifler-  
Insko

Jan Reinhardt  
Houlihan

Barbara Reisner  
Lori Rizzo\*

Peggy Rock  
Naomi Rose

Debbie Rosen-  
Kanofsky

Johanna Rothe  
Judith Holliday

Rothman  
Karla Sagramoso\*\*

Lisa Sanders\*\*  
Susan Sands\*\*

Adina Sara  
Anna Savant

Wilma Schroeder  
Andrea Sevetson

Anjuli Shah-Johnson  
Lezak Shallat\*\*

Heida Sigurdardottir  
Victoria Skerritt\*\*

Susan Marquez Owen

Sarah Paden  
Michelle Persoff  
Connie Phillipp  
Fran Smith

Sallie Smith  
Suzy Spradlin  
Laura Stanfield

Laura Stern-  
Grossmann

Jeanne Henzel Swartz  
Joanna Taylor

Teresa Taylor  
Maggie Tenenbaum

Eve Terran

Melinda Thomas\*

Miranda Thorman\*\*

Judy Turley

Katrina Turman

Mary Tyson

June Vance

Michelle Vasey

Barbara Venook

Jennifer Vlahos

Martha Vlahos

Teresa Vosper\*\*

Karen Wait

Elizabeth Warden

Liz Warren

Larissa Washburn

Mary Weineke

Paula White

Helen Wolfe-Visnick

Carol Wong

Edna Yeh\*\*

†*In Memoriam*

\**Voci Founders*

\*\**Current Singers*

— INTERMISSION —

## Voci Singers, 1991–Present

Emily Acker	Dawn Emery	Ruth Levine Ekhaus
Mary Anderson	Janet Falk	Janice Lim
Corinne Allen	Nina Fallon	Joyce Liu
Ruth Allen-Hunt	Marcella Fasso	Ginny Lorencz
Alison Altstatt	Vicky Faulk	Beatriz Lozada
Jennifer Ashworth	Harriett Feltman	Christiana Macfarlane
Elizabeth Ayres	Arsinoe Ferry	Catherine MacGuinness
Jane Bailowitz	Lynne Frame	Katie Manasse
Tiffany Barnes	Amy Frey	Beth Mann
Lucy Beck	Rebecca Gambatese	Judy Margulis
Joan Bell	Laura Garrison	Christy Martin
Janet Biblin**	Lisa Gartland	Susan Martin**
Julie Blade**	Joyce Gilbrick	Pauline Ma-Senturia
Christina Bogiages	Rachel Goldsmith	Mary McConneloug
Dale Allen Boland	Sally Goodman	Marcia McCormack
Brenda Bonhomme	Ronni Gravitz†	Jane McCrea
Heather Bourne	Susan Hall	Katherine McStravick**
Elizabeth Brashers**	Rose Hansen**	Michelle McTamane
Mimi Brennan**	Sarah Hanson	Kathleen Merchant
Deb Bryant	Angela Harris	Terry Meyers**
Kate Buckelew	Naomi Harris	Lynne Anne Miles
Jacqueline Celenza	Stephanie Joy Hartono**	Jacqueline Mintz
Ava Chante de l'Esprit	Maren Haynes	Nancy Mitchell
Ayyana	Dierdre Hedick	Margaret Moore
Chakravartula**	Anne Hench	Lindsay Mugglestone
Jennifer Cheng	Julie Herndon	Helen Munch
Loren Chuse	Alison Howard†	Heather Mundy
Alice Clark	Nona Hungate	Kaneez Munjee
Lucy Collier	Lauren Jensen	Margot Murtaugh
Sarah Costanzo	Catherine “Cricket” Johnson	Alberta Mussati
Sarah Costanzo	Jayne Kappesser	Angela Mussomeli
Laurel Covington	Monica Kaufer	Stephanie Neumann**
Pamela Crane	Jenny Key	Jocelyn Newman
Anjali Crawford	Saki Khalsa (Kinney)	Annette Nibley
Emily Day	Miriam King	Shary Nunan
Mishaela De Vries**	Julie Kland	Tamsin Nutter
Cassie Decker	Margery Lackman	Mary O'Brien
Constance DeFotis	Jeannette Law	Amy O'Donnell
Denise Deneaux	Maggie Leiman	Judith Ostapik
Denise Deneaux		
Cynthia Dodge**		
Jeannette Donnelly		
Jessica Dunlap		

## I himmelen (In heaven)

Traditional  
Arr. Karin Rehnqvist

*Kulning: Mishaela De Vries, Susan Martin,  
Karla Sagramoso, Miranda Thorman*

*Small group: Elizabeth Brashers, Stephanie Neumann,  
Lisa Sanders, Edna Yeh*

## Selections from Siddhartha Fragments

Jude Navari

- I. Beautiful is the World  
VII. Everything is One

*Susan Martin  
Edna Yeh, bowed piano*

## Group #7 from *Gyermek-és nőikarok* (Choruses for Women's Voices)

Béla Bartók

Bánat (Sorrow/Grief)

Ne Láttalak Volna! (If Only I Had Never Seen You)

*Elizabeth Brashers, Mishaela De Vries, Stephanie Joy Hartono,  
Susan Martin, Katherine McStravick, Terry Meyers,  
Lisa Sanders, Edna Yeh*

Elment a Madárka (The Little Bird is Gone)

*Susan Martin, Lisa Sanders, Edna Yeh*

## Lift Thine Eyes

Felix Mendelssohn-Bartholdy

## Ave Maria

(from *Dialogues of the Carmelites*)

Francis Poulenc

## Missa Brevis in D, op. 63

Benjamin Britten

Kyrie  
Gloria in excelsis Deo

*Elizabeth Brashers, Lisa Sanders, Karla Sagramoso*

Sanctus  
Benedictus

*Katherine McStravick, Edna Yeh*

Agnus Dei

## Dona Nobis Pacem

*Please join us in singing this final piece together—a score is included as an insert to your program. We invite all Voci alumnae and former directors and accompanists to join us on stage.*

## ***A Brief History of Voci***

Voci was established in September 1991 under the direction of founding conductor Mitchell Covington, composed of an initial group of 16 women drawn from around the Bay Area. Seeking a musical outlet of their own, many of the founding singers either worked with, or were mothers of girls in, the San Francisco Girls Chorus. The group held its first rehearsals at Calvary Presbyterian Church in Berkeley, and held its first performance that December—a benefit concert for the victims of the 1991 Oakland Hills firestorm.

Voci continues to thrive 25 years later, holding fast to its original mission of championing music for women and by women, from all parts of the world and every century. We have performed regularly throughout the Bay Area, commissioning and premiering 17 works written by dynamic Bay Area, California, and international composers. Further, we have built and enjoy a reputation among Bay Area audiences and critics as one of the finest choral groups in the area. This year we continue our commitment to fostering a community of composers and musicians with the launch of the second phase of our *New Works Project*, which engages local emerging and mid-career composers in two-year cycles, providing mentorship and collaboration between composers, and incorporating Voci singers in the development and performance of new commissioned works.

### ***Voci Conductors and Accompanists, 1991–Present***

Mitchell Covington(1991–1995)

Muriel Gilmore Fore (1995–1997)

Anthony Pasqua (1997–1999)

Jude Navari (1999–2013)

Judit Hartyányi (Guest Conductor, 2007)

Anne K. Hege (2013–present)

Edna Yeh (Assistant Conductor, 2008–present)

journalist. She has an adult son and loves traveling all over the world with her husband.

**Lezak Shallat** started singing choral music in college and has never stopped. She's sung mostly in chamber groups and symphonic choirs, and music from Latin America. In addition to singing in choirs, she loves to travel with choirs and participate in music festivals, and is famous for making copious notes in her scores.

**Victoria Skerritt** is happy to be in year two as a member of Voci and loves learning Voci's diverse repertoire. Victoria's music background is rooted in musical theater, alternative rock bands, and jazz vocal ensemble work. When she is not singing with Voci, Victoria manages parks and recreation activities for Contra Costa County. She thanks her co-workers, friends, and family for encouraging her musical journey.

**Miranda Thorman** grew up singing in the Bay Area, including in the Piedmont Children's Choir. She studied music and vocal performance at U.C. San Diego and sang for six years with Creative Voices in San Francisco. Miranda teaches history at the College Preparatory School in Oakland, and is the mother of two. She has been excited to return to choral singing with Voci.

**Teresa Vosper** started singing in the church choir when she was five years old, continuing on in school choirs through college, and officially starting choral singing with the Humbolt Chorale in 1992. She has continued to sing with a variety of vocal ensembles since then. A trained historian and theologian, Teresa is equally an ardent animal and nature lover, with the ocean and beach being deeply cherished places. Next to singing, sailing makes her heart soar.

**Edna Yeh**, Assistant Conductor, joined Voci in 2008. After a childhood spent playing the piano and violin, she began singing with a women's chorus in college, and eventually earned a master's degree in music theory. Edna works by day in web development and is the mother of two teenagers.

life. Stephanie has also been a continuous private instructor, singer-songwriter, and is currently the administrative assistant for the Mills College Music Department. Not only is she primarily a saxophonist and vocalist, but she also plays steel pan, ukulele, piano, and flute.

**Dorothy Isaacson Read** grew up in Oakland, loving music and playing piano and oboe. As an adult, she enjoyed singing in recitals, amateur opera scenes, and choruses, including the UC Chamber Chorus, Cantare con Vivo, and the UC Alumni Chorus. She is delighted to be part of Voci, with its dedicated, talented group of singers.

**Nicky Reed** has sung with Voci for almost a year and is loving the experience! She sang in an all-women's choir in college and enjoys the complexity and sound of women's choral music. In addition to singing with Voci, she loves to trail run and bake desserts of all shapes and sizes.

**Karla Sagramoso** is very pleased to be part of Voci, having participated in choral singing of all sorts since childhood. She is convinced that if the world's people all belonged to choirs and ate regular infusions of chocolate, they'd all be happier and healthier, though perhaps not slimmer. She especially enjoys singing in small ensembles and house concerts, and loves learning repertoire from many centuries and countries. When not singing, she works as a clinical psychologist and enjoys her family.

**Lisa Sanders** enjoys being part of such a talented group of singers. Lisa also sings in The Dulcet Four, an a cappella quartet based in the San Francisco Bay Area, performing repertoire from the Great American Songbook and other classics. She has sung with Festival Opera in Walnut Creek and the Livermore Valley Opera. On weekends, Lisa cantors at the St. Perpetua Church in Lafayette. When not singing, Lisa teaches technology and math at St. Mary's School in Walnut Creek and keeps up with her two 20-something daughters and a traveling husband.

**Susan Sands** has been singing in groups all her life, and has joyously sung with Voci for 24 years. She is a clinical psychologist in private practice, and also teaches, writes articles, and supervises other therapists. In her former life, she was a print and television

### ***Accompanists***

Paul Caccamo  
Kate Campbell  
Eleanor Cohen  
Randall Creighton  
Danielle DeSwert  
Heather Heise  
Elizabeth Ingber

Sharon Lee Kim  
Marcia McCormack  
Martha Mockus  
Li-Wen Monk  
Anne Rainwater  
Lino Rivera  
Dana Smith



*Voci Directors Mitchell Covington, Muriel Gilmore Fore,  
Anthony Pasqua, Jude Navari, Judit Hartyányi, Anne K. Hege*

## ***Celebrating “Voci’s Heart,” Terry Meyers***

*as she retires from her long-time position as  
Voci’s Administrative Director*

Alto Terry Meyers has lent her voice to Voci for the past 25 years, having joined the newly formed ensemble in time for its second rehearsal in 1991. At the time, she was raising two small daughters and embarking on a major career change from dance professor and dance company director to clinical psychologist, but she also yearned for a chance to stay connected with the performing arts. Voci was a great match. “I loved singing in Voci from the very beginning,” she says.

For Terry, though, being in a vocal ensemble was always about more than just singing. “My parents were models to me of commitment and involvement in arts organizations,” she notes. Terry soon became involved behind the scenes in Voci’s operations and has remained so ever since, including serving for over 17 years as Voci’s administrative director. With her



leadership experience and steadfast commitment to Voci, Terry has helped to grow the organization into what it is today. She strives to be, as she describes it, “a driving force in the organization for continuity, problem solving, and perseverance.”

All of these characteristics have proved essential over the years, as Terry provided leadership during critical moments and transitions. The first came when Voci’s founding director decided to leave Voci for another position. The other founding members were also no longer involved, and as the group pondered the agonizing decision of whether to disband or find a new director, Terry argued persuasively for the latter: “To be a viable arts organization, Voci had to be able to transition to new directors over the years.” Voci has been able to make this transition smoothly, now four times, largely because of the commitment to the organization and its mission, which has been shared by a core, yet evolving, group of singers. But the driving force behind each transition has been Terry.

University. In addition to choral singing, Stephanie enjoys improvisation and has performed as both a pianist and vocalist in contemporary music settings. Since completing her MA in musicology in 2012, Stephanie has taught piano, worked as an administrator for the Piedmont East Bay Children’s Choir, and is currently enjoying her most exciting musical endeavor yet—singing lullabies to her newborn son.

**Katherine McStravick’s** musical roots began with the usual school and church ensembles and progressed to performing and recording for composers of various stripes, a brief period of singing jazz standards, daily concert chorale under Jane Hardester during two years as a music major, and then joining Voci in 2003. A semi-retired RN, she is pursuing studies in alignment-based yoga and meditation. Her prescription for all maladies: singing and yoga!

**Susan Martin** has been singing with Voci since 2008. She is thrilled to have recently returned to school to pursue a degree in Vocal Performance at San Francisco State University. She lives in El Cerrito with her husband, daughter, and dog, and she has a son at San Jose State (also studying music). A few of her favorite things are her work as a veterinarian; singing with The Dulcet Four, an a cappella jazz quartet formed with three other Voci singers; and performing in concerts—such as this one—that let her sing every note in her range!

**Terry Meyers** grew up in Los Angeles, the youngest child of two musicians. In a former life she danced, made art, played the violin, and performed in musical theater. Terry joined Voci as a founding member in 1991 while working on her dissertation and raising two young children. Today she is a clinical psychologist and her daughters are adults. She also sings with The Dulcet Four, an a cappella quartet. After more than 20 years of working behind the scenes, Terry is retiring from her role as administrative director of Voci this fall. She looks forward to remaining active on the Board, but otherwise “just singing”!

**Stephanie Neumann** recently joined Voci this season. She is a composer, performer, conductor, sound designer, and audio engineer. She completed her BA in Music at Miami University-Oxford, her MA in Music Composition at Mills College, and has performed in and directed a variety of ensembles throughout her



reading, and stealing away to visit the epic scenery that surrounds our beautiful Bay Area.

**Ayyana Chakravartula** has sung in many choirs and a cappella groups, with one of the first being a high school madrigals group directed by Voci Artistic Director Anne Hege! She is delighted to be singing under Anne's direction again with the women of Voci. When not singing, Ayyana can be found analyzing, designing, and researching in her job as a mechanical engineer.

**Mishaela De Vries** is in her second season with Voci. She has studied music since the age of six, beginning with violin, and later studying piano and voice. Since graduating with her bachelor's degree in music education from the University of Oregon, she has taught private music lessons and studied choral conducting. Her passions are early music of the Renaissance, coffee (small batch, local roasts...self-proclaimed coffee snob), and teaching music to the very young.

**Cynthia Dodge** has enjoyed a lifetime of singing in all sizes of choral groups around the country. From Albany Pro Musica in New York to the Anchorage Opera Chorus in Alaska, she finds collaborating with fellow musicians to be a grounding and sustaining force. Cynthia is thrilled for the opportunity to sing with Voci, her first all-female ensemble. Early in her career she served as a Clinical Psychologist in the US Air Force, and now serves veterans within the VA Northern California Healthcare System.

**Rose Hansen** has gleefully embarked on her first season of singing with Voci. Singing has always played an important role in her life, and she is grateful for the special opportunities it has afforded, such as singing in magnificent European and Mexican churches on choir tours and performing as the live "soundtrack" for a silent film at film festivals. When not singing in choirs or writing about science (her day job), Rose enjoys reading, hiking, writing fiction, and traveling with her husband, whom she met while singing.

**Stephanie Joy Hartono** is thrilled to be singing with Voci again this season. Stephanie started her choral career as a tot in the Piedmont Choirs KinderChoir and hasn't stopped singing since! She has sung with collegiate choirs at Mills College and Indiana

Even as singers and directors came and went, Terry has been there to help ensure smooth operations for the organization, including when disaster loomed. Board President Susan Sands, who has worked with Terry for many years, recalls a time when "we found out three days before a concert that one of our venues had double-booked us, and Voci was left without a performance space. Terry got on the phone and, after countless calls, managed to find us a new venue and make sure the word got out to our audience!"

Jude Navari, Voci's fourth artistic director, worked closely with Terry throughout his 14 years with the chorus. Says Jude, "Terry is the heart and brain of Voci—always positive and forward-looking, keeping tabs on everything and everyone, making sure things got done, anticipating (and averting) problems, healing rifts, building bridges, and tirelessly giving of her time, organizational skills, managerial skills, musical gifts, energy and love. I feel very fortunate to have been able to work with such an amazing person, and miss regularly working together and making music with Terry."

After all of these years of service to Voci, Terry says she is looking forward to a time when she can simply sing. "As I transition from my role as administrative director, there are pieces that I am still leading or involved in, but I can see a point when these will be out of my hands and I will be able to enjoy the fruits of others' labors and happily just sing." Of course, as keeper of much of Voci's institutional memory and history, we anticipate tapping Terry as a resource for some time to come.

Thank you, Terry, and congratulations on 25 years!

*Join us for a champagne reception  
following today's concert  
to celebrate Voci's 25 years!*



## ***Congratulations Voci on 25 Amazing Years!***



Performance from the Manhattan School of Music. Recent performances include solo and collaborative shows at the Center for New Music, Switchboard Music Festival, Forte House, and with the Nevada County Composers Commission and sfSound. Anne also teaches privately at her home studio in Oakland and at International High School in San Francisco.

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**Janet Biblin** joined her first choir in fourth grade, where she discovered her love of choral music. She's been singing in choirs ever since, most recently as a founding member of the Berkeley choir Chora Nova. She is excited to join Voci and become part of the close harmony and sound of an all-women's group. In her free time, she enjoys playing the Appalachian dulcimer, hiking in the open spaces of the East Bay, and keeping track of the NBA.

**Julie Blade** has sung virtually all her life, with her first choral experience being in the fourth grade. She joined Voci in the fall of 2009 and considers this her finest choral experience. Julie has sung with notable community choruses and ensembles. She has also performed in a number of musical stage productions and dabbled in jazz and opera. Julie's encore career is as a personal historian who helps clients write their memoirs and publish them in books. She has three adult children and four grandchildren. In addition to singing, Julie's passions are live music in many forms (opera, symphony, jazz), theater, dancing, gardening, hiking, and always learning, learning, learning.

**Elizabeth Brashers** has enjoyed singing all her life. She sang with the San Francisco Girls Chorus in her teens, and in college sang with and directed Yale's all-women's a cappella group, The New Blue. 2016-17 marks her 13th year with Voci. Elizabeth recently returned to UC Berkeley as Assistant Dean and Campus Liaison between UC Berkeley and UCSF. When she's not working or singing, Elizabeth loves being outdoors in the garden, the Sierras, or the hills of Mendocino.

**Alexandra (Mimi) Brennan** grew up singing in the Piedmont Children's Choir where her great love for choral music was fostered through international tours and wonderfully challenging repertoire. Following a long hiatus from choir, she is thrilled to be singing with Voci. Aside from vocalizing, she enjoys dance,

## ***Voci Leadership and Singers***

**Artistic Director Dr. Anne K. Hege** is a composer, conductor, independent researcher, and vocalist based in the San Francisco Bay Area. She began her musical studies singing with the Piedmont East Bay Children's Choir and the Oakland Youth Chorus' touring ensemble, Vocal Motion. She completed her undergraduate studies in music at Wesleyan University, and a MA in composition at Mills College. In 2014, she completed her PhD in Music Composition at Princeton University, where she studied how embodied cognition theory can be applied to musical multimedia analysis. She has founded and directed various vocal ensembles including the Albany Community Chorus (California), Cuatro Vientos (Mexico City), and Celestial Mechanics (New Jersey). Anne performs as a vocalist, composer, improviser, and electronic musician in her performance duo New Prosthetics, the laptop ensemble Sideband, for the Carrie Ahern Dance Company, and in her own productions. She currently enjoys her work as artistic director of Voci, instructor at Holy Names University and Mills College, and director of Level IV of the San Francisco Girls Chorus.

**Edna Yeh, Assistant Conductor**, joined Voci in 2008. She is the founder and former director of the Pacific Women's Chorus in San Diego and Cententus Women's Chorus in Rochester, New York. Edna also currently serves as Assistant Conductor for Sacred & Profane Chamber Chorus, and performs with The Dulcet Four, an a cappella quartet performing repertoire from the Great American Songbook and other classics. She received her Master of Music degree from the University of Texas at Austin, where she studied conducting with Morris Beachy and Craig Hella Johnson.

Oakland-based pianist and Voci **Accompanist, Anne Rainwater** is a dexterous musician, known for her vibrant interpretations of works from J.S. Bach to John Zorn. Recognized for her "boldly assertive rhetoric" (San Francisco Examiner), she appears as a soloist, accompanist, chamber musician, and educator. She holds a Bachelor's in Music from the Oberlin Conservatory and a Master of Music in Contemporary

## ***Texts and Translations***

### **Rise Up My Love** (*Daley*)

Rise up, my love, my fair one, and come away,  
For lo, the winter is past, the rain is over and gone.  
The flowers appear upon the earth,  
The time of the singing of birds is come.  
Rise up, my love, my fair one, and come away.

### **Queen Jane** (*Traditional, arr. Stephen Hatfield*)

Queen Jane was in labor six days and some more.  
The women grew weary, and the midwife gave o'er.

Oh women, kind women, I take you to be,  
Pierce my side open, and save my baby.

Oh no, said the women, that never shall be!  
King Henry will reach you in the hour of your need.  
King Henry came riding, he knelt by her bed.

What's the matter with my flower, makes her eyes grow so red?  
Oh Henry, kind Henry, pray listen to me –  
Pierce my right side open, and save my baby.

Oh no, said King Henry, that never shall be!  
I should lose my fair flower, for to save my baby.

Queen Jane, she turned over. She fell in a swoond.  
They pierced her right side open, and the baby was found.

So black was the morning, so yellow the bed.  
So costly were the white clothes they wrapped round her head.

Six men went before her, six men bore her along.  
King Henry followed after with his black mourning on.

King Henry, he wept til his hands were wrung sore.  
The flower of England shall flourish no more.

**Rose, liz, printemps, verdure** (*Machaut*)

(*Rose, lily, springtime, greenery*)

14th c. Chanson

*Rose, liz, printemps, verdure;  
Fleur, baume et tres douce  
odour,*

*Belle, passes en douceur.  
Et tous les biens de Nature,  
Avez, dont je vous aour.*

*Et quant toute creature  
Seurmonte vostre valour,  
Bien puis dire et par honnour:*

*Rose, liz...*

Rose, lily, spring, greenery  
Flower, balm and sweetest  
perfume,  
Fair one, you surpass them all  
in sweetness.

And all the good gifts of  
Nature

You have, for which I adore  
you.

And since your worth  
surpasses every creature,  
Well may I say in all honor:

Rose, lily...

**Lullaby** (*Beglarian*)

*Offertory: Felix namque* (13th century English plainchant)

*text by Janet Lewis*

Lullee, lullay,  
I could not love thee more  
If thou wast Christ the King.  
Now tell me, how did Mary  
know  
That in her womb should sleep  
and grow  
The Lord of everything?

Lullee, lullay,  
And so it was that Day.  
And did she love him more  
because an angel came  
To prophesy his name?  
Ah no, not so,  
She could not love him more,  
But loved him just the same.

Lullee, lullay,  
An angel stood with her  
who said, “that which doth stir  
like summer in thy side  
shall save the world from sin.  
Then stable, hall and inn  
shall cherish Christmas-tide.”

**Béla Bartók** (1881–1945) began his musical studies in his native Budapest. In his early 20s, while travelling in the countryside, he overheard a woman singing folk songs to the children in her care, an encounter that sparked his lifelong dedication to folk music. Soon after, during a visit to Northern Africa, Bartók had a vision of how he might catalog the scattered folk tunes of the world. The three songs in today’s set—*Banat*, *Ne Lattalak Volna!*, and *Elment a Madarka*—are inspired by Hungarian folksongs and come from a collection of 27 songs that Bartók composed in 1935. Bartók immigrated to the U.S. shortly thereafter, at the start of World War II. Voci originally sang these pieces in 2004.

One of the most celebrated composers of the Romantic period, **Felix Mendelssohn-Bartholdy** (1809–1847) was a child prodigy in Hamburg, Germany who had composed a dozen symphonies by the age of 17. Mendelssohn used his influence to reintroduce the works of J.S. Bach to the public. Tragically, he died of a stroke at age 38, shortly after losing his beloved sister, Fanny, a composer whose works have also been performed by Voci. “Lift Thine Eyes” comes from Mendelssohn’s *Elijah Oratorio*, which premiered in 1846. Voci performed this work at its inaugural concert in December 1991, followed by performances in 2005 and 2009.

**Francis Poulenc** (1899–1963) was brought up in a wealthy Parisian family and learned to play piano from his mother. He began composing as a teen, and in the 1920s, was at the forefront of the French musical avant-garde. *Ave Maria* is from his 1956 opera, *Dialogues des Carmelites* (*Dialogues of the Carmelites*). The opera retells the story of Carmelite nuns who, during the French Revolution’s Reign of Terror, were guillotined for refusing to renounce their vocation. Voci performed this piece with the Berkeley Opera in 1998 as part of a full stage production of the opera, and in concerts in 1992, 1999, and 2009.

Liturgical works for voice and organ are a signature part of **Benjamin Britten’s** (1913–1976) prolific musical output. In addition to his music, the English composer was known for his outspoken opposition to war; he was a conscientious objector during World War II and later wrote the monumental “War Requiem.” The *Missa Brevis in D, Op. 63* was composed in 1959 to honor an organist and choirmaster at London’s Westminster Cathedral. Voci previously performed this work in 1998 and 2009.

1900, *Ave Maria* is inscribed, “to the memory of my mother.” Voci first performed the piece in 1996, and reprised it in 1999 and 2015.

American composer **Morten Lauridsen** (b. 1943) has been referred to by a well-known music critic as “the best composer you’ve never heard of”—his music is more widely performed in the U.S. than that of any other contemporary choral composer, yet his name remains relatively unknown. Lauridsen has been a professor of composition at the University of Southern California for some 50 years. He composed *Dirait-on* in 1993 as part of *Les Chansons de Roses*, a four-song set based on verses written in French by German poet Rainer Maria Rilke (1875–1926). Voci first performed *Dirait-on* in 1998.

Known for exploring the confluence of folk and classical music forms, **Karin Rehnqvist** (b. 1957) is one of Sweden’s most widely performed composers. One traditional vocal technique she embraces is *kulning*, a mode of singing used by Swedish women since medieval times to call livestock down from the hills or communicate with each other over long distances. The vocal sound is concentrated and piercing, sung at full volume in a high register without any vibrato. Composed in 1998, *I himmelen* combines text written in 1622 by Laurentius Laurinus with the high-pitched *kulning* to call people to heaven’s hall. Voci first performed this work in 2014.

**Jude Navari** (b. 1969) received his PhD in music composition from the University of California, Berkeley and now teaches at Skyline College. While Artistic Director of Voci for 14 years (1999–2013), he wrote many compositions for the ensemble. He composed *Siddhartha Fragments* as a 20<sup>th</sup> anniversary gift to Voci. The lyrics come from Hermann Hesse’s 1922 novel, *Siddhartha*. The scoring features elements inspired by the traditional music of North India, the implied setting of the novel, including parts for bowed piano (tanpura), an invented unfolding scale (raga), and wood block rhythms paired with piano ostinati (tabla). Voci premiered the composition in 2012 and then took it on tour, performing selections at the Tapestry International Women’s Choral Festival in Vancouver a few weeks later. Voci reprised portions of the work in 2014 and will perform the full cycle in spring 2017.

**Plainchant:**

*Felix namque es, sacra virgo  
Maria, et omni laude  
dignissima:  
quia ex te ortus est sol iustitie  
Christus dues noster.  
Alleluia.*

Happy art thou, O sacred  
virgin Mary, and most worthy  
of praise: for out of thee hath  
arisen the sun of righteousness  
Christ our Lord.  
Alleluia.

**Tota pulchra es (Durufié)**  
*(Thou art all fair)*

*Tota pulchra es, Maria,  
et macula originalis non est in  
te.  
Vestimentum tuum candidum  
quasi nix,  
et facies tua sicut sol.  
Tu gloria Jerusalem,  
tu laetitia Israel,  
tu honorificentia populi  
nostri.*

Thou art all fair, Mary,  
and the stain of original sin is  
not in thee.  
Your vestments are as white as  
snow  
and your face is like the sun.  
Thou art the glory of  
Jerusalem,  
the joy of Israel,  
and the honor of our people.

**Canticum Sponsae (Szőnyi)**

*(Song of the Bride, from the Book of Solomon – Song of Songs)*

*Ferculum fecit sibi rex  
Salomon  
De lignis Libani:  
Columnas ejus fecit argenteas,  
Reclinatorium aureum,  
Ascensum purpureum:  
Media charitate constravit  
propter filias Jerusalem.*

King Solomon made himself a  
palanquin  
From the wood of Lebanon.  
He made its posts of silver,  
Its back of gold,  
Its seat of purple;  
It was lovingly wrought within  
By the daughters of Jerusalem.

*Ego flos campi et lilium  
convallium.  
Sicut malus inter ligna  
silvarum  
Sic dilectus meus inter filios.*

I am a flower of the fields  
And a lily of the valleys.  
As an apple tree among the  
trees of the wood,  
So is my beloved among you  
men.

*Sub umbra illius,  
Quem desideraveram, sedi,  
Et fructus eius dulcis gutturi  
meo.*

*Introduxit me et ordinavit me  
charitatem,  
Fulcite me floribus, stipate me  
malis, quia amore langueo,  
Laeva ejus sub capite meo  
Et dextera illius amplexabitur  
me.*

*Dilectus mihi, et ego illi laeva  
ejus.  
Donec aspires dies,  
Et inclinentur umbrae.*

*Revertere, similis esto,  
Dilcte mi capreae hinnulo  
que cervorum  
Super montes Bether.  
Nigra sum sed formosa, filiae  
Jerusalem  
Sicut tabernacula Cedar sicut  
pelles Salomonis.*

*Botrus cypri dilecte meus mihi  
In vineis Engaddi.*

With great delight I sat in his  
shadow,  
And his fruit was sweet to my  
taste.

He brought me to the  
banqueting house,  
And his banner over me was  
love.  
Sustain me with raisins,  
Refresh me with apples;  
For I am sick with love.

O that his left hand were under  
my head,  
And that his right hand  
embraced me!  
Until the day breathes  
And the shadows flee.

Turn, my beloved,  
Be like a gazelle,  
Or a young stag  
Upon rugged mountains.

I am very dark, but comely,  
O daughters of Jerusalem,  
Like the tents of Kedar,  
like the curtains of Solomon.

My beloved is to me a cluster  
of henna blossoms  
In the vineyards of Engedi.

### **Einförmig ist der Liebe Gram** (*Brahms*)

*(Sad love is always the same)*

*text by Friedrich Rückert, from "13 Kanons für  
Frauenstimmen"*

*Einförmig ist der Liebe Gram,  
ein Lied eintöniger Weise,  
und immer noch, wo ich's  
vernahm,  
mitsummen musst' ich's leise.*

Sad love is always the same,  
a song of monotonous melody,  
and still whenever I've heard  
it,  
I have had to hum along  
quietly.

sensualist." She writes for chamber, choral, and orchestral ensembles; musical theater; and dance. Her four-month kayak/bicycle journey down the Mississippi River spawned *BRIM: Songs from the River Project*. *Lullaby* is part of her *Rethinking Mary* series and intertwines a poem by Janet Lewis and a Latin chant against the irregular rhythms of chimes (*not played today*) and piano. Voci also performed *Lullaby* in 2014 and 2015.

French composer and organ virtuoso **Maurice Duruflé** (1902-1986) was such an exacting perfectionist that he published only a handful of works, and he then continued to edit and change those pieces after publication. Inspired by Gregorian chant, his choral music is infused with modal harmonies. *Tota pulchra es* is one of four motets written in 1960, and the only one for women's voices. A long-time favorite, Voci performed *Tota pulchra es* during its inaugural season, and again in 1996, 2007, 2009, and 2015.

**Erzsébet Szónyi** (b. 1924) has been prominent in Hungarian musical life for decades as a composer, teacher, and international advocate of the music education system known as the Kodály Method. Born in Budapest, Szónyi began teaching while still a student. In 1945, she took over Kodály's folk music classes as a substitute. She later studied composition in Paris with Messiaen and Nadia Boulanger. The text of *Canticum Sponsae* is the Song of the Bride from the Song of Solomon psalm. Voci first performed this piece under the direction of Hungarian guest conductor Judit Hartányi in the spring of 2007.

German composer **Johannes Brahms** (1833–1897) left a legacy of orchestral and chamber works heard in concert halls around the world. He was a pioneer of the *Frauenchor* movement, which marked the start of the modern women's choir, involving multiple women on a part singing secular music in salons and concert halls. *Einförmig ist der Liebe Gram* is from a set of 13 canons for women's voices composed in the 1850s and 1860s. Voci first performed this piece in 2014.

English composer **Gustav Holst** (1874–1934) wrote orchestral music, operas, chamber, and vocal works. He drew inspiration from sources as varied as folk music, Sanskrit literature, and astrology. Holst grew up in a musical family and began to compose as a young teen. In 1904, he was appointed Musical Director at St. Paul's Girls' School, a post he held until his death. Published in

## Composers and Arrangers

(in order of appearance in the program)

Canadian **Eleanor Daley** (b. 1955) is one of Canada's most prolific choral composers, with a published catalogue of more than 140 choral works that are widely performed and recorded. She is also an organist and choral director. Many of her works have been written for Toronto's Fairlawn Avenue United Church, where she has been Director of Music since 1982. Her melodic skill and interweaving of text with music are showcased in *Rise Up, My Love*, a 1984 setting of stanzas from the Biblical Song of Solomon. Voci previously performed *Rise Up My Love* in 2007 and 2013.

Arranger **Stephen Hatfield** (b. 1956) lives on Vancouver Island and teaches English, in addition to composing and conducting. *Queen Jane* is an English ballad describing the death during childbirth of Jane Seymour, the third wife of Henry VIII of England. In 1537, Queen Jane gave birth to a son (Edward VI) and died 12 days later. Dozens of versions of this song exist, including the Appalachian variant used by Hatfield. The upper voices recount the increasing desperation of the Queen and her ladies-in-waiting, while the altos describe King Henry's anguished arrival. Voci also performed *Queen Jane* in 2007.

**Guillaume de Machaut** (c. 1300--1377) was a French poet and composer whose poetry was admired and imitated by Geoffrey Chaucer. Musically, Machaut represents the *Ars Nova* style of the late Middle Ages. Setting his own poetry to music, he was especially influential in the development of the motet and secular song. While Machaut rarely wrote for four voices, *Rose Liz, Printemps, Verdure* is one of four rondeaux written in four parts. The voices criss-cross throughout the piece, singing melodies, countermelodies and counter-countermelodies with simple and elegant lyrics. Voci previously performed *Rose, Liz* in 1998 and 2009.

**Eve Beglarian** (b. 1958) is a contemporary New York City-based composer, performer, audio producer, and adventurer described by the LA Times as a "humane, idealistic rebel and musical



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**Ave Maria** (Holst)

*Ave Maria, gratia plena  
Dominus tecum,  
Benedicta tu in mulieribus,  
Et benedictus fructus ventris  
tui Jesus.  
Sancta Maria,  
Ora pro nobis.  
Amen.*

Hail Mary, full of grace,  
The Lord is with thee,  
Blessed art thou amongst  
women,  
And blessed is the fruit thy  
womb, Jesus.  
Holy Mary,  
Pray for us sinners.  
Amen.

**Dirait-on** (Lauridsen)*(So they say)**from "Les Chansons des Roses" by Rainer Maria Rilke*

*Abandon entouré d'abandon,  
tendresse touchant aux  
tendresses...  
C'est ton intérieur qui sans  
cesse  
se caresse, dirait-on;  
se caresse en soi-même,  
par son propre reflet éclairé.  
Ainsi tu inventes le thème  
du Narcisse exaucé.*

Abandon enveloping abandon,  
Tenderness brushing  
tendernesses...  
Who you are sustains you  
eternally, so they say;  
your very being is nourished  
by its own enlightened  
reflection.  
So you compose the theme  
of Narcissus redeemed.

**I himmelen** (Traditional, arr. Rehnqvist)*(In heaven)**text by L. Laurinus*

*I himmelen,  
där Herren Gud själv bor,  
hur härlig bliver sällheten,  
hur utsägligt stor!  
Där ansikte mot ansikte  
jag evigt, evigt Gud får se,  
se Herren Sebaot.*

In heaven,  
where the Lord God dwells,  
what joy beyond all words is  
there,  
what grandeur and what bliss!  
There, face to face, eternally  
the Lord Himself each day I'll  
see,  
the Lord of hosts.

**Sanctus**

*Sanctus, Sanctus, Sanctus  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra  
gloria tua.  
Osanna in excelsis.*

Holy, holy, holy Lord,  
God of power and might,  
heaven and earth are full of  
your glory.  
Hosanna in the highest.

**Benedictus**

*Benedictus qui venit in  
nomine Domini.  
Osanna in excelsis.*

Blessed is he who comes in the  
name of the Lord.  
Hosanna in the highest.

**Agnus Dei**

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

Lamb of God,  
You who take away the sins of  
the world,  
Have mercy upon us.  
Grant us peace.

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**Missa Brevis in D, Op. 63 (Britten)**  
*for Boy's Voices and Organ*

**Kyrie**

*Kyrie eleison  
Christe eleison*

Lord have mercy  
Christ have mercy

**Gloria in excelsis Deo**

*Gloria in excelsis Deo,  
Et in terra pax hominibus  
bonae voluntatis.  
Laudamus te. Benedicimus  
te. Adoramus te.  
Glorificamus te.*

Glory be to God on high.  
And in earth peace towards  
men of good will.  
We praise thee. We bless thee.  
We worship thee. We glorify  
thee.

*Gratias agimus tibi  
propter magnam gloriam  
tuam.*

We give thanks to thee for thy  
great glory.  
O Lord God, heavenly King,  
God the Father almighty.  
O Lord, the only-begotten Son,  
Jesus Christ.

*Domine Deus, Rex  
coelestis, Deus Pater  
omnipotens.*

*Domine Fili unigenite,  
Jesu Christe.*

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

*Domine Deus, Agnus Dei,  
Filius Patris.*

Thou that takest away the sins  
of the world, have mercy upon  
us.

*Qui tollis peccata mundi,  
miserere nobis.*

Thou that takest away the sins  
of the world, receive our  
prayer.

*Qui tollis peccata mundi,  
suscipe deprecationem  
nostram.*

Thou that sittest at the right of  
the Father, have mercy upon  
us.

*Qui sedes ad dexteram  
Patris, miserere nobis.*

*Quoniam tu solus Sanctus.*

For thou only art Holy.  
Thou only art the Lord.  
Thou only art the Most High.  
Thou only, O Jesus Christ,  
with the Holy Ghost,  
Art Most High in the glory of  
God the Father.

*Tu solus Dominus. Tu  
solus Altissimus, Jesu  
Christe.*

*Cum Sancto Spiritu in  
gloria Dei Patris.*

*Amen.*

Amen.

*I himmelen,  
vad klarhet hög och ren!  
Ej själva solen liknar den  
ut i sitt middagssken.  
Den sol, som aldrig neder går  
och evigt oförmörkad står,  
är Herren Sebaot.*

In heaven,  
what clear and brilliant light!  
The sun itself cannot compare  
in noontide glory bright.  
The only sun that always  
gleams, that cloud nor darkness  
never dims,  
is the Lord of hosts.

*I himmelen,  
vad sälla utan tal!  
Av änglarna och helgonen,  
vad glans i ärans sal!  
Min själ skall bliva dessa lik  
av evig hetens skatter rik,  
hos Herren Sebaot.*

In heaven,  
how many are the blest!  
Each hall with saints and angels  
is filled, and each, God's  
honored guest!  
My soul will blissful be, as those  
with all the riches He bestows,  
the Lord of hosts.

**Selections from Siddhartha Fragments (Navari)**

*text by Herman Hesse*

**Beautiful is the World**

Beautiful is the world, colorful is the world,  
strange and mysterious is the world!  
The sky and the river flow,  
The forest and the mountains are rigid.  
All is beautiful, all is colorful, all mysterious and magical.  
Here is blue, here is yellow, here is green!

Beautiful is the world, colorful is the world,  
strange and mysterious is the world!  
and in its midst is the awakening one,  
on the path to myself.

**Everything is One**

Everything is one,  
everything is intertwined and connected,  
and entangled a thousand times.  
All voices, all goals, all yearning, all suffering,  
all pleasure, all good and evil,  
all of this together is the world.  
All of it together is the flow of events,  
...and the music of life.

**Group #7 from Gyermek-és nőikarok** (Bartók)  
(Choruses for Children's and Women's Voices)

**Bánat** (Sorrow/Grief)

Könnyebb a kősziklát  
Lágy iszappá tenni,  
Mint két egyes szívnek  
egymástól elválni.

It is easier to transform  
hard rock into mud,  
Than to separate two hearts  
from each other.

Mert ha két édes szív  
egymástól megválnak,  
Még az édes mez is  
keserűvé válik.

Because if two sweet hearts  
separate from each other  
Then even the sweet honey  
becomes bitter.

**Ne Láttalak Volna** (If Only I Had Never Seen You)

Isten adta volna  
ne láttalak volna.  
Híredet, nevedet  
ne hallottam volna.

I wish to God  
I had never seen you.  
If only I had not heard  
your reputation, your name.

Híredet, nevedet  
ne hallottam volna,  
Számos esztendőket  
tovább éltem volna!

If only I had not heard  
your reputation, your name,  
I would have lived  
for many more years!

Sárig arany hajam  
meg nem fakult volna,  
Szép két piros orcám  
El nem sárgult volna,

My long golden hair would not  
now be faded.  
My rosy checks would not now  
be pale.

Az én kökény szemem  
Ki nem sírtam volna,  
Az én gyöngye szívem,  
Meg nem hasadt volna!

My blueberry eyes would not  
now be washed out,  
My weak heart would not now  
be broken!

**Elment A Madárka** (The Little Bird is Gone)

Elment a madárka, üres a  
kalicka,  
Azt üzente vissza, visszajő  
tavaszra.

The little bird is gone—the  
cage is empty.  
It sent a message back that it  
would come again next spring.

Visszajő tavaszra,  
rózsavirágzáskor;  
Ha akkorra nem jő,  
búzaaratáskor.

It would come back by spring,  
when the roses blossom.  
If it didn't come back then,  
then by wheat harvest.

Ha akkorra sem jő, szilva-  
aszaláskor,  
Ha még akkor sem jő,  
tudom, többet nem jő.

If not then, it would come at  
the time of plum drying.  
If it doesn't come back, even  
by then,  
I will know that it will never  
come back at all.

**Lift Thine Eyes** (Mendelssohn-Bartholdy)  
from "Elijah"

Lift thine eyes, O lift thine eyes to the mountains,  
Whence cometh help.  
Thy help cometh from the Lord, the Maker of heaven and earth.  
He hath said, thy foot shall not be moved.  
Thy Keeper will never slumber.  
Lift thine eyes, O lift thine eyes to the mountains,  
Whence cometh help.

**Ave Maria** (Poulenc)  
from *Dialogues of the Carmelites*

*Ave Maria, gratia plena  
Dominus tecum,  
Benedicta tu in mulieribus,  
Et benedictus fructus ventris  
tui, Jesus.  
Sancta Maria, Mater Dei,  
Ora pro nobis peccatoribus,  
nunc et in hora mortis  
nostrae.  
Amen.*

Hail Mary, full of grace,  
The Lord is with thee,  
Blessed art thou amongst  
women,  
And blessed is the fruit thy  
womb, Jesus.  
Holy Mary, mother of God,  
Pray for us sinners,  
now and at the hour of our  
death.  
Amen.