

Voci

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Voci's Spring Season Performances
and Events!*

**Voci's annual House Concert and
Fundraiser**

Private home in Piedmont
February 9, 2014 – 4:00 pm

Voci's Spring Season Concerts

St. Mary Magdalen Parish, Berkeley
Saturday, May 3, 2014 – 8:00 pm

St. Perpetua Catholic Parish, Lafayette
Sunday, May 4, 2014 – 4:00 pm

Lake Merritt United Methodist Church, Oakland
Saturday, May 10, 2014 – 4:00 pm



Anne Hege, Conductor

Edna Huelsenbeck, Assistant Conductor
Kate Campbell, Piano

November 16, 2013 - 8:00 pm

St. Mary Magdalen Parish
Berkeley, California

November 17, 2013 - 4:00 pm

The Bellevue Club
Oakland, California



About Today's Program

“Welcome home!”

I have felt these words buzzing around me from my first rehearsal with Voci. It has been a wonderfully fulfilling and rich homecoming to return to the Bay Area and be able to work with Voci on some of my favorite works for women's chorus. It thus seemed fitting to have the theme of our fall concert reflect upon the meaning of home and homecoming.

The concert begins and ends with *Hodie*, from *A Ceremony of Carols* by Benjamin Britten. Based on a Gregorian antiphonal chant, this processional/recessional celebrates beginnings, arrivals, and birth. We then move directly into the first of *12 Cantiones Duarum Vocum (Twelve English Anthems for Two Voices)* written by Orlandus Lassus in Munich in 1577. Sung to biblical texts, these pieces serve as prayers that weave their way through tonight's performance.

The first part of our concert -- *Home and Unity* -- defines home as a place that is both external and internal. Felicia Sandler's *In the Valley of the Moon*, with text by C.A. Codol, uses perfect fifths, octaves, and unisons to illuminate a sense of oneness with the natural world that is described in the lyrics. An excerpt from *Night*, by Camille Saint-Saëns, follows, suggesting the awe, wonder, and freedom found in connecting with the darkness. Claude Debussy's *Reverie*, describes a moment of hope and possibility. This is captured in the flowing piano accompaniment and sustained voices that float above. We end this section of the concert with our second Lassus piece.

We then travel *Away from Home*, both physically and metaphorically, beginning with the sorrowful five-part round, *Snow*, by Alan Vincent and three more Lassus motets sung by small groups. When we return to the stage, we are far from home: Debussy's *Noël des enfants qui n'ont plus de maison (Christmas Carol for Homeless Children)*, composed in 1915, voices a child's anguish when war has destroyed both home and family. This is followed a compositional gem in all of its 52 seconds, entitled *Dark Raven*, by György Ligeti. Written in 1945, this work describes the singer's distress at the prospect of dying far from home. *To An Angel* by Ruth Crawford Seeger complements these dense texts about the pain of

being homeless with two eerie lines that weave together in a plaintive chant. We return to text with *A German at Stalingrad*, a wrenching collaborative work by Hanns Eisler and Bertolt Brecht, marking our furthest point from home. We end the second half with Lassus's *Qui Sequitur Me* sung as a duet with a promise of the “light of life.”

The second half of our concert begins the journey home, with my setting of the poem *Flight*, by Czeslaw Milosz, describing an abandonment of one's home. We continue our travels in search of home with Lassus' *Justi Tulerunt Spolia* and *Sancti Mei*.

Peace Upon You, Jerusalem by Arvo Pärt marks our arrival home. This final section of our concert blends a spoken poem by Voci member Susan Marquez Owen with an arrangement of Eisler and Brecht's *Peace Song*, followed by the original work. Ralph Vaughn Williams' setting of *Linden Lea* is at the center of home, with its simple, stunning melody and plain, yet evocative, text. Here rootedness is sustained in an apple tree and freedom. We close the concert with a final work by Lassus, *Sicut Rosa*, and return seamlessly to *Hodie*, this time as a recessional celebrating the cycle of life, arrivals, returns, and finding one's place and home.

Happy homecoming!

-- Anne Hege



Welcome to Voci's twelfth annual Voices in Peace concert. Since 2001, Voci Fall performances have woven themes of peace throughout our repertoire and programming. We share our music with you today, and wish peace and well-being to all.

Program

Part I: Home and Unity

Hodie <i>(This Day)</i>	Benjamin Britten <i>(1913-1976)</i>
Beatus Vir <i>(Blessed is the Man Who Shall Continue in Wisdom)</i>	Orlandus Lassus <i>(1532-1594)</i>
In the Valley of the Moon (1988)	Felicia Sandler <i>(b.1961)</i>
Night	Camille Saint-Saëns <i>(1835-1921)</i>
Reverie	Claude Debussy <i>(1862-1918)</i>
Beatus Homo <i>(Blessed is the Man Who Findeth Wisdom)</i>	Orlandus Lassus

Travelling

Snow	Alan Vincent
Oculus Non Vidit <i>(The Eye Has Not Seen)</i>	Orlandus Lassus
Justus Cor Suum Tradet <i>(The Just Man Will Give His Heart)</i>	
	<i>Karla Sagramoso (soprano), Lisa Sanders (alto)</i>
Expectatio Justorum <i>(The Expectation of the Righteous)</i>	
	<i>Anne Hege, Susan Martin (soprano), Arsinoe Ferry, Lezak Shallat (alto)</i>

Part II: Away from Home

Noël des enfants qui n'ont plus de maisons (1915) <i>(Christmas Carol for Homeless Children)</i>	Claude Debussy
A Dark Raven (1945)	György Ligeti <i>(1923-2006)</i>
To An Angel (1930)	Ruth Crawford Seeger <i>(1901-1953)</i>
A German at Stalingrad (1942)	Hanns Eisler <i>(1898-1962)</i>
Qui Sequitur Me <i>(He Who Followeth Me)</i>	Orlandus Lassus
	<i>Katherine McStravick (soprano), Elizabeth Brashers (alto)</i>

~Intermission~

Travelling

Flight (2001)	Anne Hege <i>(b. 1976)</i>
Justi Tulerunt Spolia <i>(Spoils of the Wicked)</i>	Orlandus Lassus
	<i>Arsinoe Ferry, Susan Martin (soprano), Sally Goodman, Edna Huelsenbeck (alto)</i>
Sancti Mei <i>(O My Saints)</i>	
	<i>Kate Buckelew, Janice Lim, Pauline Ma-Senturia (soprano), Arsinoe Ferry, Edna Huelsenbeck, Terry Meyers (alto)</i>

Part III: Homecoming

Peace Upon You, Jerusalem (2002)

Arvo Pärt
(b.1935)

*Susan Martin, Karla Sagramoso (soprano)
Elizabeth Brashers, Terry Meyers (alto)*

All the Seasons (2013)

Poem by Susan Marquez Owen
*Accompanied by
Peace Song, arranged by A. Hege*

Peace Song (1937)

Hanns Eisler

Qui Vult Venire

(He Who Will Come After Me)

Orlandus Lassus

*Pauline Ma-Senturia, Karla Sagramoso (soprano),
Susan Martin, Lisa Sanders (alto)*

Serve Bone

(O Thou Good and Faithful Servant)

*Elizabeth Brashers, Terry Meyers (mezzo-soprano),
Sally Goodman, Edna Huelsenbeck (alto)*

Fulgebunt Justi

(The Righteous Shall Flower Forth)

*Julie Blade, Christiana Macfarlane, Helen Wolfe-Visnick (soprano),
Kate Buckelew, Terry Meyers, Susan Sands (alto)*

Linden Lea (1912)

Ralph Vaughan Williams
(1872-1958)

Sicut Rosa

(As a Rose)

Orlandus Lassus

Hodie (Recessional)

(This Day)

Benjamin Britten



Texts and Translations

Hodie (*Britten*)

Hodie Christus natus est:
Hodie Salvator apparuit:
hodie in terra canunt angeli,
laetantur Archangeli:
Hodie exsultant justi dicentes:
gloria in excelsis Deo.
Alleluia!

Today Christ is born:
Today the Savior appeared:
Today on Earth the Angels sing,
Archangels rejoice:
Today the righteous rejoice, saying:
Glory to God in the highest.
Hallelujah!

Beatus Vir (*Lassus*)

(Ecclesiasticus 14:22, from Cantiones Duarum Vocum)

Beatus vir, qui in sapientia morabitur,
et qui in justitia meditabitur,
et in sensu cogitabit
circumspectionem Dei.

Blessed is the man who shall continue
in wisdom,
And who shall meditate in his justice,
And in his mind shall think
of the all seeing eye of God.

In the Valley of the Moon (*Sandler*)

Text by C.A. Codol

Cresting the burnished ridge,
the full moon, chalice of light:
Streams over vine-laced hills in shadow,
Myriad clusters and I and the stream are one.

Myriad clusters around me,
the blushless moon in numberless purple recurrence
of Indian summer twilight.

I and the fruit are one.
The harvest heavy vine,
The memory laden air.
The gravity of your absence,
The measureless time of waiting.
I and the weight are one.

In the still and evening heat
I pluck one perfect scented moon for you,
then pluck another,
and lift remembrance to my lips,
how I and my love are one.

I feel them crush against mine:
the chill and perfect grapes;
the perfumed and purple wine
of your still and absent lips.

Night (*Saint-Saëns*)

Text by Georges Audigier; English translation by Theodore Baker

How rare a marvel is the Night!
Nature then all her soul uncloses;
Lo! the breezes in choir unite,
bearing sighs from half-opening roses.

How rare a marvel is the Night!
Then mysterious words are spoken,
And while all around the moonlight is gleaming,
many a love token brightens brows else in gloom unbroken.

While men do sleep, the soul takes flight:
How rare a marvel is the night!

Reverie (*Debussy*)

Text by Alice Mattullath

Gazing aloft to heaven high,
Lost in idle dreams am I.
Somewhere from the sea, singing to me,
Softly a voice is calling.

Joy is in the air, waiting ev'rywhere
To be taken!
All ye mortals awaken! Do not pass it by!
Take your share!

Happy hours of joy and pleasure
All await you daily;
Gather them, as children gather
Lovely blossoms, laughing gaily!

So sang the voice, from the sea!
Ending my silent revery,
Gloomy thoughts I cast far from me.

Brightly the sun is shining,
The clouds above me have a silver lining!
Awake, awake am I:
Hope in me shall never die!
Joyful years before me lie!

Beatus Homo (*Lassus*)

(Liber Proverbiorum 3:13-14, from Cantiones Duarum Vocum)

Beatus homo qui invenit sapientiam,
et qui affluit prudentia melior,
melior est acquisitio ejus negotiatione
argenti
et auri primi et purissimi.

Blessed is the man who findeth
wisdom
And is rich in prudence:
The purchasing thereof is better than
the merchandise of silver,
And her fruit is better than the first and
purest gold.

Snow (*Vincent*)

Text by Edward Thomas

In the gloom of whiteness,
In the great silence of snow,
A child was sighing and bitterly saying:
“Oh, they have killed a white bird up there on her nest,
The down is fluttering from her breast.”
And still it fell through that dusky brightness
On the child crying for the bird.
The bird of the snow.

Oculus Non Vidit (*Lassus*)*(Corinthians 2:9, from Cantiones Duarum Vocum)*

Oculus non vidit, nec auris audivit,
nec in cor hominis ascendit
quae prae paravit Deus his qui digunt
illum.
et auri primi et purissimi.

Eye hath not seen, nor ear heard,
Neither hath it entered into the heart of
man,
What things God hath prepared for
them
That love Him.

Justus Cor Suum Tradet (*Lassus*)*(Ecclesiasticus 39:6, from Cantiones Duarum Vocum)*

Justus cor suum tradet
ad vigilandum diluculo ad Dominum
qui fecit illum,
et in conspectu altissimi deprecabitur.

The just man will give his heart
To resort early to the Lord that hath
made him
And he will pray in the sight of the
most High.

Expectatio Justorum (*Lassus*)*(Proverbs 10:28-29, from Cantiones Duarum Vocum)*

Exspectatio justorum laetitia,
spes autem impiorum peribit;
fortitudo simplicis ria Domini,
et pavor his, qui operantur malum.

The expectation of the just is joy;
But the hope of the wicked shall perish.
The strength of the upright is the way of
the Lord:
And fear to them that work evil.

Noël des enfants qui n'ont plus de maisons (*Debussy*)*Arr. Clytus Gottwald*

Nous n'avons plus de maison!
Les enemis ont tout pris,
Jusqu'à notre petit lit!
Ils ont brûlé l'école et notre maître
aussi.
Ils ont brûlé l'église et monsieur Jésus
Christ,
Et le vieux pauvre qui n'a pas pu s'en
aller.

We have no more house nor home!
The enemy took all we had;
Even our little bed!
They burned the school and our
teacher too.
They burned the church and Mr. Jesus
Christ,
And the poor old beggar who could
not get away!

Bien sûr! Papa est à la guerre,
Pauvre maman est morte!
Avant d'avoir vu tout ça.
Qu'est c'que l'on va faire?
Noël! Petit Noël!
N'allez pas chez eux,
N'allez plus jamais chez eux,
Punissez-les!
Vengez les enfants de France!
Les petits Belges, les petits Serbes,
et les petits Polonais aussi!
Si nous en oublions, pardonnez-nous.

Of course! Daddy has gone to fight,
Poor Mama is dead!
Died before having to see all of this.
Oh! What shall we do now?
Jesu! Baby Jesu!
Do not go to them,
Never go back to them,
Punish them!
Avenge the children of France!
The little Belgians, the little Serbians,
and the little Polish children too!
Forgive us if we forget some.

Noël! Noël! Surtout, pas de joujoux,
Tâchez de nous redonner le pain
quotidien.
Pour les petits Belges, pour les petits
Serbes, pour les petits Polonais aussi!

Jesu! Jesu! Do not give us toys!
Give us back our daily bread.
For the little Belgians, for the little
Serbians, and for the little Polish
children too!

Noël! Écoutez-nous,
Nous n'avons plus de petits sabots;
Mais donnez la victoire aux enfants de
France!

Jesu! Listen to us,
We no longer have our little wooden
shoes;
Bring victory to the children of
France!

A Dark Raven (*Ligeti*)*('Egy fekete holló' in the original Hungarian)*

In the sky above me black and threat'ning clouds rise.
And among them flies a dark raven.
Stop, oh bird, I beg you!
Carry home this note to my beloved.

If they ask where I be,
Just say how I'm ailing;
far away from them I feel so lonely.

A German at Stalingrad (*Eisler*)

Text by Bertolt Brecht

I shall never see again the country that I come from;
neither southern mountains nor the Bavarian forests,
nor the sea nor the moors in the Marches,
nor the pines nor the vineyards on the Frankish river bank
in the gray of morning, nor at midday,
nor yet when the evening falls.
Nor the cities nor the town where I was born,
nor the work benches nor yet the room nor the chair.

All this I shall never see,
nor shall any who went with me ever see all this again:
neither I nor you will ever hear the voices of wives and mothers,
nor the wind in the chimneys of the homeland,
nor yet the happiest noise of the town,
nor its unhappy noise.

Qui Sequitur Me (*Lassus*)

(Ev. Sec. Joannem, 8:12, from Cantiones Duarum Vocum)

Qui sequitur me, non ambulat in tenebris, but habebit lumen vitae: dicit Dominus.	He who followeth me, walketh not in darkness, But shall have the light of life: saith the Lord.
--	--

Flight (*Hege*)

Text by Czeslaw Milosz

When we were leaving the burning city,
On the first field path, turning back our eyes,
I said: "Let the grass cover our footprints.
Let the harsh prophets be silent in the fire
And let the dead tell the dead what happened.
We are intended to give birth to a new, violent tribe
Free from the evil and happiness drowsing there.
Let us go – and a sword of fire opened the earth for us.

Justi Tulerunt Spolia (*Lassus*)

(Wisdom, 10:19-20, from Cantiones Duarum Vocum)

Justi tulerunt spolia impiorum, et cantaverunt, Domine, nomen sanctum tuum, et victricem manum tuam laudaverunt pariter, Domine Deus.	They just took the spoils of the wicked, And sung to thy holy name, O Lord, And praised with one accord thy victorious hand, O Lord, our God.
--	--

Sancti Mei (*Lassus*)

(CF Wisdom 10:17, from Cantiones Duarum Vocum)

Sancti mei, qui in istosaeculo certamen habuistis, mercedem laborum vestrorum ego reddam vobis.	O my saints, who in this world have endured conflict, To you will I give the reward of your labors.
--	--

Peace Upon You, Jerusalem (*Pärt*)

(Psalm 122 (121))

I rejoiced that they said to me,
'Let us go to the house of Yahweh.'

At last our feet are standing at your gates, Jerusalem!

Built as a city, in one united whole.
There the tribes go up, the tribes of Yahweh,
a sign for Israel to give thanks
to the name of Yahweh.

For there are set the thrones of judgment,
the thrones of the house of David.

Pray for the peace of Jerusalem,
prosperity for your homes!
Peace within your walls,
prosperity in your palaces!

For love of my brothers and my friends
I will say, 'Peace upon you!'

For love of the house of Yahweh our God

I will pray for your well-being.

All the Seasons

Poem by Susan Marquez Owen

It's been so long since I've been home
I wonder what awaits me there
It's been so far that I have roamed
In all the seasons of the year

I've been to the mighty River's mouth
I've traveled East, West, North and South
I've watched the stream push on the weir
In all the seasons of the year

I've seen the geese fly to and fro
The seeds in a rivulet bow low
The Maple hold, then shed its tears
In all the seasons of the year

So much time has passed us by –
While I traveled, did you fear?
I've dreamt of you most every night
In all the seasons of the year

I am coming home to where
I'm hoping I will find you
And if I do, then I swear
Never again to leave you there

For all the seasons of the year.

Peace Song (*Eisler*)

Text by Bertolt Brecht; English lyrics by Eric Bentley

Friede auf unserer Erde
Friede auf unserem Feld!
dass es auch immer gehöre
dem, der es gut bestellt.

Friede in unserem Lande,
Friede in unserer Stadt!
Dass sie den gut behause,
der sie gebauet hat.

Peace to our earth,
Peace to our field!
That it always belongs to
those who care for it well.

Peace in our country,
Peace in our city!
That which is so built
Will provide a good home.

Peace to the house that is your house!
Peace to the house that is mine,
Peace to the peaceful neighbor,
Peace to both mine and thine.

Friede dem Roten Platze
und dem Lincoln Monument!
Und dem Brandenburger Tore
und der Fahne, die drauf brennt!

Peace to Red Square
and the Lincoln Monument!
And the Brandenburger Gate,
and the flag, as it burns!

Peace to Korean children,
Peace to workers on the Ruhr,
Peace to New York truck drivers,
Peace to [sailors] in Singapore!

Peace to Chinese statesmen!
Peace to statesmen in Washington!
Peace to Vietnamese children
in Hanoi and in Saigon!

Peace to the men, to the women!
Peace to the old, to the small!
Peace to the land, to the ocean!
That [peace] may serve us all.

Qui Vult Venire (*Lassus*)

(Matthew 16:24, from Cantiones Duarum Vocum)

Qui vult venire post me,
abneget semet ipsum,
et tollet crucem suam,
et sequatur me:
dicit Dominus.

He who will come after me,
Let him deny himself,
And take up his cross,
And follow me:
Saith the Lord.

Serve Bone (*Lassus*)

(Matthew 25:23, from Cantiones Duarum Vocum)

Serve bone et fidelis,
quia in pauca fuisti fidelis,
supra multa te constituam,
intra in quadum Domini.

O thou good and faithful servant:
Because thou hast been faithful over a
few things,
I will place thee over many things:
Enter thou into the joy of the Lord,

thy God.

Fulgebunt Justi (*Lassus*)

(*Antiphon, from Cantiones Duarum Vocum*)

Fulgebunt justi sicut lilium,
et sicut rosa in Jericho florebut,
ante Dominum.

The righteous shall as lilies flower
forth,
And as the rose in Jericho
shall flourish,
In the sight of God.

Linden Lea (*Vaughan Williams*)

Text by W. Barnes

Within the woodlands, flowery gladed,
By the oak trees' mossy moot,
The shining grass blades, timber-shaded,
Now do quiver underfoot;
And birds do whistle overhead,
And water's bubbling in its bed;
And there, for me, the apple tree do lean down
Low in Linden Lea.

When leaves that lately were a-springing,
Now do fade within the copse,
And painted birds do hush their singing,
Up upon the timber tops;
And brown-leaved fruits a-turning red,
In cloudless sunshine overhead,
With fruit for me, the apple tree do lean down
Low in Linden Lea.

Let other folk make money faster
In the air of dark-roomed towns;
I don't dread a peevish master,
Though no man may heed my frowns.
I be free to go abroad,
Or take again my homeward road
To where, for me, the apple tree do lean down
Low in Linden Lea.

Sicut Rosa (*Lassus*)

(*Antiphon, from Cantiones Duarum Vocum*)

Sicut rosa inter spinas illas addit
speciem,
sic renustat suam Virgo Maria
progeniem:
germinavit enim floren,
qui vitatem dat odorem.

As a rose amid the briars even to them
a grace imparts,
So doth Mary, ever virgin, sanctify all
virgin hearts.
For the flower from her up-springing
Breath of life to us is bringing.



Composers

Benjamin Britten (1913-1976) was an English composer, conductor and pianist. He was a central figure of contemporary classical music, with a range of works including opera, other vocal music, orchestral and chamber pieces.

Born in Suffolk, Britten showed musical talent from an early age and studied at the Royal College of Music. With the premiere in 1945 of his opera *Peter Grimes*, he leapt to international fame. Over the next three decades, Britten wrote 14 more operas, becoming the leading modern composer of this genre, with his operas performed worldwide.

Britten also wrote choral pieces for small groups and performance in modest-sized venues, including *A Ceremony of Carols*, a work written for Christmas that includes *Hodie Christus natus est* (*This day, Christ is born*). Conceived as a series of unrelated songs, the work was later unified into a single piece with the *Hodie* antiphon (response) framing the other movements.

Claude Debussy (1862-1918). One of the most influential composers of his time, Debussy's music defines the transition from late Romantic to 20th-century modernist music. *Reverie*, written in 1890, was one of his first solo piano works. This three-part arrangement by Welsh composer Bryceson Treharne evokes the ethereal quality expressed in Debussy's comment to a student: "Music is the space between the notes." In contrast, *Noël des enfants qui n'ont plus de maisons* (*Christmas Carol for Homeless Children*) is an angry and urgent work. Debussy composed both the music and the words in 1915 as a plea for vengeance against the countries that unleashed the horrors of World War I upon Europe. It is his last song. He died in Paris in 1918 as the city was under bombardment.

Hanns Eisler (1898-1962) was an Austrian composer and long-time collaborator of playwright **Bertolt Brecht**. During World War I, he served as a soldier in the Austro-Hungarian army and was wounded in combat. He later studied with Arnold Schoenberg, moved to Berlin and joined the Communist Party. In Berlin, Eisler drew close to Brecht. Their songs look at life from the "underclass," highlighting political themes and incorporating influences from jazz and cabaret. After 1933, Eisler's music and Brecht's poetry were banned by the Nazi Party and both artists went into exile. In 1938, Eisler landed first in New York City and later in Los Angeles, joining Brecht, who had arrived there in 1941. In Hollywood, Eisler wrote scores for dozens of films and received two Oscar nominations. Accused by the House Un-American Activities Committee of being "the Karl Marx of music," Eisler left the US in 1948. Back in East Berlin, he continued to collaborate with Brecht until the latter's death in 1956. The song *A German Soldier at Stalingrad*, written in 1942, gives voice to a doomed soldier's lament from the Battle of Stalingrad (August 1942-February 1943), one of the bloodiest battles of World War II and in the history of warfare.

Anne Hege (b. 1976). Born and raised in Oakland, California, Hege has composed for film, installation art, dance, and concert settings. Her work has been recognized with awards such as The Elizabeth Mills Crothers Prize, The Gwen Livingston Pekora Prize in Music Composition, and a Mark Nelson Fellowship. Since 2008, Hege has composed musical scores for choreographer Carrie Ahern. The *New York Times* praised her score for Ahern's *SenSate* as "convincing" and "strangely environmental." *Flight* was first composed in 2001 for Hege's vocal ensemble collaboration, *Mythologues*. It was later edited and recorded in 2010 to accompany choreographer Elena Demyanenko's piece, *Disparate Bodies*. Here, it captures the choice of leaving, and the power of new beginnings.

Orlandus Lassus (1532-1594). Also known as Orlando di Lasso, Roland de Lassus, and Roland de Lattre, this prolific and cosmopolitan composer was one of the most influential musicians of the late Renaissance. It is said that, as a child, Lassus was kidnapped three times for the beauty of his singing voice. Born in what is now Belgium, he left for Italy at age 12, and traveled through Europe before securing a position as court musician with Duke Albrecht V of Bavaria. He remained there from 1556 until his death. Lassus wrote over 2,000 works in Latin, French, Italian and German, in all vocal genres of his time, but no strictly instrumental music by Lassus is known to survive. It was as a composer of religious motets that he achieved his widest and lasting fame.

György Ligeti (1923-2006) is one of the most important and innovative composers of the second half of the 20th century. Born in Rumania to Hungarian Jewish parents, his father and brother were killed in concentration camps. Ligeti studied at the Franz Liszt Academy of Music in Budapest, but fled in the aftermath of the suppressed 1956 Hungarian revolution. Settling in Austria, he was influenced by electronic music and avant-garde movements. His style incorporates chromatic cluster chords and complex rhythms inspired by the music of Africa.

Ligeti's early compositions were influenced by Bartók and Kodály, and rooted in Hungarian folk melodies. *Dark Raven*, begun in 1945 and finished after his move to Budapest, is part of a melancholic song cycle on homesickness. Describing these works many years later, Ligeti wrote, "It is miserable for me to grow old in exile; my heart has withered, because of my great sadness; I don't have anywhere to go. When I am thinking, it comes into my mind how I lived in my homeland, and then, my beautiful love my tears fall, for I live on foreign land."

Arvo Pärt (b. 1935) was born in Estonia and began composing by the age of 14. His early works reflect the neo-classical style of Prokofiev and Shostakovich, which he later abandoned to experiment with 12-tone music. He joined the Russian Orthodox Church and was influenced by early church music; however, he bridled against the rigid artistic control and lack of exposure to outside musical influences that characterized the Soviet Union during those years. His 1968 *Credo* caused an official scandal -- not for its religious content but for its alleged distortion of Bach's Prelude in C Major. His 1976 work, *St. John Passion*, introduced his signature "tintinnabuli" style, where a single melodic voice moves around a central pitch, while a second, bell-like voice sounds the notes of the tonic triad in a strict pattern. *Peace Upon You, Jerusalem* (2002) employs this bell technique, as well as the "mystic minimalism" which characterizes his work. In 1980, Pärt left the Soviet Union for Berlin. His music has appeared in more than 50 films, including *Fahrenheit 9/11*.

Camille Saint-Saëns (1835-1921) was a French composer, organist and conductor. He was a precocious child, learning to read and write and composing his first work by the age of 3. As a teenager, he met Franz Liszt, who remained a friend and musical influence throughout his life. In 1871, Saint-Saëns co-founded the *Société Nationale de Musique*, a forum for contemporary French chamber and orchestral music. He was considered musically progressive, introducing the genre of the symphonic poem and championing the works of Liszt and Wagner. Later in life, however, Saint-Saëns identified with more conservative musical trends, fighting the more modernist influences of Debussy and Strauss.

Felicia Sandler (b. 1961), the contemporary composer of *In the Valley of the Moon*, was born into a family of musicians, singers, and dancers. She holds a PhD in Music Composition and Theory from the University of Michigan, and currently teaches at the New England Conservatory of Music. Her diverse body of work includes compositions for instrumental and chamber ensembles, and music for theatre and dance. She is also a prolific composer of choral and vocal works, including an arrangement of *Laus Trinitati*, a chant written by Hildegard von Bingen in the 12th century. Other works include *Rosie the Riveter*, for symphonic wind ensemble, and *Pulling Radishes*, for nine percussionists, based on a haiku. Her scholarly interests include the music of Africa, of indigenous cultures, and issues of copyright and creativity.

Ruth Crawford Seeger (1901-1953) was a modernist composer and American folk music specialist. Born into the family of an itinerant Methodist minister, she started out as a piano teacher but quickly embraced experimental music. In 1930, she won a Guggenheim Fellowship to travel to Europe -- the first woman so honored. It was there that she composed *To an Angel*, from *Three Chants for Female Chorus*, characterized by its uncompromising use of dissonance. With her teacher-then-husband, composer Charles Seeger, she composed songs of political commentary, but eventually abandoned composition to become a meticulous collector of American folk music. She died in 1953 at the age of 52. Her pioneering collection of American folk songs was recently re-released as a CD by the Smithsonian.

Ralph Vaughan Williams (1872-1958), a composer of symphonies, chamber music, opera and choral works, is highly regarded as a central figure in British music. He was also an assiduous collector of English folk music. His fascination with the beauty of English folk songs and carols led him to travel the countryside, transcribing and arranging traditional works. *Linden Lea*, his arrangement of a folk song from Dorset, was his first published work.

As president of the English Folk Dance and Song Society, which created the Vaughn Williams Memorial Library in his honor, he did much to raise appreciation of traditional English music. His writings on music are thought provoking, particularly his repeated calls for all people to make their own music, however simple.

Alan Vincent (dates unknown) was educated in London and Cambridge, where he won an open exhibition to read music at Clare College. After teaching in Hastings and London he became an education inspector in London, later moving to Kent where he founded a wide range of organizations, including the Kent Youth Choir, Kent Chamber Choir, Kent County Singers, Kent Youth Chamber Orchestra and Kent Schools Orchestra. He was appointed music director of Gravesham Choral Society and Kent County Youth Orchestra. In 2001, he relinquished his music posts in order to devote more time to freelance conducting and composing.



Voci Leadership and Singers

Voci's 2013-14 season is led by **Anne Hege**, our new **Artistic Director**, and marks her return to the San Francisco Bay Area after studies at Princeton University, where she is completing a PhD in Music Composition. Hege works as a vocalist, composer, improviser, and electronic musician, performing original works in her performance duo, New Prosthetics, the laptop ensemble, Sideband, and for the Carrie Ahern Dance Company. In 2000, she founded and directed the Albany Community Chorus, and has led various sacred and secular vocal and performance ensembles in the San Francisco Bay Area, Mexico City, New Jersey, and New York. Born in Oakland, Anne began her musical career singing with the Piedmont East Bay Children's Choir and the Oakland Youth Chorus. She received a BA in music with honors from Wesleyan University and an MA in Music Composition from Mills College. For her doctoral research, she developed a body-centered theory of musical and multimedia analysis.

Edna Huelsenbeck joined Voci as **Assistant Conductor** and singer in 2008. She is the founder and former director of the Pacific Women's Chorus in San Diego, and Concentus Women's Chorus in Rochester, New York. She previously served as Interim Director for the University Section Club Chorus at UC Berkeley, and Interim Assistant Director of the San Diego Master Chorale. Edna received her Master of Music degree from the University of Texas at Austin, where she studied conducting with Morris Beachy and Craig Hella Johnson.

Kate Campbell, Accompanist, performs frequently as a soloist and chamber musician specializing in 20th and 21st century music. This is her first season with Voci. As the pianist in the bi-coastal ensemble REDSHIFT, she is currently musician-in-residence at California State University East Bay and the Fairbanks Summer Arts Festival in Alaska. Other projects include a new piano and contemporary dance duo called KATES and performances with the San Francisco Contemporary Music Players and the Switchboard Music Festival. She can be heard on New Amsterdam Records. Kate has been adjunct professor of music at University of San Francisco, and currently teaches at her home studio in Oakland.

Corinne Allen was raised in a musical household, attending her parents' choir concerts and enjoying family singing around the piano. She sang in a children's choir from the age of 8, and studied classical voice in high school and college. She then got busy with life, and for years sang mostly in the car, the shower, or wherever she lugged her guitar. She has performed in a few small musical projects with friends, and most recently has been imparting the joy of singing through "toothbrushing" songs and lullabies with her toddler. She is delighted to be returning to choral singing with Voci this season.

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 also performed in a number of musical stage productions and dabbled in jazz and opera. After nearly 30 years as a learning and development consultant, Julie now applies her talents as a personal historian and life storyteller, one life at a time. She has three adult children and four grandchildren, and lives with her "guys" -- a Scottie dog and two cats. In addition to singing, Julie's passions are live music in many forms (opera, symphony, jazz), theater, ballet, gardening, hiking, and always learning, learning, learning.

Elizabeth Brashers, Voci Co-Administrative Director, 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. This is her 10th year with Voci. During the day, Elizabeth is Chief Operating Officer

of the Global Health Group at UCSF. When she's not working or singing, Elizabeth loves being outdoors in the garden, the Sierras, or the hills of Mendocino.

Kate Buckelew has sung all her life in choirs and with family and friends, and loves singing with the women of Voci. She is an artist who paints and draws. She is married, with two grown sons, one daughter-in-law, two grown stepchildren, and a granddaughter.

Arsinoe Ferry has been singing since she was a child and loves many different types of music. In addition to choral music, she has sung vocal jazz with Seven Steps, *a cappella* music with Ro-Sham-Bo, and folk music with the Acoustic Soul trio. In college, she sang with the San Francisco State University Chorale and the San Jose State Alumni Chorus. Arsinoe is thrilled to be singing with Voci again after a 15-year hiatus, and to be surrounded by such a talented group of women. Along with music, her passions include photography, cooking, travel and spending time with her husband and 4-year-old son.

Sally Goodman has enjoyed Voci's broad repertoire of many languages and musical eras since joining the group in 2005, and is now thrilled that this season incorporates a woman artistic director. A former electrician who got her BA at age 49, Sally now works for civil rights in public transit. She previously sang with, and found political expression through the Denver-area Still Ain't Satisfied Feminist Singers, and the Artemis Singers - Chicago's Lesbian Feminist Chorus. She keeps on hoping we can make a revolution with music.

Edna Huelsenbeck (see Voci Leadership, above)

Janice Lim joins Voci this year after a 10-year hiatus from choral singing. She grew up singing in the San Francisco Girls Chorus, high school choirs, and her church choir. In college, she studied Biology and Music and sang with various ensembles. She is excited to be among a strong group of singers who challenge her to be a better musician. One of her goals in life is to teach her kids to sing in harmony.

Christiana Macfarlane has been singing in choirs since elementary school. She studied musicianship at the Holy Names University Kodaly Program, and currently sings with her husband in their church choir. Their two grown sons were boy sopranos back in the day. Christiana is delighted to be singing with the wonderful women of Voci.

Pauline Ma-Senturia was born in Guilin, China and grew up singing at her mother's church in Taiwan. She holds degrees in both Music and Interior Architectural Design. She has sung with various choral groups in the Bay Area, while working as a Design and Construction Project Manager for the US General

Services Administration for 18 years. Since her retirement, she is busier than ever enjoying her seven grandchildren, singing, dancing, doing craft projects and traveling near and far.

Susan Marquez Owen started choral and solo work as a child, becoming the organist at her church while still in middle school. In college, she sang with the Stanford University Choir and later with the Cambridge Chorale. She has also studied piano and classical guitar. She founded and directed the Benecia Heritage Children's Chorus. A writer and substitute teacher, this is her fourth year with Voci.

Susan Martin has been singing for as long as she can remember. As an adult, she has performed mostly in small ensembles and amateur opera productions. She joined Voci five years ago, serves on the Voci board, and loves the camaraderie and devotion to music that she experiences with the group. A veterinarian, Susan lives in El Cerrito in a very musical family, with a dog who is nice enough to listen. She has studied vocal music for many years with Renee Fladen-Kamm, whom she thanks from the bottom of her heart.

Katherine McStravick's musical roots began with the usual school and church ensembles, progressed to rock-and-roll choral singing, moved on to jazz standards on a winter tour in the northern Midwest, expanding to daily concert chorale during a two-year stint as a music major, plus other musical miscellany, before joining Voci in 2003. A gradually retiring RN and respiratory specialist, she is pursuing studies in yoga and meditation, and loving the new incarnation of Voci.

Terry Meyers, Voci Co-Administrative Director, grew up in Los Angeles, the youngest child of two musicians. In a former life, she sang and danced, made art and played the violin. 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 thanks her family for their enduring support of Voci. Terry enjoys collaborating closely with Anne and the ensemble in her administrative role.

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 strong group of singers. She also sings with Festival Opera in Walnut Creek, has performed with the Livermore Valley Opera, and participated in the Opera Scenes Workshop at Holy Names College with Musical Director, Monroe Kanouse. 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 in singing in groups all her life, and has sung with Voci for 20 years. She is a clinical psychologist in private practice, and also teaches, writes articles, and supervises other therapists. She is married, with a son in college. In her former life, she was a print and television journalist.

Lezak Shallat recently returned to the San Francisco Bay Area after three decades in Latin America, and the first thing she did was to find a choir to sing with. She identifies strongly with the homecoming theme of Voci's fall concert. As a choir member, she has sung works from symphonic to folk, and from one end of the earth to the other, literally -- from southern Chile to Saint Petersburg, Russia.

Helen Wolfe-Visnick has been involved in choral music since her high school days in the 1970s. This early interest led her to pursue a BA in Music from Hayward State, where she studied voice, piano, and music theory. She taught piano both as a private teacher and to groups of students throughout the 1980s. Helen is a retired guidance counselor with the Oakland Unified School District. Her son is taking voice lessons and singing in the Pacific Collegium Boys Choir, and her husband is a good listener to both.



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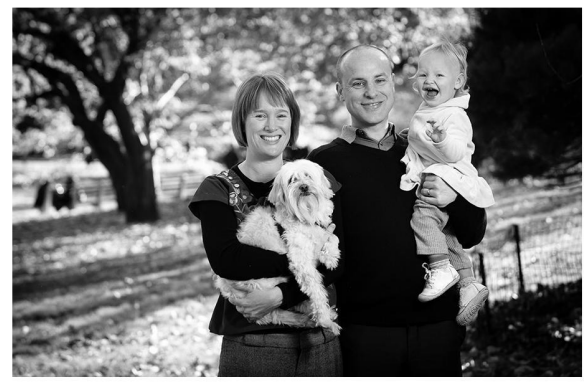
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~The Voci Board

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About Voci

Voci is an auditioned, volunteer women's vocal ensemble dedicated to musical excellence in the performance of both new and innovative music, as well as treasured repertoire, within the classical choral tradition. Now in our 22nd season, we enjoy an established reputation with Bay Area audiences and critics as one of the finest choral groups in the area. We are a not-for-profit charitable organization, and donations are deductible to the full extent allowed by law.

Voci Staff

Artistic Director: Anne Hege

Assistant Conductor: Edna Huelsenbeck

Co-Administrative Directors: Terry Meyers and Elizabeth Brashers

Accompanist: Kate Campbell

Publicity: Susan Sands

Librarian and Archivist: Kate Buckelew

Wardrobe: Pauline Ma-Senturia

Program: Elizabeth Brashers, Sally Goodman,
Lezak Shallat and Voci members

Graphic Design: Edna Huelsenbeck

Website: Elizabeth Brashers and Janice Lim

Facebook: Arsinoe Ferry

House Staff: John, Alissa and Valerie Gibbins;
Antonio and Adriana Celaya Sagramoso

Recording Engineers: Brian Shiratsuki and Charles Seagrave

Voci Board of Directors

Susan Sands (President), Lisa Sanders (Treasurer), Susan Martin (Secretary)
Elizabeth Brashers, Terry Meyers, Charles Seagrave



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West Coast Arts, Tam Hege,
and all the friends, family and members of Voci
who volunteer hours of work to make our programs possible.

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