

## ***Special Thanks***

Special thanks to Orinda Community Church,  
Piedmont Center for the Arts, St. Perpetua Catholic Church,  
Holy Names University Kodály Music Program,  
and West Coast Arts, for supporting our Fall 2015 season.

Thank you also to Jane Shamaeva for help with our Russian pronunciation, and to all the friends, family and members of Voci who volunteer hours of work to make our programs possible!

Our 2015-16 season is made possible  
through **your generous contributions**,  
and by a grant from the **Zellerbach Family Foundation**.

Voci is a not-for-profit charitable organization,  
and donations are deductible to the full extent allowed by law.  
Please consider joining the Friends of Voci  
by making a donation today.

Voci Women's Vocal Ensemble  
4024 Everett Avenue, Oakland, CA 94602  
[www.facebook.com/vocisings](http://www.facebook.com/vocisings)  
**[www.vocisings.org](http://www.vocisings.org)**

### ***Save the Date!***

Join Voci for our annual  
House Concert and Fundraiser

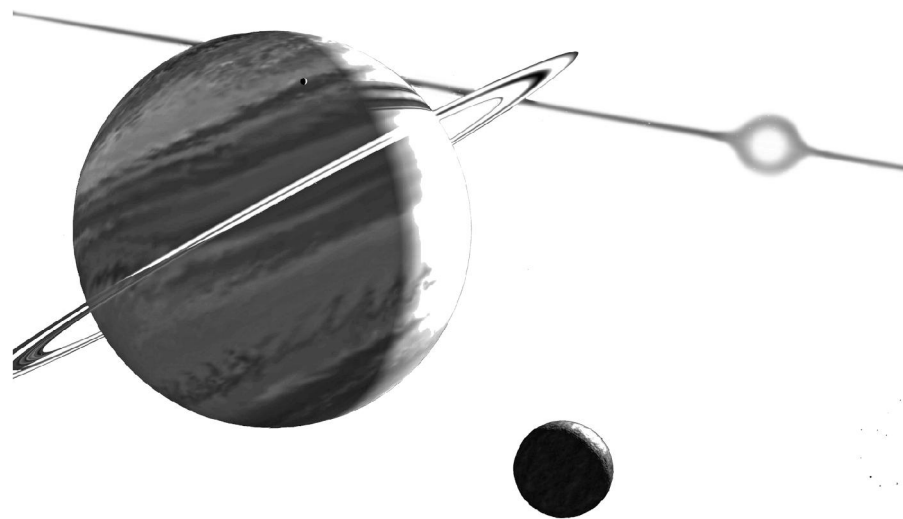
Sunday, February 7, 2016, 4:00 PM  
Private home in Piedmont

Delicious treats—both edible and musical—  
will be served.

# ***Celestial Bodies:***

## ***The Beauty of Distant Things***

*Our 14th annual Voices in Peace concert*



*Saturday, November 14, 2015  
Piedmont Center for the Arts, Piedmont*

*Saturday, November 21, 2015  
St. Perpetua Catholic Parish, Lafayette*

*Voci* WOMEN'S VOCAL ENSEMBLE

*Anne Hege, Conductor  
Edna Yeb, Assistant Conductor  
Kate Campbell, Piano*

## About Today's Program

Thank you for joining us today, and supporting our fourteenth annual concert for peace. Today's concert, "Celestial Bodies: The Beauty of Distant Things," is a meditation on all that the skies give us with their presence. A year ago, I began thinking about this program and noticing how much I look toward the sky for its beauty, mystery, majesty, and hope, and for a sense of perspective. I imagined how drastically different my life would feel if I could not see the sky. Where would my longing go? And my hope? And my feeling of humanity's oneness, here on the earth, beneath something endlessly vast and unknowable?

In this program, Voci embarks upon a musical journey through the heavens, exploring ways that poets and musicians have called on the sky, sun, moon, stars, and heavenly radiance to express themselves. We begin with the yearning inherent in every journey, in Smetana's *My Star*, a fleeting piece that expresses the longing and searching that are such fundamental parts of human experience. Next come several songs evoking heavenly radiance and light. In my piece *Like Roots*, aided by electronic controllers called GameTrak tethers (see the piece's program note to learn more), we sing about drawing the light of the heavens into our work here on earth. Three early music works follow that acknowledge the light of stars, angels, and the heavens; and we draw this segment to a close with an arrangement of a traditional Swedish folk song, which summons longing, again, and also grief, beneath a sky large enough to hold all our desires.

The next section begins with two selections from Rachmaninoff's Op. 15, Six Choruses for Treble Voices: *The Angel*, a gorgeous poem describing desire for the perfection of heaven, and the ever-disappointing imperfection of earth; and *Night*, a piece that brings the dawn. This arrival initiates a segment of songs about the sun: Duruflé's *Tota Pulchra Es*, which describes the Virgin Mary's face as shining like the sun; Orff's setting of St. Francis of Assisi's Canticle of the Sun; Brahms' description of a crimson sunset; and Gilbert and Sullivan's playful use of the sun and moon as models of behavior in *The Mikado*. The first half closes with Caviani's arrangement of Berlin's *Blue Skies*, conjuring the joy of bright sun and blue skies.

As the second half begins, we return to our theme of searching, singing *My Star* as a small group. Next are two commissioned works from inaugural Voci composer-in-residence Ann Callaway. The texts, by Gerard Manley Hopkins, describe the poet's joy in finding an artistic soulmate in the composer Henry Purcell, and the moment of beauty when one witnesses the phenomenon of moonrise. Two works follow that also explore the moon: Fanny Mendelssohn's *Wandl' ich in dem Wald des Abends*, which recalls lonely tears on a moonlit night, and René Amengual's *La luna se enoja*, in which a mother warns her baby to fall asleep before the moon gets angry.

Finally, we look to the stars with a Tibetan folk song, arranged by Chen Yi. While it's sung to nonsense syllables, the song's original words note that some stars are brighter than others—just as some people are dearer to us than others. We follow this piece with *Haitian Noel*, about a star so bright it "shatters the night." We end our journey, and the program, with two compositions about peace—the joy of the holidays on a quiet winter night, and a traditional Israeli folk song proclaiming salvation—proclaiming peace.

We human beings all exist together under the same sky; we all struggle on the same journey to find our places in this vast universe. We are all miniscule and insignificant within the greatness and infinite time that exist out there—and this commonality, I believe, can give us great peace. I hope you enjoy this afternoon's journey through the skies, and that it gives you something to ponder during the long nights of this approaching holiday season.

—Anne Hege



## Program

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**My Star** Bedřich Smetana

~ **Radiance** ~

**Like Roots** Anne Hege  
*Susan Martin & Miranda Thorman*

**Hodie apparuit in Israel** Orlando di Lasso

**Angelus ad pastores ait** Claudio Monteverdi  
*Elizabeth Brashers, Mishaela De Vries, Susan Martin,  
Terry Meyers, Susan Sands, Edna Yeh*

**Hodie Christus natus est** Giovanni Pierluigi  
da Palestrina  
*Janet Biblin, Elizabeth Brashers, Mishaela De Vries,  
Julie Herndon, Katherine McStravick, Terry Meyers,  
Karla Sagramoso, Edna Yeh*

**Under Heaven's Radiance** Swedish Folk Song  
Arr. Paul Hendrickson  
*Terry Meyers*

**The Angel** Sergei Rachmaninoff

**Night**

~ **Sun** ~

**Tota pulchra es** Maurice Duruflé

**Song of the Sun** Carl Orff  
*Susan Martin, Lisa Sanders, Edna Yeh*

**Wie des Abends schöne Röte** Johannes Brahms  
*Julie Blade, Elizabeth Brashers, Katherine McStravick,  
Terry Meyers, Karla Sagramoso, Lisa Sanders  
Kate Campbell & Edna Yeh, piano*

**The sun, whose rays are all ablaze** W.S. Gilbert &  
Arthur Sullivan  
*Lisa Sanders*

**Blue Skies** Irving Berlin  
Arr. Ron Caviani

**INTERMISSION**

**My Star** Smetana  
*Elizabeth Brashers, Julie Herndon,  
Katherine McStravick, Lisa Sanders, Susan Sands*

**Henry Purcell** Ann Callaway

~ **Moon** ~

**Moonrise June 19, 1876 (Premiere)** Callaway

**Wandl' ich in dem Wald des Abends** Fanny  
Mendelssohn

**La luna se enoja** René Amengual

~ **Stars** ~

**A Ma Lei A Ho** Tibetan Folk Song  
Arr. Chen Yi

**Haitian Noel** Joseph Augustin  
Arr. Felix A. Baptiste

~ **Peace** ~

**A gentle snow is on the ground** Andrejs Jansons

**Ma navu** Yossi Spivak  
Arr. Shira Cion  
*Susan Martin, Katherine McStravick, Terry Meyers*

## ***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 24th season, we enjoy an established reputation with Bay Area audiences and critics as one of the finest choral groups in the area.



## ***Sing with us!***

Voci is seeking experienced women choral singers in all treble voice parts to sing in its Spring 2016 season and beyond.

If you are interested in joining us, please contact artistic director Anne Hege at [vocidirector@gmail.com](mailto:vocidirector@gmail.com) about an audition.

Visit our website at [www.vocisings.org](http://www.vocisings.org) and follow us on Facebook: [www.facebook.com/vocisings](http://www.facebook.com/vocisings).

## ***The New Works Project***

Today's concert features the second installment of our New Works Project—the first two pieces, one a premiere, from a suite of three by inaugural Voci composer-in-residence, Ann Callaway. At the root of this annual commissioning project is the conviction that new compositions arise most powerfully out of interactions between the voices, lives, and bodies of those who perform them. Callaway's commissions are being workshopped with Voci over a two-year period, allowing time for experimentation, feedback and revision. Through this project, Voci hopes to help build a community of composers and singers dedicated to expanding the repertoire of new music written for and by women.



Anne Hege and Ann Callaway in rehearsal, fall 2015



## ***Texts and Translations***

### **My Star** (*Smetana*)

*from Three Choruses for Female Voices*

As the evening shadows lengthen 'neath the sky,  
Peacefully I sit here watching stars go by.  
Gazing at the heavens,  
Longing for my little star,  
Dear star, where are you my star?

### **Like Roots** (*Hege*)

*from the body is NOT a machine (forthcoming)*  
*text by St. Francis of Assisi*

Like roots, our hands imbibe like roots,  
So I place them on what is beautiful in this world,  
And I fold them in prayer,  
And they draw from the heavens, light.

### **Hodie apparuit in Israel** (*di Lasso*)

*(Today appeared in Israel)*

*Hodie apparuit in Israel:  
per Mariam virginem  
est natus Rex.*

Today appeared in Israel:  
By the Virgin Mary,  
a King is born.

### **Angelus Ad Pastores Ait** (*Monteverdi*)

*(The angel said to the shepherds)*

*Angelus ad pastores ait:  
"Annuncio vobis gaudium  
magnum,  
quia natus est nobis hodie  
Salvator mundi."*

The angel said to the  
shepherds:  
"I bring you tidings of great  
joy,  
for the Savior of the world has  
been born to you today."

### **Hodie Christus natus est** (*Palestrina*)

*(Today Christ is born)*

*Hodie Christus natus est,  
Alleluia.  
Hodie Salvator apparuit.  
Hodie in terra canunt Angeli,  
laetantur Archangeli. Noe.  
Hodie exsultant justi dicentes:  
Gloria in excelsis Deo. Noe.*

Today Christ is born,  
Alleluia.  
Today the Savior appears.  
Today the angels sing on earth,  
and the Archangels rejoice.  
Noel.  
Today the just exult, saying:  
Glory to God in the highest.  
Noel.

### **Under Heaven's Radiance** (*Traditional, Arr. Hendrickson*)

Under heaven's radiance bright  
there sparkle stars on high.  
The one which my heart loves,  
is the one I will never have. Oh!

He came into all my thoughts.  
He came as none had done before.  
He, whose love ne'er falter'd,  
Lay still in cold cruel death. Oh!

### **The Angel** (*Rachmaninoff*)

*from Six Choruses for Treble Voices, Op. 15*  
*text by Mikhail Lermontov*

*По небу полуночи ангел  
летел,  
и тихую песню он пел;  
и месяц, и звёзды, и тучи  
толпой  
внимали той песне святой.*

In the midnight sky an angel  
flew  
and sang a quiet song:  
and the moon, and the stars,  
and the clouds all as one,  
attended to that holy song.

*Он пел о блаженстве  
безгрешных духов  
под кущами райских садов,  
о Боге великом он пел, и  
хвала  
его не притворна была.*

He sang of the blessedness of  
sinless spirits  
beneath the branches of  
Paradise's gardens;  
he sang of God almighty,  
and his praise was without  
guile.

Он душу младую в объятиях  
нёс  
для мира печали и слёз;  
и звук его песни в душе  
молодой  
остался без слов, но живой.

И долго на свете томилась  
она,  
желанием чудным полна,  
и звуков небес заменить не  
могли  
ей скучные песни земли.

**Night** (*Rachmaninoff*)  
from *Six Choruses for Treble Voices, Op. 15*  
poem by *Vladimir Ladyzhensky*

Тихо ночка тёмнокрылая  
пролетает над землей,  
где это лётся песнь унылая,  
омраченная слёзой  
прочьско рей, на пев  
таскующий.  
Ночка тёмная пройдёт  
и, воскреснув, денликующий  
людям счастье принесёт.  
Ать дохнёт земля усталая  
окол дованная сном.  
И заблещет зорька алая.  
В небе ясноголубом.

He carried in his bosom a  
young soul,  
destined for a world of sadness  
and tears.  
And the sound of his song,  
though lacking the words,  
remained alive in that young  
soul.

A long time it suffered in the  
world,  
filled with a wondrous longing:  
for it, the sounds of the  
heavens could not be  
supplanted  
by the ordinary songs of earth.

Softly night comes in on dusky  
wings,  
Taking flight across the land,  
And from somewhere drifts a  
dreary song,  
drifts a song made dark by a  
tear.  
Go away, you melancholy tune.  
Soon the night will fall away.  
The triumphant resurrected  
day  
will bring happiness to all.  
Meanwhile, weary dreamers  
are renewed  
in the mystery of sleep.  
Crimson dawn will seep across  
the sky  
and dissolve itself in blue.

**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.

**Song of the Sun** (*Orff*)  
text by *St. Francis of Assisi*

*Altissimu, onnipotente bon  
Signore,  
Tue so le laude, la gloria e  
l'honore et onne benedictione.  
Ad Te solo, Altissimu, se  
konfano,  
et nullu homo ene dignu te  
mentovare.*

Most high, all powerful, good  
Lord!  
All praise is Yours, all glory, all  
honor, and all blessing.  
To You alone, Most High, do  
they belong.  
No mortal lips are worthy to  
pronounce Your name.

*Laudato si, mi Signore, cum  
tucte le Tue creature,  
spetialmente messor lo frate  
Sole,  
lo quale è lo iorno allumeni  
per nui;  
et ellu è bellu e radiante cum  
grande splendore;  
de Te, Altissimu, porta  
significatione.*

Be praised, my Lord, through  
all Your creatures,  
especially through my lord  
Brother Sun,  
who brings the day; and You  
give light through him.  
And he is beautiful and radiant  
in all his splendor!  
Of You, Most High, he bears  
the likeness.

*Laudatu si, mi Signore, per  
sora Luna e le stele;  
in celu l'ài formate clarite è  
pretiose e belle.*

Be praised, my Lord, through  
Sister Moon and the stars;  
in the heavens You have made  
them bright, precious and  
beautiful.

*Laudatu si, mi Signore, per frate Ventu e per aere e nubilo e sereno e onne tempu, per le quale a le Tue creature dàì sustentamentu.*

Be praised, my Lord, through Brothers Wind and Air, and clouds and storms, and all the weather, through which You give Your creatures sustenance.

*Laudatu si, mi Signore, per sor Aqua, la quale e multo utile e humele e pretiosa e casta.*

Be praised, my Lord, through Sister Water; she is very useful, and humble, and precious, and pure.

*Laudatu si, mi Signore, per frate Focu, per lu quale 'nallumeni la nocte; e ellu è bellu e iocondu e robustosu e forte.*

Be praised, my Lord, through Brother Fire, through whom You brighten the night. He is beautiful and cheerful, and powerful and strong.

*Laudatu si, mi Signore, per sora nostra matre Terra, la quale ne sustenta e governa, e produce diversi fructi e colorati flori e herba.*

Be praised, my Lord, through our sister Mother Earth, who feeds us and rules us, and produces various fruits with colored flowers and herbs.

*Laudatu si, mi Signore, per quilli ke perdonano per lo Tuo amore e sostengo in firmitate e tribulatione: beati quilli ke le sosterano in pace, ka da Te, Altissimu, sirano incoronati.*

Be praised, my Lord, through those who forgive for love of You; through those who endure sickness and trial. Happy those who endure in peace, for by You, Most High, they will be crowned.

*Laudatu si mi Signore, per sora nostra Morte corporale, da la quale nullu homo. Vivente po skampare: guai a quilli ke morrano in peccato mortale,*

Be praised, my Lord, through our sister Bodily Death, from whose embrace no living person can escape. Woe to those who die in mortal sin!

*beati quilli ke se troverà ne le Tue sanctissime voluntati, ka la morte secunda non li potera far male.*

Happy those she finds doing Your most holy will. The second death can do no harm to them.

*Laudate e benedicete mi Signore et rengratiate e servite a lui cum grande humilitate. Amen.*

Praise and bless my Lord, and give thanks, and serve Him with great humility. Amen.

**Wie des Abends schöne Röte (Brahms)**  
*(Like the sunset's crimson splendor)*

*Wie des Abends schöne Röte möcht' ich arme Dirne glüh'n, Einem, Einem zu gefallen, sonder Ende Wonne sprüh'n.*

Like the beautiful red glow of evening  
I, a poor lass, wish to shine,  
to please one lad, one lad,  
to radiate bliss unendingly.

**The sun whose rays are all ablaze (Gilbert & Sullivan)**  
*from The Mikado*

The sun, whose rays  
Are all ablaze  
With ever-living glory,  
Does not deny  
His majesty  
He scorns to tell a story!  
He don't exclaim,  
"I blush for shame,  
So kindly be indulgent;"  
But, fierce and bold,  
In fiery gold,  
He glories all effulgent!

Observe his flame,  
That placid dame,  
The moon's Celestial  
Highness;  
There's not a trace  
Upon her face  
Of diffidence or shyness:  
She borrows light  
That, through the night,  
Mankind may all acclaim her!  
And, truth to tell,  
She lights up well,  
So I, for one, don't blame her!

I mean to rule the earth,  
As he the sky  
We really know our worth,  
The sun and I!

Ah, pray make no mistake,  
We are not shy;  
We're very wide awake,  
The moon and I!

**Blue Skies** (*Berlin*)

Lookin' for the Blue Skies,  
baby, uh-huh!

Blue Skies smilin' at me  
Nothin' but Blue Skies do I  
see.  
Deep baby Blue Skies.

Bluebirds singin' a song  
Dig that song  
Hearin' only Blue birds singin'  
all the day long.

Never saw the sun shinin' so  
bright.  
Never saw things goin' so  
right.  
Noticin' the days hurryin' by,  
When you're in love, oh my  
how they fly!

Those blue days, all of them  
gone,  
Nothin' but Blue Skies from  
now on.

**Henry Purcell** (*Callaway*)

*poem by Gerard Manley Hopkins*

HAVE, fair fallen, O fair, fair have fallen, so dear  
To me, so arch-especial a spirit as heaves in Henry Purcell,  
An age is now since passed, since parted; with the reversal  
Of the outward sentence low lays him, listed to a heresy, here.

Not mood in him nor meaning, proud fire or sacred fear,  
Or love or pity or all that sweet notes not his might nurse:  
It is the forged feature finds me; it is the rehearsal  
Of own, of abrupt self there so thrusts on, so throngs the ear.

Let him Oh! with his air of angels then lift me, lay me! only I'll  
Have an eye to the sakes of him, quaint moonmarks, to his  
pelted plumage under  
Wings: so some great stormfowl, whenever he has walked his  
while

The thunder-purple seabeach, plumèd purple-of-thunder,  
if a wuthering of his palmy snow-pinions scatter a colossal smile  
Off him, but meaning motion fans fresh our wits with wonder.

**Moonrise June 19, 1876** (*Callaway*)

*poem by Gerard Manley Hopkins*

I awoke in the Midsummer not to call night, in the white and the  
walk of the morning:  
The moon, dwindled and thinned to the fringe of a finger-nail  
held to the candle,  
Or paring of paradisaical fruit, lovely in waning but lustreless,  
Stepped from the stool, drew back from the barrow, of dark  
Maenefa the mountain;

A cusp still clasped him, a fluke yet fanged him, entangled him,  
not quit utterly.  
This was the prized, the desirable sight, unsought, presented so  
easily,  
Parted me leaf and leaf, divided me, eyelid and eyelid of  
slumber.

**Wandl' ich in dem Wald des Abends** (*F. Mendelssohn*)

*(I wander in the evening forest)*

*poem by Heinrich Heine*

*Wandl' ich in dem Wald des  
Abends, in dem träumerischen  
Wald,  
Immer wandelt mir zur Seite  
deine zärtliche Gestalt.  
Ist est nicht dein weißer  
Schleier, nicht dein sanftes  
Angesicht,  
Oder ist es nur der  
Mondschein, der durch  
Tannen dunkel bricht?  
Sind es meine eignen Tränen,  
die ich leise rinnen hör,  
Oder gehst du Liebe wirklich,  
weinend neben mir ein her?*

When I wander in the evening  
woods,  
In the dreamy forest,  
Your tender soul always  
wandering by my side.  
Is it not your white veil?  
Is it not your gentle visage?  
Or is it only the moonshine  
That breaks through the pine  
tree's darkness?  
Are they my own tears  
That I hear rolling softly?  
Or do you, my love, walk  
crying,  
Weeping next to me?



**La luna se enoja** (*Amengual*)  
(*The moon gets angry*)  
text by Daniel de la Vega

*Duérmete mi nene porque el  
cuco viene.  
Cierra los ojitos mi  
desobediente  
con versos humildes mezo tu  
cuna  
No seas porfiado,  
Por no distraerte no sale la  
luna.  
Ya es tarde.*

Sleep my baby because the  
bogeyman is coming.  
Close your little eyes, my  
disobedient child.  
With humble verses, I will rock  
your cradle.  
Don't be stubborn.  
To keep from distracting you,  
the moon won't come up.  
It's already late.

*En el bosque, el lobo maldito  
buscará a la pobre Caperuza  
Roja  
y si no duermes lueguito,  
lueguito la luna se enoja.*

In the forest, the evil wolf will  
look for poor Little Red Riding  
Hood.  
If you don't fall asleep soon,  
The moon will get angry.

*Duérmete mi nene porque el  
cuco viene.*

Sleep my baby because the  
bogeyman is coming.

**A Ma Lei A Ho** (*Traditional, Arr. Chen Yi*)  
from *Mountain Songs*

*A ma lei a ho, la ya la ni, ya la ni ye yo,  
ya la ni ye yo, a ha la ni ye.*

**Haitian Noel** (*Augustin*)

*Plen minui lan savann nan,  
Yon limyè sòti lan syel,  
Nan peyi Bètleèm. Nowèl.  
Se yon mirak Bon Dye fè,  
Yon limyè lan plen minui,  
Klere pase solèy. Nowèl.*

In the valley at midnight,  
Heaven showers a great light  
On Bethlehem. Noel.  
God has ordered this wonder,  
Tearing midnight asunder,  
Like day but more pretty.  
Noel.

*Alantou lan savann nan,  
Mouton nan gadinaj,  
En pe pami gadyen yo  
Tape dòmi tou dou.  
Lòt pòsyon nan gadyen yo,  
Bò ti lanp gridap yo,  
Ak ti flit yo nan men yo,  
Tap tire kont: Krik! Krak!  
Nowèl, Nowèl!*

*Plen minui lan savann nan...*

*Sezisman fonn sou yo,  
Freyè anpare yo,  
Gadyen yo pran tranble:  
Klète!  
La pawòl yo koupe,  
Ti flit yo voltije,  
Yap mande sa k'rive,  
Bon Dye!*

*Plen minui lan savann nan...*

*Se yon lanj abiye an limyè,  
Ki di yo pa bezwen pè,  
Mwen pote yon bon nouvèl  
pou nou,  
Kè na kontan:  
Se Sovè nou ki ne! Nowèl!*

*Plen minui lan savann nan...*

Here and there in the valley,  
The sheep are reposing.  
With them, shepherds  
Peacefully are dozing.  
Other shepherds have  
gathered,  
With lamps they are lighting,  
Playing flutes, telling stories,  
Reciting, when: Flash! Crash!  
Noel, Noel!

In the valley at midnight...

They are shocked and  
distressed,  
Terror seizes their breast,  
And they tremble with fear:  
It glows!  
They are suddenly mute,  
And let go of the flute.  
What on earth will appear?  
God knows!

In the valley at midnight...

See! An angel in raiment of  
light,  
Proclaiming: Banish your fear,  
For I bring you good tidings  
this night:  
You should rejoice, for your  
Savior is here! Noel!

In the valley at midnight...

**A gentle snow is on the ground** (*Jansons*)  
*from Two Latvian Carols*  
*text by Janis Poruks*

A gentle snow is on the ground,  
on bush and tree and all around,  
the sleigh bells jingle peacefully  
and I'm as happy as can be.

Tonight I feel my spirit fly  
way up into the heaven high,  
where angels sing in harmony  
on golden clouds and pearly seas.

Tonight I feel that I could be  
like angels pure and heavenly  
and shine like diamond stars above  
on all the world and those I love.

I'm happy as a child can be  
Surrounded by my family,  
For Christmas Eve I'm finely dressed  
And feeling like I'm truly blessed.

I feel content and whole tonight,  
My heart is filled with pure delight;  
Oh, will it always be this way?  
Or will it change, now who can say?

**Ma navu** (*Spivak*)  
*(How pleasant)*

*Ma Navu al heharim*  
*Ragley hamevaser.*  
*Mashmia yeshua,*  
*Mashmia shalom.*

How pleasant on the  
mountains  
Are the feet of the messenger  
of good tidings.  
Proclaiming salvation,  
Proclaiming peace.



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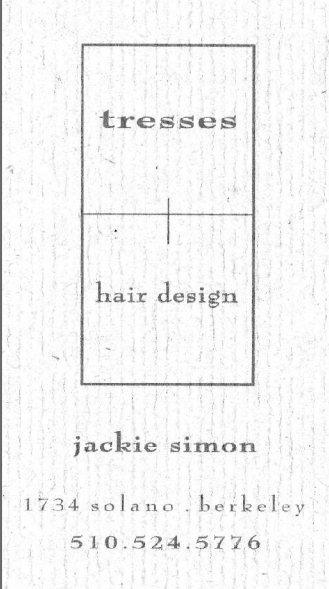
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## Composers

(in order of appearance in the program)

Czech composer **Bedřich Smetana** (1824–1884) was born in Bohemia and is famous for capturing Czech spirit and language in his music. He wrote Three Choruses for Female Voices—from which *Má hvězda* (My Star) is taken—in his last years, when he had become deaf and was suffering from depression, yet the music’s mood is anything but despairing.

**Anne K. Hege** is the Artistic Director of Voci (see full bio below). Inspired by St. Francis of Assisi’s poem of the same name, *Like Roots* is excerpted from Hege’s forthcoming work, *the body is NOT a machine*, and employs laptop computers “played” using electronic tethers. The piece builds on the idea of entwining roots growing ever deeper in search of water, with the chorus entering with contrapuntal lines that build to the final arrival of light.

The tethers consist of a video game controller called the GameTrak tether, which sends x, y and z coordinates to a computer connected to a speaker system. Using a special application that trains the computer to map certain uses of the controller to specific sounds or types of sound processing/synthesis, Hege created an instrument where specific sound samples are played when the tether is held in specific three-dimensional locations. As the tethers move, they are controlling the electronic sounds in real time.

The prolific and cosmopolitan Flemish composer **Orlando di Lasso** (1532–1594)—also known as Orlandus Lassus, Roland de Lassus, and Roland de Lattre—was one of the most influential musicians of the late Renaissance. As a child, di Lasso was kidnapped three times by rival choirs for the beauty of his singing.

He wrote over 2,000 works in French, German, Italian and Latin, and in all vocal genres of his time, but he achieved his greatest fame as a composer of religious motets, such as *Hodie apparuit in Israel*.

The copious musical output of Italian composer **Claudio Monteverdi** (1567–1643) spans Renaissance and Baroque styles in the genres of madrigals, opera and church music. Monteverdi spent 20 years in the Duke of Mantua’s court—as a string player, composer, and eventual musical director—followed by 30 years as musical director of St. Mark’s Basilica in Venice. Often credited as composing the first modern operas, he published prolifically and enjoyed considerable fame during his lifetime. Today’s work, *Angelus ad pastores ait*, speaks of the angel proclaiming Christ’s birth to the shepherds.

The music of Italian composer **Giovanni Pierluigi da Palestrina** (1525–1594) is often viewed as the culmination of Renaissance polyphony. *Hodie Christus natus est* is one of more than 250 sacred motets Palestrina composed.



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Contemporary Swedish-American composer **Paul Hendrickson** has written and arranged choral versions of many traditional songs, including this reworking of the Swedish folk song *Under Heaven's Radiance*.

Russian composer and pianist **Sergei Rachmaninoff** (1873–1943) was born into an aristocratic (but subsequently impoverished) family. His Prelude in C sharp minor brought him instant fame at age 19. In 1905, Rachmaninoff was conducting at Moscow's Bolshoi Opera when the Russian revolution broke out; he resigned and fled to Germany. This launched his career as a concert pianist (he was famous for his technique and unusually large hands) and a life lived primarily in exile. Written when Rachmaninoff was 22, *Night* and *The Angel* belong to his Six Choruses for Treble Voices, Op. 15, and showcase turn-of-the-century Romanticism. *The Angel* is a setting of a popular verse by the poet Mikhail Lermontov.

French composer and organ virtuoso **Maurice Duruflé** (1902–1986) was an exacting perfectionist in his composing, rewriting repeatedly and eventually publishing just 14 pieces in his lifetime. His music incorporates Gregorian chant and is infused with modal harmonies. *Tota pulchra es* is one of four short motets written in 1960 and the only one for women's voices alone.

German composer **Carl Orff** (1895–1982) is best known for his oratorio *Carmina Burana* (1937) and for developing an influential approach toward children's music education known as Orff Schulwerk. According to Orff's notes, *Song of the Sun* is a "song of praise and thanksgiving to the Almighty for the creation of nature, the Elements and, above all, the Sun," set on a text by St. Francis of Assisi.

German composer **Johannes Brahms** (1833–1897) left a legacy of orchestral and chamber works heard in concert halls around the world. He was also a pioneer in composing secular works for women's choirs. *Wie des Abends schöne Röte* (Like the sunset's crimson splendor) comes from his *Liebeslieder Waltzer* cycle of love songs, and is accompanied by two pianists on one piano.

The partnership of the librettist **W. S. Gilbert** (1836–1911) and composer **Arthur Sullivan** (1842–1900) created some of the Victorian era's most beloved comic operas. *The Mikado* satirizes

the absurdities of English bureaucracy, translated into a pseudo-Japanese setting. In the piece we perform today, "The sun, whose rays are all ablaze," the star-crossed young lover Yum-Yum muses on her own attractions.

**Irving Berlin** (1888–1989) wrote some 1,500 songs, 19 Broadway musicals and 18 Hollywood films. He lived to be 101, and is widely considered to be the greatest American songwriter of his era. Completely self-taught, Berlin played almost entirely in the key of F sharp when composing, and he employed a musical secretary to harmonize and transcribe his compositions. Written in 1926, *Blue Skies*, was an instant success. The following year, it was one of the first songs featured in a talking movie, when Al Jolson performed it in *The Jazz Singer*. It remains a popular jazz standard, recorded by a wide array of performers in many musical styles.

**Ann Callaway** (b. 1949) is the inaugural composer of Voci's New Works Project. Tonight we sing two of the three works commissioned through this project: *Henry Purcell* and *Moonrise*. Both are settings of poems by Gerard Manley Hopkins (1844–1889), a Roman Catholic convert and Jesuit priest whose posthumous fame established him among the leading Victorian poets. In *Henry Purcell*, the poet "wishes well to the divine genius of Purcell and praises him that, whereas other musicians have given utterance to the moods of man's mind, he has, beyond that, uttered in notes the very make and species of man as created both in him and all men generally." The text of *Moonrise* is a fragment from Hopkins' notebooks, penned after observing the night sky on June 19, 1876.

Callaway is the recipient of a Guggenheim Fellowship and commissions from the National Endowment for the Arts and the American Guild of Organists. She has held residencies at the MacDowell Colony, Yaddo, and the Leighton Artist Colony in Banff. In 2012, Callaway and poet Jaime Robles premiered their chamber opera *Vladimir in Butterfly Country*; they are currently collaborating on a second opera, *Spirit of the Moth*.

German pianist and composer **Fanny Mendelssohn** (1805–1847) composed over 460 pieces of music and was the equally talented, though less celebrated, sister of the composer Felix Mendelssohn. A number of her songs were originally published

under her brother's name. Written in 1835, the song *Wandl' ich in dem Wald des Abends* (I wander in the evening forest) uses poetry by Heinrich Heine to paint a musical picture of moonlight that is both lovelorn and tinged with the supernatural.

Chilean composer **René Amengual** (1911–1954) was a leading music educator and pianist. The lullaby *La luna se enoja* (The moon gets mad) evokes Little Red Riding Hood, the wolf, and *el cuco*, a Chilean bogeyman, to scare an unruly child into slumber.

Born in China, composer **Chen Yi** (b. 1953) studied at the Beijing Central Conservatory and Columbia University; she currently teaches composition at the University of Missouri-Kansas City. Her cycle *Chinese Mountain Songs* was commissioned by Kitka and premiered in 2001 at Grace Cathedral in San Francisco. *A Ma Lei A Ho*, the cycle's second song, is based on a traditional Tibetan folk song but sung to nonsense syllables.

Contemporary Haitian composer **Joseph Augustin** recounts, in the merengue-inflected *Haitian Noel*, an angel's appearance in Bethlehem. The shepherds gather around the storyteller, who announces his tale by calling out "krik," to which the audience responds "krak," signaling its readiness to listen.

Latvian conductor **Andrejs Jansons** (b. 1938) studied oboe at Juilliard and played in leading U.S. orchestras. He holds a Masters degree in conducting from the Manhattan School of Music and a PhD in composition from Rutgers University. He has directed the Fordham University Choir and orchestras in Germany, Hungary, Latvia, Lithuania and the U.S. His compositions include works for orchestra and voice. *A gentle snow is on the ground*, from *Two Latvian Carols* (1991), exudes seasonal cheer while musing: "Will it always be this way, or will it change?"

Israeli accordionist **Yossi Spivak** is a well-known composer of songs based on folk music. With his wife, Raaya, he developed a program to bring Israeli folk dance to people with disabilities around the world. The song *Ma Navu* is inspired by folk dance, with lyrics from the Book of Isaiah. This arrangement is by **Shira Cion**, singer and executive/artistic director of the East Bay women's vocal ensemble Kitka.



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

Founded in 1991, Voci is recognized as one of the finest choral groups in the Bay Area. Voci's commitment to musical excellence, unique mastery of style and technique, and adventurous and innovative programming has earned high praise from critics and choral musicians alike. Voci champions music for, and by, women.

This is Artistic Director **Dr. Anne K. Hege's** third year with Voci. Born in Oakland, CA, Anne began her musical studies singing with the Piedmont East Bay Children's Choir and the Oakland Youth Chorus. She completed her BA studies in music at Wesleyan University, and an MA in composition at Mills College. She recently completed her PhD in Music Composition at Princeton University, where she studied the role of the body in musical performance. 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; and for the Carrie Ahern Dance Company. She currently enjoys directing Voci Women's Vocal Ensemble, directing Level IV of the San Francisco Girls Chorus, teaching at Holy Names University, and composing for chorus and electronics.

**Edna Yeh** 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. Edna currently serves as Assistant Conductor for Sacred & Profane Chamber Chorus, and performs with The Dulcet Four, an a cappella group performing repertoire from the Great American Songbook and other classics. 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.

Accompanist **Kate Campbell** performs frequently as a soloist, chamber musician, and accompanist specializing in 20th and 21st century music. She has worked with many leading composers and ensembles, including Pulitzer Prize winners David Lang and Steve Reich. In addition to being the accompanist for Voci, she is the pianist for the San Francisco Contemporary Music Players. She is also the pianist in the chamber ensemble REDSHIFT. With REDSHIFT, she will continue a guest-artist residency at California State University East Bay, premiering works by faculty and student composers. Other freelance projects include performances with the New Keys concert series, Hot Air Festival, and the Switchboard Music Festival. She is also proud to be on the team of organizers for the Omaha Under the Radar Festival in her hometown of Omaha, Nebraska. She can be heard on New Amsterdam Records. Kate teaches privately in her home studio in Oakland, CA.

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**Mary Anderson** has always been musical. She was fortunate in high school to sing under an inspired choral director, who gave her a rigorous understanding of musical theory and exposed her class to “real” music. She stepped away from music in her 30s, but is thankful to a great New Age teacher who reveled in body work, Balkan ethnic songs, and Indian ragas, and helped her restore her spiritual and musical voice. Mary is delighted to join Voci this fall and once again sing both motets and music by contemporary composers.

**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. After nearly 30 years as a learning and development professional, 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** 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 12th year with Voci. 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, reading, and stealing away to visit the epic scenery that surrounds our beautiful Bay Area.

**Mishaela De Vries** is in her first 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. After a few years off to begin her family of two boys, Mishaela is excited to dive back into choral singing.

**Julie Herndon** is enjoying her first year with Voci. She is a singer, pianist, and composer who recently graduated from Mills College with a master’s in music composition. She thinks the best part of singing in a choir is sounding larger than life. In her spare time, Julie listens to BBC podcasts, drinks coffee, and writes songs.

**Beatriz Lozada** was born in Venezuela and started her career as a music educator at a young age. She studied choir conducting at Caracas' Schola Cantorum, and in 1984 earned a degree in music from Western Kentucky University in the U.S. After returning to Venezuela, she worked as a music teacher and choir coach for El Sistema Nacional de Orquestas for several years. She also worked as choir director for a local chapter of Venezuela's Bar Choral Society until 2014. She is pleased to have joined Voci this fall.

**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; 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. This semester, she has returned to school to (belatedly!) pursue a degree in music. 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**, Voci Administrative Director, 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. Her husband, John, has been a long-time supporter of Voci, and often serves as Voci's box office volunteer. Terry's administrative role in Voci also satisfies her yen to organize.

**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.

After a much-too-long period away from singing, she is delighted to be part of Voci, with its dedicated, talented group of singers.

**Nicky Reed** is new to Voci this 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.

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**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 sung with Voci for 23 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 journalist. She has an adult son and enjoys traveling with her husband.

**Lezak Shallat** started singing choral music in college and 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 passionate about a variety of music. She is happy to be a new member of Voci and is grateful to the Voci veterans for the guidance they graciously provide. Victoria's music background is rooted in musical theater, alternative rock bands, and jazz vocal ensembles. When she is not singing with Voci, Victoria manages parks and recreation activities for Contra Costa County. She thanks her co-workers, and her friends and family for encouraging this vocal 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 Marin Academy and is the mother of two. She is excited to return to choral singing with Voci.

**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.

## ***Voci Singers***

Mary Anderson	Beatriz Lozada	Karla Sagramoso
Janet Biblin	Katherine McStravick	Lisa Sanders
Julie Blade	Susan Martin	Susan Sands
Elizabeth Brashers	Terry Meyers	Lezak Shallat
Mimi Brennan	Dorothy Isaacson	Victoria Skerritt
Mishaela De Vries	Read	Miranda Thorman
Julie Herndon	Nicky Reed	Edna Yeh

## ***Voci Staff***

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**Assistant Conductor:** Edna Yeh

**Accompanist:** Kate Campbell

**Administrative Director:** Terry Meyers

**Administrative Coordinator:** Kate Campbell

**Publicity & Marketing:** Tamsin Nutter,  
Lezak Shallat & Susan Sands

**Website:** Edna Yeh

**Facebook:** Mimi Brennan

**Program:** Elizabeth Brashers, Tamsin Nutter,  
Lezak Shallat, Julie Blade & Mishaela De Vries

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