

Voci Women's Vocal Ensemble

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through your generous contributions.
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Special Thanks

Special thanks to Orinda Community Church,
Lake Merritt United Methodist Church,
Piedmont Center for the Arts, St. Perpetua Catholic Church,
Holy Names University Kodaly Music Program,
and West Coast Arts, for supporting our spring 2014 season,

to Ward and Elaine Lindenmeyer, Tam Hege
and the Cheese Board Collective for supporting our
spring 2014 fundraiser,

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

Anne Hege, Conductor
Edna Huelsenbeck, Assistant Conductor
Kate Campbell, Piano
Davis Feeley, Oboe

Songs to Live By ***A banquet of songs to feed the soul***

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

May 18, 2014 – 4:00 pm
St. Perpetua Catholic Parish
Lafayette

June 1, 2014 – 4:00 pm
Piedmont Center for the Arts
Piedmont

About Today's Program

Welcome to "Songs to Live By," which showcases works that remind us of our better selves, bring us together, and speak to the heart with hope, balance, strength, innocence, and maturity.

These are songs we can heed and ponder...songs to live by.

-- Anne Hege

Voci Singers

Joan Bell	Janice Lim	Terry Meyers
Julie Blade	Christiana Macfarlane	Susan Marquez Owen
Elizabeth Brashers	Tamsin Nutter	Elenka Proulx
Arsinoe Ferry	Pauline Ma-Senturia	Karla Sagramoso
Sally Goodman	Susan Martin	Lisa Sanders
Edna Huelsenbeck	Katherine McStravick	Lezak Shallat

Voci Staff

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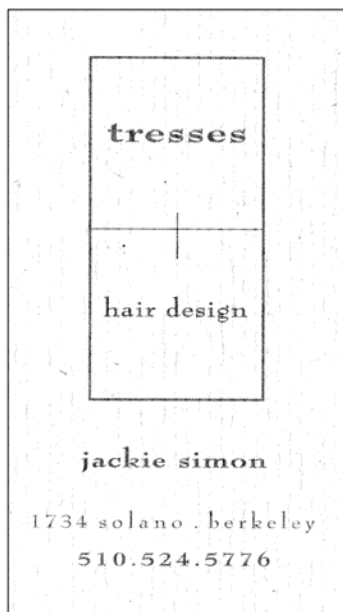
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the dulcet four

The Dulcet Four features Voci's Susan Martin, Lisa Sanders, Terry Meyers, & Edna Yeh Huelsenbeck. Our luscious harmonies bring life to a wide range of jazz standards and popular songs, from Irving Berlin and George Gershwin to The Beatles and Billy Joel. Call or e-mail for information on hiring us for your next event!

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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.

Visit our website at www.vocisings.com
 and follow us on Facebook: www.facebook.com/vocisings

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Program

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| How Can I Keep from Singing? | Robert Lowry
<i>Arr. Pete Seeger</i> |
| 'Tis the Gift to be Simple | American Shaker Hymn
<i>Arr. Alice Parker</i> |
| At the River | Robert Lowry
<i>Arr. for chorus by R. Wilding White;</i>
<i>adapted by Aaron Copland</i> |
| Four Blake Songs
<i>from "Songs of Innocence" by William Blake</i> | Karl Korte |
| Piping Down the Valleys
Infant Joy
A Cradle Song
Spring | |
| Schlaf, Kindlein, schlaf!
<i>(Sleep baby, sleep!)</i>
<i>from "13 Kanons für Frauenstimmen"</i> | Johannes Brahms

<i>Susan Martin, Tamsin Nutter and Karla Sagramoso</i> |
| How Can I Keep from Singing? | Robert Lowry |
| Der Bräutigam
<i>(The Bridegroom)</i> | Johannes Brahms |
| Variations on a Theme by Rilke | Joan Szymko |

Eternity
from "Ten Blake Songs"

Ralph Vaughan Williams

Lisa Sanders, solo
Davis Feeley, oboe

Einförmig ist der Liebe Gram
(Sad love is always the same)
from "13 Kanons für Frauenstimmen"

Johannes Brahms

Edna Huelsenbeck, Janice Lim, Susan Martin,
Katherine McStravick, Terry Meyers and Elenka Proulx

Love is a Terrible Thing

Kirke Mechem

We Are

Ysaye M. Barnwell

Susan Martin, solo

~Intermission~

To Be Sung on the Water

Samuel Barber

How Can I Keep from Singing?

Robert Lowry

Pauline Ma-Senturia, solo (May 10 & 18)
Susan Marquez Owen, solo (June 1)

Infant Joy
from "Ten Blake Songs"

Ralph Vaughan Williams

Susan Martin, solo
Davis Feeley, oboe



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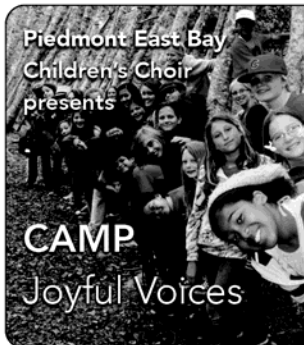
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An Emily Dickinson Mosaic

Daniel Pinkham

The Brain—is wider than the Sky
The Heart is the Capital of the Mind
The Mind lives on the Heart
To Be Alive
Exhilaration Is The Breeze

The Piper

Ralph Vaughan Williams

from "Ten Blake Songs"

Karla Sagramoso, solo
Davis Feeley, oboe

You say there is no love

Kirke Mechem

from "The Winged Joy"

So lange Schönheit wird bestehn

Johannes Brahms

(So long as beauty exists)
from "13 Kanons für Frauenstimmen"

*Julie Blade, Elizabeth Brashers, Anne Hege, Edna Huelsenbeck,
Christiana Macfarlane, Terry Meyers, Elenka Proulx and Lisa Sanders*

An's Auge des Liebsten

(On the eye of the loved one)
from "13 Kanons für Frauenstimmen"

How Can I Keep from Singing?

Robert Lowry

Katherine McStravick, solo

To My Old Brown Earth

Pete Seeger

Gracias a la Vida

Violeta Parra

(Thanks be to Life)

**Ain't No Grave
Can Hold My Body Down**

Traditional Spiritual
Arr. Paul Caldwell / Sean Ivory

Texts and Translations

How Can I Keep from Singing? (*Lowry*)

Arr. Pete Seeger (Verse 1)

My life flows on in endless song,
Above earth's lamentation.
I hear the real, though far off hymn,
That hails a new creation.
No storm can shake my inmost calm
While to that rock I'm clinging.
It sounds an echo in my soul.
How can I keep from singing?

'Tis the Gift to be Simple (*Shaker Hymn*)

Arr. Alice Parker

'Tis the gift to be simple,
'tis the gift to be free,
'Tis the gift to come down
where we ought to be;
And when we find ourselves
in the place just right,
'Twill be in the valley
of love and delight.

When true simplicity is gain'd,
To bow and to bend
we shan't be ashamed;
To turn, turn will be our delight,
Till by turning, turning
we come 'round right.

Hop up and jump up,
whirl 'round,
Gather love: here it is, all around;
Here is love flowing 'round,
Reach up, down,
here it is all around.

singers ages 10 and older. This is her first season with Voci and she is excited to join this wonderful group.

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.

Lezak Shallat spent three decades in Latin America, and the first thing she did when she returned to the SF Bay Area a year ago was to find a choir. She has sung works from symphonic to folk, and from one end of the earth to the other, literally -- from Puntarenas, Chile to Saint Petersburg, Russia.

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 Administrative Director, grew up in Los Angeles, the youngest child of two musicians. In a former life, she 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. Her husband, John, has been a long-time supporter of Voci. Terry's administrative role in Voci also satisfies her yen to organize.

Tamsin Nutter is new to Voci and enjoying it tremendously. From 2011 to 2013 she sang with Bella Musica Chorus in Berkeley under the direction of Richard Mix, and from 2007 to 2010 with the Brooklyn Conservatory Chorale under Nelly Vuksic. A Davis native, Tamsin lived in New York for many years, working as a modern dancer, marketing writer at The Museum of Modern Art, copyeditor, and arts journalist. She moved home to California three years ago and now lives in Berkeley with her family. She is currently a stay-at-home parent and freelance copywriter.

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.

Elenka Proulx has sung with a number of prestigious Bay Area ensembles and opera choruses, including Volti, the International Orange Chorale, West Edge Opera, and Festival Opera. In 2011 she was pleased to premiere the soprano role in Andrew Pascoe's *God: The Opera*. Elenka has also been a soloist for Bay Area Classical Harmonies and can be heard each Sunday as the soprano section leader at St. Francis Lutheran Church in San Francisco. Elenka maintains a regular teaching schedule at her voice studio, working with beginning and intermediate

At the River

Arr. for chorus by R. Wilding White; adapted by Aaron Copland

Shall we gather by the river,
Where bright angel's feet have
trod,
With its crystal tide forever
Flowing by the throne of God.

Soon we'll reach the shining river,
Soon our pilgrimage will cease,
soon our happy hearts will quiver
With the melody of peace.

Yes we'll gather by the river,
the beautiful, the beautiful river,
Gather with the saints by the river
That flows by the throne of God.

Four Blake Songs (Korte)

From "Songs of Innocence" by William Blake

Piping Down the Valleys

Piping down the valleys wild,
Piping song of pleasant glee,
On a cloud I saw a child,
And he laughing said to me:

'Piper, sit thee down and write
In a book, that all may read.'
So he vanished from my sight,
And I plucked a hollow reed,

'Pipe a song about a lamb!'
So I piped with merry cheer.
'Piper, pipe that song again.'
So I piped: he wept to hear.

And I made a rural pen,
And I stained the waters clear,
And I wrote my happy songs
Every child may joy to hear.

'Drop thy pipe, thy happy pipe;
Sing thy songs of happy cheer.'
So I sung the same again,
While he wept with joy to hear.

Infant Joy

"I have no name; I am but two days old."
What shall I call thee?
"I happy am, Joy is my name."
Sweet joy befall thee!
Pretty joy! Sweet joy, but two days old.
Sweet Joy I'll call thee:
Thou dost smile, I sing the while;
Sweet joy befall thee!

A Cradle Song

Sweet dreams form a shade
O'er my lovely infant's head.
Sweet dreams of pleasant streams
By happy silent moony beams.

Sweet sleep, with soft down
Weave thy brows an infant crown.
Sweet sleep, Angel mild,
Hover o'er my sleeping child.

Sweet moans, dove-like sighs,
Chase not slumber from thy eyes,
Sweet moans, sweeter smiles,
All the live-long night beguiles.

Spring

Sound the flute!
Now it's mute.
Birds delight
Day and night;
Nightingale
In the dale,
Lark in sky,
Merrily,
Merrily, merrily, to welcome
in the year.

Little boy,
Full of joy;
Little girl,
Sweet and small;
Cock does crow
So do you.
Merry voice
Infant noise
Merrily...

Sweet babe in thy face
Holy image I can trace.
Sweet babe once like thee,
Thy maker lay and wept for me,

Wept for me, for thee, for all,
When He was an infant small.
Thou His image ever see,
Heav'nly face that smiles on thee,

Smiles on thee, on me, on all,
Who became an infant small.
Infant smiles are His own smiles;
Heaven and earth to peace
beguiles.

Little Lamb
Here I am,
Come and lick
My white neck.
Let me pull
Your soft Wool.
Let me kiss
Your soft face.
Merrily...

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 singing (and learning how to pronounce a wide assortment of languages!) with Voci since 2005. 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 U.S. 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 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

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.

Davis Feeley, Oboe, has been playing the oboe for only two years, but has been playing musical instruments for seven and a half, his first being the clarinet. Davis is a junior at El Cerrito High School, where he plays oboe in both the Wind Ensemble and Wind Symphony. Although he is not a usual part of Voci, Davis is glad to be playing with the choir for its “Songs to Live By” program.

Joan Bell joins Voci this spring to sing in her 16th Voci concert season. She keeps busy conducting children, practicing middle school mashups and helping with the music ministry at St. Mary Magdalen parish.

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 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.

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

Schlaf, Kindlein, schlaf! (*Brahms*)

Folksong (Volkslieder) from “13 Kanons für Frauenstimmen”

Schlaf, Kindlein, schlaf, Der Vater hüt die Schaaf, Die Mutter schüttelt Bäumelein, Da fällt herab ein Träumelein, Schlaf, Kindlein, schlaf.	Sleep, baby, sleep! Thy father’s watching the sheep, Thy mother’s shaking the dreamland tree, And down drops a little dream for thee.
--	--

Schlaf, Kindlein, schlaf, Am Himmel ziehn die Schaaf, Die Sternelein sind die Lämmerlein, Der Mond der ist das Schäferlein, Schlaf, Kindlein, schlaf.	Sleep, baby, sleep! The large clouds are the sheep, The little stars are lambs, The moon is the little shepherd. Sleep, baby, sleep!
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How Can I Keep from Singing? (*Verse 2*)

What though the tempest around me roars,
I know the truth it liveth.
What, though the darkness round me close,
Songs in the night it giveth.
No storm can shake my inmost calm
While to that rock I’m clinging.
Since love is lord of Heaven and earth,
How can I keep from singing?

Der Bräutigam (*Brahms*)

(The Bridegroom)

Poem by Josef von Eichendorff

Von allen Bergen nieder So fröhlich Grüßen schallt - Das ist der Frühling wieder, Der ruft zum grünen Wald!	Down from all the mountaintops Sound such happy greetings - It is the return of spring That calls to the green forest!
--	---

Ein Liedchen ist erklingen Herauf zum stillen Schloß - Dein Liebster hat's gesungen Der hebt Dich auf sein Roß.	A little song rang out Up to the quiet castle - Your beloved has sung it, And he lifts you upon his steed.
--	---

Wir reiten so geschwinde,
Von allen Menschen weit.
Da rauscht die Luft so linde
In Waldeseinsamkeit.

We ride so swiftly
Far away from all the people.
The air rustles so gently
In the solitude of the forest.

Wohin? Im Mondenschimmer
So bleich der Wald schon steht.
Leis rauscht die Nacht - frag'
nimmer,
Wo Lieb' zu Ende geht!

To where? In the moonlight
The forest is already pale.
The night murmurs softly - do not
ask
Where love goes to its end!

Variations on a Theme by Rilke (*Szymko*)

Poem by Denise Levertov

A certain day became a presence to me;
There it was confronting me, a sky, air, light: a being.
And before it started to descend from the height of noon,
It leaned over and struck my shoulder as if with the flat of a sword,
Granting me honor and a task.
The day's blow rang out metallic, or it was I, a bell awakened,
and what I heard, was my whole self singing,
Saying and singing what it knew: I can, I can.

Eternity (*Vaughan Williams*)

from "Ten Blake Songs"

He who binds to himself a Joy
Doth the winged life destroy;
But he who kisses the Joy as it flies
Lives in Eternity's sunrise.
The look of love alarms, because it's filled with fire;
But the look of soft deceit shall win the lover's hire.
Soft deceit and idleness,
These are Beauty's sweetest dress.

English composer **Ralph Vaughan Williams** (1872-1958) is particularly known for his settings of English hymns and folk songs. Today's works -- *Eternity*, *Infant Joy* and *Piping Down the Valleys* – take their lyrics from the poems of William Blake (see Korte, above) and are sparsely set for a solo singer accompanied by oboe.

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 completed 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.

perform today. This version, entitled *'Tis the Gift to be Simple*, is by contemporary composer and arranger **Alice Parker** (b. 1925).

Chilean folklorist and songwriter **Violeta Parra** (1917-1967) began performing in traveling circuses that she organized with her brothers and sisters, the prolific Parra clan. Devoted to collecting folk songs and writing songs with an independent political stripe, she is recognized as an early proponent of the Chilean New Song movement of protest music. Her life ended tragically in suicide. *Gracias a la Vida*, written in 1966, is one of her last, and has been adopted throughout Latin America as an anthem to optimism, resistance and gratitude for the gifts of life. It is arranged for voices and piano by Willi Zwozdesky.

Composer, performer and teacher **Daniel Pinkham** (1923-2006) was Music Director of King's Chapel in Boston for 42 years. As a composer of choral music, his compositions were inspired by eclectic tastes in poetry. Music, he believed, makes its best effect when the message is simple and direct. The lyrics for today's piece, *An Emily Dickinson Mosaic*, come from six poems that were not published until after the poet's death in 1886. The choral work was commissioned in 1963 by the Mt. Holyoke College women's choir as having "specific significance for education."

Folk singer **Pete Seeger** (1919-2014), who died in January at the age of 94, was an icon of our times. As a cultural activist, he voiced his support for international disarmament, civil rights and environmental causes in such songs as *Where Have All the Flowers Gone?* and *If I Had a Hammer*, and was one of the folk singers most responsible for popularizing the spiritual *We Shall Overcome*. Given his recent death, it is fitting that the work we sing today, *To My Old Brown Earth*, was written by Seeger to sing at funerals, when he could not find "exactly the right song to express the situation."

Based in the Pacific Northwest, contemporary U.S. composer **Joan Szymko** (b. 1957) has written extensively for women's voices. Her songs draw upon sources as varied as Langston Hughes, May Sarton, Chief Seattle, and Hildegard of Bingen. In describing her creative process, Szymko writes: "I don't start out crafting and making something up. I start out listening to what wants to be next. If I stay true to that process, then things flow easily." Today's work, *Variations on a Theme by Rilke*, was written 2008 to lyrics by poet Denise Levertov.

Einförmig ist der Liebe Gram (*Brahms*)

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.
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Love is a Terrible Thing (*Mechem*)

Poem by Grace Fallow Norton

I went out to the farthest meadow,
I lay down in the deepest shadow;

And I said unto the earth, "Hold me,"
And unto the night, "O enfold me,"

And unto the wind petulantly
I cried, "You know not for you are free!"

And I begged the little leaves to lean
Low and together for a safe screen;

Then to the stars I told my tale:
"That is my home-light, there in the vale,

"And O, I know that I shall return,
But let me lie first mid the unfeeling fern.

"For there is a flame that has blown too near,
And there is a name that has grown too dear,
And there is a fear..."

And to the still hills and cool earth and far sky I made moan,
"The heart in my bosom is not my own!

"O would I were free as the wind on wing;
Love is a terrible thing!"

We Are (*Barnwell*)

For each child that's born
a morning star rises
and sings to the universe
who we are.

For we are our grandmothers'
prayers,
We are our grandfathers'
dreamings,
We are the breath of our ancestors,
We are the spirit of God.

We are mothers of courage
And fathers of time,
We are daughters of dust
And the sons of great vision,

We're sisters of mercy
And brothers of love,
We are lovers of life and
the builders of nations,

We're seekers of truth
And keepers of faith,
We are makers of peace and
the wisdom of ages.

We are our grandmothers' prayers,
We are our grandfathers'
dreamings,
We are the breath of our ancestors,
We are the spirit of God.

For each child that's born
a morning star rises
and sings to the universe
who we are.

WE ARE ONE.

To Be Sung on the Water, Op. 42, No. 2 (*Barber*)

Text by Louise Bogan

Beautiful, my delight,
Pass, as we pass the wave,
Pass, as the mottled night leaves what it cannot save,
Scattering, dark and bright,
Pass and be less than the guiltless shade to which our vows were said.
Less than the sound of the oar to which our vows were made,
Less than the sound of its blade dipping the stream once more.

How Can I Keep from Singing? (*Verse 1*)

See text above.

Aaron Copland (1900-1990) created a distinctive style of American music incorporating jazz and folk traditions. Today's work, *Shall We Gather at the River*, is a powerful adaptation of the hymn written in 1864 by Pastor Robert Lowry, who was resting on his sofa one hot summer afternoon when "visions of heaven pervaded his senses. He saw the bright golden throne room and a multitude of saints gathered around the beautiful, cool, crystal, river of life. He was filled with a sense of great joy... (and) the words and music to *Shall We Gather at the River* came to his heart and mind."

Karl Korte (b. 1928) is a contemporary U.S. composer who has written many vocal and orchestral works. In addition to his acoustic compositions, Korte also composed in electronic media. He has received awards for his work including two Guggenheim Fellowships (1959 and 1970) and a Fulbright Award. The songs in today's program (*A Cradle Song*, *Infant Joy*, *Piping Down the Valleys* and *Spring*) were inspired by the *Songs of Innocence* of English poet William Blake (1757-1827).

Although *How Can I Keep from Singing?* is frequently attributed to the Quakers, this song was written by American Baptist minister **Robert Lowry**. It was popularized in the 1960s by folk musicians, including Pete Seeger, who arranged the version we perform today. Also known as *My Life Flows On In Endless Song*, the hymn remains a staple of church services.

Kirke Mechem (b. 1925) is well known to local audiences, having been composer-in-residence at the University of San Francisco and Stanford University. "We composers are speaking a very old language," he writes. "The new ways in which we speak must be understood by our contemporaries. Otherwise, we are simply spinning our wheels, and music becomes just another plaything, a hobby, an elitist way of putting down the uninitiated. I prefer it to be the magnificent source of joy, consolation, beauty, ingenuity, and inspiration that it has been for generations." Today's works come from *The Winged Joy*, a song cycle about a woman who finds herself in love with the wrong man.

A Shaker song composed in 1848, *Simple Gifts* was largely unknown outside Shaker communities until composer Aaron Copland used the melody in his 1944 ballet *Appalachian Spring*. Many folk singers and composers have created versions of the song, including the popular version from the dance hall musical "Lord of the Dance," which we

No grave digger been born so
strong.
Ain't no man that can,
Ain't no devil can,
Ain't no grave can hold me.

Ain't no grave that goes so low.
Ain't no grave dug low enough
down.

Composers and Arrangers

One of the most celebrated U.S. composers of the 20th century, **Samuel Barber** (1910-1981) saw the premier of his famous *Adagio for Strings* at just age 28. In his later years, Barber began refusing commissions: "I ... now want to compose what I want on my own time, be it 48 preludes and fugues for piccolo." This period of artistic independence produced today's work, *To Be Sung on the Water*. The text is by Louise Bogan, U.S. Poet Laureate.

Singer, composer, cultural historian and music educator, **Ysaye Barnwell** (b.1946) was a member of the African American ensemble *Sweet Honey in the Rock* for more than three decades, writing many of the group's songs. Named after the great Belgian violinist, Dr. Barnwell also has an important parallel career as a public health specialist. Today's work, *We Are One*, is the title of Barnwell's second book for children.

German composer **Johannes Brahms** (1833-1897) left a musical legacy of orchestral and chamber works heard in concert halls around the world. His works for voice include many he wrote for a women's chorus he organized in Hamburg. (The 19th century *Frauenchor* movement marks the birth of the modern women's choir, with multiple women on a part singing secular music in salon and concert, rather than religious, performances.) The *13 Canons* and *Der Bräutigam*, which we perform today, were composed in the 1850s and 60s.

Ain't No Grave Can Hold My Body Down, arranged by **Paul Caldwell and Sean Ivory** is a gospel song rooted in a mixture of jazz and religion. The traditional refrain that inspired this arrangement was popular with gospel singers in the first half of the 20th century, as well as later performers such as country singer Johnny Cash and folk singer Dave Van Ronk.

Infant Joy (*Vaughan Williams*)
from "Ten Blake Songs"

See text above.

An Emily Dickinson Mosaic (*Pinkham*)
Poems by Emily Dickinson

I. The Brain-is wider than the Sky

The Brain – is wider than the Sky –
For – put them side by side –
The one the other will contain
With ease – and You – beside –

The Brain is deeper than the sea –
For – hold them – Blue to Blue –
The one the other will absorb –
As Sponges – Buckets – do –

The Brain is just the weight of God –
For – Heft them – Pound for Pound –
And they will differ – if they do –
As Syllable from Sound –

II. The Heart is the Capital of the Mind

The Heart is the Capital of the Mind –
The Mind is a single State –
The Heart and the Mind together make
A single Continent –
One – is the Population –
Numerous enough –
This ecstatic Nation
Seek – it is Yourself.

III. The Mind Lives on The Heart

The Mind lives on the Heart
Like any Parasite –
If that is full of Meat
The Mind is fat.
But if the Heart omit
Emaciate the Wit –
The Aliment of it
So absolute.

IV. To Be Alive

To be alive – is Power –
Existence – in itself –
Without a further function –
Omnipotence – Enough –
To be alive – and Will!
'Tis able as a God –
The Maker – of Ourselves – be what –
Such being Finitude!

V. Exhilaration Is The Breeze

Exhilaration is the Breeze
That lifts us from the Ground
And leaves us in another place
Whose statement is not found –
Returns us not, but after time
We soberly descend
A little newer for the term
Upon Enchanted Ground –

The Piper (*Vaughan Williams*) *from "Ten Blake Songs"*

See text above.

Gracias a la vida...
Me ha dado la risa y me ha dado el
llanto
Asi yo distingo dicha de quebranto
Los dos materiales que forman mi
canto
Y el canto de todos que es mi
propio canto

Thanks be to life...
It has given me laughter and it has
given me tears
So that I can distinguish joy from
grief –
The two things my song is made of
And the song of all of you, which my
own song.

Ain't No Grave Can Hold My Body Down (*Traditional*)

Arr. Paul Caldwell & Sean Ivory

Ain't no grave can hold my body
down.
They ain't no grave can keep a
sister underground.
I will listen for the trumpet sound.
Ain't no grave can hold my body
down.

You know they rolled a stone on
Jesus.
And then they tried to bury me.
But then the Holy Ghost it freed
us
so we could live eternally.

Sister you better get your ticket
if you wanna ride.
In the mornin' when Jesus call my
number,
I'll be on the other side/I will fly.

Ain't no grave...

Ain't no grave is gonna hold me.
Ain't no man is gonna bury me.
Ain't no serpent gonna trick me.
Ain't no grave can hold my body
down.

I will fly to Jesus
in the mornin' when I die.
I know he will take me
home to live with him on high.

I will fly with Jesus in the mornin'.
Don't look here. I'll be way up in
the sky.
Soon one day he's gonna call me up
to heaven
for a chariot ride.

Ain't no grave ...

Ain't no grave dug deep enough to
hold me.
Ain't no devil be slick enough to
trick me
Ain't no grave digger man enough
to bury me.
You cain't hold me down.

Ain't no grave can hold me down.
You cain't keep me underground.
When the silver trumpet sounds,
Ain't no grave can hold me down.

Ain't no grave that go so low.
Ain't no grave ever been dug low
enough down.