

SPECIAL THANKS

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St. Mary Magdalen Parish, St. Perpetua Catholic Church,
Holy Names University Kodály Music Program, Piedmont Choirs,
West Coast Arts, and Jon Weiner (videography)
for supporting our 2014–15 season,

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

Our 2014–15 season is made possible
through **your generous contributions**,
and by grants from the **Barbro Osher Pro Suecia Foundation**
and the **Zellerbach Family Foundation**.

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the Friends of Voci by making a donation today.

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Voci Women's Vocal Ensemble
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Voci

Women's Vocal Ensemble

Dr. Anne Hege, Conductor
Edna Yeh, Assistant Conductor

Kate Campbell, Piano
Jon Weiner, Percussion



WOMEN WITH A VISION

The Lasting Influence of
Hildegard von Bingen
& Nadia Boulanger

Sunday, May 3rd, 4:00 PM
St. Perpetua Catholic Church, Lafayette, CA

Saturday, May 9th, 2:00 PM
St. Mary Magdalen Parish, Berkeley, CA

VOCI SINGERS

Ruthanne Allen-Hunt	Pauline Ma-Senturia	Karla Sagramoso
Julie Blade	Susan Martin	Lisa Sanders
Elizabeth Brashers	Terry Meyers	Susan Sands
Mimi Brennan	Tamsin Nutter	Lezak Shallat
Stephanie Hartono	Sarah Paden	Miranda Thorman
Maren Haynes	Dorothy Isaacson Read	Katrina Turman
Jeanne Henzel Swartz		Edna Yeh

“The art of music is so deep and profound that to approach it very seriously only is not enough.

One must approach music with a serious rigor and, at the same time, with a great, affectionate joy.”
— Nadia Boulanger

VOCI STAFF

Artistic Director: Anne Hege

Assistant Conductor: Edna Yeh

Accompanist: Kate Campbell

Administrative Director: Terry Meyers

Administrative Assistant: Maren Haynes

Publicity: Susan Sands

Librarian and Archivist: Stephanie Hartono

Wardrobe: Pauline Ma-Senturia

Program: Elizabeth Brashers, Maren Haynes, Tamsin Nutter, and Lezak Shallat

Graphic Design: Edna Yeh

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VOCI BOARD OF DIRECTORS

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

Welcome to Voci’s 2015 Spring concerts!

Today we celebrate the legacy of *mentors*—experienced and trusted advisors, counselors, and trainers. We look intently at the influence of two incredible women, **Hildegard von Bingen**, 12th-century mystic, musician, painter, and Abbess, and **Nadia Boulanger**, the 20th century’s most prolific music teacher. Our program spans music from the 12th to the 21st centuries, featuring a spectrum of music written or influenced by these two monumental women.

In histories of religion and music, Saint **Hildegard von Bingen** (1098–1179) stands as one of the only female figures commonly recognized for her ingenuity and leadership. Her work *Ordo Virtutum* is one of the earliest examples of liturgical drama, and the oldest surviving example of a “morality play,” a genre of Medieval entertainment. She is a wonderful melodic writer, and used one of the newest technologies of her time—written music—to preserve and transfer her compositions. She is considered one of the earliest and most influential composers—a mother of Western music from art song to opera.

Eight hundred years later, French composer and instructor **Nadia Boulanger** (1887–1979) carried on the torch as a groundbreaking female leader and mentor. The work of her more than 600 students represents a vivid spectrum of 20th-century Western music: the pop music of Quincy Jones; Ned Rorem and Aaron Copland’s American art songs, Ástor Piazzolla’s tangos, Thea Musgrave’s atonality, and Philip Glass’ minimalism. Boulanger’s mentorship has shaped generations of prismatic creativity.

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

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.

Katrina Turman grew up singing in the Piedmont East Bay Children's Choir and went on to study voice at the University of Oregon. Go Ducks! There are many unknowns in her future right now, but Katrina hopes to return to school and venture into the world of music education and choral conducting. She is very excited to be currently singing with Voci and with Anne Hege, and looks forward to those many unknowns.

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.

Our program today will feature pieces by both von Bingen and Boulanger, but especially work by their students and admirers. Von Bingen's mellifluous and haunting melodies inspired modern approaches to sacred chant by Eve Beglarian, Johannes Brahms, Ruth Crawford Seeger, and Gustav Holst. Boulanger's knowledgeable, creative, and open-minded spirit as a musician comes through in the music of her students, including Ruth Anderson, Lili Boulanger, Paul Chihara, and Ástor Piazzolla, who wrote lushly consonant melodies, boundary-pushing electronic works, richly harmonized functional progressions, and dissonant art songs—and everything around and between.

We especially celebrate these women as mentors to other women. In this spirit, today Voci will offer a preview of a new work by composer Ann Callaway of El Cerrito: the first commission of Voci's *New Works Project*—an annual commissioning and mentoring program launched in the Fall of 2014. The choir will perform an excerpt from *Henry Purcell*, the first piece in a suite of three to be workshopped by the composer and Voci together over a two-year period. Through this project, Voci aims to build a community of composers and singers dedicated to expanding the repertoire of new music written for and by women.

Thank you for joining Voci in celebrating the spirit of teaching and mentorship today. We invite you to immerse yourself in the work and influence of Hildegard von Bingen and Nadia Boulanger!

“When the words come, they are merely empty shells
without the music.

They live as they are sung, for the words are the body
and the music the spirit.”
— Hildegard von Bingen

PROGRAM

O virtus sapientiae Hildegard von Bingen
Elizabeth Brashers, Terry Meyers, Sarah Paden
Maren Haynes, Cello

April is in my mistress' face Thomas Morley
Pauline Ma-Senturia, Dorothy Read,
Karla Sagramoso, Edna Yeh

Virgam virtutis tuae Marianna Martines

Sanctus Heitor Villa-Lobos

Ave Maria, Op. 12 Johannes Brahms

De Sancta Maria Hildegard von Bingen
O viridissima virga
Anne Hege & Sara Paden

Ave Maria Gustav Holst

To an Angel Ruth Crawford Seeger
Susan Martin

Lullaby Eve Beglarian
Stephanie Hartono
Sarah Paden & Katrina Turman, Chimes

Magnificat Paul Chihara

INTERMISSION

Points, a piece for tape by Ruth Anderson

Élégie Nadia Boulanger
Maren Haynes

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.

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.

Tamsin Nutter joined Voci last spring. She previously sang with Bella Musica Chorus in Berkeley, under the direction of Richard Mix, and 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 in 2011 and now lives in Berkeley with her family. She is currently an associate editor for *Dance Studio Life* magazine.

Sarah Paden holds Bachelor's and Master's degrees in music. She teaches music to young children as part of cultivating joy in the learning of music. She loves both early and new music and is very happy to be singing both with Voci. Sarah lives on a canyon on the Peninsula with her husband and two daughters.

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.

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

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

Alexandra (Mimi) Brennan grew up singing in the Piedmont Children's Choir where her great love for choral music was fostered through international tours and wonderfully challenging repertoire. Following a long hiatus from choir, she is thrilled to be singing with Voci. Aside from vocalizing, she enjoys dance, reading, and stealing away to visit the epic scenery that surrounds our beautiful Bay Area.

Stephanie Hartono is thrilled to be singing in an all treble choir and to be joining the Voci family! Stephanie returned home to the Bay Area after completing her Master's in Musicology at Indiana University and is currently working in an administrative position with the Piedmont Choirs.

Maren Haynes began singing with Voci in Fall 2014. Since she first joined choir at age 8, she has sung with and directed many choirs and chamber ensembles. Maren is currently working toward her Ph.D. in Ethnomusicology at the University of Washington. While working on her dissertation, she directs the Chapel Chorale at the Pacific School of Religion in Berkeley and the handbell choir at First Presbyterian Church San Rafael. She also plays cello in San Francisco-based band Fellow Wolf.

Jeanne Henzel Swartz had a very musical childhood in Kentucky thanks to her father, a music educator and conductor. She studied oboe, trombone and flute as well as singing in her elementary, high school and college choirs. She sang with two Bay Area chamber choirs following her move to California in 1997, and is pleased to be singing again with Voci after taking several years off to raise her daughter. An accomplished textile artist whose work has appeared in several notable museums, Jeanne owns and operates Joona Design Playground, a design, fabrication and education studio producing primarily upholstered furniture and soft furnishings. She and her husband live in Oakland, where their daughter is following family tradition by singing in the Piedmont Children's Choir.

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.

Excerpts from Black Tambourine <i>Jon Weiner, Percussion</i> North Labrador Legend My Grandmother's Love Letters <i>Karla Sagramoso</i> Pastorale	Thea Musgrave
Gliding O'er All <i>Lisa Sanders</i>	Ned Rorem
Metamorphosis <i>Kate Campbell, Piano</i>	Philip Glass
At the River	Robert Lowry <i>Adapted by Aaron Copland Arr. by R. Wilding White</i>
An Immorality <i>Lisa Sanders</i>	Aaron Copland <i>Arr. Daniel Pinkham</i>
Elle a vendu mon coeur <i>Susan Martin</i>	Nadia Boulanger
Excerpt from Henry Purcell	Ann Callaway
Les Sirènes <i>Miranda Thorman</i>	Lili Boulanger
Libertango <i>Jon Weiner, Percussion</i>	Astor Piazzolla <i>Arr. Oscar Escalada</i>

“Because a woman brought death, a bright Maiden
overcame it, and so the highest blessing
in all of creation lies in the form of a woman,
since God has become man
in a sweet and blessed Virgin.”
— Hildegard von Bingen

VOCI'S NEW WORKS PROJECT

This concert features a preview of our New Works Project, with a performance of an excerpt from inaugural composer Ann Callaway's first work in a suite of three pieces to be performed by Voci next year. 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 will be 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.

“I've been a woman for a little over fifty years and
have gotten over my initial astonishment. As for
conducting an orchestra, that's a job where I don't
think sex plays much part.”
— Nadia Boulanger

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.

Jon Weiner (guest artist, percussion), started playing when he was 12. His training comes from courses at the California Jazz Conservatory, Berkeley Jazz Workshop, the UC Davis jazz ensemble and UC Davis symphony orchestra while at school there, and he's been a participant in a Master Class led by legendary drummer Peter Erskine. A Moraga resident, Jon currently performs with the Danville Concert Band, the California Repercussions, and The Cooltones Big Band. He's performed at the 2013 Orinda Jazz Festival with the Brian Kinler Band and appears on albums with that group.

Ruthanne Allen-Hunt began her musical training studying the piano and cello. She discovered the joy of choral music while singing in the Occidental College Glee Club. After college she continued her choral pursuits with the San Francisco Symphony Chorus and Mastersingers chamber ensemble. This is Ruthanne's first season signing with Voci.

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 11th year with Voci. During the day, Elizabeth is Deputy Director of the Global Health Group at

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. Through its annual commissioning and mentoring program, New Works Project, Voci commissions new works by both mid-career and developing local women composers.

This is Artistic Director **Anne Hege's** second year with Voci. Born in Oakland, CA, Dr. Anne Katherine Hege 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 a masters in composition at Mills College. Last spring, she 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, teaching at Holy Names University, working with the Piedmont East Bay Children's Concert Choir, and directing music at Lake Merritt United Methodist Church.

Edna Yeh (Huelsenbeck) joined Voci as Assistant Conductor and singer in Spring 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

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 Fall 2015 season and beyond. We invite interested singers to be in touch about an audition.

If you are interested, please contact artistic director Anne Hege at anne@annehege.com.

TEXTS AND TRANSLATIONS

O virtus sapientiae (*von Bingen*)

(O strength of wisdom)

O virtus Sapientiae,
quae circuiens circuisti
comprehendendo omnia
in una via, quae habet vitam,
tres alas habens,
quarum una in altum volat,
et altera de terra sudat,
et tertia undique volat.
Laus tibi sit, sicut te decet,
O Sapientia.

*O strength of Wisdom
who, circling, circled,
enclosing all
in one lifegiving path,
three wings you have:
one soars to the heights,
one distills its essence upon the earth,
and the third is everywhere.
Praise to you, as is fitting,
O Wisdom.*

April is in my mistress' face (*Morley*)

April is in my mistress' face,
And July in her eyes hath place;
Within her bosom is September,
But in her heart a cold December.

Virgam virtutis tuae (*Martines*)

From Dixit Dominus

Virgam virtutis tuae emitet
Dominus ex Sion;
Dominare in medio inimicorum
tuorum.

*The Lord will send forth the scepter of thy
power out of Zion
Rule thou in the midst of thy enemies.*

Sanctus (*Villa-Lobos*)

from Missa São Sebastião (Mass in honor of Saint Sebastian)

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

*Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.*

Ave Maria, Op. 12 (*Brahms*)

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

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

(*)Argentine composer **Astor Piazzolla** (1921–1992) revolutionized traditional Argentine tango by adding elements of jazz and classical music to create a style known as *nuevo tango*. Famous as a performer on the *bandoneón* (a type of concertina essential to the tango), Piazzolla traveled to Paris in 1954 to study classical music with Nadia Boulanger. At first, he was reluctant to show her his tango compositions. But she encouraged him to continue, saying that this was where his true musical talent lay. “She taught me to believe in Astor Piazzolla,” he wrote. “I thought my music was unworthy because tangos are played in bars, but it turns out I had something called style.” Premiered in 1974, **Libertango**, as its title (combining the Spanish word for freedom, *libertad*, with tango) suggests, celebrates this new genre of tango.

Ruth Crawford Seeger (1901–1953) was both an avant-garde composer and a specialist in American folk music. In 1930, she won a Guggenheim Fellowship—the first woman so honored—to visit Berlin and Paris. It was there that she composed *To an Angel*. She turned down the chance to study with celebrated composer Arnold Schoenberg. Radicalized by the Depression, she abandoned composing to work for cultural change, and many generations of her family are known for politically engaged music scholarship and performance, including her husband Charles; her stepson, folk singer–activist Pete Seeger; and her grandson Anthony.

Brazilian composer **Heitor Villa-Lobos** (1887–1959) wrote music combining folklore, intricate rhythms, and impressionistic harmonies. In 1923, he set off for Paris to show off his music, collaborating with pianist Arthur Rubinstein, guitarist Andrés Segovia, and Nadia Boulanger. Villa-Lobos was an innovator in music education and produced huge concerts with choirs of up to 40,000 voices. **Sanctus**, from the **Missa São Sebastião**, honors Saint Sebastian, the patron saint of Rio de Janeiro and protector of the unjustly persecuted.

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only professor at the Conservatoire and familiar with all music from Bach to Stravinsky, but is prepared for anything worse in the way of dissonance.” Today’s works show two sides of Copland: **An Immorality** (1925) is based on a poem by Ezra Pound; **At the River** (1952) is a powerful adaptation of a 19th-century hymn.

(*American composer **Philip Glass** (b. 1937) writes music sometimes described as minimalist. Between 1964 and 1966, Glass studied in Paris with Nadia Boulanger, and later wrote that “the composers I studied with Boulanger are the people I still think about most—Bach and Mozart.” He has written works for his Philip Glass Ensemble (where he plays keyboards), plus opera and musical theater, orchestral and chamber works, and film scores.

English composer **Gustav Holst** (1874–1934) drew inspiration from sources as varied as folk music, Sanskrit literature, and astrology. Born into a musical family, Holst began to compose as a teen. In 1904, he was appointed Musical Director at St. Paul’s Girls’ School, a post he held until his death. Published in 1900, **Ave Maria** is inscribed “to the memory of my mother.”

Austrian noblewoman **Marianna Martines** (1744–1812) was highly regarded in her day as a composer, singer and harpsichordist. As a child, she studied with Haydn. Mozart composed four-hand piano sonatas to perform with her. She wrote orchestra and choral works in the Italian style, as was typical for the times. Martines was the first woman to be elected to the *Accademia Filarmonica* of Bologna. **Virgam virtutis tuae** is from *Dixit Dominus* (1774), the work she composed in response to her election.

The most famous composer of secular music in Elizabethan England, **Thomas Morley** (1557–1602) lived in London at the same time as Shakespeare and was organist at St Paul’s Cathedral. **April Is in My Mistress’ Face**, published in 1594, is one of the best known, and shortest, of his English madrigals.

(*Scottish-born composer **Thea Musgrave** (b. 1928) studied at the University of Edinburgh and at the Conservatoire in Paris, where she was as a pupil of Nadia Boulanger. A recipient of two Guggenheim Fellowships, she has resided in the U.S. since 1972. Frequently asked about being a “woman composer,” Musgrave has replied, “Yes, I am a woman; and I am a composer. But rarely at the same time.” The songs that make up **Black Tambourine** (1986) take their lyrics from *White Buildings* (1926) by American poet Hart Crane (1899–1932).

O viridissima virga (von Bingen)

(O greenest branch)

O viridissima virga ave,
que in ventoso flabro sciscitationis
sanctorum prodisti.

Cum venit tempus
quod tu floruisti in ramis tuis;

Ave, ave sit tibi
quia calor solis in te sudavit
sicut odor balsami.

Nam in te floruit pulcher flos
qui odorem dedit omnibus aromatibus
que arida erant.

Et illa apparuerunt Omnia
in viriditate plena.

Unde celi dederunt rorem super gramen
et omnis terra leta facta est,
quoniam viscera ipsius
frumentum protulerunt,
et quoniam volucres celi
nidus in ipsa habuerunt.

Deinde facta est esca hominibus
Et gaudium magnum epulantium.
Unde o suavis Virgo
Inte non deficit ullum gaudium.

Hec Omnia Eva contempsit.

Nunc autem laussit Altissimo.

Ave Maria (Holst)

See text above.

*Hail, O greenest branch,
sprung forth in the airy breezes
of the prayers of the saints.*

*So the time has come
that your sprays have flourished.*

*Hail, hail to you,
because the heat of the sun has exuded from
you
like the aroma of balm.*

*For the beautiful flower sprang from you
which gave all parched perfumes their
aroma.*

*And they have radiated anew
in their full freshness.*

*Whence the skies bestowed dew upon the
pasture,
and all the Earth was made joyful
because her womb
brought forth corn,
and because the birds of the firmament
built their nests in her.*

*Then there was harvest ready for Man
and a great rejoicing of banqueters,
whence, O sweet Virgin,
no joy is lacking in you.*

Eve rejected all these things.

Now let there be praise to the Highest.

Lullaby (*Beglarian*)

Text by Janet Lewis

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

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

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

Plainchant:

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

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

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

“There is the Music of Heaven
in all things and we have
forgotten how to hear it
until we sing.”
— Hildegard von Bingen



Boulanger taught in the most prestigious conservatories of the U.S. and England. But her principal base for most of her life was her family’s flat in Paris, where she taught for most of the seven decades from the start of her career until her death at the age of 92.

Romantic-era composer **Johannes Brahms** (1833–1897) left a musical legacy beloved by audiences worldwide. Many of his choral works were written for an emerging type of choir: the *Frauenchor* that gave rise to the modern women’s choir. *Ave Maria Op. 12* (1858) was originally written for organ and later crafted into one of Brahms’ first choral works.

Ann Callaway (b. 1949) is the inaugural composer of Voci’s *New Works Project*, our new commissioning program. Based in El Cerrito, 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. Tonight’s work, a selection from *Henry Purcell*, is the first of three pieces to be written for Voci (the full suite will be premiered in the spring of 2016). A tribute to 17th-century English composer Henry Purcell, its lyrics come from a poem by Gerard Manley Hopkins (1844–1889) celebrating “the divine genius of Purcell: 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 in all men generally.”

(*)Seattle-born composer **Paul Seiko Chihara** (b. 1938) spent several years of his childhood with his family in the Minidoka, Idaho Japanese internment camp. After completing his doctoral studies in the U.S., he went to Paris to study composition with Nadia Boulanger where he won the prestigious Lili Boulanger Memorial Award. Chihara worked as choral director, ethnomusicologist, composer, and professor of visual media at UCLA, and is a prolific composer and arranger. This setting of the *Magnificat*, according to Chihara, “combines [the classic Magnificat text] with the Old Testament Prayer of Hannah, which seems to have been the spiritual model for Mary at the Annunciation. Both prayers are expressions of great joy, and a cry for justice for the oppressed.”

(*)**Aaron Copland** (1900–1990) created a distinctive style of American music incorporating jazz and folk traditions. In the early 1920s, he went to France and studied with Nadia Boulanger, despite his initial reservations: “No one to my knowledge had ever before thought of studying with a woman,” he wrote. But this “intellectual Amazon,” as he called her, “is not

COMPOSERS

The 12th century mystic **Hildegard von Bingen** (1098–1179), also known as Saint Hildegard, was a remarkable woman of the Middle Ages who is today regarded by some as an proto-feminist icon. Born in the Rhineland, from early childhood she experienced visions, and entered a Benedictine monastery at age of eight, eventually becoming its abbess. All but forgotten for centuries, interest in her music and writings was rekindled in the 1980s, and the music she composed—more than 70 songs survive—are now performed to great acclaim.

A New York-based composer of Armenian descent, **Eve Beglarian** (b. 1958) is also a performer, audio producer, and adventurer. Tonight's work, **Lullaby**, is part of her *ReThinking Mary* series, and intertwines a poem by Janet Lewis with Latin chant against the irregular rhythms of chimes and a piano.

(*)French composer **Lili Boulanger** (1893–1918), younger sister of Nadia Boulanger, died at age 24. A child prodigy, she began accompanying her sister to classes at the Paris Conservatory at age five. By 19, Lili was the first woman to win the prestigious *Prix de Rome* composition prize, an award Nadia had given up pursuing after four unsuccessful attempts. The five years left to her were lonely and painful. Debilitated by Crohn's disease and aware by 1916 that she was dying, she composed vocal and choral works on somber texts. Written in 1911, **Les Sirènes** is based on a poem by Charles Grandmougin.

Nadia Boulanger (1887–1979) was a French composer and conductor, and a teacher of enormous influence on contemporary American music. She was the first woman to conduct many major U.S. orchestras and conducted several world premieres, including works by Copland and Stravinsky. She also performed as a pianist and organist.

From a musical family, Boulanger achieved early honors as a student at the Paris Conservatoire but, believing that she had no particular talent as a composer, she gave up writing music and became a teacher. In that capacity, she influenced generations of young composers, among them those whose works are featured in our program. Boulanger's prized student was her younger sister Lili.

(*) *Student of Nadia Boulanger*

Magnificat (*Chihara*)

Magnificat anima mea Dominum.
Et exsultavit spiritus meus in Deo
salutari meo.

Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent
omnes generationes.

Quia fecit mihi magna, qui potens est,
et sanctum nomen ejus.
Et misericordia ejus a progenie in
Progenies timentibus eum.

Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.

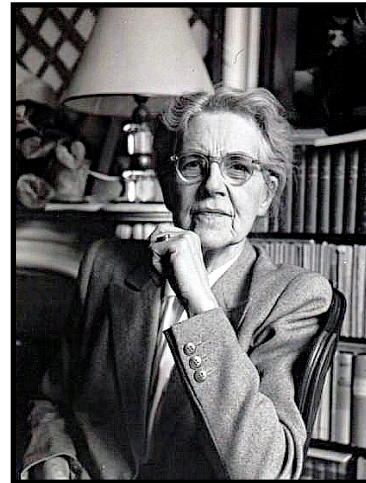
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

*My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Savior.
Because he hath regarded the humility of his
handmaid;
for behold from henceforth all generations
shall call me blessed.*

*Because he that is mighty, hath done great
things to me; and holy is his name.
And his mercy is from generation unto
generations, to them that fear him.*

*He hath shewed might in his arm:
he hath scattered the proud in the conceit of
their heart. He hath put down the mighty from
their seat, and hath exalted the humble.
He hath filled the hungry with good things;
and the rich he hath sent empty away.*

*He hath received Israel his servant,
being mindful of his mercy:
As he spoke to our fathers,
to Abraham and to his seed forever.*



“Loving a child doesn't mean giving in to all his whims; to love him is to bring out the best in him, to teach him to love what is difficult.”
— Nadia Boulanger

Élégie (Nadia Boulanger)

Text by Albert Semain

Une douceur splendide et sombre
Flotte sous le ciel étoilé.
On dirait que là-haut dans l'ombre
Un paradis s'est écroulé.

*A radiant and somber sweetness
floats under the starry sky.
One would say that up there in the shadow
A paradise has collapsed.*

Et c'est comme l'odeur ardente,
L'odeur fiévreuse dans l'air noir
D'une chevelure d'amante
Dénouée à travers le soir.

*And it is like an ardent fragrance,
A fevered fragrance in the black air
of a lover's hair,
loosened across the evening*

Tout l'espace languit de fièvres.
Du fond des coeurs mystérieux
S'en viennent mourir sur les lèvres
Des mots qui ont fermé les yeux.

*The entire atmosphere burns with fever
from the depths of mysterious hearts.
Words that make eyes close
end up dying on the lips.*

Et de ma bouche où s'évapore
Le parfum des bonheurs derniers
Et de mon coeur vibrant encore
S'élèvent de vagues pitiés.

*And from my mouth, from which evaporates
the perfume of past happiness,
And from my yet living heart
arises a vague pity*

Pour tous ceux-là, qui, sur la terre
Par un tel soir tendant les bras
N'ont point dans leur coeur solitaire
Un nom à sangloter tout bas.

*For all down here who, on the earth
on such a night stretch their arms,
but do not have in their lonely heart
a name to sob to themselves.*

Selections from **The Black Tambourine** (Musgrave)

Text by Hart Crane

North Labrador

A land of leaning ice
Hugged by plaster-grey arches of sky,
Flings itself silently into eternity.

“Has no one come here to win you,
Or left you with the faintest blush upon your glittering breasts?
Have you no memories, O Darkly Bright?”

Cold-hushed, there is only the shifting of moments
That journey toward no Spring—
No birth, no death, no time nor sun
In answer.

Les Sirènes (Lili Boulanger)

(The Sirens)

Text by Charles Grandmougin

Nous sommes la beauté qui charme les
plus forts,
Les fleurs tremblantes de l'écume
Et de la brume.
Nos baisers fugitifs sont le rêve des morts!

*We are the loveliness that enchants the
strongest ones,
The trembling flowers of the sea-foam
And the mist. Our fleeting kisses are the
dream of the dead!*

Parmi nos chevelures blondes
L'eau miroite en larmes d'argent.
Nos regards à l'éclat changeant
Sont verts et bleus comme les ondes.

*Amidst our blonde tresses
Water glistens in silver tears.
Our glances at the changing brightness
Are green and blue like the waves.*

Avec un bruit pareil
Aux délicats frissons
Des moissons
Nous voltigeons
Sans avoir d'ailes.

*With a delicate sound like
The delicate shivers
Of the harvests,
We hover
Without wings.*

Nous cherchons de tendres vainqueurs.
Nous sommes les soeurs immortelles
Offertes aux désirs de vos terrestres coeurs.

*We are seeking tender conquerors.
We are the immortal sisters
Offered to the desires of your earthly hearts.*



All Beings Celebrate
Creation

painting by
Hildegard von
Bingen

Excerpt from **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.*

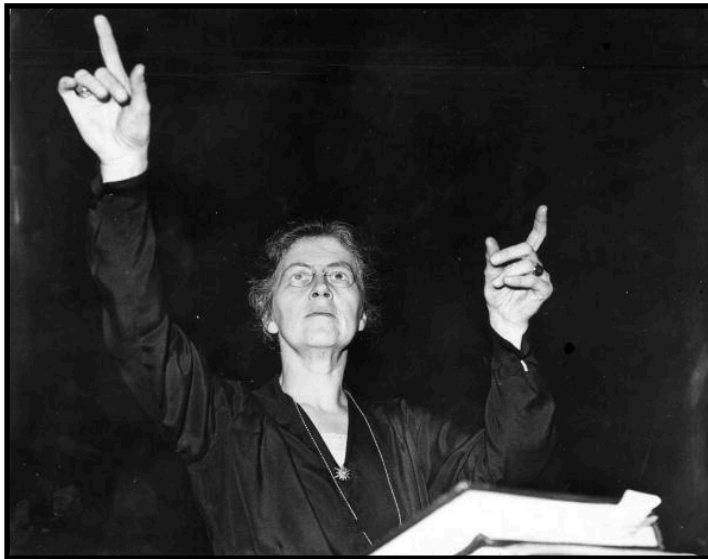
*Not mood in him nor meaning, proud fire or sacred fear,
Or love or pity or all that sweet notes not his might nurse:]*

It is the forgèd 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.

Nadia
Boulanger
conducts the
orchestra of
the Royal
Philharmonic
Society during
a rehearsal,
1937



Legend

As silent as a mirror is believed
Realities plunge in silence by....

I am not ready for repentance;
Nor to match regrets. For the moth
Bends no more than the still
Imploring flame. And tremorous
In the white falling flakes
Kisses are,—
The only worth all granting.

It is to be learned—
This cleaving and this burning,
But only by the one who
Spends out himself again.

My Grandmother's Love Letters

There are no stars tonight
But those of memory.
Yet how much room for memory
there is
In the loose girdle of soft rain.

There is even room enough
For the letters of my mother's mother,
Elizabeth,
That have been pressed so long
Into a corner of the roof
That they are brown and soft,
And liable to melt as snow.

Over the greatness of such space
Steps must be gentle.
It is all hung by an invisible white hair.
It trembles as birch limbs webbing the
air.

Twice and twice
(Again the smoking souvenir,
Bleeding eidolon!) and yet again.
Until the bright logic is won
Unwhispering as a mirror
Is believed.

Then, drop by caustic drop, a perfect
cry
Shall string some constant harmony,—
Relentless caper for all those who step
The legend of their youth into the noon.

And I ask myself:

“Are your fingers long enough to play
Old keys that are but echoes:
Is the silence strong enough
To carry back the music to its source
And back to you again
As though to her?”

Yet I would lead my grandmother by
the hand
Through much of what she would not
understand;
And so I stumble. And the rain
continues on the roof
With such a sound of gently pitying
laughter.

Pastorale

No more violets,
And the year broken into smoky
panels.
What woods remember now
Her calls, her enthusiasms?

That ritual of sap and leaves
The sun drew out,
Ends in this latter muffled
Bronze and brass. The wind
Takes rein.

Gliding O'er All (Rorem)

Gliding o'er all, through all,
Through Nature, Time, and Space,
As a ship on the waters advancing,
The voyage of the soul—not life alone,
Death, many deaths I'll sing.

At the River (Lowry, Copland, White)

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

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.

If, dusty, I bear
An image beyond this
Already fallen harvest,
I can only query "Fool—
Have you remembered too long;

Or was there too little said
For ease or resolution—
Summer scarcely begun
And violets,
A few picked, the rest dead?"

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



"The essential conditions of
everything you do must be
choice, love, passion."
— Nadia Boulanger

An Immorality (Copland)

Arr. Daniel Pinkham

Text from *Lustra* by Ezra Pound

Sing we for love and idleness,
Naught else is worth the having.
Though I have been in many a land,
There is naught else in living.
And I would rather have my sweet,
Though rose-leaves die of grieving,
Than do high deeds in Hungary
To pass all men's believing.
Tra la la la...

Elle a vendu mon coeur (Boulanger)

(*She Has Sold My Heart*)

Elle a vendu mon coeur
Pour une chanson:
Vends mon coeur à la place,
ô colporteur
A la place de la chanson.

Tes chansons étaient blanches
La mienne es couleur de sang:
Elle a vendu mon coeur
O colporteur
Elle a vendu mon coeur
En s'amusant.

Et maintenant chante mon coeur
Sur les places, aux carrefours
Tu feras pleurer, colporteur,
En racontant mon grand amour,

Pendant qu'elle fera rire
Les gens à sa noce venus
En chantant la chanson pour rire
Pour qui elle a mon coeur vendu.

She has sold my heart
For a song:
Sell my heart at the square,
Oh peddler
In place of the song.

Your songs were white
Mine is the color of blood
She has sold my heart,
Oh peddler,
She has sold my heart
For her amusement.

And now my heart sings
At the squares, at the crossroads
You will make people cry, oh peddler,
Telling the story of my vast love,

Meanwhile she will laugh
With those at her wedding
Encouraging them to laugh at the song
For which, my heart, she sold.