



## *Special Thanks*

Special thanks to Orinda Community Church,  
Lake Merritt United Methodist Church, Unitarian Universalist  
Church of Berkeley, Edmunds St. John Winery,  
and all the friends, family and members of Voci  
who volunteer hours of work to make our programs possible.

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for their expert coaching on our early music repertoire for this concert.

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for their donation of today's coffee service.

## **Thank you *Friends of Voci* for your support!**

Our 2009-2010 season is made possible, in part,  
through your generous contributions

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and donations are deductible to the full extent allowed by law.  
Please consider joining the *Friends of Voci* by making a donation today.

Make a donation of over \$100 by December 31, 2009  
and receive one of our CDs with our compliments – and thanks!

## *Voci* Women's Vocal Ensemble

**Jude Navari, Conductor**

Edna Huelsenbeck, Assistant Conductor

Sharon Lee, Piano

With guest artist,  
Matthew Walsh, Organ

## *Voices in Peace IX:*

# *The Greenest Branch*

*Medieval, Romantic and Twentieth Century  
music on a Marian theme*



**December 13, 2009, 4:00 pm**  
Lake Merritt United Methodist Church  
Oakland

**December 19, 2009, 4:00 pm**  
Unitarian Universalist Church of Berkeley  
Kensington



### *About Today's Program*

In this time of continued global uncertainty and unrest, Voci offers this ninth annual *Voices in Peace* concert to inspire us on the path to peace and harmony in the spirit of the holiday season.

We draw the central theme for our concert today – viriditas, or “greening power” – from Hildegard of Bingen, the extraordinary 12th-century composer, writer, healer and mystic. Viriditas is a concept born of her visionary ecstasy, combined with her love of wisdom and of language. She believed it is the green life force from which God created heaven and earth. The greenest plants give the most healing power; the emerald has special power because of its perfect greenness. The earth releases to humanity its life-giving force; viriditas is the counterpoint (found in all living things) to melancholy and aridity. And, more abstractly, human flesh and blood are green (thus the Virgin Mary is “the greenest branch”), especially when sex or germination is involved—even human reason, knowledge and conscience are green. Hildegard says “There is a power in eternity, and it is green.”

You will note that the French and Latin pronunciations vary according to country of origin and time of composition. We hope that these subtle changes add to your enjoyment and convey a flavor of the different musical experiences shared by listeners over the centuries.

# *Voices in Peace IX: The Greenest Branch*

December 2009  
Program

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|--|--|
| <b>Gedeonis Area</b> ( <i>Gideon's courtyard</i> )<br>( <i>Conductus, ca. 1200,</i><br><i>Cathedral of Notre Dame de Paris</i> )   | Anonymous<br><i>Text by Philippe le Chancelier</i><br>(ca. 1160 – 1235)  |
| <b>O viridissima virga</b> ( <i>O greenest branch</i> )  | Hildegard of Bingen (1098-1179)  |
| <b>O viridissima virga</b> ( <i>O greenest branch</i> )  | Emma Lou Diemer (b.1927)<br><i>Text by Hildegard of Bingen</i>   |
| <b>Hodie Christus natus est</b> ( <i>Today Christ is Born</i> )<br><b>Alleluia: A nywe werk</b> ( <i>A new work</i> )  | Anonymous<br>13 <sup>th</sup> & 15 <sup>th</sup> c. English  |
| <b>Lullay, Lullow</b>  | Arr. Jude Navari (b.1969)<br><i>Based on 15<sup>th</sup> c. English carols</i><br><br><i>Susan Hall, mezzo-soprano</i> |
| <b>Missa Brevis in D</b> , Op. 63  | Benjamin Britten (1913-1976)   |
| Kyrie<br>Gloria<br>Sanctus<br>Benedictus<br>Agnus Dei  |  |
| <i>Gloria Intonation: Wilma Schroeder, mezzo-soprano; Gloria: Fran Smith, soprano;<br/>Benedictus: Elizabeth Brashers, mezzo-soprano &amp; Katherine Marble, soprano</i> |  |

**O frondens virga** (*O verdant branch*)

Drew Collins (*b.1975*)  
*Based on a chant by Hildegard of Bingen*

**Ave Maria**

Gabriel Fauré (*1845-1924*)

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

Maurice Duruflé (*1902-1986*)

**Litanies à la Vierge Noire**

(*Litanies to the Black Virgin*)

Francis Poulenc (*1899-1963*)

*Susan Martin, mezzo-soprano & Vicky Faulk, soprano*

*~Intermission~*

**Hac In Anni Ianua** (*In this, the doorway to the year*)

*Conductus, ca. 1200*

*Cathedral of Notre Dame de Paris*

Anonymous  
(*ca. 1160 – 1235*)

**Ave Maria**, Op. 12

Johannes Brahms (*1833-1897*)

**Belle, bonne, sage**

(*Beautiful, good, wise*)

Baude Cordier (*ca. 1380-1440*)  
*Early 15<sup>th</sup> c. Chanson*

**Rose, liz, printemps, verdure**

(*Rose, lily, springtime, greenery*)

Guillaume de Machaut  
(*c. 1300-1377*)

**Ave Maria**

Rebecca Clarke (*1886-1979*)

**Mass in G Minor**, Op. 187

(*In Memoriam Johannes Brahms*)

Josef Rheinberger (*1839-1901*)

Kyrie

Gloria

Sanctus

Benedictus

Agnus Dei

*Gloria Intonation: Wilma Schroeder, mezzo-soprano; Benedictus: Susan Martin  
& Terry Meyers, mezzo-sopranos & Kathleen Merchant, soprano*



*Texts and Translations*

**Gedeonis Area** (Anonymous, ca. 1200)

(*Gideon's courtyard*)

*Conductus, Cathedral of Notre Dame de Paris. Text by Philippe le Chancelier.*

Gedeonis Area  
celitus perfusa rore;  
flamma rubis ignea  
radiat absque calore.  
Nucleus et nuclea  
Testa prodit lutea.  
Lux aurea!  
Granum exit palea  
oleastris olea,  
liquitur petra liquore.

Virga vernat arida,  
Enixit fructum cum flore:  
Virgo verbo gravida  
Pererit salvo pudore;  
O Judea perfida  
Litteram elucida,  
O stolidi,  
Veritas est liquida:  
Foris lex visitanda  
Condolet intus sapore.

Gideon's courtyard  
Is wet with dew from heaven,  
A bush gleams with a fiery flame  
And without heat.  
The fruit and the seed  
Come forth from an earthen vessel  
As a golden light!  
The grain comes from the chaff,  
The oil from the olive trees  
And the rock flows with liquid.

The dry branch blooms  
It brings forth its fruit in flower.  
The Virgin bearing in her womb the  
Word  
Gave birth, her virginity intact.  
O unbelieving Judea!  
Enlighten your law  
O stubborn Judea!  
The truth is clear.  
Outward law must be shunned,  
The inner law brings contentment.

**O viridissima virga** (Hildegard of 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.

*O greenest branch, hail,  
who came forth in blowing wind  
from holy wise men.*

*When the time came  
that you bloomed in your branches  
hail, hail to you,  
the heat of the sun infused you  
with balsamic fragrance.*

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 nidos in ipsa  
habuerunt.

Deinde facta est esca hominibus,  
et gaudium magnum epulantium;

Unde, o suavis virgo,  
in te non deficit ullum gaudium.

Hec omnia Eva contempsit.  
Nunc autem laus sit Altissimo.

**O viridissima virga** (Emma Lou Diemer, 1998)  
*(O greenest branch) Song to the Mother – Free Song to the Virgin*  
*Poetry by Hildegard of Bingen*

Text as above.

**Hodie Christus natus est** (Anonymous, 13<sup>th</sup> c. British)  
*(Today Christ is Born) Antiphon*

Hodie Christus natus est.  
Hodie salvator apparuit.  
Hodie in terra canunt angeli,  
letantur archangeli.  
Hodie exultant justi, dicentes  
gloria in excelsis deo. Alleluya.

*The beautiful flourished in you  
gave its aromatic fragrance  
to all that was withered.*

*And thus all appeared  
in full greenness.*

*The heaven spread dew over the grass  
and the whole earth was made glad  
because her womb brought forth fruit  
and the birds of the skies had their nests  
in her.*

*Thus was made the food for humanity  
and great joy among the dinner  
companions.*

*And therefore, of mild Virgin,  
no joy is missing in you.*

*All of this Eve had disdained.  
But now praise be to the highest.*

Today Christ is born;  
today the savior has appeared;  
today the angels sing on earth,  
the archangels rejoice;  
today good people exult, saying,  
“Glory to God in the highest.” Alleluya!

**Alleluya: A nywe werk** (Anonymous, 15<sup>th</sup> c. British carol)  
*(A new work)*

Alleluya, alleluya, alleluya.

A nywe werk is come on honde  
þorw myzt & grace of Godys sonde  
to save þe lost of euery londe,  
*alleluya, alleluya*  
for now is fre þat erst was bonde,  
we mowe wel synge alleluya.

By Gabriel by-gunne hit was  
ryzt as the sunne shone thorwe the glas.  
Ihesu Cryst conceyued was  
*alleluya, alleluya*  
of Mary moder ful of grace.  
Nowe synge we here alleluya.

Alleluya, this swete songe  
oute of a grene branche hit spronge.  
God sende vs the lyf þat lasteth longe,  
*alleluya, alleluya*  
nowe ioye & blysse be hem a-monge  
þat thus cunne synge alleluya.

**Lullay, Lulow** (Anonymous, 15<sup>th</sup> c.)  
*Based on 15<sup>th</sup> century English Carols*  
*Arr. Jude Navari, 1995; newly arranged 2009*

Lullay, lulow, lully, lullah, lullayly, lulow, lully, lullah, lullay, lulow.

As I lay on yuleis night,  
Alone in my longing,  
I thought I saw a well fair sight,  
A may her child rocking.

I saw a sweet and seemly sight,  
A blissful burd, a blossom bright.  
That mourning made and mirth among.

A maiden mother, meek and mild,  
In cradle keep a knave child  
That softly slept she sat and sang:

Lullay, lulow...

*Alleluia, alleluia, alleluia.*

A new work has come on hand,  
through the might and grace of God’s  
messenger,  
to save the lost of every land.  
*alleluia, alleluia*  
For he is now free who was once in  
bondage;  
we may well sing alleluia!

By Gabriel it was begun;  
just as the sun shone through the glass,  
Jesus Christ was conceived  
*alleluia, alleluia*  
of Mary, mother, full of grace.  
Now let us sing alleluia!

Alleluia, this sweet song  
has sprung out of a green branch.  
God send us long-lasting life.  
*alleluia, alleluia*  
Now joy and bliss be among those  
who can sing alleluia!

**Missa Brevis in D, Op. 63** (Benjamin Britten, 1959)

*for Boy's Voices and Organ*

**Kyrie**

Kyrie eleison  
Christe eleison

*Lord have mercy  
Christ have mercy*

**Gloria in excelsis Deo**

Et in terra pax hominibus bonae  
voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi propter magnam  
gloriam tuam.  
Domine Deus, Rex coelestis, Deus  
Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius  
Patris.  
Qui tollis peccata mundi, miserere  
nobis.  
Qui tollis peccata mundi, suscipe  
deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.

*Glory be to God on high.  
And in earth peace towards men of good  
will.  
We praise thee. We bless thee.  
We worship thee. We glorify thee.  
We give thanks to thee for thy great  
glory.  
O Lord God, heavenly King, God the  
Father almighty.  
O Lord, the only-begotten Son Jesus  
Christ.  
O Lord God, Lamb of God, Son of the  
Father.  
Thou that takest away the sins of the  
world, have mercy upon us.  
Thou that takest away the sins of the  
world, receive our prayer.*

Quoniam tu solus Sanctus. Tu solus  
Dominus. Tu solus Altissimus, Jesu  
Christe.  
Cum Sancto Spiritu in gloria Dei  
Patris.  
Amen.

*Thou that sittest at the right of the  
Father, have mercy upon us.  
For thou only art Holy. Thou only art  
the Lord. Thou only art the Most High.  
Thou only, O Jesus Christ, with the  
Holy Ghost, art Most High in the glory  
of God the Father.  
Amen .*

**Sanctus**

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

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

**Benedictus**

Benedictus qui venit in nomine  
Domini.  
Osanna in excelsis.

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

**Agnus Dei**

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

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

**O frondens virga** (Drew Collins, 2004)

*(O verdant branch) Based on a chant by Hildegard of Bingen*

O frondens virga,  
in tua nobilitate stans  
sicut aurora procedit:

*O verdant branch,  
standing in your nobility  
as dawn advances;*

nunc gaude et laetare  
et nos debiles dignare

*now rejoice and be glad  
and deem us, helpless ones, worth*

a mala consuetudine liberare  
atque manum tuam porrigere  
ad erigendum nos.

*of freeing us from evil habits,  
and even stretch forth your hand to lift  
us up.*

**Ave Maria** (Gabriel Fauré, 1906)

Ave Maria, gratia plena,  
Dominus tecum;  
benedicta tu in mulieribus,  
et benedictus fructus ventris tui, Jesu.  
Sancta Maria, Mater Dei,  
ora pro nobis peccatoribus,  
nunc et in hora mortis nostrae.  
Amen.

*Hail Mary, full of grace  
the Lord is with thee;  
blessed art thou among women,  
and blessed is the fruit of thy womb,  
Jesus.  
Holy Mary, Mother of God,  
pray for us sinners,  
now and at the hour of our death.  
Amen.*

**Tota pulchra es** (Maurice Duruflé, 1960)

*(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.*

Tota pulchra es, Maria.

## **Litanies à la Vierge Noire** (Francis Poulenc, 1936)

*(Litanies to the Black Virgin)*

Seigneur, ayez pitié de nous  
Jésus Christ, ayez pitié de nous  
Jésus Christ écoutez nous  
Jésus Christ exaucez nous.

Dieu le père, créateur, ayez pitié de nous.  
Dieu le fils, rédempteur, ayez pitié de nous.  
Dieu le Saint-Esprit, sanctificateur, ayez pitié,  
Ayez pitié de nous.

Trinité Sainte, qui êtes un seul Dieu, ayez pitié de nous.

Sainte Vierge Marie, priez pour nous  
Vierge reine et patronne, priez pour nous.  
Vierge que Zachée le publicain nous a fait connaître et aimer  
Vierge à qui Zachée, ou Saint Amadour, éleva ce sanctuaire,  
Priez pour nous.

Reine du sanctuaire, que consacra Saint Martial  
Et où il célébra ses saints mystères  
Reine près de laquelle s'agenouilla Saint Louis  
Vous demandant le bonheur de la France,  
Priez pour nous, priez pour nous.

Reine, à qui Roland consacra son épée,  
Priez pour nous.  
Reine, dont la bannière gagna les batailles  
Priez pour nous.  
Reine, dont la main délivrait les captifs,  
Priez pour nous.

Notre Dame, dont le pèlerinage est enrichi de faveurs spéciales,  
Notre Dame, que l'impiété et la haine ont voulu souvent détruire,  
Notre Dame, que les peuples visitent comme autrefois,  
Priez pour nous, priez pour nous.

*Lord, have mercy on us  
Jesus Christ, have mercy on us  
Jesus Christ, please hear our prayers  
Jesus Christ, answer our prayers.*

*God the Father, Creator, have mercy on us.  
God the Son, Savior, have mercy on us.  
God the Holy Ghost, Sanctifier, have mercy,  
Have mercy on us.*

*Holy Trinity, within a single God, have mercy on us.*

*Blessed Virgin Mary, pray for us,  
Virgin, queen and saint, pray for us.  
Virgin, whom the publican Zaccheus taught us to know and love  
Virgin to whom Zaccheus (St. Amadour) built this sanctuary,  
Pray for us.*

*Queen of the sanctuary that St. Martial consecrated,  
And where he celebrated his holy mysteries  
Queen to whom Saint Louis has begged on bended knee,  
Asking for the happiness of France,  
Pray for us, pray for us.*

*Queen, to whom Roland dedicated his sword,  
Pray for us.  
Queen, whose banner has won battles,  
Pray for us.  
Queen, whose hand has freed prisoners,  
Pray for us.*

*Our Lady, whose pilgrimage is enriched with special favors,  
Our Lady, whom impiety and hatred often wanted to destroy,  
Our Lady, whom people visit as in days long past,  
Pray for us, pray for us.*

Agneau de Dieu, qui effacez les péchés du monde,  
Pardonnez nous, Exaucez nous, Ayez pitié de nous.

Notre Dame, priez pour nous,  
Afin que nous soyons dignes de Jésus Christ.

*Lamb of God, who has erased all the sins of the world,  
Pardon us, Answer our prayer, Have mercy on us.*

*Our Lady, pray for us,  
That we may ever be worthy of Jesus Christ.*

## **Hac In Anni Ianua** (Anonymous, ca. 1200)

*(In this, the doorway to the year)  
Conductus, Cathedral of Notre Dame de Paris.*

Hac in anni ianua, Hoc in ianuario,  
tendamus ad ardua virtutum subsidio;  
gaudia sunt mutua, muto facto vitio;  
reproborum fatua reprobatur actio.

Anni novi novitas, novas leges afferens,  
sequi vetat vetitas, vetustatem auferens.  
Probos probat probitas, probis proba conferens;  
conteratur pravitas, probitatem conterens!

*In this, the doorway to the year, in this month of January,  
let us turn to arduous tasks, with the aid of the virtues;  
our joy is common to all, vice has been struck dumb;  
the empty deed of evil doers is thereby reproved.*

*The newness of the new year, bringing in new laws,  
forbids us to follow forbidden ways, doing away with the old.  
Virtue judges the virtuous, granting virtue to the virtuous;  
may the evil be destroyed that destroys virtue!*

## **Ave Maria** (Johannes Brahms, 1858)

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

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

**Belle, bonne, sage** (Baude Cordier, early 15<sup>th</sup> c.)

*(Beautiful, good, wise)*

Belle, bonne, sage, plaisante et gente,  
A ce jour cy que l'an se renouvelle  
Vous fais le don d'une chanson nouvelle  
Dedans mon cuer qui a vous se presente.  
De recevoir ce don ne soyés lente.  
Je vous suppli, ma doulce damoyselle,

Car tant vous aim qu'aillours n'ay mon  
entente;

Et sy sçay que vous estes seulle celle  
Qui fame avés que chascun vous appelle:  
Flour de beauté sur toutes excellente.

Belle, bonne...

*Beautiful, good, wise, gentle and noble  
one,*

*On this day that the year becomes new  
I make you a gift of a new song*

*Which comes from my heart, which I  
offer to you.*

*Do not be reluctant to accept this gift,  
I beg you, my sweet fair lady;*

*For I love you so well that I have no  
other purpose,*

*And know well that you alone are she  
Who is famous for being called by all:*

*Flower of beauty, excellent above all  
others.*

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

*(Rose, lily, springtime, greenery) 14th c. Chanson*

Rose, liz, printemps, verdure;  
Fleur, baume et tres douce odour,  
Belle, passes en douçour.  
Et tous les biens de Nature,  
Avez, dont je vous aour.

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

Rose, liz...

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

*And all the good gifts of Nature  
You have, for which I adore you.*

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

*Rose, lily...*

**Ave Maria** (Rebecca Clarke, 1937)

Ave Maria, gratia plena,  
Dominus tecum.  
Benedicta tu in mulieribus,  
Et benedictus fructus ventris tui, Jesus  
Sancta Maria, Regina Coeli, dulcis et pia,  
O Mater Dei.  
Ora pro nobis peccatoribus,  
Ora pro nobis ut cum electis te videamus.

*Hail Mary, full of grace,  
The Lord be with you.  
Blessed art thou among women,  
And blessed is the fruit of thy womb,  
Jesus.  
Holy Mary, Queen of Heaven, sweet and  
devout,  
O Mother of God.  
Pray for us sinners,  
Pray for us that with the chosen ones we  
may see you.*

**Mass in G Minor, Op. 187** (Josef Rheinberger, 1897)

*(In Memoriam, Johannes Brahms)*

**Kyrie**

Kyrie eleison  
Christe eleison

*Lord have mercy  
Christ have mercy*

**Gloria**

Et in terra pax hominibus bonae  
voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi propter magnam  
gloriam tuam.  
Domine Deus, Rex coelestis, Deus  
Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius  
Patris.  
Qui tollis peccata mundi, miserere  
nobis.  
Qui tollis peccata mundi, suscipe  
deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.  
Quoniam tu solus Sanctus. Tu solus  
Dominus. Tu solus Altissimus, Jesu  
Christe.  
Cum Sancto Spiritu in gloria Dei  
Patris.  
Amen.

*Glory be to God on high.  
And in earth peace towards men of good  
will.  
We praise thee. We bless thee.  
We worship thee. We glorify thee.  
We give thanks to thee for thy great  
glory.  
O Lord God, heavenly King, God the  
Father almighty.  
O Lord, the only-begotten Son Jesus  
Christ.  
O Lord God, Lamb of God, Son of the  
Father.  
Thou that takest away the sins of the  
world, have mercy upon us.  
Thou that takest away the sins of the  
world, receive our prayer.  
Thou that sittest at the right of the  
Father, have mercy upon us.  
For thou only art Holy. Thou only art  
the Lord. Thou only art the Most High.  
Thou only, O Jesus Christ, with the  
Holy Ghost, art Most High in the glory  
of God the Father.  
Amen.*

**Sanctus**

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

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

**Benedictus**

Benedictus qui venit in nomine  
Domini.  
Osanna in excelsis.

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

## **Agnus Dei**

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

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



## ***Composers and Arrangers***

**Johannes Brahms** (1833-1897) grew up surrounded by a practical world of music. His father was a double bass player, and Brahms took early lessons in piano, theory and composition. As a teenager, he gained intimate familiarity with serious and popular styles, arranging music for his father's orchestra and playing piano in local dance halls. At twenty he began touring as an accompanist and began to make important contacts. Among these were Robert and Clara Schumann, both of whom had a lasting effect on his life and career. Brahms spent many years working as a conductor and pianist, hoping for a prestigious appointment that never materialized. He did, however, serve two years as director of the Berlin Singakademie. In 1868 he settled in Vienna, where he would remain for the rest of his life. He soon composed two works that assured him both fame and financial security: the German Requiem (premiered in 1869) and his orchestral Variations on a Theme by Haydn (1873). With this success behind him, he finally finished his first attempt at a symphony. The work was premiered in 1876 to great acclaim, and Brahms was hailed as the true successor of Beethoven. This was followed by three other symphonies, all of which have become standards of repertory, along with a large body of important works in virtually every genre.

**Hildegard of Bingen** (1098-1179) Hildegard, a woman of extraordinary spirit and courage, was born in the lush Rhineland valley of Germany. She was the youngest of ten children and, from the time she was a young child, was educated in the Benedictine tradition, and later became a Benedictine nun. During a time of intense religious and political turbulence, Hildegard developed her gifts as a mystic, composer, writer, artist and healer. She has left us over 100 letters, 72 songs, 70 poems, paintings, and nine books, three of which are major theological works. Most of her music was composed for liturgical use and sung by her sister-nuns. For Hildegard, music was the point at which

heaven and earth came in contact and united the Heavenly and Earthly spheres. Music was the focal point of her life, yet another expression of her visionary gifts, and reflects her glimpses of the celestial, and the heavenly.

One of the most wonderful concepts that Hildegard gave us is the term *viriditas*, a word she coined, meaning "greening power," (the theme of today's concert). Born of her visions, which she described as 'illuminations,' she spoke of all of creation and humanity as being showered with greening power and having the vitality to bear fruit. She described the Divine as the purest spring, making all things grow and expand. According to Hildegard, there is power in all that is green, and the Virgin Mary is the greenest of the green branches; she is the new Eve. This interpretation of the Virgin Mary is refreshing and inspiring, compared to the original concepts that surround the Eve story.

Composer, conductor, violist, and pianist **Edward Benjamin Britten** was born in 1913 in Suffolk, England. He began composing prolifically as a child and was already earning a living as a composer by the 1930s. During that decade, he met poet W.H. Auden, with whom he collaborated on a number of radical political, film, and musical projects; and the tenor Peter Pears who was to become his lifelong personal and creative partner, as well as a major inspiration for his music. They spent three years together in the U.S. before returning to England as conscientious objectors during World War II.

Britten founded the influential English Opera Group in 1946 and the Aldeburgh Festival two years later. During the next few decades he wrote many of his most important and well-known works, including the operas "Peter Grimes" and "Billy Budd", and the 1962 "War Requiem". Britten's Missa Brevis in D, Op. 63 (1959) was composed for a commission to honor George Malcolm's retirement as organist and choirmaster of Westminster Cathedral in London. Malcolm was known for asking singers to produce fewer overtones than normal vocal sounds, and Britten created a work with more dissonance to take advantage of that sound. Although the Missa Brevis was written for performance at a Catholic church, it omits the Credo, leading scholars to believe the piece reflects instead the liturgy of the Church of England. Britten suffered bouts of ill health throughout his life and died in 1976.

**Rebecca Clarke** (1886-1979) was the first woman to study composition under Sir Charles Stanford at the Royal College of music in London. However, her formal schooling ended when she was thrown out of the house by her abusive father. She became a professional violist, and in 1912, became one of the first women to play in an orchestra, the Queen's Hall Orchestra. Unlike her contemporary, Virginia Woolf, she found it difficult not to be influenced by societal expectations of femininity: she actually entered a competition under a male pseudonym. Clarke's composed works include 55 songs, 25 pieces of chamber music, and a dozen choral works. Her Viola Sonata and Piano Trio are considered masterpieces. Many of her compositions never received a performance in her lifetime, but are just now being published. She married at age 58 and settled in New York. By the 1970's she had been forgotten as a composer, but her rediscovery was triggered by a radio broadcast celebrating her ninetieth birthday in 1976. Her brilliant Ave Maria was written in 1937. Artur Rubinstein referred to her as "the glorious Rebecca Clarke."



**Drew Collins** (b.1975) is a choral conductor and composer. He is currently Associate Director of Choral Studies and Music Education at Wright State University in Ohio. He has served as Artistic and Music Director of the Festival Choir of Madison, Tempus, Trinity Concert Singers, and Choir of the Lakes. As a proponent of the music of today, Mr. Collins is a published author, and active composer, arranger, and editor of choral music, and continues to be a frequent guest conductor, clinician, and lecturer for choral festivals and singers of all ages.

Mr. Collins is particularly fond of the chants of Hildegard von Bingen – their spaciousness, uninhibited spirituality, and mystique. His work, “O Frondens Virga” uses chant as the unifying structural element. It includes elements of organum - a plain chant melody with one or more voices added to enhance the harmony as developed in the Middle Ages.

**Baude Cordier** (b. before 1364-1397/8) was a French composer from Rheims. It has been suggested that Cordier may have been the nom de plume of Baude Fresnel, a harp player and organist at the court of Philip the Bold from 1384. The name of Baude Cordier is attached to 11 surviving 14th century compositions. He is best known for two chansons in the Chantilly Manuscript, one of which Voci performs today, “Belle, bonne, sage, plaisant”. These chansons are simpler than some of Cordier’s more rhythmically complex late fourteenth century French style works and reflect an emphasis on lyrical melody. Cordier’s compositions are considered among the prime examples of ars subtilior, and are most unusual by virtue of their appearance – “Belle, Bonne, Sage” is inscribed in the form of a heart shape with colored notes indicating rhythmic changes.

**Emma Lou Diemer** is a contemporary American composer. Born in 1927 she received degrees in music composition from the Yale School of Music and studied in Belgium on a Fulbright Scholarship. She received her PhD from the Eastman School of Music in 1960. Currently she is professor emerita at UCSB. She has written many works for orchestra, chamber ensemble, keyboard, voice, chorus and electronic media. Most of her work has been published and she has received much critical acclaim and awards for that work.

Diemer played the organ at the premiere of her “O Viridissima Virga,” text by Hildegard von Bingen, at the American Choral Directors Association Women’s Choral Festival at CA State University in March of 1999. It is a compositionally strong piece with a great deal of spiritual depth which conductors, singers and audiences alike find to be compelling and moving.

**Maurice Duruflé** (1902-1986) An organ virtuoso, Duruflé (called “excessively conscientious”) published only 14 compositions in his lifetime. His music reflects the importance to him of the plainsong - even his secular work shows this modal influence. Despite, or perhaps because of, the extraordinary number of revisions and re-writings Duruflé made, his pieces seem assured and spontaneous. (His composition teacher at the Paris Conservatoire, Dukas, shares some of these characteristics.) *Tota pulchra es*, based on plainsong melody, is one of four short motets written in 1960, and the only one for women’s voices alone.

**Gabriel Fauré** (1845-1924) trained at the Ecole Niedermeyer (1854-65) as organist and choirmaster, coming under the influence of Saint-Saëns and his circle while working as a church musician and giving lessons. Though he met Liszt and was fascinated by Wagner, Fauré sought a distinctive style in his piano pieces and numerous songs, which had to be composed during summer holidays. Recognition came slowly owing to the modernity of his music. In 1892 he became national inspector of the provincial conservatories, and in 1896 chief organist at the Madeleine and composition professor at the Conservatoire, where his pupils included Ravel, Koechlin, Roger-Ducasse, Enescu and Nadia Boulanger. From 1905 to 1920 he was the Conservatoire’s resolute and influential director, becoming celebrated for the vocal and chamber masterpieces he produced until his death.

Fauré’s stylistic development can be traced from the sprightly or melancholy song settings of his youth to the bold, forceful late instrumental works - traits including a delicate combination of extended tonality and modality, rapid modulations to remote keys and continuously unfolding melody. Widely regarded as the greatest master of French song, he produced six important cycles and three collections each of twenty pieces (1879, 1897, 1908). In chamber music he enriched all the genres he attempted, while his works for piano (chiefly nocturnes, barcarolles and impromptus) embody the full scope of his stylistic evolution. Among his few large-scale works, the popular and delicately written Requiem, Op. 48 and the “song opera” *Pénélope* (1913) are the most noteworthy.

**Guillaume de Machaut** (c.1300-1377) was an important Medieval French poet and composer. Well into the 15th century, Machaut’s poetry was admired and imitated by other poets, including Geoffrey Chaucer. Machaut composed in a wide range of styles and forms. He is the most historically significant representative of the musical movement known as the *ars nova*. Setting his own poetry to music, he was especially influential in the development of the motet and secular song, particularly the lai, and the rondeau, virelai and ballade. Machaut rarely wrote for four voices; *Rose Liz* is one of four rondeaux written for four voices and is one of his most mature works. The voices criss-cross like crazy, singing melodies, countermelodies and counter-countermelodies with simple and elegant lyrics.

*Lullay Lullow* is a recent reworking for Voci of a choral piece, which composer and Voci Artistic Director **Jude Navari** (b. 1969) wrote in 1995 while a graduate student at the University of California, Berkeley. During this time, he was studying Medieval music and was inspired by the intertwining, overlapping melodic lines and open-sounding harmonies of late Medieval polyphony. The “burden” (refrain) section of *Lullay Lullow* borrows its main melody from a monophonic 15<sup>th</sup>-century English carol. In this section, the Medieval melody appears in different transpositions with different “*musica ficta*” (chromatic alterations). The text is taken from another 15<sup>th</sup>-century carol, but the “cooing” words of “Lullay lullow, lully, lullah, lullayly, etc...” are Jude Navari’s own riff on the recurring “Lullay lullow” line. The piece is essentially a lullaby, with a gently rocking rhythm to lull a newborn baby to sleep. The “verses” are dream-like episodes of aleatoric hushed “whisperings” as the solo narrator recalls the song the mother sings to her child.

**Francis Poulenc** (1899-1963) was brought up in a wealthy Parisian family, learned from his talented mother to play piano, and began his career as a composer during adolescence. As one of Les Six, a group of like-minded friends including Auric, Milhaud, Honegger, Tailleferre, and Durey, Poulenc was at the forefront of the musical avant-garde of Paris in the 1920's. His early compositions reflect sympathy for popular and folk music. In 1936 Poulenc visited the Church of Rocamadour, an ancient place of pilgrimage. The church is set vertiginously into a cliff face overlooking a river gorge, and the principal focus of pilgrims and tourists who visit is one of the forty or so surviving Black Virgins of France. The statue is a bare, emaciated black figure with a diminutive, but clearly adult, Christ on her knee. Poulenc's biographers note a striking resemblance between the statue of the Virgin and Poulenc's closest friend, Raymonde Linossier, whose unexpected and untimely death he was mourning. On the evening of his visit to Rocamadour, he began writing the Litanies, his first religious work. It was finished in less than a week, and Poulenc told a fellow composer that the experience of composing the piece convinced him that there are "...gifts that come to us from above."

**Josef Gabriel Rheinberger** (1839-1901) was an organist and a prolific composer from Lichtenstein who spent nearly his entire life in Munich. His religious works include twelve masses, a requiem and a Stabat Mater. His other works include several operas, symphonies, chamber music and choral works. Today he is remembered mostly for his elaborate and challenging organ compositions, which include 2 concertos, 20 sonatas, 22 trios, 12 Meditations, 24 fuguettes and 36 solo pieces. "Messe in g" (Mass in G minor) (Messe en sol mineur pour chœur de femmes) is written for women's voices and organ.



## *Voci Leadership & Singers*

The 2009-10 season is **Jude Navari's** 11th year as Artistic Director of Voci. He has prepared choruses and conducted performances for Berkeley Opera, arranged folk music and coached rehearsals for Westwind International Folk Ensemble's chorus Westwind Voices, conducted premieres of new works by U.C. Berkeley graduate student composers for the Berkeley New Music Project, and served as Artistic Director of the Sacramento Men's Chorus. In August 2001, Jude prepared the vocal ensemble for the West Coast Premiere of Philip Glass' "The Photographer" at the Cabrillo Music Festival. In addition to Voci, he currently conducts the Skyline College Concert Choir. Jude received his PhD in Music Composition from the University of California, Berkeley, where he also studied conducting with Marika Kuzma and Jung Ho Pak.

**Edna 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, NY. She previously served as Interim Director for the University Section Club Chorus at U.C. Berkeley, and the 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 **Sharon Lee** actively performs as accompanist, collaborative pianist, vocal coach, music director, and piano instructor. She has worked throughout the nation, especially in the New England area, with various colleges, companies, and organizations including the Handel and Haydn Society, Boston Children's Chorus, MassTheatrica, Bay Area Summer Opera Theater Institute, New England Conservatory, Wellesley College, and Boston College. Ms. Lee holds a Bachelor's degree in music from UC Berkeley. She furthered her studies with Irma Vallecillo, Kayo Iwama and John Greer at the New England Conservatory of Music, where she received her Master's degree and Graduate Diploma in Collaborative Piano. Sharon currently is on adjunct faculty at St. Mary's College, where she acts as assistant music director and accompanist for the Nightingaels choir and also teaches and accompanies at the Crowden School of Music.

Guest organist **Matthew Walsh** has served as Music Director at three American cathedrals, and he is currently the Organist and Choir Director at St. Monica Church in San Francisco. He also teaches medieval and renaissance music history and counterpoint at Holy Names University in Oakland. Mr. Walsh's performances include recitals at St. Mary's Cathedral and Church of the Advent in San Francisco, Holy Name Cathedral and Fourth Presbyterian Church in Chicago, Trinity Church in Reno and St. Sulpice in Paris, France. He has performed with the San Francisco Symphony Orchestra and has been invited to perform on the concert series celebrating the installation of the large new organ at Oakland's Cathedral of Christ the Light, where he was organist for the first public Mass.

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**Julie Blade** has sung virtually all her life, with her first choral experience being in the fourth grade. Julie heard Voci perform last year and was so enamored of the ensemble's repertoire and beautiful delivery that she decided it was tops on her list to be a part of the group. In addition to choral singing, Julie has performed in a number of musical stage productions and has dabbled in jazz and opera. Julie has worked as a learning and development consultant specializing in instructional design and development for more than 25 years. She has three grown "children," ages 39, 40, and 43 and four beautiful grandchildren, and lives with a Scottie dog and two cats – her "guys." In addition to singing, Julie's passions are live music in many forms (opera, symphony, jazz), the theater, ballet, gardening, hiking, and always learning, learning, learning.

**Elizabeth Brashers**, Voci Co-Administrative Director, has enjoyed singing all her life. She sang with the San Francisco Girls Chorus in her teens, and in college sang with and directed the all-women's a cappella group, The New Blue of Yale. This is her sixth year singing with Voci. When she's not working or singing, Elizabeth loves being out-of-doors, in the garden or the hills of Mendocino.

**Kate Buckelew** has sung all her life in choirs and with family and friends, and she loves singing with the women of Voci. She is an artist who paints and draws. She is married, with two sons, 22 and 24, one daughter-in-law and two grown stepchildren.

**Denise Sawyer Deneaux** has dipped her finger into many musical pies, including cabaret in San Francisco, recording and performing as a singer/songwriter, teaching children's choir, writing a play and choral pieces for young children, and participating in church choirs. Denise and her family love to spend time in a small cottage on the border of Oregon and California, near bears and Chinook salmon. She is thrilled to be singing with Voci's vibrant group of women's voices.

**Vicky Faulk** has been singing, and loving it, since she was a small child. As a young adult she studied voice for seven years and has performed with choirs and smaller ensembles almost continuously, including several years with the well-known San Mateo Masterworks Chorale. Vicky works with Coldwell Banker as a real estate agent. She has assisted with marketing and selling homes in the Oakland/Piedmont area since 1987. Says Vicky of singing with Voci, "Nothing is as soul-satisfying as standing in the midst of a glorious choral chord, the vibrations swirling around my head. It is transformative!"

**Lisa Gartland** has many passions in addition to singing. First, there's her family - husband, son, six cats and one dog. Then there's her total fixer of a house, a 1912 Oakland Craftsman that is - slowly - being renovated top to bottom. Next is the fitness center she owns & runs, Inside Outside Fitness on Piedmont Ave. Finally, she's an expert in energy conservation, and her book "Heat Islands, Understanding & Mitigating Heat in Urban Areas" was recently published.

**Sally Goodman** is a former electrician who got her BA at 49, and now works in public transit. She loves to sing, and is grateful for the support of her life partner, Denise, and for the wonderfully affirming energy of the women of Voci.

**Susan Hall** is in her fourth year with Voci. She holds a BA in Music from SF State, where she studied both piano and voice. She has always sung, but first got involved in choral music in high school. Since then, she has sung with the Masterworks Chorale and the Skyline College Choir, as well as numerous smaller ensembles throughout the Bay Area. Her other loves are sewing, drawing, and her four grandchildren.

**Alison Howard** has been singing with Voci since its second rehearsal. A science librarian at UC Berkeley for 23 years, she is now retired and working at Serendipity Books, owned by her husband and herself. She is also a quilter and a crossword junkie.

**Edna Huelsenbeck** (see Voci Leadership)

**Catherine Johnson**, a.k.a. Cricket, loves singing with Voci. In this her first season with the group, she knows joy in returning to her classical roots. A folk singer by trade, she finds the Voci repertoire to be both challenging and uplifting.

**Debbie Rosen Kanofsky**, is very grateful to be making beautiful music with such a wonderful group of women, and Jude. When not busy singing or sticking needles in people, she seeks meaning in life through being in nature, dancing and being with her wonderful family and friends--you know who you are!

**Mariam King** is singing in her sixth year with Voci. She works as a psychologist in San Francisco, Marin and the East Bay.

**Catherine Mac Guinness** grew up in Ireland, was one of seven children in a musical family, played the cello in a junior orchestra, and has always loved singing. Having worked in West Africa as a nurse for almost twenty years, she found her way to California 17 years ago, worked as a hospice nurse, and continues her healing work through Rosen Method and various forms of body therapy. She is delighted to build on her musical tradition since she joined Voci. Singing makes her heart dance.

**Katherine (McStravick) Marble** has been musically motivated most of her life. Currently on hiatus from her career as a pediatric RN, she is enjoying dance, working with animals, and rediscovering yoga. Starting in third grade, she has always sung in choruses, including daily concert chorale with Jane Hardester for two years at El Camino College, as well as playing through John Thompson piano books, Joni Mitchell guitar music, and singing in pop and rock music ensembles in LA in the seventies. Since 2003, she has found a soul satisfying musical home with Voci, and Voices in Peace.

**Susan Martin** has been singing for as long as she can remember, and has been active in many choruses, both in California and, long ago, in Indiana. When she's not singing, she divides her time between her work as a veterinarian and her family. She lives in El Cerrito with her husband, their two musical children, and their dog.

**Kathleen Merchant** has enjoyed sharing music in many ways throughout her life. She earned her undergraduate degree in music with an emphasis in piano performance many years ago, and has studied voice, organ, and composition. For several years, she enjoyed serving as a church musician and continues to stretch her vocal skills singing with Voci.

**Terry Meyers**, Voci Co-Administrative Director, grew up in L.A., the youngest child of two musicians, who bequeathed to her a love of music and a flair for the artistic. 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 with a practice in the East Bay, and her daughters are young adults. Her husband, John, has been a long-time supporter of Voci. As Administrative Director, Terry has an outlet for her yen for organizing.

**Margot Murtaugh** has sung in a variety of groups and in a variety of styles, for many years, from Renaissance music to jazz, and is already in her seventh season with Voci. During the day, she is an investment manager at a private firm in San Francisco, and during her "free" time, she just barely manages to keep up with her irrepressible and free-spirited 12 year-old son, Casey.

**Susan Sands** has been in singing groups all her life--with Voci for 17 years. She is a clinical psychologist in private practice who also teaches, writes articles and supervises other therapists. In her former life she was a print and television journalist. She and her physicist husband and 18 year-old son love traveling and have been to more than a dozen countries together.

**Wilma Schroeder** grew up in Ohio (back when Mass was sung in Latin), near enough to the Mason-Dixon line to appreciate country and folk music, and has been involved in choirs and community theatre from childhood. This is her fifth year with Voci.

**Fran Smith** grew up singing with her sisters and in school and church choirs. She has sung in large choirs, in small madrigal and chamber groups and in a few musicals. For several years she sang with the California Bach Society. Fran currently teaches music at Holy Names University, Contra Costa College, The Renaissance School, as well as privately. She has a sweet 25 year-old son who visits on weekends from his group home.

**Laura Stern-Grossmann**, the middle of three sisters, grew up in a musical household in Miami Beach. Playing five instruments, she and her sisters entertained many, from school friends to the Hungarian Social Club. Later graduating in languages, loving to travel and explore new cultures, she lived abroad for a while, married a wonderful man, had two amazing daughters and settled down here with family life while traveling every day by teaching ESL. Music continues to nourish her soul with Voci.

**Barbara Venook** recently relocated to the Peninsula from Southern California where she has sung in various community college ensembles for over 25 years. Highlights include singing in the 1,000-member chorus in the 1984 Olympic opening ceremony at the Coliseum in Los Angeles, as well as singing Beethoven's "Missa Solemnis" with the Nuremburg Symphony Orchestra in Germany. She has also played the flute, and most recently the french horn with several community ensembles since 1992.



## *Voci Members*

Julie Blade  
Elizabeth Brashers  
Kate Buckelew  
Denise Deneaux  
Vicky Faulk  
Lisa Gartland  
Sally Goodman  
Susan Hall

Alison Howard  
Edna Huelsenbeck  
Catherine Johnson  
Debbie Rosen Kanofsky  
Mariam King  
Catherine Mac Guinness  
Katherine Marble  
Susan Martin

Kathleen Merchant  
Terry Meyers  
Margot Murtaugh  
Susan Sands  
Wilma Schroeder  
Fran Smith  
Laura Stern-Grossmann  
Barbara Venook

## *Voci Staff*

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**Assistant Conductor:** Edna Huelsenbeck

**Co-Administrative Directors:** Terry Meyers & Elizabeth Brashers

**Accompanist:** Sharon Lee

**Publicity Chair:** Susan Sands

**Librarian:** Alison Howard

**Assistant Librarian & Archivist:** Kate Buckelew

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**Program:** Elizabeth Brashers, Sally Goodman & Voci members

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Elizabeth Brashers, Terry Meyers  
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