



### ***Special Thanks***

Special thanks to Orinda Community Church,  
Lake Merritt United Methodist Church,  
Unitarian Universalist Church of Berkeley,  
our Fundraiser event and program ad sponsors,  
and all the friends, family and members of Voci  
who volunteer hours of work to make our programs possible.

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

Our 2010-11 season is made possible, in part,  
through your generous contributions.

Voci is a not-for-profit charitable organization,  
and donations are deductible to the full extent allowed by law.

Please consider joining the *Friends of Voci* by making a donation today.

Make a donation of over \$100 by December 31, 2010  
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 and Organ

## ***Voices in Peace X:***

# ***The Place of the Blest***

*with the*

***Jupiter Chamber Players***

***In memory of Alison Howard (1939-2010)***

**December 12, 2010, 4:00 pm**

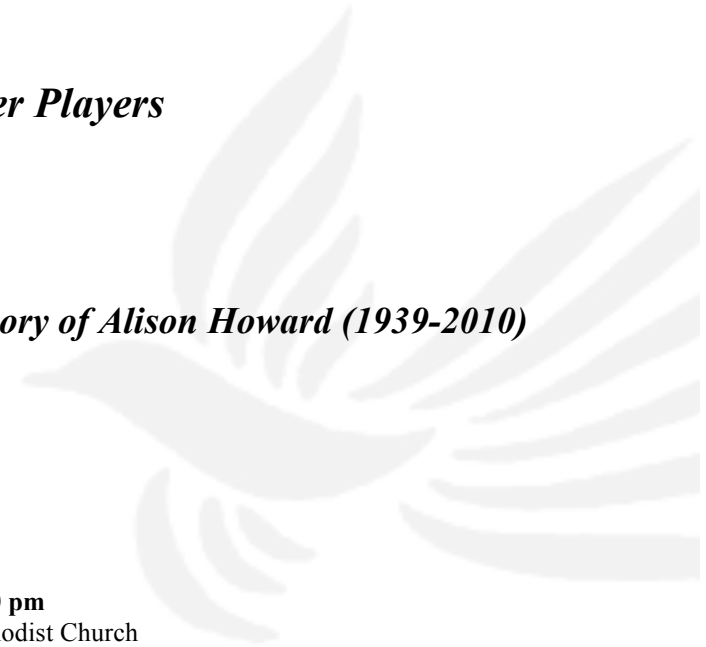
Lake Merritt United Methodist Church

Oakland, CA

**December 18, 2010, 4:00 pm**

Unitarian Universalist Church of Berkeley

Kensington, CA





## *About Today's Program*

Music reflects a society's view of itself, and provides us with an opportunity for reflection. Today's concert offers an alternative to our contemporary mindset by presenting a hopeful and embracing view of life - through the celebration of the winter holidays, the singing of Psalms, the depiction of a place of peace, and the portrayal of the eternal in the ongoing cycle of life and death.

*Es ist ein Ros entsprungen*, from the late-16th century, is certainly one of the most lovely and well-known Marion hymns sung by both Catholics and Protestants. Its mood segues fluidly into Eleanor Daley's setting of Christina Rossetti's poetry, which draws on a long line of medieval biblical language and symbolism.

Our concert offers three cornerstones of the Austrian, German, and American treble voice repertoire. The first, Michael Haydn's Vespers setting, was composed rather atypically for the service of *The Massacre of the Holy Innocents* (Matthew 2:16-18), and exudes a buoyancy integral to the singing of Psalms, and perhaps suggestive of Haydn's own modest character. The second is Johann Adolf Hasse's setting of Psalm 51, one of the penitential psalms, which brings forth a spirit of humility and repentance, moving from the language of forgiveness to that of transformation. Hasse's *Miserere* is representative of the Catholic Church's classical act of contrition, and might be heard as a substantial spiritual postlude to the composition by Peter Knell, which precedes it. The third and final cornerstone, Randall Thompson's "The Place of the Blest," offers a setting of some of the composer's favorite sacred poems, which invite us to find our Place, or source of reassurance.

Peter Knell's eloquent rendering of Walt Whitman's pastoral elegy poignantly expresses the blurring of boundaries between the subject and the world. The *Passing* motif hypnotically recurs throughout the piece, providing spaces in which to process both the intervening life-affirming vignettes, as well as a deep sense of loss. Whitman and Knell ardently invest in the lilac blossom - meant to be lain on the coffin in tribute - representing love, hope, life, despair, and rebirth. The piece is a fitting farewell to a dear friend.

## **In Memory of Alison Howard (1939-2010)**

Alison Howard joined Voci during the second rehearsal of Voci's very first season in the fall of 1991, singing under founding director Mitchell Covington. She immediately volunteered to become Voci's librarian, having recently retired from her career as a librarian at the UC Berkeley Optometry Library, and she remained our librarian extraordinaire for the next 19 years.



Over the years, Alison steadfastly gave her time and energy to Voci. She helped to sew our first Voci "costume" - festive vests that we used for many years. She was our editor and proofreader, who would invariably find any errors or inconsistencies in our programs and publicity. An excellent linguist, she corrected our singing pronunciation, and was always right. She researched composers and shared her discoveries with us. Alison and her husband, Peter, invited us several times to sing in their bookstore (*Serendipity Books* in Berkeley) to help celebrate the International Book Convention. They were generous supporters over the years. For Voci's first raffle, Alison made a beautiful quilt - a true work of art - as the grand prize. Alison was a fabulous cook, and always brought something surprising and delicious to our potlucks and house concerts. When Alison fell ill with cancer, she missed only two seasons of Voci while she was undergoing treatment. Otherwise, she was always there, arriving at rehearsals before everyone else, and with her music learned long before anyone else. After our concerts, an audience member would invariably ask, "who is that white-haired singer with the incredibly expressive face?"

In the spring of 2010, Voci decided to recognize Alison by commissioning a new work in her honor. We invited her to select both the text and the composer. For the text, she selected the last portion of "When Lilacs Last in the Door-yard Bloom'd," from *Leaves of Grass* (1900) by Walt Whitman. She chose composer Peter Knell, having fallen in love with his work when he wrote a new piece for Voci in the spring of 2009. The new work, entitled "Passing," which concludes the first half of today's program, is the result of this coming together of Alison's inspiration, Knell's artistry and Voci's love and gratitude for Alison's presence.

Alison passed away peacefully on August 16, 2010. We miss her presence, and will always hold her in our hearts. Voci is not the same without her.

# Program

---

**Es ist ein Ros entsprungen** (c.1599)  
*(Lo, How a Rose e'er Blooming)*

Melchior Vulpus  
*(c.1570-1615)*

**Herself a Rose, Who Bore the Rose** (2009)

Eleanor Daley  
*(b.1955)*

**Vesperae Pro Festo Sancti Innocentium** (1793)  
*(Vespers for the Feast of the Holy Innocents)*

Michael Haydn  
*(1737-1806)*

Dixit Dominus

Confitebor tibi

Beatus vir

De profundis

Memento Domine David

Hymnus

Magnificat

*Trio 1:*

*Susan Martin, mezzo-soprano; Lisa Gartland & Michelle Persoff, soprano*

*Trio 2:*

*Kate Buckelew & Fran Smith, mezzo-sopranos; Kathleen Merchant, soprano*

*Trio 3:*

*Terry Meyers & Fran Smith, mezzo-sopranos; Katherine Marble, soprano*

**Passing** (World premiere, 2010)

*In memory of Voci singer Alison Howard (1939-2010)*

Peter Knell  
*(b.1970)*

## *~Intermission~*

**Miserere in C Minor** (1730)

Johann Adolf Hasse  
*(1699-1783)*

Miserere

Tibi soli

Ecce enim

Libera me

Quoniam

Benigne fac, Domine

*Soloists: Sally Goodman, contralto; Susan Martin, mezzo-soprano;  
Vicky Faulk, soprano*

**The Place of the Blest** (1969)

*Cantata for Treble Voices and Chamber Orchestra*

Randall Thompson  
*(1899-1984)*

I. The Carol of the Rose

II. The Pelican

III. The Place of the Blest

IV. Alleluia, Amen



## Texts and Translations

### Es ist ein Ros entsprungen

Es ist ein Ros entsprungen  
aus einer Wurzel zart,  
wie uns die Alten sungen,  
von Jesse kam die Art.

A spotless rose is growing,  
Sprung from a tender root,  
Of ancient seer's foreshowing,  
Of Jesse promised fruit.

### Herself a Rose, Who Bore the Rose

Herself a rose, who bore the Rose,  
She bore the Rose and felt its thorn.  
All loveliness newborn  
Took on her bosom its repose,  
And slept and woke there night and morn.

She gracious, He essential Grace,  
He was the Fountain, she was the rill:  
Her goodness to fulfill  
And gladness, with proportioned pace  
He led her steps thro' good and ill.

Lily herself, she bore the one  
Fair Lily; Sweeter, whiter, far  
than she or others are:  
The Sun of Righteousness her Son,  
She was His morning star.

Christ's mirror she of grace and love,  
Of beauty and of life and death.  
By hope and love and faith  
Transfigured to His Likeness, "Dove,  
Spouse, Sister, Mother," Jesus saith.

*Christina Rossetti (1830-1894)*

### Vesperae pro Festo Sancti Innocentium

*(Vespers for the Feast of the Holy Innocents)*

#### Dixit Dominus (Psalm 110)

Dixit Dominus Domino meo,  
sede a dextris meis,  
donec ponam inimicos tuos.  
Scabellum pedum tuorum.  
Virgam virtutis tuae emittet Dominus  
ex Sion,  
dominare in medio inimicorum tuorum.  
Tecum principium in die virtutis tuae in  
splendoribus sanctorum,  
ex utero ante luciferum genui te.

*The Lord said to my Lord,  
sit at my right hand until I make your  
enemies into your footstool.  
The Lord will send the rod of your  
power forth from Zion.  
Rule in the middle of your enemies.  
The power is yours on the day of your  
strength, in the splendor of the holy  
ones. I have given birth to you from the  
womb before the coming of the light.*

Juravit Dominus et non poenitebit eum.  
Tu es sacerdos in aeternum secundum  
ordinem Melchisedech.  
Dominus a dextris tuis,  
confregit in die irae suae reges.  
Judicabit in nationibus, implebit ruinas,  
conquasabit capita in terra multorum.  
De torrente in viabibet,  
propterea exaltabit caput.

Gloria Patri, et Filio, et Spiritui Sancto.  
Sicut erat in principio, et nunc, et  
semper,  
et in saecula saeculorum. Amen.

#### Confitebor tibi (Psalm 111)

Confitebor tibi Domine in toto corde  
meo,  
in consilio justorum et congregatione.  
Magna opera Domini,  
exquisita in omnes voluntates ejus.  
Confessio et magnificentia opus ejus,  
et justitia ejus manet in saeculum  
saeculi.

Memoriam fecit mirabilium suorum,  
misericors et miserator Dominus,  
escam dedit timentibus se.  
Memor erit in saeculum testamenti sui;  
virtutem operum suorum annuntiabit  
populo suo.

Ut det illis haereditatem gentium,  
opera manuum ejus veritas et iudicium.  
Fidelia omnia mandata ejus,  
confirmata in saeculum saeculi,  
facta in veritate et aequitate.

Redemptionem misit populo suo,  
mandavit in aeternum testamentum  
suum.  
Sanctum, et terribile nomen ejus,  
initium sapientiae timor Domini.  
Intellectus bonus omnibus facientibus  
eum,  
laudatio ejus manet in saeculum saeculi.  
Gloria Patri, et Filio...

*The Lord has sworn a vow and will not  
take it back.*

*You are a priest for eternity, according  
to the order of Melchisedech.*

*The Lord at your right hand destroys  
kings on the day of his anger.*

*He will judge the nations, will pile up  
ruins and scatter heads on many lands.*

*He will drink from the torrent in his  
way, he will lift up his head.*

*Glory to the Father and the Son and the  
Holy Spirit.*

*As it was in the beginning, is now,  
and will be forever, Amen.*

*I will praise you, Lord, with my entire  
heart,  
in the council of the just and the  
congregation.*

*The Lord's works are great, made  
excellent by his choices.*

*His work is magnificent and worthy of  
praise, and his justice lasts for all  
eternity.*

*He made a memorial of his wonders,  
merciful and gracious Lord.*

*He gave food to those that fear him.*

*He will remember his covenant for all  
time.*

*He will make known to his people the  
power of his works.*

*So he may give the inheritance of the  
Gentiles, the works of his hands are  
truth and justice.*

*All his laws are trustworthy, confirmed  
for always, created in truth and equality.*

*The Lord sent salvation to his people, he  
has mandated his laws forever.*

*The beginning of knowledge is fear in  
the Lord.*

*Good will come to all who practice this  
fear. His praise lasts forever.*

*Glory to the Father and the Son ...*

**Beatus vir** (Psalm 112)

Beatus vir, qui timet Dominum,  
In mandatis ejus volet nimis.  
Potens in terra erit semen ejus,  
generatio rectorum benedicetur.

Gloria et divitiae in domo ejus,  
et justitia ejus manet in saeculum  
saeculi.  
Exortum est in tenebris lumen rectis,  
misericors et miserator et justus.  
Jucundus homo qui miseretur et  
commodat,  
disponet sermones suos in iudicio,  
quia in aeternum non commovebitur.

In memoria aeterna erit justus,  
ab auditione mala non timebit.  
Paratum cor ejus sperare in domino,  
confirmatum est cor ejus,  
non commovebitur donec despiciat  
inimicos suos.

Dispersit, dedit pauperibus,  
justitia ejus manet in saeculum saeculi,  
cornu ejus exaltabitur in gloria.  
Peccator videbit et irascetur,  
dentibus suis fremet et tabescet,  
desiderium peccatorum peribit.

Gloria Patri, et Filio...

**De profundis** (Psalm 130)

De profundis clamavi ad te, Domine:  
Domine, exaudi vocem meam.  
Fiant aures tuae intendentes:  
in vocem deprecationis meae.  
Si iniquitates observaveris, Domine:  
qui sustinebit?  
Quia apud te propitiatio est:  
et propter legem tuam sustinui te,  
Domine.  
Sustinuit anima mea in verbo ejus,  
speravit anima mea in Domino,  
a custodia matutina usque ad noctem.

*Blessed is the man who fears the Lord,  
who takes pleasure in his  
commandments.*

*His seed will be strong on the earth, the  
righteous generation will be blessed.*

*Glory and power will be in his house,  
and his justice will last from one  
generation to the next.  
A light has risen for the upright in the  
darkness, one who is merciful,  
compassionate and just.  
Happy is the man who sympathizes and  
shares, who chooses his words carefully.*

*Since he will not be moved for eternity,  
the just man will always be remembered.  
He will not fear bad news, his heart is  
ready to hope in the Lord.  
His heart is made strong, he will not be  
moved until he looks down at his  
enemies.*

*He disperses, he gives to the poor, his  
justice lasts for all generations.  
His horn will be exalted with glory.  
The evil will see and be angry.  
He will grind his teeth and wither away.  
The desire of the wicked will perish.*

*Glory to the Father and the Son...*

*Out of the depths I cried to you, Lord.  
Lord, hear my voice.  
Let your ears hear my plea.  
If you, Lord, will notice iniquities, Lord,  
who will survive?  
But with you there is forgiveness, and  
because of your law I have waited for  
you, Lord.  
My soul trusts in his word, my soul  
hopes in the Lord.  
From the morning watch until night, let  
Israel hope in the Lord.*

Speret Israel in Domino.

Quia apud Dominum misericordia:  
et copiosa apud eum redemptio.  
Et ipse redimet Israel ex omnibus  
iniquitatibus ejus.

Gloria Patri, et Filio...

**Memento Domine David** (Psalm 132)

Memento Domine David, et omnis  
mansuetudinis ejus,  
Sicut juravit Domino, votum vovit Deo  
Jacob,  
Si introiero in tabernaculum domus  
meae,  
si ascendero in lectum strati mei,  
si dedero somnum oculis meis,  
et palpebris meis dormitationem,  
et requiem temporibus meis,  
donec inveniam locum Domino,  
tabernaculum Deo Jacob.

Ecce audivimus eam in Ephrata,  
invenimus eam in campis silvae.  
Introibimus in tabernaculum ejus,  
adorabimus in loco,  
ubi steterunt pedes ejus.  
Surge Domine in requiem tuam,  
tu et arca sanctificationis tuae.

Sacerdotes tui induantur justitiam,  
et sancti tui exultent.  
Propter David servum tuum,  
non avertas faciem Christi tui.  
Juravit Dominus David veritatem,  
et non frustrabitur eam.  
De fructu ventris tui ponam super  
sedam tuam.  
Si custodierint filii tui testamentum  
meum, et testimonia mea haec,  
quae docebo eos.  
Et filii eorum usque in saeculum,  
sedebunt super sedem tuam.

Quoniam elegit Dominus Sion,  
elegit eam in habitationem sibi.  
Haec requies mea in saeculum saeculi,

*For with the Lord there is mercy, and  
with him abundant redemption.  
And he will redeem Israel from all its  
iniquities.*

*Glory to the Father and the Son...*

*Remember, Lord, David and his shyness.  
How he swore to the Lord, a vow to the  
God of Jacob.  
Certainly I will not come into the  
tabernacle of my house, nor go up to my  
bed.  
I will not give sleep to my eyes or  
slumber to my eyelids.  
I will not give the temples of my head  
any rest until I find a place for the Lord,  
a tabernacle for the God of Jacob.*

*We heard about it at Ephrata, we found  
it in the fields.  
We will go into his tabernacle, we will  
worship his steps.  
Rise, Lord, into your rest, you and the  
ark of your holiness.*

*Let your priests be clothed in  
righteousness, and your saints exalt for  
joy.  
For the sake of your servant David, do  
not turn away the face of your Christ.  
The Lord swore in truth to David, and  
will not turn away from it.  
Of the fruit of your body I will set upon  
your throne.  
If your children will keep my law, and  
my testimony that I will teach them, then  
their children will sit on my throne  
forever.*

*For the Lord has chosen Zion, he has  
chosen it for his habitation. This is my  
eternal rest, I will dwell here because I*

hic habitabo quoniam elegi eam.  
Vidua eius benedicens benedicam,  
pauperes eius saturabo panibus.  
Sacerdotes eius induam salutari,  
et sancti eius exultatione exultabunt.  
Illuc producam cornu David.  
Paravi lucernam Christo meo.  
Inimicos eius induam confusione,  
super ipsum autem effloreat  
sanctificatio mea.

Gloria Patri, et Filio...

### Hymnus

Salvete flores Martyrum,  
quos lucis ipso in limine  
Christi insecutor sustulit  
ceu turbo nascentes rosas.  
Vos prima Christi victima,  
grex immolatorum tener,  
aram sub ipsam simplices  
palma et coronis luditis.  
Jesu tibi sit gloria,  
qui natus es de Virgine,  
cum Patre, et almo Spiritu,  
in sempiterna saecula. Amen.

### Magnificat

Magnificat anima mea Dominum,  
et exultavit 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 eius,  
et misericordia eius 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

*have chosen it.  
I will greatly bless her widows, I will  
satisfy her poor with bread.  
I will clothe her priests with salvation,  
and her saints will shout joyfully.  
I will make David's horn bloom there, I  
have declared a light for my Christ.  
I will clothe his enemies in shame, but  
my holiness will flower in him.*

*Glory to the Father and the Son...*

*Hail, flowers of the martyrs,  
who at the threshold of life were whisked  
away by Christ's persecutor, as a  
whirlwind cuts down budding roses.  
You, the first victims for Christ, a tender  
flock of slaughtered lambs, innocently  
play with the palm and the crowns.  
Jesus be your glory, who was born of the  
Virgin, with the Father and the Holy  
Spirit, for ever and ever, Amen.*

*My soul magnifies the Lord.  
And my spirit has rejoiced in God my  
savior.  
Since he has taken into account the  
humble servant, all future generations  
will be blessed.  
He who is powerful has done great  
things to me, and his name is holy.  
And his mercy is on those who fear him  
from one generation to the next.  
He has shown strength in his arm, he  
has dispersed the proud of heart.  
He has unseated the mighty from their  
seats, and exalted the humble.  
He has filled the hungry with good  
things, and has sent away the rich  
empty-handed.  
He helped his servant Israel,*

et divites dimisit inanes.  
Suscepit Israel puerum suum,  
recordatus misericordiae suae,  
sicut locutus est ad patres nostros,  
Abraham et semini eius in saecula.

Gloria Patri, et Filio...

*remembering his mercy.  
As it was spoken to our fathers,  
Abraham and his seed forever.*

*Glory to the Father and the Son...*

### Passing

Passing the visions, passing the night,  
Passing, unloosing the hold of my comrades' hands,  
Passing the song of the hermit bird and the tallying song of my soul,  
Victorious song, death's outlet song, yet varying ever-altering song,  
As low and wailing, yet clear the notes, rising and falling, flooding the night,  
Sadly sinking and fainting, as warning and warning, and yet again bursting with joy,  
Covering the earth and filling the spread of the heaven,  
As that powerful psalm in the night I heard from recesses,  
Passing, I leave thee lilac with heart-shaped leaves,  
I leave thee there in the door-yard, blooming, returning with spring.

I cease from my song for thee,  
From my gaze on thee in the west, fronting the west, communing with thee,  
O comrade lustrous with silver face in the night.

Yet each to keep and all, retrievments out of the night,  
The song, the wondrous chant of the gray-brown bird,  
And the tallying chant, the echo arous'd in my soul,  
With the lustrous and drooping star with the countenance full of woe,  
With the holders holding my hand nearing the call of the bird,  
Comrades mine and I in the midst, and their memory ever to keep for the dead I loved  
so well,  
For the sweetest, wisest soul of all my days and lands -- and this for his dear sake,  
Lilac and star and bird twined with the chant of my soul,  
There in the fragrant pines and the cedars dusk and dim.

*From "When Lilacs Last in the Dooryard Bloom'd" by Walt Whitman (1819-1892)*

## Miserere in C Minor (Psalm 51)

### Miserere

Miserere mei, Deus,  
secundum magnam misericordiam  
tuam;  
et secundum multitudinem  
miserationum tuarum  
dele iniquitatem meam.

Amplius lava me ab iniquitate mea  
et a peccato meo munda me.  
Quoniam iniquitatem meam ego  
cognosco,  
et peccatum meum contra me est  
semper.

### Tibi soli

Tibi, tibi soli peccavi et malum, malum  
coram te feci,  
ut justificeris in sermonibus tuis, et  
vincas cum iudicaris.

### Ecce enim

Ecce enim in iniquitatibus conceptus  
sum,  
et in peccatis concepit mater mea.  
Ecce enim veritatem dilexisti  
Incerta et occulta sapientiae tuae  
manifestasti mihi.

Asperges me hyssopo, et mundabor;  
lavabis me, et super nivem dealabor.  
Auditui meo dabis gaudium et laetitiam,  
et exultabunt ossa humiliata.

Averte faciem tuam a peccatis meis  
et omnes iniquitates meas dele.  
Cor mundum crea in me, Deus,  
et spiritum rectum, innova in visceribus  
meis.

*Have mercy on me, O God,  
according to thy great mercy.  
And according to the multitude of thy  
tender mercies  
Blot out my iniquity.*

*Wash me yet more from my iniquity,  
and cleanse me from my sin.  
For I know my iniquity, and my sin is  
always before me.*

*To thee only have I sinned, and have  
done evil before thee:  
that thou mayst be justified in thy words  
and mayst overcome when thou art  
judged.*

*For behold I was conceived in iniquities;  
and in sins did my mother conceive me.  
For behold thou hast loved truth:  
the uncertain and hidden things of thy  
wisdom  
thou hast made manifest to me.*

*Thou shalt sprinkle me with hyssop, and  
I shall be cleansed:  
thou shalt wash me, and I shall be made  
whiter than snow.  
To my hearing thou shalt give joy and  
gladness:  
and the bones that have been humbled  
shall rejoice.*

*Turn away thy face from my sins,  
and blot out all my iniquities.  
Create a clean heart in me, O God:  
and renew a right spirit within my  
bowels.*

Ne projicias me a facie tua  
et spiritum sanctum tuum ne auferas a  
me.  
Redde mihi laetitiam salutaris tui  
et spiritu principali confirma me.  
Docebo iniquos vias tuas,  
et impii ad te convertentur.

### Libera me

Libera me de sanguinibus, Deus,  
Deus salutis meae,  
et exultabit lingua mea justitiam tuam.  
Domine, labia mea aperies,  
et os meum annuntiabit laudem tuam.

### Quoniam

Quoniam si voluisses sacrificium,  
dedissem utique; holocaustis non  
delectaberis.

Sacrificium Deo spiritus contribulatus,  
cor contritum et humiliatum, Deus, non  
despicies.

### Benigne fac, Domine

Benigne fac, Domine, in bona voluntate  
tua Sion,  
ut aedificentur muri Jerusalem.  
Tunc acceptabis sacrificium justitiae,  
oblationes et holocaustos;  
tunc imponent super altare tuum  
vitulos.

Gloria Patri, Patri et Filio et Spiritui  
Sancto  
Sicut erat in principio  
Et nunc et semper et in saecula  
saeculorum  
Amen.

*Cast me not away from thy face;  
and take not thy holy spirit from me.  
Restore unto me the joy of thy salvation,  
and strengthen me with a perfect spirit.  
I will teach the unjust thy ways:  
and the wicked shall be converted to  
thee.*

*Deliver me from blood, O God,  
thou God of my salvation:  
and my tongue shall extol thy justice.  
O Lord, thou wilt open my lips:  
and my mouth shall declare thy praise.*

*For if thou hadst desired sacrifice, I  
would indeed have given it:  
with burnt offerings thou wilt not be  
delighted.*

*A sacrifice to God is an afflicted spirit:  
a contrite and humbled heart, O God,  
thou wilt not despise.*

*Deal favourably, O Lord, in thy good  
will with Sion;  
that the walls of Jerusalem may be built  
up.  
Then you will be pleased with lawful  
sacrifice,  
holocausts offered on your altar.*

*Glory to the Father, and to the Son, and  
to the Holy Spirit,  
As it was in the beginning,  
Both now and always, and unto the ages.  
Amen.*

## The Place of the Blest

### I. The Carol of the Rose

(To his Savior, a child; a present, by a child.)

Go pretty child, and bear this flower  
Unto thy little Savior;  
And tell him, by that bud now blown,  
He is the Rose of Sharon known:  
When thou hast said so, stick it there  
Upon his bib and stomacher:  
And tell him (for good handsell too)  
That thou hast brought a whistle new,  
Made of a clean and oaten reed,

To charm his cries (at time of need):  
Tell him, for coral, thou hast none,  
But if thou hadst, he should have one;  
But poor thou art, and known to be  
Even as moniless as he.

Lastly, if thou canst win a kiss  
From those mellifluous lips of his,  
Then never take a second one  
To spoil the first impression.

*Robert Herrick (1591-1674)*

### II. The Pelican

*Pellicanus* is the word  
For a certain breed of bird  
Who truly is a crane;  
Egypt is his domain.

There are two kinds thereof;  
Near to the Nile they live;  
One of them dwells in the flood,  
The fishes are his food;  
The other lives in the isles  
On lizards, crocodiles,  
Serpents, and stinking creatures,  
And beasts of evil nature.

In Greek his title was *Onocrotalos*,  
Which is *longum rostrum*, said  
In the Latin tongue instead,  
Or *long-beak* in our own.

Of this bird it is known  
That when he comes to his young,  
They being grown and strong,  
And does them kindly things,  
And covers them with his wings,  
The little birds begin  
Fiercely to peck at him;  
They tear at him and try  
To blind their father's eye.

He falls upon them then  
And slays them with great pain,  
Then goes away for a spell,  
Leaving them where they fell.

On the third day he returns,  
And thereupon he mourns,  
Feeling so strong a woe  
To see the small birds so  
That he strikes his breast with his beak  
Until the blood shall leak.

And when the coursing blood  
Spatters his lifeless brood,  
Such virtue does it have  
That once again they live.

Know that this pelican  
Signifies Mary's Son;  
The little birds are men  
Restored to life again  
From death, by that dear blood  
Shed for us by our God.

Now learn one meaning more,  
Revealed by holy lore:  
Know why the small birds try  
To peck their father's eye,  
Who turns on them in wrath

And puts them all to death.  
Men who deny the light  
Would blind God's blazing sight,  
But on such people all  
His punishment will fall.  
This is the meaning I find;  
Now bear it well in mind.

*Richard Wilbur (b.1921) Based on the original text from a medieval Bestiary of 1120 by Philippe de Thaur.*

### III. The Place of the Blest

In this world (the Isle of Dreams)  
While we sit by sorrow's streams,  
Tears and terrors are our themes  
Reciting:

But when once from hence we fly,  
More and more approaching nigh  
Unto young eternity  
Uniting:

In that whiter island, where  
Things are evermore sincere;  
Candor here, and lustre there  
Delighting:

There no monstrous fancies shall  
Out of hell an horror call,  
To create (or cause at all)  
Affrighting.

There in calm and cooling sleep  
We our eyes shall never steep;  
But eternal watch shall keep,  
Attending.

Pleasures, such as shall pursue  
Me immortaliz'd, and you;  
And fresh joys as never to  
Have ending.

*Robert Herrick*

### IV. Alleluia, Amen

Alleluia. Amen.





## Composers and Arrangers

**Eleanor Joanne Daley** (b.1955) is a Canadian composer, organist, and accompanist. Her best known works are *The Rose Trilogy*, *Requiem*, and *In Remembrance*. Daley holds a Degree in Organ Performance from Queens University in Kingston, and multiple diplomas in piano and organ. She currently resides in Toronto, Ontario where she composes music and directs the choir at Fairlawn Avenue United Church.

The piece Voci performs today, *Herself a Rose, Who Bore the Rose*, was commissioned by the Chapel Hill, North Carolina, group, Women's Voices Chorus in honor of their founder Mary Lycan. Christina Rosetti's poem, the lyrics for the piece, compares the loveliness of a rose and the sharpness of its thorns to the beauty and virtue of Mary and the newborn Jesus and the foretaste of his demise. Daley's lush harmonies and repetitive musical structure imbue the music with a warmth and clarity that complements Rosetti's poetic pace.

**Johann Michael Haydn** (1737-1806) was a highly acclaimed composer during his lifetime, which he spent primarily in Salzburg, Austria. Younger brother of Joseph Haydn, he was born in Rohrau near the Austro-Hungarian border, and was educated at St. Stephen's Cathedral as part of the Vienna Boy's Choir. By his twelfth birthday he worked as a substitute organist at the cathedral and began composing. Shortly after leaving school he was appointed Kapellmeister at the court of Grosswardein (now in Hungary). In 1763 he assumed a similar post as Court Musician and Musical Director for the Archbishop of Salzburg, which he held for the rest of his life.

Haydn composed a prodigious 833 works over his lifetime. His greatest contribution was in the area of sacred music, mostly in the 'stile antico,' but his duties also called for compositions for festive secular occasions. Young Wolfgang Mozart esteemed Michael Haydn and considered him a friend, assisting him with a composition deadline when he was ill.

In 1768 Haydn married and his wife gave birth to a daughter, who died before her first birthday. It is said that Haydn was deeply affected by her death, which perhaps contributed to a drinking problem which started around the same time. In the last years of his life, Haydn wrote several pieces for the feast day of the Holy Innocents, December 28, a commemoration of the children slaughtered in Bethlehem by King Herod. It is possible that Haydn's devotion to this day is related to his grief for the loss of his child.

The version of *Vesperae pro Festo Sancti Innocentium* (completed by Haydn in 1793) which Voci performs today is from an edition, based on the autograph score preserved in the Museum Carolino Augusteum in Saltzberg, Austria. It is a seven movement piece, with the first five movements being settings of Psalms.

**Johann Adolf Hasse** (1699-1783) was born near Hamburg and there began his career as an operatic tenor. By the age of 22 he had composed his first opera, *Antioco*, (in which he himself performed) and soon moved to Naples to study under Porpora and Scarlatti. A commissioned serenade sung at a wealthy merchant's family celebration by two of Italy's greatest singers, Farinelli and Vittoria Tesi, marked the beginning of Hasse's fame and huge popularity.

In 1730 Hasse was appointed Kapellmeister at the Dresden court. It was during this period that he composed the *Miserere* performed today; the work stems from the large repertory of sacred music performed at San Salvatore, the church annexed to the Incurabili hospital, which had a female chorus and orchestra in 18th-century Venice. Years of travel throughout Europe followed, until he retired from court service. Hasse lived out his final years in Vienna and Venice, where he continued teaching and composing sacred works and operas.

Most of Hasse's manuscripts were burned in the siege of Dresden by the Prussians in 1760; however, some autograph scores are in the libraries of Dresden and Vienna, and contemporary copies of many others remain. This composer, so beloved in his time and so prolific, lost popularity as operatic style changed toward the end of his life, and is almost unknown today.

**Peter Knell** (b.1970) has received awards in numerous national and international competitions, including First Prizes in the Winnipeg Symphony Orchestra's 10th New Music Festival International Composers Competition, the Indiana State University Contemporary Music Festival/Louisville Orchestra Prize, and the Omaha Symphony Guild International New Music Competition. He has received a Fulbright Fellowship, a BMI Student Composer Award, two ASCAP Foundation Morton Gould Young Composers Awards, as well as numerous grants and commissions.

Mr. Knell's music has been performed at many music festivals; by ensembles such as the Hungarian Radio Orchestra, Louisville Orchestra, Kremlin Chamber Orchestra, and Filharmonia de Stat "Transilvania"; and by soloists including James Dunham, Martin Chalifour, and the German alto Ingeborg Danz. His *Seven Last Words*, based on paintings of Rolf Stein, is available in a book/CD format. A compact disc featuring his orchestral work, "...the weakening eye of day", is available on the Artisjus label, and a CD featuring German pianist Susanne Kessel performing two of his *Four Snapshots* was released by OehmsClassics in February 2006. An upcoming CD of his complete piano music performed by Markus Pawlik is in process. His orchestral work *LINES/ANGLES* was the American selection for the ISCM World Music Days 2009.

Mr. Knell holds degrees from Princeton University (BA), the Juilliard School (MM), and the University of Texas at Austin (DMA), and he was a Fulbright Fellow at the Sibelius Academy in Helsinki, Finland. His principal composition teachers have included Dan

Welcher, Donald Grantham, and David Diamond. He is currently a freelance composer based in Los Angeles.

Voci commissioned Knell to compose today's World premiere, *Passing*, in honor of long-time Voci member Alison Howard, who passed away in August of this year. For more about this piece, please see the program notes at the beginning of today's program.

**Randall Thompson** (1899-1984), born in New York City, is arguably the most famous 20th century American choral composer. After entering Harvard in 1916, he auditioned for the Glee Club only to be rejected. He claimed that the rest of his life was "an attempt to strike back." And strike back he did! Not only did he study, re-audition and sing with the Glee Club, but he also became a professor of music at UC Berkeley and Harvard (where Leonard Bernstein was one of his students.) Thompson revolutionized instruction and performance of choral music on college campuses, making choral masterpieces standard repertoire.

For *The Place of the Blest*, Thompson used favorite texts, including poetry by Robert Herrick for movements 1 and 3. The text for the second movement is an excerpt from a 12th century bestiary based on an ancient myth of the Pelican. It is rich in drama, and the unusual text is an allegory of restorative love found in the Christmas message. The urgency of Movement 3 gives way to the joy and beauty of the final Alleluia, with its beautifully crafted polyphonic melodic lines that display Thompson's exemplary writing for treble voices.

**Melchior Vulpius** (c.1570-1615) rose from a humble upbringing to become an important composer of Protestant hymns in the late sixteenth century. He began his early education at the local Latin School in Wasungen (in Thuringia, Germany), and by 1588 was pursuing more advanced studies in music and Latin in the cathedral town of Speyer. He obtained his first professional post in 1589, teaching Latin in the Latin School of Schleusingen, and earning the title of "composer" despite his lack of University training. In 1596, he accepted the position of Kantor and teacher at the Latin school in Weimar, and worked there until his death in 1615.

Vulpius distinguished himself in the composition of church music. During his long and prolific life, he produced around four hundred hymns for the Lutheran service, and almost two hundred Lutheran motets. These include a number of four-voiced hymns which remain in Protestant circulation today. In addition, Vulpius also wrote an important treatise on the theory of European music.

In today's program, Voci presents Vulpius' 1615 canon of *Es ist ein Ros entsprungen*, a Christmas carol of a Marian hymn of German origin. The text is thought to be penned by an anonymous author, and the piece first appeared in print in the late-16th century. The hymn has been used by both Catholics and Protestants, with the focus of the song being Mary or Jesus, respectively. The tune's most familiar harmonization was written by German composer Michael Praetorius in 1609.

## Voci Leadership & Singers

The 2010-11 season is **Jude Navari's** 12th 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 Centus 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.

**Sharon Lee** actively performs as accompanist, collaborative pianist, vocal coach, music director, and piano instructor. Sharon currently is the Accompanist and Co-Director of Choral Activities at St. Mary's College. Aside from being part of the Performing Arts faculty at St. Mary's College, Sharon teaches and accompanies at the Crowden School, teaches piano and coaches singers in her private studio, and accompanies for the San Francisco Girls Chorus. She has performed and recorded 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.

**Jupiter Chamber Players** (Guest Artists). In 1997, veteran freelancers Michael Jones and Steve Levintow founded the Jupiter Quartet (now known as the Jupiter Chamber Players), taking the resident artists position at the Berkeley Art Center previously occupied by the Cypress String Quartet. The group was noted in San Francisco Classical Voice as "deserving of a wide audience," and has made a specialty of bringing little-known Russian masterpieces to American audiences. Violinist **Deborah Katz** plays regularly with the Presidio String Quartet, teaches violin and viola lessons, and freelances with local orchestras and chamber groups. She received her Bachelor's of Music from Indiana University, where she studied with Ilya Kaler among others. She received her Master's of Music from New England Conservatory, and has performed frequently in the US, Europe and Israel. Violinist **Michael Jones** studied with Jorja Fleezanis while an inaugural member of the San Francisco Youth Orchestra, a long time ago, and with

Andor Toth at Stanford. He also performs with a trio, I Gatti Freschi. Violist **Steve Levintow** studied at Juilliard, where he played alongside the Emerson Quartet's Larry Dutton in the school orchestra. This year begins his fifth decade as a chamber and freelance performer. Cellist **Brady Anderson** joins the group for the December concerts with Voci. He is a winner of the UC Berkeley Concerto Competition for 2010.

---

**Julie Blade** has sung virtually all her life, with her first choral experience being in the fourth grade. When Julie first heard Voci perform, 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. After nearly 30 years as a learning and development consultant, Julie is applying her talents as a personal historian, a story teller...one life at a time. She has three grown "children," ages 40, 41, and 44 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 seventh year singing with Voci. During the day, Elizabeth is Chief Operating Officer of the Global Health Group at UCSF. When she's not working or singing, Elizabeth loves being out-of-doors, in the garden, the Sierras, or the hills of Mendocino.

**Kate Buckelew** has sung all her life in choirs and with family and friends, and she loves singing with the women of Voci. She is an artist who paints and draws. She is married, with two sons, 23 and 25, one daughter-in-law, two grown stepchildren, and one granddaughter.

**Constance DeFotis** has conducted and sung in concerts in the U.S., Australia, and Europe. Currently, she savors her participation in the Berkeley Feldenkrais training program, while she pretends to be working on a monograph entitled *The Dramaturgy of the Choral Rehearsal: Techniques for the Phases of Work* and a collection of short stories entitled *Falling*. She appreciates having the opportunity to participate in the fragile and important thing that we are doing this evening - the fact and mystery of live performance.

**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, cats, chickens and a 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 Avenue. Finally, she's an expert in energy conservation, currently working in the field of efficiency program evaluation.

**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, Denice, and for the wonderfully affirming energy of the women of Voci.

**Susan Hall** is in her fifth year singing with Voci and deeply enjoys the repertoire, the musicianship, the friendship of these awesome women, and, of course, our fabulous director. Susan is embarking on a new chapter of her life, having just retired after 32 years at SF State University, where she also earned a Bachelor's degree in Music with emphasis in piano and voice. She always sang as a child, beginning choral singing in high school. In addition to being a folk singer back in the day, Susan sang for ten years with the Masterworks Chorale in San Mateo, and has sung with numerous chamber choirs in the area over the years. Her other passions are sewing and textile arts (which she will now have the time to pursue), as well as her four delightful grandchildren.

**Edna Huelsenbeck** (see Voci Leadership)

**Catherine Johnson**, a.k.a. Cricket, joined Voci in the Fall of 2009. She feels at home and inspired to be a part of the group and loves the uplifting and diverse repertoire she has encountered thus far. When not singing with Voci she occasionally performs solo with her original folk music, calling herself Cricketsing. She also enjoys teaching yoga and spending time with her family, which includes one adventuresome husband, Keith, two spunky children, Faye and William, and two playful Labrador Retrievers, Lula and Rosy.

**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 over ten 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 Marble** has participated in many musical adventures over the years, including folk, rock, jazz, and classical genres. A healthcare career put an end to a music major, during which she sang daily for two years with Jane Hardester's concert chorale. She is a pediatric RN married happily to another one, plus the 2 cats. Since 2002 she has found a satisfying musical home with Voci.

**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. In a former life, she danced, made art and played the violin. Terry joined Voci as a founding member in 1991 while working on her dissertation and raising two young children. Today she is a clinical psychologist and her daughters are adults. Her husband, John, has been a long-time supporter of Voci. 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.

**Michelle Persoff** is excited to be starting her second season with Voci. She started showing her love of music from a young age and furthered her education by later earning a BA in Vocal Music from Fort Lewis College in Durango, CO. She has been involved in other Bay Area choirs including the San Francisco Choral Society and the Symphony of Silicon Valley Choir.

**Susan Sands** has been in singing groups all her life - with Voci for 18 years. She is a clinical psychologist in private practice, who also teaches, writes articles, and supervises other therapists. She is married, with a 19-year-old son in college. In her former life, she was a print and television journalist.

**Fran Smith** grew up singing, with her family 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, and privately. She has a sweet 25 year-old son who visits on weekends from his group home.

**Helen Wolfe-Visnick** has been involved in choral music since her high school days in the 1970s. This early interest led her to pursue a B.A. in Music from Hayward State in

1981 where she studied voice, piano, and music theory. After this period, she taught piano both as a private teacher and to groups of students throughout the 1980s. Helen is presently a guidance counselor at Skyline High in Oakland. Her son sings with the Piedmont Children's Choir and her husband is a good listener to both!

## *Voci Members*

Julie Blade  
Elizabeth Brashers  
Kate Buckelew  
Constance DeFotis  
Denise Deneaux  
Vicky Faulk  
Lisa Gartland  
Sally Goodman

Susan Hall  
Edna Huelsenbeck  
Catherine Johnson  
Debbie Rosen Kanofsky  
Mariam King  
Catherine Mac Guinness  
Katherine Marble

Susan Martin  
Kathleen Merchant  
Terry Meyers  
Margot Murtaugh  
Michelle Persoff  
Susan Sands  
Fran Smith  
Helen Wolfe-Visnick

## *Voci Staff*

**Artistic Director:** Jude Navari

**Assistant Conductor:** Edna Huelsenbeck

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

**Accompanist:** Sharon Lee

**Publicity Chair:** Susan Sands

**Librarian & Archivist:** Kate Buckelew

**Wardrobe:** Vicky Faulk & Susan Hall

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

**Graphic Design:** Blain Anderson

**Website:** Elizabeth Brashers

**House Staff:** Ed Cohen, John Gibbins

**Concert Refreshments:** Michelle Persoff,  
Catherine Mac Guinness & Voci members

**Recording Engineer:** Brian Shiratsuki

## *Voci Board of Directors*

Susan Sands (President), Susan Hall (Treasurer), Margot Murtaugh (Secretary),  
Elizabeth Brashers, Terry Meyers, Charles Seagrave  
Ex Officio - Edna Huelsenbeck, Jude Navari