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Voci's annual Recital and Fundraiser
Piedmont Center for the Arts, Piedmont
February 10, 2013, 4:00 pm

Guest performance at Davies Hall

as part of SingersMarin's 25th Anniversary Concert
Tuesday, April 23 – 7:30 pm

Mighty Aphrodite

Voci's spring season concert
All Souls Episcopal Parish, Berkeley
Saturday, May 18, 4:00 pm

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Voci

Women's Vocal Ensemble

Jude Navari, Conductor

Edna Huelsenbeck, Assistant Conductor
Heather Heise, Piano and Organ

Voices in Peace XI:

Midwinter's Idyll

December 8, 2012, 4:00 pm

All Souls Episcopal Parish
Berkeley, CA

December 9, 2012, 4:00 pm

Lake Merritt United Methodist Church
Oakland, CA



About Today's Program

In the spirit of the holiday season, we welcome you to our 11th annual *Voices in Peace* concert.

Tonight's program weaves together a series of beautiful vocal works that reflect the many scenes and celebrations of midwinter, from different times, places and contexts. We offer you a narrative of a single midwinter's night, linking these moments of winter solitude. Travel with us through the night, experiencing the illuminating calm of quiet contemplation.

A solitary farm woman keeps vigil on a cold winter night, to protect her livestock from harm. She smiles as she recalls the story of a similar night long ago...

She spies the silhouette of a solitary pine tree in the distance that stands out against the night sky ablaze with stars...

Clouds have covered the stars. The night air is cold. The dark envelopes her. She hears a wolf howling, but he is not near. Snow falls and covers the fields. She shivers, and tries to think warm thoughts...

What is that sound in the distance? Sleigh bells? The festive season will be here soon...

In the wee hours, she contemplates her loneliness, and dreams of possibilities...

She spies the pine tree again now silhouetted against the snow. Inspired by its ever greenness, and she is hopeful...

The clouds have cleared, and dawn is breaking. Feeling the sun's warmth and watchful eye, she knows her animals will be safe. She turns her steps toward home, refreshed by her nighttime reflections...

-- Jude Navari

Program

O Magnum Mysterium (1586) Jakob Handl
(*O great mystery*) (1550-1591)

O Magnum Mysterium Cristóbal de Morales
(*O great mystery*) (1500-1553)

In nativitate Domini nostri Jesu Christi canticum, H.421 (1698) Marc-Antoine Charpentier
(*Song of the Birth of the Lord Jesus Christ*) (1643-1704)
Edna Huelsenbeck (alto), Lisa Sanders (mezzo-soprano)

Puer Natus in Bethlehem, Op. 118, No. 6 Josef Gabriel Rheinberger
(*A Child is Born in Bethlehem*) (1839-1901)

Selections from Six Choruses for Treble Voices, Op. 15 (1895) Sergei Rachmaninoff
(1873-1943)

Nochka
(*Night*)

Sosna
(*The Pine*)

The Sleigh Ride Traditional
Arr. Nedda Choruzi

Two Latvian Carols (1991) Andrejs Jansons
(*b. 1939*)

Ziemas svētki sabraukuši
(*Winterfest*)

Balts sniedziņš snieg uz skujiņām
(*A gentle snow is on the ground*)

Two Moravian Duets (1878)

Antonín Dvořák
(1841-1904)

Možnost, from Op. 38
(*Hoping in Vain*)

Zelenaj se, zelenaj..., from Op. 32
(*Grow Green*)



Texts and Translations

~Intermission~

The Tree of Peace (2007)

Gwyneth Walker
(b. 1947)

The Tree (1981)

Jonathan Harvey
(1939-2012)

The Song of the Tree of Life (1952)

Ralph Vaughan Williams
(1872-1958)

In the Bleak Midwinter (1904)

Gustav Holst
(1874-1934)

In the Bleak Mid-Winter (1933)

from "A Boy was Born"

Susan Martin (mezzo-soprano)

Benjamin Britten
(1913-1976)

Velvet Shoes (1935)

Mary Howe
(1882-1964)

Day Break (1997)

from "The Earth Sings"

Stephen Paulus
(b. 1949)

O Magnum Mysterium (Handl)

(*O great mystery*)

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderunt
Dominum natum,
jacentem in praesepio.
Noe.

*O great mystery,
and wondrous sacrament,
that animals should see
the new-born Lord
lying in their manger.
He is born.*

O Magnum Mysterium (de Morales)

(*O great mystery*)

O magnum mysterium
et admirabile sacramentum,
ut animalia viderent Dominum natum
jacentem in praesepio.

*O great mystery
and wondrous sacrament,
that the animals should witness the
birth of the Lord in the manger.*

Beata Virgo Maria,
cujus viscera meruerunt
portare Dominum Christum.

*Blessed are you, O Virgin Mary,
whose womb was deemed worthy
to bear Christ the Lord.*

Domine, audivi auditum tuum.
Et timui:
consideravi opera tua,
Et expavi:
In medio duorum animalium.

*Lord, I have listened, heard
and have been afraid.
I have contemplated your works,
and been frightened.
I am as between two beasts.*

Noe.

He is born.

In nativitate Domini nostri Jesu Christi canticum

(Song of the Birth of the Lord Jesus Christ)

Historicus:

Frigidae noctis umbra totum orbem
tegebat,
et presos curis homines spoor altus
habebat.

Chorus Pastorum:

Pastores autem Judaeae vigilabant super
gregem suum.
Et ecce Angelus Domini stetit juxta eos,
et claritas Dei circumfulsit et terruit
illos.
Et ait eis Angeuls:

Angelus:

Nolite timere, pastores,
Ecce enim annuntio vobis gaudium
magnum,
quod erit omni populo:
quia natus est vobis hodie Salvator
vester Christus Dominus in civitate
David.
Et hoc erit signum vobis:
Invenietis infantem pannis involutum et
reclinatum in praesepio.
Surgite pastores, properate, festinate, ite
Bethlehem, et adorare illum.

Chorus Pastorum:

Surgamus, properemus, festinemus,
eamus usque Bethlehem,
et videamus hoc verbum, quod factum
est,
quod Dominus ostendit nobis.

Narrator:

The shadows of cold night covered the
world
and deep sleep held men oppressed
with worry.

Pastoral Chorus:

Shepherds of Judea were watching
their sheep.
And behold, the angel of the Lord
stood by them, and the brightness of
the Lord shone round them, and they
were afraid.
And the angel said to them:

Angel:

Fear not, shepherds.
For behold I bring you good tidings of
great joy,
which shall be to all people.
For unto you is born today your
Savior, Christ the Lord, in the city of
David;
and this shall be a sign unto you:
You shall find the babe wrapped in
swaddling clothes lying in a manger.
Rise, shepherds, hurry, go to
Bethlehem and worship him.

Pastoral Chorus:

Let us rise, let us hurry, let us hasten,
let us go to Bethlehem
and see this thing which has come to
pass,
which the Lord has made known to us.

Historicus:

Euntes autem pastores pervenerunt ad
locum ubi puer natus erat,
et intrantes domum invenerunt
Mariam et Joseph,
et infantem pannis involutum, et
positum in praesepio.

Chorus Pastorum:

Et procidentes adoraverunt eum in
culto,
sed devoto carmine dicentes:

Una Ex Choro:

Salve puellule, o nate parvule,
quam bonus es.
Tu coelom deseris, tu solo nasceris,
nobis te ut miseris assimiles.

O summa bonitas, excels Deitas,
vilis humanitas fit hodie.
Aeternus nascitur, immensus capitur,
et rei tegitur sub specie.

Puer Natus in Bethlehem

(A Child is born in Bethlehem)

Puer natus in Bethlehem,
unde gaudet Jerusalem,
hic jacet in praesepio
qui regnat sine termino.

Reges de Saba veniunt,
aurum, thus, myrrham offerunt.
Sine serpentis vulnere
de nostro venit sanguine,

in carne nobis similis,
peccato sed dissimilis
ut redderet nos homines
Deo et sibi similes.

Narrator:

And the shepherds went and came to
the place where the boy was,
and entering the house they found
Mary and Joseph,
and the child wrapped in swaddling
clothes and lying in a manger.

Pastoral Chorus:

And kneeling they worshipped him in
uncultured but
devout song, saying:

Solo and chorus:

Hail, little boy, tender little one,
O tiny baby, How good you are!
You have left heaven, you are born on
the earth, to make yourself the same as
wretched us.

O greatest good, Highest deity, has
become today common humanity.
The eternal is born, the immense is
encompassed, and is concealed in the
cloak of matter.

A Child is born in Bethlehem

Exult for joy, Jerusalem!

*Lo, he who reigns above the skies
There in a manger lowly, lies.*

*And kingly pilgrims, long foretold,
From east bring incense, myrrh, and
gold.*

*And from the serpent's poison free,
He owned our blood and pedigree.*

*Our feeble flesh and his the same,
Our sinless kinsman he became.
That we, from deadly thrall set free,
Like him, and so like God, shall be.*

In hoc natali gaudio,
benedicamus Domino,
laudetur sancta trinitas,
Deo dicamus gratias.

*Come then, and on his natal day,
Rejoice before the Lord and pray,
And to the holy Trinity
Give praise and thanks eternally.*

Selections from Six Choruses for Treble Voices

Nochka

(Night)

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

*Quietly, with her dark wings,
night flies over the earth,
and from somewhere drifts a
melancholy song made
dark by a tear.
Begone, doleful melody,
the darkness of night will pass,
and, reborn, the exultant day
will bring happiness to people.
The weary earth will rest,
bewitched by sleep,
and the crimson dawn
will begin to glow in a bright blue sky.*

Poem by V. Lodizhensky (1859–?)

Sosna

(The Pine)

На севере диком стоит одиноко на
голой
вершине сосна,
И дремлет, качаясь, и снегом
сыпучим одета,
как ризой она.
И снится ей всё, что в пустыне
далёкой,
В том крае где солнца восход,
Одна и грустна, на утёсе горячем
Прекрасная пальма растёт.

*In the wild north a lone pine stands
on a bare summit.
Swaying, it slumbers,
arrayed in light snow like a robe.
It dreams forever that in a far-off
wilderness,
in that land where the sun rises,
alone and sad on a baking rock
grows a lovely palm.*

Poem by Mikhail Lermontov (1814–1841)

The Sleigh Ride

Listen to the sleigh bells jingle,
Bright and cheerful as we go,
Hearts a-flutter, ears that tingle
Far across the ice and snow.

Ting-a-ling, the music coming
From our three-horse open sleigh,
Bells and voices all are sounding
On this cold and wintry day.

Get you on and do not falter,
Swift and swifter gath'ring speed,
Making snow wreaths round your fast
hoofs,
Get you on my faithful steeds!

Two Latvian Carols

Ziemas svētki sabraukuši

(Winterfest)

“Kaladu” - This refrain frequently occurs in Latvian folk songs pertaining to the winter solstice. Its exact meaning is somewhat obscure. Possibly it stems from the Latin word “calendo”, meaning calendar.

Ziemas svētki sabraukuši, kaladū,
Rakstītāmi kamanāmi, kaladū.
Tekat, bērni, tekāt, bērni, kaladū,
Saņemati Ziemas svētkus, kaladū.

*Lo, behold, a sleigh is coming,
Stallion prancing, bells a-jingling,
Hurry, children, wait no more,
Winterfest is at the door!*

Sen dzirdēju, nu redzēju, kaladū,
Ziemas svētku kumeliņu, kaladū.
Līdz zemei krēpes auga, kaladū,
Ar basāmi kājiņāmi, kaladū.

*Look, and see, how nobly dressed
Is the steed of Winterfest:
Golden reins and ribbons streaming,
Diamonds in the bridle gleaming.*

Dieviņš brauca pār kaladū,
Sudrabotu mētelīti, kaladū.
Dedziet gaišu uguntiņu, kaladū,
Laidiet Dievu istabāi, kaladu!

*O'er the hilltop God is riding
Slowly riding, gently guiding,
Light the way with fires glowing,
Bring him in your humble dwelling.*

Balts sniedzīņš snieg uz skujiņām

(A gentle snow is on the ground)

Balts sniedzīņš snieg uz skujiņām
Un maigi dziedot pulkstens skan;
Mirdz šur tur ciemos ugunis,
Un sirds tā laimīgi pukst man.

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

Man ir, it kā kad paceltos
Gars augstumos, kur debess telts
Ir pulcējusi eņģeļus,
Kur āres spīd kā spožais zelts.

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

Es saprotu, es sajūtu,
ka šeit virs zemes spodrība.
Tas augstākais, ko mums var dot,
Un skaidram būt, ir godība.

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

Ai, māmiņa, cik laba tu,
Tu mani baltu mazgāji,
No acīm skūpstot asaras
Man svētku drānas uztērpi.

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

Ai, māmiņa, vai mūžīgi
Es varēšu tāds skaidris būt,
Jeb vai būs liktens nolēmis
Man citādam virs zemes kļūt?

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

Two Moravian Duets

Možnost

(Hoping in Vain)

Zakukala zezulka sedņa na boře,
zaplakala má panenka chod'a po
dvoře.
Ja co plačeš a naříkáš, dyť ty budeš
má,
až zezulka na vánoce třikrát zakuká!

*The cuckoo seated on the pine tree is
calling;
my beloved is in tears as she comes
into our yard.
"Why are you crying and don't speak?
You'll be mine when the cuckoo sings
three times at Christmas."*

Jak pak bych já neplakala, šak nebudu
tvá,
dyť zezulka na vánoce nikdy nekukát!
Pán Bůh mocné, Pán Bůh dobré, on to
může dát,
Že zezulka na vánoce může zakukát!

*"How can I not cry when I shall not be
yours;
the cuckoo never sings at Christmas!"
"Oh, God is mighty! God is good!
God can even make the cuckoo sing
for Christmas!"*

Zelenaj se, zelenaj...

(Grow Green)

Zelenaj se, zelenaj,
zelená trávo v lesi.
Jak se já mám zelenat',
dy už sem na pokosi?

*Live and grow green, green and full,
grass of the forest shady.
Ah! how can I grow so green
when the sharp blaze doth slay me?*

Zelenaj se, zelenaj,
zelená trávo v háju!
Jak se já mám zelenat',
dy mě už dotínají?

*Live and grow green, green and full,
grass in meadow, grow green.
Ah! how can I grow so green?
Scythe and the sickle cut clean.*

Zelenaj se, zelenaj,
zelený tulipáne!
Jak se já mám zelenat',
dy mně už listí vjadne?
Dyž ty měchčeš opustit',
můj švarný galáne.

*Live and grow green, green and full,
tulips bloom full in splendor!
Since you want to leave you love,
wither my leaves so slender.
Look then at that rough dry plain,
charming little sweetheart.*

Podivaj se, má milá,
tam na tu suchú pláнку;
jesli se rozzelená,
budeš mojů galankú.
Podivaj sa, má milá,
tam na tu suchú pláнку;
jesli se rozzelená,
budeš mojů galankú.

*When it grows full green again,
we shall kiss and then,
we shall kiss and then make up.
And my dear, that old fir tree,
dry and brown in the meadow.
You shall surely marry me
when its branches with green show.
You shall surely marry me.*

Podivaj sa, má milá,
tam na tu suchú jedlu;
jesli se rozzelená
teprem si tebe vezmu.

*I have looked just yesterday.
Nothing of green is showing.
Poor fir tree just worries so.
Nothing of green is growing.*

Už sem já se dívala,
ja, včera odpoledňa;
zatrápená ta jedla,
dyž se nic nezelená.

*Fir tree, fir tree,
please grow green.
Shake your winter
sleep away.*

Už sem se já dívala
včera, ba i dneska;
ja, už se tam zeleňá,
ve vršku halůzka.

*I have looked just yesterday
and one branch so high up
boasts a sprig of green display.
Shall we kiss and make up?*

The Tree of Peace

O, my sister and my brother,
all who walk upon this earth,
fold to your hearts each other.

Where mercy dwells, the peace of the Lord is there.
To live rightly is to love one another
each kindness a gift, each deed a prayer.

O, my sister and my brother,
fold to your hearts each other.
Listen to one another,
fold to your hearts each other.

Walk with reverence in the steps of those who have gone before,
where forgiveness and wisdom have stood.
So shall the wide earth become our temple,
each loving life a psalm of gratitude.

Then shall all shackles fall.
The violence of war over the earth shall cease.
Love shall tread out the fire of anger,
and in its ashes plant a tree of peace.

Adapted from the poem O Brother Man, John Greenleaf Whittier (1807-1892)

The Tree

(from Job 14: 7-9)

There is hope, there is hope
for a tree if it be cut down,
there is hope that it will sprout again.
And that its shoots will not cease, will not cease
Though it's roots grow old in the ground,
Yet at the scent of water, it will bud,
And put forth branches like a young plant.

The Song of the Tree of Life

(Words adapted from Revelation 2)

Unto him that overcometh shall be given the Tree of Life
which is in the midst of the Paradise of God.
On either side of the river groweth the Tree of Life,
the Leaves of the Tree are for thy healing.

In the midst of that fair City flows the river of Water of Life clear as crystal.
Who so will, let him take of the Water of Life freely.
Who so drinketh of this water shall never thirst.
Take thou the Leaves of the Tree of Life.
So shalt thou enter in through the Gates of the City.

In the Bleak Mid-Winter *(Holst)*

In the bleak mid-winter
Frosty wind made moan,
Earth stood hard as iron,
Water like a stone.
Snow had fallen,
Snow on snow.
In the bleak mid-winter
Long ago.

Angels and archangels
May have gathered there,
Cherubim and seraphim
Thronged the air;
But only his mother
In her maiden bliss
Worshipped the Beloved
With a kiss.

In the Bleak Mid-Winter *(Britten)*

In the bleak mid-winter
Frosty wind made moan,
Earth stood hard as iron,
Water like a stone.

Snow had fallen,
Snow on snow.
In the bleak mid-winter
Long ago.

He bare him up, he bare him down,
He bare him into an orchard brown.
Lully, lulley, lully, lulley,
The falcon hath borne my make away.

In that orchard there was an hall,
That was hanged with purple and pall.
And in that hall there was a bed,
It was hanged with gold so red.
Lully, lulley, lully, lulley,
The falcon hath borne my make away.

In that bed there lieth a knight,
His woundes bleeding, day and night.
By that bedside kneeleth a may,
And she weepeth both night and day.
Lully, lulley, lully, lulley,
The falcon hath borne my make
away.

And by that bedside there standeth a
stone,
Corpus Christi written there-on.

Velvet Shoes

Let us walk in the white snow
In a soundless space;
With footsteps quiet and slow,
At a tranquil pace,
Under veils of white lace.

I shall go shod in silk,
And you in wool,
White as a white cow's milk,
More beautiful
Than the breast of a gull.

From the poem by Elinor Wylie (1885 - 1928)

We shall walk through the still town.
In a windless peace;
We shall step upon white down,
Upon silver fleece,
Upon softer than these.

We shall walk in velvet shoes;
Wherever we go
Silence will fall like dews
On white silence below.
We shall walk in the snow.

Day Break

Day breaks - the day breaks -
the first rays of the rising Sun, stretching her arms.
Daylight breaking, as the Sun rises, to her feet,
Sun rising, scattering the darkness, lighting up the land...
With disk shining, bringing daylight, lighting up the land...

People are talking, moving about, feeling the warmth,
Burning through the gorge she rises walking westwards,
Wearing her waistband of human hair.
She shines on the blossoming coolibah tree,
with its sprawling roots, its branches spreading;
She shines!

Day breaks -
the first rays of the rising Sun, stretching her arms,
Daylight breaking, as the Sun rises;
Day break!

Take Voci home!

If you liked tonight's concert, you will likely also like:

Voices in Peace VII: Winter Stillness

*Featuring Persichetti's Winter Cantata with marimba,
and a recording of Holst's In the Bleak Midwinter*

Mountains of Memory, Rivers of Time

Featuring songs of nature from around the world

These and other favorite recordings are available in the lobby.
Get yours today!



Composers and Arrangers

Composer, conductor, violist, and pianist **Edward Benjamin Britten** (1913-1976) was born 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. Britten and Pears 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*.

“In The Bleak Mid-Winter” is part of a larger *a cappella* choral work entitled *A Boy Was Born* (1934), and was composed in Britten’s last year at the Royal College of Music in London. The piece reflects his mature composition style at a young age and the musical milieu at the Royal College of Music in early 1930s. “In the Bleak Mid-Winter” was arguably influenced by the choral settings of traditional English Christmas carols found in Ralph Vaughan Williams’ *Fantasia on Christmas Carols*.

Marc-Antoine Charpentier (1643-1704) was born to a well-connected family in Paris, but after his death, he was completely forgotten until the 20th century when he was hailed as a Baroque genius. He wrote for opera, comedy, ballet, comedy, and theater. He also wrote Pastorales, Divertissements, Interludes, Sonatas, and sacred music. Church music remained his primary vocation throughout his life as he steadily wrote masses, motets, hymns, and other liturgical pieces.

Charpentier spent 17 years as house composer to the duchesse Marie de Lorraine, composing as well for the royal family of Louis XIV. In 1688, he found employment serving as music master for the Jesuits at the Collège Louis-Le-Grand, where his accomplishments included his dramatic masterpiece, *David et Jonathas*. His next post was at the Church of St Louis, where he composed music for various aspects of Catholic liturgy. This quintessentially Catholic composer ingeniously created music in which the goals of elevating the spirit and celebrating beauty cannot be separated. Musicologist Catherine Cassac wrote (in her biography of Charpentier), “the grandeur and originality of his music is due to a combination of exceptional musical talent and deep faith, each complementing each other.”

In today’s program we sing *Domini Nostri Jesu Christi Canticum*. This exuberant piece celebrates the birth of Christ.

Cristobal de Morales (1500-1553) was born in Seville, Spain, one of the greatest European cultural centers of the day, and was regarded as the most important ecclesiastical composer of the Renaissance. Biographers of many papal musicians praised him as the most important composer between Josquin des Prez and Palestrina. De Morales’ career is well documented through his employment as a singer, and he sang for ten years in the papal choir. He also served as Maestro de Capella of several prominent cathedrals.

De Morales’ works consist mainly of sacred music; he ambitiously wrote masses, motets, hymns, Magnificats, and a set of Lamentations. Some unique characteristics of his style include rhythmic freedom, such as the use of occasional three-against-four polyrhythms, and cross-rhythms, where a voice sings in one rhythm following the text while another meter prevails in other voices. He considered the expression and understandability of text to be the highest artistic goal.

By the time of his death in 1553, and many years afterwards, de Morales was the most widely praised polyphonist of the 16th century. The piece we performed today, *O Magnum Mysterium*, is exemplary of this polyphonic style.

Czechoslovakian composer, **Antonín Leopold Dvořák** (1841-1904) displayed his musical gifts at an early age. After graduating from organ school in Prague, he wrote his first composition at the age of 20. In the 1860s, he played violin in the Bohemian Provisional Theater Orchestra and taught piano lessons, but left the orchestra to pursue a career as church organist, and wrote several compositions during this period.

Dvořák’s music attracted the interest of Johannes Brahms, and he was also supported by the critic Eduard Hanslick. Following the example of Smetana, Dvořák frequently employed features of the folk music of Moravia and his native Bohemia (then part of the Austrian Empire and now constituting the Czech Republic). This style can be heard in the *Moravian Duets* performed in today’s program.

After the premiere of his cantata *Stabat Mater* in 1880, Dvořák visited the United Kingdom and Russia, and in 1892, he moved to the United States and became the director of the National Conservatory of Music of America in New York City. However, a salary dispute, along with increasing recognition in Europe and an onset of homesickness, made him decide to return to Bohemia, where, from 1895 until his death, he composed mainly operatic and chamber music.

Among Dvořák’s best known work is undoubtedly his *New World Symphony*. He composed operas, choral music, a wide variety of chamber music, concerti, and many other orchestral and vocal and instrumental pieces. He has been described as “arguably the most versatile...composer of his time.”

Late Renaissance composer **Jacob Handl** (1550-1591) was known by many pseudonyms. He was born in Reifnitz, Carniola (now Ribnica, Slovenia) and died in Prague, Bohemia (now the Czech Republic). Initially a singer in the Viennese Court Chapel, he became a Cistercian monk and lived for some time in the monasteries of Melk and Zwettl, later traveling through Bohemia, Moravia, and Silesia. He was choirmaster to the Bishop of Olmutz, and lived thereafter in Prague as the organist at St. Johann’s.

Handl represented the Counter-Reformation in Bohemia, mixing the polyphonic style of the High Renaissance Franco-Flemish School with the style of the Venetian School. A highly prolific composer, he published three collections containing 16 masses, 100 secular pieces, and 374 Latin motets between 1580 and 1590. His most notable work was the six-part *Opus musicum*, 1587, a collection of 374 Latin motets that would eventually cover the liturgical needs of the entire ecclesiastical year. The motet we perform today, *O Magnum Mysterium*, comes from the first volume (printed in 1586). This motet for eight voices shows evidence of influence by the Venetian polychoral style, with its use of the *coro spezzato* technique, which literally means separated choirs.

The Holy Roman Emperor Rudolf II bestowed upon Handl the “Imperial Privilege,” allowing him to print music. His contemporaries called him the “Bohemian Palestrina” due to the beautifully woven counterpoint throughout his music.

British contemporary composer **Jonathan Harvey** (1939-2012) is well known for his progressive orchestrations and dynamically emotional compositions. His early musical education began with piano lessons, after which he became a chorister at St. Michael's College, Tenbury. He earned doctorates from both Cambridge and Glasgow Universities. While in Glasgow, he performed as a cellist in the BBC Scottish Symphony Orchestra, and during this time was heavily influenced by the work of Karlheinz Stockhausen. In 1969 he took up a Harkness Fellowship Grant at Princeton, and was approached by Pierre Boulez to perform research and create commissioned works for the Institut de Recherche et Coordination Acoustique/Musique in Paris. Working with the Institut in the 1980's, Harvey produced several groundbreaking works for orchestra and electronics such as *Bhakti* (1982) and *Madonna of Winter and Spring* (1986). In October 2012, Harvey was presented with a lifetime achievement award by the Incorporated Society of Musicians.

The Tree, written in 1981 for chorus and organ, explores the relationship between hardship and hope within a chromatic 12-tone scale. Harvey maintains a lyrical melody, which develops incrementally and unfolds over a more rapid and distempered organ line. Harvey passed away this week at the age of 73.

Gustav Holst (1874-1934) is best known as the composer of *The Planets*, yet he was the creator of a large body of work, including operas, chamber, vocal, and orchestral music of many different styles, based on subjects as varied as folk songs, Tudor music, Sanskrit literature, astrology, and contemporary poetry.

Born in Cheltenham, England, Holst grew up in a musical family. His grandfather was a composer of elegant music for the harp; his father was a pianist, organist, and choirmaster, and his mother, who died when Gustav was eight, was a singer. Holst was taught to play the piano and violin, and began to compose when he was about twelve. In those days of no royalties or performing fees, Holst found it impossible to earn a living as a composer, so he took a post as a singing teacher. Around 1904 he was appointed Musical Director at St. Paul's Girls' School, Hammersmith - his most prominent teaching post, and one that he held until his death.

Based on a poem by the English poet Christina Rossetti, Holst composed *In the Bleak Midwinter* for the 1906 English Hymnal at the request of its musical editor, Ralph Vaughan Williams. Its simple, quiet tone has made it one of the most popular English carols ever written.

Mary Howe (1882-1964) was an American composer and pianist. Although she had early success as a performing pianist, she did not begin to compose until she was nearly 40 years old. In 1925, along with composer Amy Beach, Howe helped organize the Society of Women Composers, and in 1930 she and her husband spearheaded the founding of the National Symphony Orchestra and helped to establish the Chamber Music Society of Washington, creating early opportunities for women musicians and composers.

Among her many compositions are over 20 large orchestral pieces, many of them tone poems, as well as a substantial body of chamber and piano music. From 1927 on, she spent her summers at the MacDowell Colony in Peterborough, New Hampshire, where she composed many of her orchestral, chamber, and vocal works.

Howe developed an interest in themes about nature and American themes, paving the way for some of her most famous works. Reflecting the absence of women composers at that time, her *Chain Gang Song* was especially praised for its "lack of femininity:" when she was called up to the stage after its first performance, a man from the audience praised the piece but asked why the woman was bowing with the ensemble. A traditionalist, Howe's musical style remained squarely in the late romantic language of Western Europe; however, she said "...my back foot is in the garden gate of the Romantics, but I feel no hesitation in thumbing the passing modern idiom for a hitch-hike where I want to go."

Later in life, Howe developed a passion for singing, and wrote many songs. *Velvet Shoes*, written in 1948, captures a lovely moment of peace and tranquil companionship after a snowfall.

Latvian conductor **Andrejs Jansons** was born in 1938 in Riga, Latvia. A prolific musician, his life has flourished with many rich experiences. He studied oboe performance at the Julliard School of Music, and received a Masters degree in conducting from the Manhattan School of Music and a Doctorate of Education in Creative Arts in 1986 from Rutgers University. He then went on to hold a number of posts, including directing the Fordham University Choir, Bergen Chorale, and the New York Latvian and Estonian Choirs. He conducted major orchestras in Latvia, Lithuania, Germany, Hungary, and in the cities of Moscow, Milwaukee, and New York. In addition, he was an oboist in the Baltimore and Pittsburgh Symphonies, as well as the Metropolitan and New York City Operas. The New Jersey Record stated, "Jansons is a discerning, educated conductor who worked wonders."

As a composer, Jansons' works include orchestrations, dances, art songs, choral works, folk song settings and chamber music. The *Two Latvian Carols* offered today are delightful, charming songs, which evoke a holiday season spirit.

Stephen Paulus (b. 1949) is a prolific American composer of more than 450 works in many genres, including music for orchestra, chorus, chamber ensembles, solo voice, keyboard, and opera. He is best known for his operas and choral music, particularly his 1982 opera, *The Postman Always Rings Twice*. *The Postman* prompted The New York Times to call him "a young man on the road to big things." His music has been described by critics as rugged, angular, lyrical, lean, rhythmically aggressive, original, often gorgeous, moving, and uniquely American.

Paulus attended the University of Minnesota, where he earned a PhD in composition. He gives credit to voice teacher Constance C. Wilson for teaching him how to write for the human voice. One of his student jobs was to play piano for her lessons, and

by listening to her instructions to her students he learned how the human voice worked as an instrument.

Our final piece this afternoon is Paulus's dramatic, explosive "Daybreak" from *Songs Eternity*, which is based on a Song Cycle of the Australian Mudbara Tribe. According to the text of the song cycle, the sun "goddess rises to her feet...driving darkness from the land."

Sergei Rachmaninov (1873-1943) is widely considered one of the finest pianists of his day and, as a composer, one of the last great representatives of Romanticism in Russian classical music. He composed and performed his first serious pieces for the piano when he was just thirteen years old. At the age of 19, he wrote the *Prelude in C sharp minor*, which made him famous almost overnight. His early pieces revealed a striking gift for melody and established the general mood of his style: often dark, melancholy, or brooding yet also with a pronounced lyricism. The two pieces we perform today, "Nochka" (Night) and "Sosna" (The Pine Tree), exemplify his style. Written between 1895 and 1896 when he was 22 years old, the pieces are two of six choruses he composed as part of his *Symphony No. 1*. They evoke a sense of darkness or night before the "crimson dawn."

A superb pianist, Rachmaninov wrote brilliantly for both the piano and orchestra, and his compositional output prominently featured the piano. He also used his own skills as a pianist to explore fully the expressive possibilities of the instrument. Rachmaninov conducted Moscow's Bolshoi Opera from 1904 to 1906. After the Russian revolution in 1917, he fled to Helsinki with his wife and two daughters, where he began his career over again performing as a concert pianist, and eventually settled in New York. His brilliance as a composer and performer in Europe and the U.S. brought him fresh fame and success.

Josef Gabriel Rheinberger (1839-1901), an organist and prolific composer from Lichtenstein and later Munich, is remembered almost exclusively for his elaborate and challenging organ compositions, including 20 sonatas in 20 different keys. They are characterized by a successful blending of a romantic spirit with masterly counterpoint. His other works include operas, symphonies, chamber music and choral works.

Rheinberger showed exceptional musical talent at an early age, becoming organist at Vaduz Parish Church at only age seven, and having his first composition performed the following year. In 1851, his father, who had initially been resistant to his son's desire to pursue a musical career, allowed him to enter the Munich Conservatory, where he later became professor of piano and subsequently professor of composition. Besides being influenced by contemporary musicians such as Johannes Brahms, Rheinberger was also influenced by English and German painting and literature. In 1877, Rheinberger obtained the rank of court conductor, a position that gave him responsibility for the music in the royal chapel.

In 1867, Rheinberger married his former pupil, the poetess and socialite Franziska von Hoffnaass, with whom he had a happy marriage. Franziska wrote the texts for much of her husband's vocal work, including *Puer Natus in Bethlehem*, which we perform for you today.

Ralph Vaughan Williams (1872-1958) was a prolific English composer of symphonies, chamber music, opera, choral music and film scores, although he didn't write his first composition until age 30. He is well known for his lush and lyrical settings of English folk songs, with variations from the down-to-earth to the ethereal. His music shows patriotism toward England in the subtlest form, engendered by a feeling for ancient landscapes and a person's small yet not entirely insignificant place within them.

As a student he played piano and violin, and studied composition at the Royal College of Music. He further studied with Max Bruch in Berlin and Maurice Ravel in Paris, whose influence may be discerned in his earlier works. Vaughan Williams's music has often been said to be characteristically English, in the same way as that of Delius, Butterworth, Walton, and Holst, a close friend and companion whom he met in 1895, and whom Vaughan Williams described as "the greatest influence on my music."

"The Song of the Tree of Life" was composed for the opera *The Pilgrim's Progress*, based on John Bunyan's allegory of the same name. The libretto was written by Vaughan Williams with interpolations from the Bible, and also text from his wife Ursula. He intended the work to be performed on stage, rather than in a church or cathedral, and his changes to the story included altering the name of the central character 'Christian' to 'Pilgrim,' so as to universalize the spiritual message. The "Song of the Tree of Life" is performed at the conclusion of the opera, while in darkness a trumpet sounds in the distance. The scene then brightens, and voices from heaven welcome the Pilgrim to the Celestial City at the conclusion of his journey.

Gwyneth Walker (b. 1947) is a resident of Vermont where, for nearly 30 years, she lived on a dairy farm. A graduate of Brown University and the Hartt School of Music, she holds multiple degrees in Music Composition, and is a former faculty member of the Oberlin College Conservatory. In 1982, she resigned her position to pursue a career as a full-time composer. She is a recipient of the year 2000 Lifetime Achievement Award from the Vermont Arts Council.

Walker's recent projects include several works for orchestra with narrator; the latest being *Let America Be America Again*, based on the poem by Langston Hughes. Other recent works include *The Morning Train* and *Alpha and Omega*. Reflecting her New England heritage, Walker composed a new setting of the Longfellow poem, *The Midnight Ride of Paul Revere*, to celebrate the 300th anniversary of the town of Lexington, Massachusetts in 2013.

The text for *The Tree of Peace* is adapted from the Quaker poem “O Brother Man” by John Greenleaf Whittier (1807-1892). In Walker’s own program notes she says, “The tender aspects of the words are characterized by the arpeggio patterns in the piano. The related choral phrases refer to humanity, to mercy and to the peace of the Lord. Passages of tenderness alternate and intertwine with passages of strength to form a confluence of the message: a prayer for peace.”

Voci Leadership & Singers

The 2012-13 season marks **Jude Navari’s** 14th 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 2001, he prepared the vocal ensemble for Cabrillo Music Festival’s production of Philip Glass’ multi-media work, “The Photographer In 2008, Jude and his interdisciplinary arts group, PlayWorks Productions, self-produced an evening of art song, film and dance theater at the NOHspace in San Francisco. 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.

Heather Heise is a classically trained pianist with an interest in art song and twentieth-century contemporary music. She studied at the San Francisco Conservatory of Music, earned her MFA from Mills College, and has explored

electronic music composition at UC Berkeley’s Center for New Music and Audio Technologies. Heather enjoys investigating and expressing how the creative process works and actively engages in writing on all aspects of performance for her blog *In the Wings*.



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 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 now applying her talents as a personal historian, a life story-teller...one life at a time. She has three grown “children,” ages 41, 42, and 45 and four beautiful grandchildren; and, she lives with a 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 continuous 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 Yale’s all-women’s a cappella group, The New Blue. 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.

This is **Emily Day’s** first year with Voci. As the daughter of two consummate choristers, her affiliation with the group brings her comfort and familiarity following her recent relocation to the Bay Area from Vermont. Voci’s repertoire also brings balance to the rest of musical endeavors. Emily is a performing jazz singer, music educator and private voice teacher specializing in popular music styles.

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!”

Arsinoe Ferry has been singing since she was a small child and has a love for many different types of music. In addition to her love for choral music she has sung with several other Bay Area groups, including vocal jazz with Seven Steps, a cappella music with Ro-Sham-Bo, and folk music with the Acoustic Soul trio. In college she sang with the San Francisco State University Chorale as well as the San Jose State Alumni chorus. She is thrilled to be back singing with Voci after a 15 year hiatus, and to be surrounded by such a talented group of women. She loves travel, cooking, adventure and spending time with her husband and three year old son.

Susan Hall is in her seventh year singing with Voci and deeply enjoys the repertoire, the musicianship, the friendship of these awesome women, and, of course, our fabulous director. Susan holds a Bachelor’s degree in Music with emphasis in piano and voice from San Francisco State University. 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. Having retired after thirty-two years on staff at SF State University, Susan is now formally studying custom dressmaking and tailoring at Cañada College in Redwood City, CA.

Edna Huelsenbeck (see Voci Leadership)

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.

Pauline Ma-Senturia was born in Guilin, China and grew up singing at her mother’s church in Taiwan. She holds degrees in both Music and Interior Architectural Design. She has sung with various choral groups in the Bay Area, and worked as a Design and Construction Project Manager for the US General Services Administration for 18 years. Since retirement, she is busier than ever enjoying her seven grandchildren, singing, dancing, doing craft projects and traveling near and far.

Katherine McStravick found Voci in 2002, and has enjoyed singing in various genres much of her life. Years ago she pursued a major in music for two years, during which she sang daily with Jane Hardester’s Concert Chorale. A pediatric registered nurse, she is passionate about children, yoga, meditation, the healing arts, and of course, music.

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.

Susan Marquez Owen began singing in choirs and doing solo work at a young age and became her church’s organist at 12. While in college, she sang with the Stanford University Choir and later with the Cambridge Chorale. She has studied piano and classical guitar. In recent years, she founded and directed the Heritage Children’s Chorus in Benicia and currently works as an assistant in a high school special education classroom. This is her fourth year with Voci. She is married with two children, ages 12 and 15. She also has a cockatiel, which sometimes likes to chirp along with her.

Karla Sagramoso is very pleased to be part of Voci, having participated in choral singing of all sorts on and off since childhood. She is convinced that if the world’s people all belonged to choirs and ate regular infusions of chocolate they’d all be much happier and healthier, though perhaps not slimmer. She especially enjoys singing in small ensembles such as Voci, loves house concerts and learning repertoire from many centuries and countries. When not singing, she works as a clinical psychologist and enjoys her family.

Lisa Sanders is very excited to sing with such a talented group of women. Over the years, she has sung in several performances with Festival Opera and Livermore Valley Opera choruses, and participated in the Opera Scenes Workshop at Holy Names College with Musical Director, Monroe Kanouse. On weekends, Lisa cantors at St Perpetua Church in Lafayette. When not singing, Lisa keeps busy teaching technology at St. Mary School in Walnut Creek, as well as keeping up with two twenty-something daughters and a traveling husband.

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

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 BA 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 a retired guidance counselor with the Oakland Unified School District. Her son enjoys singing as well and is taking voice lessons privately with a reputable voice teacher, and her husband is a good listener to both!

About Voci

Voci is an auditioned, volunteer women's vocal ensemble dedicated to musical excellence in the performance of both new and innovative music, as well as treasured repertoire, within the classical choral tradition. Now in our 21st season, we enjoy an established reputation with Bay Area audiences and critics as one of the finest choral groups in the area. We are a not-for-profit charitable organization, and donations are deductible to the full extent allowed by law.

Voci Singers

Julie Blade	Arsinoe Ferry	Terry Meyers
Elizabeth Brashers	Susan Hall	Susan Marquez Owen
Kate Buckelew	Edna Huelsenbeck	Karla Sagramoso
Emily Day	Susan Martin	Lisa Sanders
Denise Sawyer Deneaux	Pauline Ma-Senturia	Susan Sands
Vicky Faulk	Katherine McStravick	Helen Wolfe-Visnick

Voci Staff

Artistic Director: Jude Navari
Assistant Conductor: Edna Huelsenbeck
Co-Administrative Directors: Terry Meyers & Elizabeth Brashers
Accompanist: Heather Heise

Publicity: Susan Sands
Librarian & Archivist: Kate Buckelew
Wardrobe: Vicky Faulk & Susan Hall
Program: Elizabeth Brashers, Sally Goodman, & Voci members
Graphic Design: Edna Huelsenbeck
Website: Elizabeth Brashers
Facebook: Arsinoe Ferry

House Staff: Sally Goodman, John Gibbins, Valerie Gibbins,
Debbie Rosen Kanofsky, Johanna Rothe
Concert Refreshments: Karla Sagramoso & Voci members
Recording Engineer: Brian Shiratsuki & Charles Seagrave

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Elizabeth Brashers, Charles Seagrave, Terry Meyers, Lisa Sanders



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