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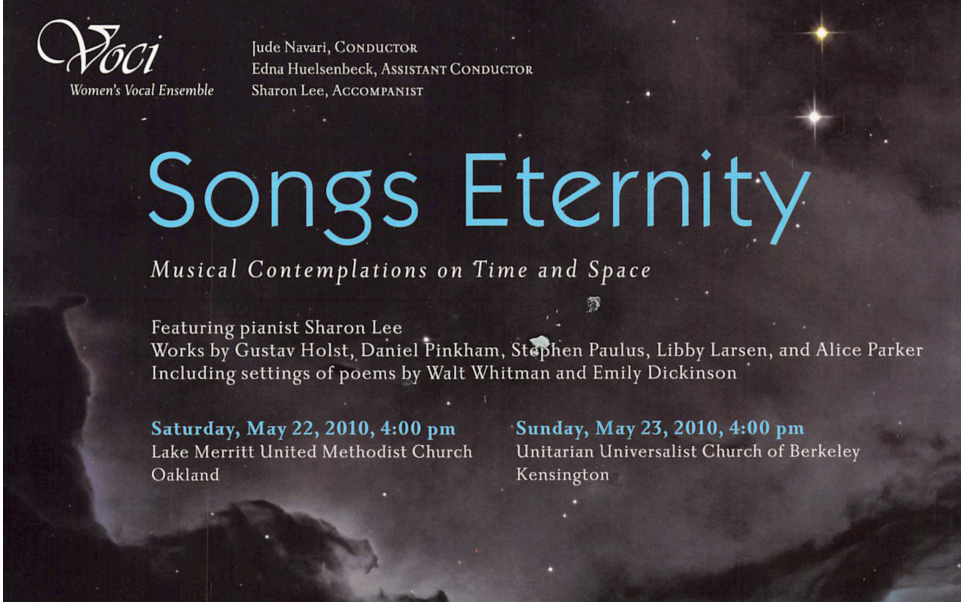
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Voci
Women's Vocal Ensemble

Jude Navari, CONDUCTOR
Edna Huelsenbeck, ASSISTANT CONDUCTOR
Sharon Lee, ACCOMPANIST

Songs Eternity

Musical Contemplations on Time and Space

Featuring pianist Sharon Lee
Works by Gustav Holst, Daniel Pinkham, Stephen Paulus, Libby Larsen, and Alice Parker
Including settings of poems by Walt Whitman and Emily Dickinson

Saturday, May 22, 2010, 4:00 pm
Lake Merritt United Methodist Church
Oakland

Sunday, May 23, 2010, 4:00 pm
Unitarian Universalist Church of Berkeley
Kensington

*Today's concert is dedicated to Alison Howard,
a founding member of Voci,
and Editor and Librarian extraordinaire.*

Thank you for your 19 years of dedication, humor and song!

About Today's Program

Today Voci explores the infinite vastness of the human mind through music for piano and female voices, including several settings of poems by American transcendentalist poets Walt Whitman and Emily Dickinson.

Gustav Holst's second group of "Choral Hymns from the Rig-Veda" is less often performed than the third group, but no less mystical. Textural washes in the outer movements shimmer with anticipation as the singers invoke the ancient gods of water and fire through song. The shifting metrical groupings in the fiery second movement blaze with fervor as the supplicants offer atonement.

Daniel Pinkham's probing "Emily Dickinson Mosaic" stunningly captures the terse, difficult beauty of Dickinson's most abstract poetry in angular melodies and acerbic harmonies, while Alice Parker's "Three Seas" explores more Dickinson poems on similar themes of time and eternity with a sensual whole-tone palette.

Ron Jeffers' "Whitman Credo" is a mesmerizing setting of Walt Whitman's unique and all-embracing statement of faith from his masterpiece "Song of Myself." Stephen Paulus' "Songs Eternity" is a joyful celebration of the everlasting qualities of music itself, featuring settings of early 19th-century English poet John Clare. Also featured in the program are works by favorite Voci composers Samuel Barber and Libby Larsen.

Songs Eternity

Musical Contemplations on Time and Space

May 2010
Program

Today, this spring

Libby Larsen (*b. 1950*)

Today, this spring (*Text by Janice Kimes*)

She piped for us (*Text by Charles Wilson, adapted from Luke 7:13*)

If I can stop one heart from breaking (*Text by Emily Dickinson*)

An Emily Dickinson Mosaic

Daniel Pinkham (*1923–2006*)

Texts by Emily Dickinson

I. The Brain Is Wider Than The Sky

II. The Heart is the Capital of the Mind

III. The Mind lives on the Heart

IV. To Be Alive

V. Exhilaration Is The Breeze

VI. Each Life Converges to some Centre

From the Twelve–Winded Sky

Jeremy Rawson (*b. 1954*)

Text by A.E. Housman

Selections from Préludes

Olivier Messiaen (*1908–1992*)

La colombe (*The Dove*)

Plainte calme (*Calm Complaint*)

Sharon Lee, piano

Texts and Translations

Choral Hymns from the Rig-Veda, Gustav Holst (1874–1934)
Group II

I. To Varuna (*God of the Waters*)

Vicky Faulk and Susan Martin, sopranos; Susan Hall, mezzo-soprano

II. To Agni (*God of Fire*)

III. Funeral Chant

Gate Gate

Brian Tate (*b. 1954*)
(Text from a Buddhist mantra)

~Intermission~

Whitman “Credo”

Ron Jeffers (*b.1943*)
Text by Walt Whitman

To Be Sung on the Water, Op. 42, No. 2

Samuel Barber (1910–1981)
Text by Louise Bogan

Three Seas

Alice Parker (*b.1925*)
Texts by Emily Dickinson

I. There is a solitude of space

II. As if the Sea should part

III. A soft Sea washed around the House

Songs Eternity

Steven Paulus (*b.1949*)
Texts by John Clare

I. Melodys of Earth and Sky

II. Mighty Songs

III. Sing Creations Music On

Today, this Spring (Libby Larsen, 1995)

I. Today, this spring

(Text by Janice Kimes)

Today, this spring,
is time for walking on the soft earth
in sounds that sweeten the air
and reach beyond the long dark sleep;
for sun to warm the cheek,
and quicken breath;
a time to shed the griefs that brown the spirit
of beginning;
to trust the restless energy demanding space
and speak of life, my own,
which recreates itself in you.

II. She piped for us

(Text by Charles A. Wilson, from a sermon at the memorial service for Kathryn Scott Peterson; first line adapted from Luke 7:32)

She piped for us and we would not dance;
She would have us dance and sing,
to celebrate the day...
She would have us dance and sing,
to rejoice this night.
She would have us dance and sing,
and she would have us celebrate tonight
in the call of the dance

III. If I can stop one heart from breaking

(Text by Emily Dickinson)

If I can stop one heart from breaking,
I shall not live in vain;
If I can ease one life the aching,
Or cool one pain,
Or help one fainting robin
Unto his nest again,
I shall not live in vain.

An Emily Dickinson Mosaic (Daniel Pinkham)

Texts by Emily Dickinson

I. The Brain Is Wider Than The Sky

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

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

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

II. The Heart is the Capital of the Mind

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

III. The Mind lives on the Heart

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

IV. To Be Alive

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

V. Exhilaration Is The Breeze

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

VI. Each Life Converges to some Centre

Each Life Converges to some Centre –
Expressed – or still –
Exists in every Human Nature
A Goal –

Embodied scarcely to itself – it may be –
Too fair
For Credibility's presumption
To mar –

Adored with caution – as a Brittle Heaven –
To reach
Were hopeless, as the Rainbow's Raiment
To touch –

Yet persevered toward – sure – for the Distance –
How high –
Unto the Saints' slow diligence –
The Sky –

Ungained – it may be – by a Life's low Venture –
But then –
Eternity enable the endeavoring
Again.

From the Twelve-Winded Sky (Jeremy Rawson, 2008)

Text by A.E. Housman

From far, from eve and morning
And yon twelve-winded sky,
The stuff of life to knit me
Blew hither: here am I.

Now for a breath I tarry
Nor yet disperse apart -
Take my hand quick and tell me,
What you have in your heart.

Speak now and I will answer
How shall I help you, say?
Ere from the wind's twelve quarters,
I take my endless way.

Choral Hymns from the Rig-Veda, Group II (Gustav Holst)

I. To Varuna (*God of the Waters*)

O Varuna we offer up to thee a song
To bring thee earthward unto us.
O thou, the Ancient One,
The Mighty, the Holy, laden with treasure of sacrifice,
Descend to us.

But now having entered unto his presence
His face doth scorch as flames of angry fire.

O Varuna if we have sinned against thee
Yet we are thine own.
Give shelter to those that bring thee praise.

Hast thou forgotten
How in the days gone by
With thee O Varuna
Fearlessly walked we.

Into thy mansion, lofty and shining,
Built with a thousand doors,
Freely we entered.

Then in thy boat we embarked with thee Varuna,
Forth did we wend o'er the path of the ocean,
Over the surface of billowy waters,
Swaying so gently,
Gliding so smoothly,

Yea in those happy days
Thou didst inspire us,
Gavest us wisdom,
Mad'st us thy singers.

Ah! In those happy days
Broad were the heav'ns,
Long were the days.

O Varuna if we have sinned against thee
Yet we are thine own.
Give shelter to those that bring thee praise.

II. To Agni (*God of Fire*)

Burn up our sin fierce flaming Agni,
Thou with thy face that shineth brightly,
Flame for us O Agni,
Flame!

Grant unto those that call upon thee,
That we may live on in our children,
Praising thee forever.
Flame for us O Agni!
O Agni!

Thy glowing tongues of flame leap upward,
Reaching the heavens,
Ever victorious.
Thy face doth gleam on ev'ry side.
Thou art triumphant ev'rywhere.

Over the raging sea of foemen
As in a boat O bear us onward,
Flame for us O Agni!
O Agni!

III. Funeral Chant

To those for whom the meath is poured,
For whom the holy wine doth flow,
May he go forth!

Yea unto them whose fiery zeal
Hath burned a path to paradise,
May he go forth!

To those the heroes of the fight,
Whose lives were giv'n as sacrifice,
May he go forth!

Unto the faithful of the Law,
Whose joy doth yield increase of truth,
May he go forth!

To those whose souls are born of fire,
The poets of a thousand songs,
The Holy Ones who guard the Sun, unto the Fathers,
May he go forth!

Gate Gate (Brian Tate, 1992)

(Text from a Buddhist mantra)

Gate gate	<i>Gone, gone,</i>
paragate	<i>gone beyond,</i>
parasamgate	<i>gone utterly beyond,</i>
bodhi svaha.	<i>Enlightenment hail!</i>

Yonder, yonder
cross the river,
ev'ryone gone now,
halleluia!

Ev'rybody singing,
ev'rybody laughing,
ev'rybody gone now,
halleluia!

Ev'rybody talking,
ev'rybody walking,
ev'rybody gone now,
halleluia!

No more tears,
no more suffering,
no more fears
as we cross into the light!

Gate gate
paragate
parasamgate
bodhi svaha!

Whitman "Credo" (Ron Jeffers, 1987)

Text by Walt Whitman

I believe a leaf of grass is no less than the journeywork of the stars,
And the pismire is equally perfect, and a grain of sand, and the egg of the wren,
and the tree-toad is a chef-d'œuvre for the highest,
And the running blackberry would adorn the parlors of heaven,
And the narrowest hinge in my hand puts to scorn all machinery,
And the cow crunching with depress'd head surpasses any statue,
And a mouse is miracle enough to stagger sextillions of infidels...

My faith is the greatest of faiths and the least of faiths,
Enclosing worship ancient and modern and all between ancient and modern,
Believing I shall come again upon the earth after five thousand years,
Waiting responses from oracles, honoring the gods, saluting the sun,
Making a fetich of the first rock or stump, powowing with sticks in the circle of
obis,
Helping the lama or brahmin as he trims the lamps of the idols,
Dancing yet through the streets in a phallic procession, rapt and austere in the
woods a gymnosophist,
Drinking mead from the skull-cup, to Shastas and Vedas admirant, minding the
Koran,
Walking the teokallis, spotted with gore from the stone and knife, beating the
serpent-skin drum,
Accepting the Gospels, accepting him that was crucified, knowing assuredly he is
divine.

To the mass kneeling or the puritan's prayer rising, or sitting patiently in a pew,
Ranting and frothing in my insane crisis, or waiting deadlike till my spirit arouses
me,
Looking forth on pavement and land, or outside of pavement and land,
Belonging to the winders of the circuit of circuits.

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

Text by Louise Bogan (1897-1970)

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

Three Seas (Alice Parker)

Texts by Emily Dickinson

I. There is a solitude of space

There is a solitude of space
A solitude of sea
A solitude of death, but these
Society shall be
Compared with that profounder site
That polar privacy
A soul admitted to itself --
Finite infinity.

II. As if the Sea should part

As if the Sea should part
And show a further Sea—
And that—a further—and the Three
But a presumption be—

Of Periods of Seas—
Unvisited of Shores—
Themselves the Verge of Seas to be—
Eternity—is Those—

III. A soft Sea washed around the House

A soft Sea washed around the House
A Sea of Summer Air
And rose and fell the magic Planks
That sailed without a care --
For Captain was the Butterfly
For Helmsman was the Bee
And an entire universe
For the delighted crew.

Songs Eternity (Steven Paulus)

Texts by John Clare (1793-1864)

I. Melodys of Earth and Sky

What is song's eternity
Come and see
Can it noise and bustle be
Come and see
Praises sung or praises said
can it be
Wait awhile and these are dead
Sigh sigh
Be they high or lowly bred
they die

What is song's eternity
Come and see
Melodies
of earth and sky
Here they be
Song once sung to Adam's ears
Can it be

Ballads of six thousand years
Thrive thrive
Songs awaken with the spheres
Alive

II. Mighty Songs

Mighty songs that miss decay
What are they
Crowds and cities pass away
like a day
Books are out and books are read
What are they
Years will lay them with the dead
Sigh sigh
Trifles unto nothing wed
They die

III. Sing Creations Music On

Sing creation's music on;
Nature's glee
Is in every mood and tone
Eternity.

The eternity of song
Liveth here
Nature's universal tongue
Singeth here
Songs I've heard and felt and seen
Everywhere
Songs like the grass are evergreen
The giver
Said live and be and they have been
For ever

Composers and Arrangers

Samuel Osborne Barber (1910-1981), an American composer of orchestral, opera, choral, and piano music, began composing seriously in his late teenage years. Around the same time, he met schoolmate Gian Carlo Menotti, who became his partner in life as well as in their shared profession. Although Barber spent many years in isolation after the harsh rejection of his third opera, *Antony and Cleopatra*, it was during this time that he began refusing commissions altogether and determined to compose as he wished: “I ... now want to compose what I want on my own time, be it 48 preludes and fugues for piccolo!” This period of artistic independence yielded “To Be Sung on the Water” (presented in today’s program). In it, he creates a serene lullaby, where pairs of antiphonal voices and a three note melodic figure pulse in a gentle lapping motion. The text is from a poem by Louise Bogan, the fourth Poet Laureate to the Library of Congress. Barber was twice awarded the Pulitzer Prize for music during his lifetime.

Gustav Holst (1874-1934) is well known today as the composer of “The Planets,” which remains wildly popular, but for little else. However, Holst was the creator of 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. His great interest in Eastern mysticism can be heard in his stunning settings of Choral Hymns from the “Rig Veda,” featured on the program today.

Born in Cheltenham, England, Holst grew up in a musical family. His grandfather was a composer of elegant music for the harp; his father Adolph, 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 biggest teaching post and one that he held until his death.

Ron Jeffers (b. 1943) studied music composition and choral conducting at the University of Michigan and Occidental College. He later taught and directed choirs at these institutions, as well as at the Center for New Music at UC San Diego, University of Wisconsin, State University of New York and Oregon State University, where he currently holds an emeritus appointment. In 1987 he founded Earthsongs, a publishing company for choral music. Jeffers is also an accomplished photographer and lives in Corvallis, Oregon.

Jeffers’ “Whitman ‘Credo,’” which Voci performs today, is a broad, dynamic exposition of fragments of Walt Whitman’s *Leaves of Grass*. The poetry reveals Whitman’s transcendent and inclusive spiritual beliefs-- his “credo”--as interpreted by the composer. Reverence for the sacred beauty and complexity of the natural world is followed by phrases and images evoking a diversity of spiritual practices and rituals throughout history and across the globe.

Libby Larsen (b. 1950) is one of America’s most prolific and most performed living composers, with a catalog of over 400 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral and choral scores. Her music has been praised for its dynamic, deeply inspired, and vigorous contemporary American spirit. The first woman to serve as a resident composer with a major orchestra, Larsen has held residencies with the Minnesota Orchestra, the Charlotte Symphony and the Colorado Symphony. As a vigorous, articulate advocate for the music and musicians of our time, in 1973 Larsen co-founded the Minnesota Composers Forum, now the American Composer’s Forum, which has become an invaluable aid for composers in a transitional time for American arts.

“Today, This Spring” was commissioned in remembrance of two women who succumbed to breast cancer. Larsen chose to end the set of pieces with the slow and quiet Dickinson poem “If I can stop one heart from breaking,” to illustrate the idea that after grief, renewal, and celebration comes peaceful acceptance.

Olivier Messiaen (1908-1992) is the most famous French composer of the mid-20th century, composing challenging pieces for orchestra, piano and organ. Messiaen started to compose when he was seven years old and went to the Paris Conservatoire when he was 11. He was a brilliant organist, and was appointed organist at the church of La Trinité in Paris in 1930, a post he held until his death. While a prisoner of war during World War II, he composed his famous work, the “Quatuor pour la fin du temps” (“Quartet for the end of time”) for piano, violin, cello, and clarinet, as they were the only instruments available in the prison. Freed in 1941, Messiaen became professor of harmony at the Paris Conservatoire.

Messiaen said of himself that he was a “composer and rhythmician.” He had a particular preference for rhythms based on odd numbers. He studied Hindu rhythms and found ways of changing them during the music, and was very influenced by the rhythms in Stravinsky’s famous piece “The Rite of Spring.” Messiaen was also fascinated by scales that can only be transposed in two or three different ways, which he called “modes of limited transposition.” In addition, he cited the harmonic series as providing chords with a context which he felt to be missing in purely serial music. An example of Messiaen’s use of this phenomenon, which he called “resonance,” comes in the last two bars of Messiaen’s, *La Colombe* (“The Dove”), performed today by pianist Sharon Lee: the chord is built from harmonics of the fundamental base note E.

Alice Parker (b. 1925), who has arranged many spirituals, hymns and folk songs, says that she sang before she spoke. She began composing early, and wrote her first orchestral score while still in high school. Parker maintained a long association with renowned choral conductor Robert Shaw, and has been recognized by many organizations for her lifetime contributions to choral music. She is the recipient of five honorary doctorates. Parker has devoted most of her own compositions to the human voice: operas, cantatas, hymns and anthems. “Three Seas,” which Voci performs today, is a musical contemplation of sea, solitude and space, set to three poems by Emily Dickinson.

Stephen Paulus (b. 1949) is a prolific composer of over 350 works for orchestra, opera, choral music, chamber ensemble, solo voice, concert band, piano and organ. His music has been described by critics as rugged, angular, lyrical, lean, rhythmically aggressive, original, often gorgeous, moving, and uniquely American. Paulus was commissioned to compose “Songs Eternity” based on a compilation of three poems written by John Clare (1793-1864). Although under-recognized during his life, John Clare is often regarded as the most important poet of the natural world from Britain. He wrote many poems, essays, journals and letters about love, sex, corruption and politics, environmental and social change, poverty and folk life.

A teacher, performer and conductor, as well as composer, **Daniel Pinkham** (1923-2006) studied under Copeland, Barber and Nadia Boulanger. He taught at several New England conservatories, and was Music Director of King’s Chapel in Boston for 42 years. He was both prolific and versatile, writing in a great variety of genres, though perhaps at his best when writing for the voice. He loved poetry, and used texts from the sixteenth century to modern times, especially Norma Farber, Robert Hillyer, and James Wright.

Pinkham said that he read poetry from the viewpoint of a cannibal, prowling for meat for his music. He avoided most poets of his century because their work had too many ideas and allusions. Music, he said, makes its best effect when the message is simple and direct. The lyrics for today’s piece come from six poems by Emily Dickinson.

Jeremy Rawson (b. 1954) is a musician living and working in Berkshire, England. He trained as a music teacher, gaining a BEd degree from the University of Oxford in 1976, and has taught piano, music theory and aural work. His main interest is in composition, and most of his musical works have been successfully performed by schools, church choirs and groups and solo performers. Rawson is a member of the BBC Symphony Chorus, singing a large and challenging repertoire in many concerts, both in the UK and abroad, and in recording sessions each year. He is currently the choirmaster of the Aldworth Philharmonic Choir. The text for “From the Twelve-Winded Sky,” which Voci performs today, is from the poem, *A Shropshire Lad*, by A. E. Housman.

Brian Tate (b.1954) is a contemporary, award winning composer as well as an accomplished and versatile musician. His diverse career includes orchestral and choral conducting, performance of musical theatre, and composition of music for film, television, stage and the concert hall. His musical talents include vocals, piano, percussion, choir director and educator. He received his Bachelor of Music degree from the University of Columbia and currently lives in Vancouver where he is on the faculty of Studio 58, Langara College’s professional theater school. He currently conducts four choirs, performs with his Jazz Quartet and also sings as a member of a vocal cappella trio. “Gate Gate” is a rhythmic, upbeat work with odd meters based on a Buddhist text, in Sanskrit and English. The text is drawn from a well-known Mahāyāna Buddhist sutra, known as *The Heart of Perfect Wisdom Sutra* or *The Heart Sutra*.

Voci Leadership & Singers

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

Edna Huelsenbeck joined Voci as Assistant Conductor and singer in Spring 2008. She is the founder and former director of the Pacific Women’s Chorus in San Diego, and Concentus Women’s Chorus in Rochester, NY. She previously served as Interim Director for the University Section Club Chorus at U.C. Berkeley, and the Interim Assistant Director of the San Diego Master Chorale. Edna received her Master of Music degree from the University of Texas at Austin, where she studied conducting with Morris Beachy and Craig Hella Johnson.

Accompanist **Sharon Lee** actively performs as accompanist, collaborative pianist, vocal coach, music director, and piano instructor. She has worked throughout the nation, especially in the New England area, with various colleges, companies, and organizations. Ms. Lee holds a Bachelors 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 both her Masters degree and Graduate Diploma in Collaborative Piano. Sharon joined the St. Mary’s College Music faculty in the fall of 2008 where she co-directs and accompanies for the NightinGael’s Choir. Sharon teaches and accompanies at the Crowden Music School in North Berkeley, and loves teaching students of all ages in her private piano studio.

Joan Bell is pleased to sing in her 29th Voci concert season. She’s been busy recently conducting children, practicing middle school mashups and helping with the music ministry at St. Mary Magdalen parish.

Julie Blade has sung virtually all her life, with her first choral experience being in the fourth grade. Julie heard Voci perform last year and was so enamored of the ensemble’s repertoire and beautiful delivery that she decided it was tops on her list to be a part of the group. In addition to choral singing, Julie has performed in a number of musical stage productions and has dabbled in jazz and opera. Julie has worked as a learning and development consultant specializing in instructional design and development for more

than 25 years. She has three grown “children,” ages 39, 40, and 43 and four beautiful grandchildren, and lives with a Scottie dog and two cats – her “guys.” In addition to singing, Julie’s passions are live music in many forms (opera, symphony, jazz), the theater, ballet, gardening, hiking, and always learning, learning, learning.

Elizabeth Brashers, Voci Co-Administrative Director, has enjoyed singing all her life. She sang with the San Francisco Girls Chorus in her teens, and in college sang with and directed the all-women’s a cappella group, The New Blue of Yale. This is her sixth year singing with Voci. When she’s not working or singing, Elizabeth loves being out-of-doors, in the garden, 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, 22 and 24, one daughter-in-law, two grown stepchildren, and one step granddaughter.

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!”

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

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

Edna Huelsenbeck (see Voci Leadership - above)

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.

Katherine Marble has made and enjoyed music all her life. A healthcare career put a stop to a music major, during which she sang daily for two years under the direction of Jane Hardester. She lives with her husband and two cats, enjoys yoga, and is enjoying her daughter, temporarily in California. Since 2003 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 in her first 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.

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

Fran Smith grew up singing, with her 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.

Barbara Venook has sung in various community college ensembles for over 25 years. Highlights include singing in the 1,000-member chorus in the 1984 Olympic opening ceremony at the Coliseum in Los Angeles, as well as singing Beethoven’s “Missa Solemnis” with the Nuremburg Symphony Orchestra in Germany. She has also played the flute, and most recently the french horn with several community ensembles since 1992.



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Elizabeth Brashers	Debbie Rosen Kanofsky	Margot Murtaugh
Kate Buckelew	Mariam King	Michelle Persoff
Vicky Faulk	Katherine Marble	Wilma Schroeder
Sally Goodman	Susan Martin	Fran Smith
Susan Hall		Barbara Venook

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,

Laura Stern-Grossmann & Susan Sands

Concert Refreshments: Wilma Schroeder & Voci members

Recording Engineer: Brian Shiratsuki

Voci Board of Directors

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