

## *Special Thanks*

Special thanks to Orinda Community Church,  
St. Mary Magdalen Parish of Berkeley, Lake Merritt United Methodist Church,  
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 2008-09 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.

*Save the dates!*  
*Voci's Fall 2009 performances:*

### **Voices in Peace VIII**

Sunday, December 13, 2009, 4:00 PM - Oakland  
Saturday, December 19, 2009, 3:00 PM - Kensington



# Voci

**WOMEN'S VOCAL ENSEMBLE**  
**Jude Navari, Conductor**  
**Edna Huelsenbeck, Assistant Conductor**  
**Sharon Lee, Accompanist**

## *Mountains of Memory* *Rivers of Time*

**Saturday, May 30, 2009, 4:00 PM**  
Lake Merritt United Methodist Church – Oakland

**Sunday, May 31, 2009, 4:00 PM**  
St. Mary Magdalen Parish – Berkeley

## *About Today's Program*

For millennia, mountains have been a crucial source of inspiration for human beings. Mountains have provided a venue for recreation, retreat, and a vantage point from which to survey life's minutiae that allows larger patterns to emerge. For many cultures these "high" places possess special energies that enhance spirituality and even allow communication with other worlds.

Rivers, too, have provided humans with practical and poetic sustenance since the earliest days of our civilization. We are fascinated and mesmerized by their constant flow, often seeing a metaphor for our own lives in rivers' infinite ripples of cause and effect.

Today Voci will perform a variety of works that draw on these themes. Composer Chen Yi's captivating and haunting *Mountain Songs* are arrangements of songs from different mountainous regions (and peoples) of China, from Tibet to Hainan. The 20<sup>th</sup> century Czech composer Otmar Macha's *Hoj, hura hoj!* sets to music a Moravian folk poem from the Beskyde Mountain region, in which young cattle and sheep herders call out across the mountains to one another. *Psalm 137 (The Rivers of Babylon)*, set by Charles Loeffler, an American late-Romantic composer from the turn of the 20<sup>th</sup> century, portrays the civilization-giving Euphrates and its tributaries, where the Jewish people were exiled after Jerusalem was taken by the Babylonians.

Mountains and rivers have featured prominently in many East Asian poetry traditions, including Japanese Haiku. Voci is excited to premiere a new work by Los Angeles composer Peter Knell -- an exquisite setting of five Japanese Haiku by the great Matsuo Basho. Voci will also perform Jenő Von Takacs' rarely performed *Five Fragments of Jade* -- graceful settings of Chinese classic poetry in English, including three poems by Li Bai.

Throughout history, mountains and rivers have provided insight and comfort in difficult times. We hope that you find both through our performance today.

# *Mountains of Memory Rivers of Time*

May 2009  
Program

---

### **Hymn to the Waters**

*From "Choral Hymns from the  
Rig Veda"*

Gustav Holst (1874-1934)

### **Hotaru Koi** (Ho, Firefly)

Japanese Children's Song  
Arr. Rō Ogura (b.1916)  
English translation David Larson

### **On a Mountain Path** (Premiere)

*Five poems of Matsuo Basho  
Commissioned by Voci*

Peter Knell (b.1970)

- I. natsu kodachi
- II. sumiregusa
- III. hibari yori

*Lisa Gartland (soprano)*

- IV. kiri shigure
- V. tsuki no tomo

**Five Fragments of Jade, op. 40**

*From "Chinese Lyrics from the Book of Jade"*

Jenő Takács (1902-2005)  
Translated from the French of  
Judith Gautier by James Whitall

- I. Song On the River
- II. The Leaf On the Water
- III. The Fisherman
- IV. Intoxication of Love
- V. On the River

*Susan Martin (mezzo-soprano)*

**Nodle Kangbyon** (Beside the  
Nodle River)

Traditional Korean Folksong  
Arr. Wallace Hornady (b.1964)

**Ahrirang**

Korean Folk Melody  
Arr. Mitchell Covington (b.1959)

**Chinese Mountain Songs**

Chen Yi (b.1953)

- I. When Will the Scholartree Blossom?
- II. A Ma Lei A Ho
- III. Gathering in the Naked Oats
- IV. Mt. Wuzhi
- V. Ga Da Mei Lin

*Susan Martin (mezzo-soprano)*

**Lift Thine Eyes**

*From "Elijah"*

Felix Mendelssohn-Bartholdy  
(1809-1847)

**By the Rivers of Babylon**

*Psalms 137*

Charles M. Loeffler (1861-1935)

**Hoj, hura hoj!** (O Mountain, O!)

Otmar Mácha (1922-2006)

*Joan Bell, Katherine Marble & Barbara Venook (sopranos)  
Terry Meyers (mezzo-soprano)*

**Three Mountain Ballads**

Traditional American Folksongs  
Arr. Ron Nelson (b.1929)

**He's Gone Away  
Will He Remember?  
Barbara Allen**

**Selections from Moravian Duets, op. 32**

Antonín Dvořák (1841-1904)

**A já ti uplynu** (Flow, Danube, Ebb and Flow)  
**Velet', vtáčku** (Fly, Oh Little Bird)  
**Prsten** (The Ring)

**At the River**

Adapted by Aaron Copland (1900-1990)  
Arranged for chorus by Raymond Wilding White

*New Voci Recordings Available!*

**Voices in Peace VII: Winter Stillness** (December 2007)

**Laudate Pueri – Baroque and Classical Music  
for Treble Voices** (May 2008)

Get yours in the front lobby today!

*~Intermission~*

## *Texts and Translations*

### **Hymn to the Waters** (Gustav Holst, 1910)

*From Choral Hymns from the Rig Veda*

Flowing from the firmament, forth to the ocean,  
Healing all in earth and air, never halting.  
Indra, Lord of Heav'n formed their courses,  
Indra's mighty laws can never be broken.  
Cleansing waters flow ye on, hasten and help us.

Lo, in the waters dwelleth One,  
Knower of all on earth and sea,  
Whose dread command no man may shun,  
Varuna, sovereign Lord is He.

Onward ye waters onward hie,  
Dance in the bright beams of the sun,  
Obey the ruler of the sky,  
Who dug the path for you to run.

Flowing from the firmament, forth to the ocean,  
Healing all in earth and air, never halting.  
Indra, Lord of Heav'n formed their courses,  
Indra's mighty laws can never be broken.  
Cleansing waters flow ye on, hasten and help us.

### **Hotaru Koi (Ho, Firefly)** (Arr. Rō Ogura, 1979)

*Japanese Children's Song*

Ho, hotaru koi, atchi no mizu wa nigai zo, kotchi no mizu wa amai zo; ho, hotaru koi, ho, yama michi koi.	Ho, firefly, come, there's some water that's bitter to taste, come, here's some water that's sweet to your taste; ho, firefly, ho, up this mountain path.
---	---

Hotaru no otosan kanemochi da, do ri de oshiri ga pikapika da. Ho, ho, hotaru koi, yama michi da. Hiruma wa kusaba no tsuyu no kage, yoru wa ponpon, taka chochin. Tenjiku agari shitareba, tsunbakura ni sarawarebe.	Firefly's daddy struck it rich, so he's got lots of dough, no wonder that his rear end sparkles in the dark. Ho, firefly, up this mountain path. In the daytime hiding 'mongst the dewy blades of grass, but when it's night, his lantern burns bright.
---	---

Even though we've flown all the way  
from India, zoom!  
and those sparrows swarm to swallow us.

Ho, firefly, come, there's some water  
that's bitter to taste,  
come, here's some water that's sweet to  
the taste;  
Ho, firefly, up this mountain path,  
look! See a thousand lanterns sparkling in  
the dark, ho, up this mountain path.

Ho, hotaru koi, atchi no mizu wa nigai zo,  
kotchi no mizu wa amai zo;  
ho, hotaru koi, yama michi da,  
ando no hikari o chotto mite koi,  
ho, hotaru koi, ho, yama michi koi.

### **On a Mountain Path** (Peter Knell, 2009) - Premiere

*Five poems of Matsuo Basho*

*Commissioned by Voci*

#### **I. natsu kodachi**

natsu kodachi haku ya miyama no koshi fusage natsu kodachi haku ya	summer grove a sword worn by the mountain a hip tassel
--	--

#### **II. sumiregusa**

yamaji ki te nani yara yukashi nani yara yukashi sumiregusa	on a mountain path where something might charm you a wild violet
---	--

#### **III. hibari yori**

hibari yori sora ni yashurau tōge kana	higher than the lark resting in the sky on the mountain path
--	--

#### **IV. kiri shigure**

kiri shigure fuji o minu hizo omoshiroki	misty showers the day one cannot see Mt Fuji it is more attractive
--	--

#### **V. tsuki no tomo**

omokage ya oba hitori naku tsuki no tomo	the image shows an old woman weeping alone my friend the moon
--	---

## Five Fragments of Jade, op 40 (Jenő Takács)

*From Chinese lyrics from the Book of Jade, translated from the French of Judith Gautier by James Whitall, 1939*

### I. Song On the River (text by Li-Taï-Pé)

My boat is of ebony,  
The holes in my flute are golden.  
As a plant takes out stains from silk,  
So wine takes sadness out of heart.  
When one has good wine, a graceful boat,  
and a maiden's love,  
Why envy the immortal gods?

### II. The Leaf On the Water (text by Quan Tsi)

The wind tears a leaf from the willow tree,  
it falls lightly upon the water and the waves carry it away.  
Time has gradually effaced memory from my heart  
and I watch the willow leaf drifting away.  
Since I have forgotten her whom I loved,  
I dream the day through in sadness lying on the water's edge.  
But the willow leaf floated back under the tree,  
and it seemed to me that the mem'ry could never be effaced from my heart.

### III. The Fisherman (text by Li-Taï-Pé)

The earth has drunk the snow  
and now the plum trees are blossoming once more.  
A fisherman casts forth his nets from a motionless boat  
and the surface of the lake is broken.

### IV. Intoxication of Love (text by Li-Taï-Pé)

The petals of the water lilies tremble  
as the wind murmurs through the palace of the waters.  
The king of Lou lounges idly on the terrace of Kou Sou;  
before him is Syché  
she is dancing and her movements are rhythmical and full of delicate grace.  
Then she laughs.  
Sensuous in her weariness  
she leans against the royal white jade bed  
and gazes toward the East.

### V. On the River (text by Tchou-Jo-Su)

A single gray cloud is floating in the sky  
And my boat is alone on the river  
Now the moon is climbing the heavens and sinking into the water  
The cloud is gray no longer  
And I am happier in my boat alone on the river.

## Nodle Kangbyon (Beside the Nodle River) (Arr. Wallace Hornady, 1990)

*Traditional Korean Folksong*

*Korean transliteration by Eurus Kim*

노들강변 봄번들 휘휘 늘어진  
가지에다가  
무정세월 한허리를 칭칭 동여나 매어나  
볼까  
에헤요 봄버들도 못믿으리로다  
푸르른 저기 저 물만 홀로홀로서  
가노라

Beside the Nodle river -- a willow tree  
in springtime.  
To the wavering branch we shall firmly  
fasten time,  
which passes with indifference and  
apathy.

EHEYO! [an outcry]

Even the swaying willow tree we can't  
rely on.  
We can only trust the blue water that is  
going along by itself --  
self-sufficient, self-reliant.

## Ahrirang (arr. Mitchell Covington)

*Korean Folk Melody*

*Korean transliteration by Eurus Kim*

아리랑, 아리랑, 아라리요...  
아리랑 고개로 넘어간다.

나를 버리고 가시는 님은  
십리도 못가서 발병난다.

Ahrirang, Ahrario,  
As you walk along Ahrirang.  
You, my loved one, have left me here  
alone.  
Hearing all the sweet, sweet songs of  
Ahrirang.

## Chinese Mountain Songs (Arr. Chen Yi, 2001)

*All folk songs in dialects, and representing provinces in various regions of China.*

*Transcriptions in Mandarin; English translations by Chen Yi.*

*Chinese transcriptions by Huaqi Yuan*

### I. When Will the Scholartree Blossom?

*Sichuan Folk Song, from the Han*

高高山上唷啊，一樹哦槐唷喂。  
手把欄杆啥，望郎來唷喂。

In the high mountain, there is a  
scholartree,  
The girl leaning against the fence is  
looking for her boyfriend.

娘問女兒呀：[你望啥子唷喂哦？]  
[我望槐花啥幾時開唷喂。]

Her mother asks: "What are you looking  
into?"

“I look forward to the blossom of the  
scholartree.”

## II. A Ma Lei A Ho

*Tibetan Folk Song, from the Zang*

阿瑪勒阿俄，啦啦尼，  
呀啦尼也，呀啦尼也，  
啊哈啦尼也。

阿瑪勒阿俄，呀啦尼也，  
呀啦尼也，啊哈啦尼也。

*In this setting only nonsense syllables are  
sung – below is a translation of the  
traditional words.*

There are many stars in the sky.  
Only the Plough is the brightest;

There are many friends and relatives,  
Only the parents are the dearest.

## III. Gathering in the Naked Oats

*Shanxi Folk Song, from the Han*

哥哥在山頭以上司嘍，司嘍，割油麥，  
小妹妹在山裡洼裡溝裡岔裡哥崩，  
哥崩，挖山藥呀嗎親親。

(‘司嘍’，‘哥崩’  
是鐮刀和鏟子所發音響的像聲字。)

The man is gathering in the naked oats  
on top of the hill,  
His girlfriend is digging the taro  
everywhere in the mountain.

*“Si lou” is the sound of cutting the naked  
oats with a sickle; “Ge beng” is the  
sound of digging the taro with a shovel.*

## IV. Mt. Wuzhi

*Hainan Island Folk Song, from the Li*

唷，海南五指山，唷，哈喂。

五指山唷，五指山唷，五指山唷，

喂呀哈囉。唷，呀，哈囉。  
五指山唷，喂呀哈囉，  
哈喂呀哈囉。

*Hainan is the name of a province in the  
south, where Mt. Wuzhi is located.  
“Shan” means mountain.*

*In this musical setting only nonsense  
syllables are sung.*

## V. Ga Da Mei Lin

*Inner Mongolian Folk Song, from the Mongolian/Meng*

呀也，嘻嘿，啊也，啊也，  
啊也，啊依也。

The wild geese from the Yangtze River  
are flying in the sky,

天上飛來的大鴻雁啊，  
不落長江不呀不起飛！

要說起義的嘎達梅林，  
是為了蒙古人民的土地！

Ga Da Mei Lin fought  
against the feudal authorities  
For his people and their land.

*Ga Da Mei Lin is the name of a  
Mongolian national hero.*

## Lift Thine Eyes (Felix Mendelssohn-Bartholdy)

*From "Elijah," Psalm 121: 1, 2, 3*

*Edited by H. Clough-Leigher*

Lift thine eyes, O lift thine eyes  
to the mountains,  
Whence cometh help.  
Thy help cometh from the Lord,  
the Maker of heaven and earth.  
He hath said, thy foot shall not be moved.  
Thy Keeper will never slumber.

Lift thine eyes, O lift thine eyes  
to the mountains,  
Whence cometh help.

## By the Rivers of Babylon (Charles M. Loeffler, 1910)

*Psalm 137*

By the rivers of Babylon, there we sat down,  
yea, we wept, when we remembered Zion.

We hanged our harps upon the willows in the midst thereof.  
For there they that carried us away  
captive required of us a song;  
and they that wasted us required of us mirth, saying,  
sing us one of the songs of Zion.

How shall we sing the Lord's song in a strange land?  
If I forget thee, O Jerusalem,  
let my right hand forget her cunning;

If I do not remember thee,  
let my tongue cleave to the roof of my mouth;  
if I prefer not Jerusalem above my chief joy.

Turn again our captivity, O Lord, O Lord,

as the streams in the south.  
They that sow in tears shall reap in joy.

### **Hoj, hura hoj! (O, Mountain, O)** (Otmar Mácha, 1980)

*From Lašské helečkačky, based on folk texts - in Moravian folk poetry dialect*

Hoj, hura hoj! Chasa zas kravičky vyhaňa, kravaře zděstiny volava Hura hoj!	O, Mountain, O! The shepherds are bringing the cows out to the pasture, and from the meadow are yelling: O, mountain, O!
--	--

Babulenky moje, pastě se vy v kole ač odzvoňa klekani, pujdu ja domu svami. Pujdu za kopečky, pastě se ovečky pujdu já k Marušce, svoji galanačce.	My cows, graze yourselves. You in the circle (dancing girls), when the evening bells peal, I'll go to you; I'll go beyond the hills, sheep, graze. I'll go to see Marushka, my girlfriend.
--	--

### **Three Mountain Ballads** (Traditional American Folksongs, Arr. Ron Nelson, 1959)

#### **He's Gone Away**

He's gone away for to stay a little while  
But he's comin' back if he goes ten thousand miles

Oh who will tie my shoes?  
And who will glove my hand?  
And who will kiss my ruby lips when he is gone?  
Oh he's gone, look away over yandro.

He's gone away for to stay a little while  
But he's comin' back if he goes ten thousand miles  
Oh it's pappy'll tie my shoes and mammy'll glove my hands.  
And you will kiss my ruby lips when you come back  
Look away over yandro.

#### **Will He Remember**

Will he remember the morning dew?  
Will he remember the roses too?  
Will he remember my eyes that love?  
Will he remember my eyes that love?

Will he remember the turtle dove?  
Will he remember my words of love?  
Will he remember my soft caress?  
Will he remember my soft caress?

O Lord in heav'n take me from this place.  
O let me see again his shinin' face.  
Let him remember that I'm alone.  
Let him remember that I'm alone.

#### **Barbara Allen**

'Twas in the merry month of May when all the green buds were swellin'  
A young man on his Death-bed lay for love of Barb'ra Allen  
He sent his servant to the town, he sent him to her dwellin'  
"My master's sick and he sends for you, if you are Barb'ra Allen."

Oh she walked in and placed her eyes upon him  
and all she said when she got there was,  
"My true love, you're dyin'."

Oh Mother come and make my bed  
Oh make it soft and narrow  
For my true love has died today  
and I shall die tomorrow.

### **Moravian Duets** (Antonín Dvořák, 1876)

#### **A Já Ti Uplynu** (*Flow, Danube, Ebb And Flow*)

A já ti uplynu přeč po Dunajíčku! A já chovám doma takovou udičku, co na ní ulovím kdejakú rybičku.	Flow, Danube, ebb and flow. It's time for me to go. I've my trusty friend that catches all my wishes.
---	--

A já se udělám divokým holubem, a já budu lítat pod vysokým nebem. A já chovám doma takové havrany, co mně vychytají kdejaké holuby!	So beware my rod and reel, you crafty fishes.
---	--

And if I've a mind to,  
I'll become a wild dove,  
soaring up and smiling on my true love.

A já se udělám tú velikú vranú,  
a já ti uletím na uherskú stranu.  
A já chovám doma takovou tu kušu,  
co ona vystřelí všechněm vranám  
dušu.

Ah, yet back at home,  
I have a coal-black raven!  
Wild doves won't escape him stalking  
high in heaven.

A já se udělám hvězdičku na nebi,

Or, if I wished it so,  
I could become a crow,

a já budu lidem svítiti na zemi.  
A sú u nás doma takoví hvězdáři,  
co vypočítajú hvězdičky na nebi.

A ty přec budeš má,  
lebo mi tě,  
Pán Bůh dá!

winging far and distant  
to the furthest borders.  
But I have a cross-bow,  
which can shoot its arrows  
straight enough to steal the souls of  
crows and sparrows.

If I were a great star  
shining in the darkness,  
I would thrill the people,  
with my dazzling brightness.  
There are learned men  
who chart the stars at night-time.  
They and you will soon discover  
a great secret!

Ah! You were meant for me,  
for the great god Pan  
has destined you for me!

#### **Velet', vtáčku** (*Fly, Oh Little Bird*)

Velet', vtáčku, velet' přes te hore,  
dole,  
Velet', vtáčku, velet' přes ten  
zábrdovské les,

Ach, kýž je mně možná,  
k tomu věc podobná smým synečkem,  
smým synečkem mluvit dnes!

A mně není možná,  
ani věc podobná,  
a mně není možná,  
daleko sme vod sebe!

Ty můžeš mět hinó,  
já také hiného,  
zapomenem na sebe.

Fly, oh little bird, fly away across the  
mountains,  
Fly, oh little bird, fly away and take my  
heart with you.

One thing I am seeking,  
only to be speaking with my lover  
with my lover on this day.

I'm afraid it cannot be  
that I shall see you.  
I'm afraid it cannot ever  
be again for us.

New loves you'll discover,  
I shall take another.  
Best that we forget the love that once  
was ours.

#### **Prsten** (*The Ring*)

Hraj, muziko, hraj,  
z cicha na Dunaj,  
budem sa ubírat na milého kraj.

A vy, formané,

Play, musicians, play,  
make the Danube sway.  
For my sweetheart's homeland,  
I am bound today.

širujte koně,  
a vy, družbové, sedajte, sedajte na ně!

Ztracila sem vínek,  
můj zlatý prstýnek u mamičky mej.

U mej matery v truhle zamčený,  
červeným jabúčkem  
s milého srdečkem zapečacený.

Hraj, muziko, hraj,  
z cicha na Dunaj.

Driver crack your whip!  
Let's begin the ride!  
And you wedding guests  
sit here next to the driver's side.

I can't find the ring, dear,  
that I was to bring here,  
it's at mother's house.

There it is at rest, in a little chest.  
Scarlet wax still holds it  
and my love enfolds it  
for I love you best.

Play, musicians, play,  
make the Danube sway.

#### **At the River** (Adapted by Aaron Copland, 1954) *Arranged for chorus by Raymond Wilding White*

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

Yes we'll gather by the river,  
the beautiful, the beautiful river,  
Gather with the saints by the river  
That flows by the throne of God.

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

Yes we'll gather by the river,  
the beautiful, the beautiful river,  
Gather with the saints by the river  
That flows by the throne of God.

## ***Composers and Arrangers***

**Mitchell Covington** (b. 1959), founding director of Voci, is active as a composer and conductor. He has a degree in composition from California State University, San



Francisco and a Master of Music degree in choral conducting from the University of Southern California. In addition to directing Voci for four years, Mitchell has been on the faculty of the San Francisco Girls Chorus, served as Artistic Director of the Baroque Choral Guild and has led an active music department at First Presbyterian Church of Berkeley for over 17 years. He is an award winning composer whose works span many genres including music for orchestra, chorus, chamber ensemble, musical theater and songs. He has scored over 20 films and is currently completing a documentary series for PBS. Voci audiences will be familiar with his arrangement of Ahrirang; this time we have added (thanks to our accompanist Sharon Lee) some Korean words and a short introductory version of the popular Korean folksong.

**Aaron Copland** (1900-1990) was one of the most respected American classical composers of the twentieth century. Incorporating popular forms of American music such as jazz and folk into his compositions, he created a distinctive style and broke away from European influences. Copland was born in Brooklyn, New York, studied briefly in France, and returned to America to compose, teach, and write. By the late 1920s his attention had turned to popular music of other countries and to expanding the audience for himself and his contemporaries. In the 30s and 40s, scores for films such as *The Heiress* and for ballets (*Rodeo*, *Appalachian Spring*) achieved this goal. Copland remained active in conducting, recording and writing throughout his long life. His 1954 adaptation of the spiritual hymn tune "Shall we gather at the river" is a powerful and dignified adaptation of Robert Lowry's spiritual.

**Antonin Dvořák** (1841-1904) a well-known composer of the Romantic era, spent most of his life in Bohemia, except for a period in the United States toward the end of his life. He began his career playing viola with the Bohemian Provisional Theatre Orchestra then conducted by Smetana. In the early 1870's he began composing prolifically, while employed as a church organist in Prague. He was deeply influenced by the traditional music of his culture, and used many folk idioms in his work. Nine symphonies, several operas, symphonic poems, a wide variety of chamber, choral, vocal and piano music comprise his vast work. The Moravian Duets are part of a cycle of 23 settings for two voices and piano. Dvořák wrote entirely new music for these folk song texts, which became quite popular at the time. Brahms, who later became his friend, recommended the duets for publication, a turning point in Dvořák's career, leading to a commission for the Slavonic Dances which propelled him to international fame.

**Gustav Holst** (1874-1934) is recognized today mainly as the composer of "The Planets," which remains wildly popular, but he wrote a vast number of vocal and orchestral works in 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 Adolph, a pianist, organist and choirmaster, and his mother, who died when Gustav was eight, a singer. Holst was taught to play the piano and organ, and began to compose when he was about twelve. A hand injury necessitated his turning to the trombone, a happy accident that led to the orchestral experience that so enriched his music. In 1903 he began a long and successful career as a teacher and director, notably at St. Paul's Girls' School, Hammersmith, his biggest teaching post and one which he kept until his death. His great interest in Eastern mysticism can be heard in his short opera "Savitri" and in his 1910 Choral Hymns from the "Rig Veda" (Hymn to the Waters is on

the program today). The English translation from the Sanskrit is Holst's own. His fondness for uneven time-measures (4-3, 5-6 etc.) is shown to good effect in this dramatic piece.

**Wallace Hornady** (b. 1964) is currently the course director, principal conductor and chair of the Music Department at Woodberry Forest School in Virginia. He also oversees the music theory and sound recording programs and is school organist. A graduate of Belhaven College and Westminster Choir College of Rider University with degrees in organ and choral conducting, he was previously associate music director of the American Boychoir under James H. Litton (to whom Nodle Kangbyon is dedicated), where he prepared choirs for orchestral appearances with the Boston Symphony Orchestra under Seiji Ozawa, the New York Philharmonic under Kurt Masur, the Cincinnati Orchestra with Robert Shaw, and the New York Pops with Skitch Henderson.

**Peter Knell** (b. 1970) has received numerous national and international awards for his compositions, including the Fourth International Witold Lutoslawski Competition, the First International Competition "In Memoriam Zoltán Kodály", and awards from Fulbright, ASCAP and BMI. He has received commissions from the Fromm Music Foundation, Ying Quartet, Winnipeg Symphony Orchestra, Barlow Endowment for Music Composition, Pacific Serenades, Oakland East Bay Symphony, and Dale Warland Singers.

Knell's music has been performed by the Hungarian Radio Orchestra, Louisville Orchestra, Kremlin Chamber Orchestra, Filharmonia de Stat "Transilvania," Winnipeg, Omaha, Richmond, Memphis, and Oakland East Bay Symphony Orchestras, and by soloists including James Dunham, Martin Chalifour, and the German alto Ingeborg Danz. It has been broadcast nationally in Russia, Canada, Hungary and Finland, and in several US cities. His *Seven Last Words*, based on paintings of Rolf Stein, is available in a book/CD format from Valve-Hearts, Cologne. Other works are available on the Hungaroton and OehmsClassics labels. Knell holds degrees from Princeton University (BA), the Juilliard School (MM), and the University of Texas at Austin (DMA). He was a Fulbright Fellow at the Sibelius Academy in Helsinki, Finland.

His new work, *On a Mountain Path*, was composed expressly for Voci. The inspiration for the piece came from the theme of the concert: mountains and rivers with an East-meets-West subtheme. As he contemplated how he might realize this theme, he was immediately drawn to the idea of setting haiku. He has always been attracted to the simplicity and austerity of the form, and the wonderful invention it has inspired. He settled on five texts by Basho that all feature mountains. "Natsu kodachi" centers around a pun on the word for summer grove and short sword, describing the mountain in martial terms. "Sumiregusa" describes the charm of finding a violet on a mountain path. "Hibari yori" depicts a skylark suspended in the sky over the mountain. "Kiri shigure" reflects on the attractiveness of Mount Fuji being enhanced by its being obscured by a mist shower. "Tsuki no tomo" is the only poem that does not directly reference a mountain. However, it refers to a legend about Mount Obasute in which a man is nagged by his wife to follow the old custom of abandoning his old aunt on the mountain, but the full moon rising above the mountain makes him feel so much remorse that the next morning he climbed the mountain to bring her back.

**Charles Martin Loeffler** (1861-1935) was born in Alsatia, son of an agricultural chemist, and lived also in Russia, the Ukraine, and Switzerland. At the age of 20, he moved to America to further his career as a violinist, and to take up farming. He became a naturalized citizen in 1887. In 1903 he left his position in the Boston Symphony Orchestra in order to compose. He is noted for his highly individualistic style, influenced by Russian liturgy and plainsong, as well as Impressionism and the French "ars antiqua." Psalm 137 illustrates his penchant for unusual orchestration and rich harmonies, where the voices blend like another instrument with the piano. Originally performed in 1902, with harp, organ, flutes, and cello, this lush and dramatic piece was the only sacred choral work published in Loeffler's lifetime. The text combines the anguish of the captive Israelites (Psalm 137:1-6) with the joy of their release (Psalm 126:4-5). This second section begins "Turn again our captivity," with the same musical motif as the start of the piece, but the melody becomes more uplifting, the accompaniment more fluid, and the voices more rhapsodic until the final release.

Czech composer **Otmar Mácha** (1922-2006) was born in Ostrava, Czechoslovakia, near the area from which the folk poetry of "Hoj, hura, hoj" originates. Mácha studied at the Prague Conservatory from 1945-48, and was music director and dramaturgist for Prague Radio from 1947 to 1962, when he became a full-time composer. In the mid-1940's, he was appointed secretary of the Czech Composers' Union. Mácha's compositions include an oratorio, stage works, and symphonic pieces. Some works draw on Moravian folk music, as here, but others vary in theme from farce to political comment, in a highly original style. "Hoj, hura, hoj" is #3 from *Lašské helekačky*, his award-winning song cycle for treble voices. In the song, the young people tending cows and sheep call out to each other across the mountain valleys, looking forward to their evening's return to the village.

Perhaps best known for his Wedding March, **Felix Mendelssohn-Bartholdy** (1809-1847) is one of the most celebrated composers of the Romantic period. Born to a privileged family in Hamburg, Germany, young Felix proved to be both a talented performer and a prolific composer (he wrote twelve symphonies by the age of seventeen!). He was extremely successful as a composer, pianist, conductor and a very strict teacher. Mendelssohn used his influence to reintroduce the works of J.S. Bach to the public. He died of a stroke at age 38, shortly after losing his beloved sister, Fanny. Though the Nazis tried to discredit Mendelssohn, his music and his reputation as the "19th century Mozart" have survived. The ethereal "Lift Thine Eyes" comes from Mendelssohn's 1846 oratorio, *Elijah*, for mixed chorus and orchestra.

**Ron Nelson** (b. 1929) was born in Joliet, Illinois in 1929 and began composing at the age of six. After studying at the Eastman School of Music and in Paris at L'École Normale de Musique, he joined the music faculty of Brown University in 1956 and served as Chairman of the Music Department until his retirement in 1993. Voci audiences may remember previous performances of Nelson's 1958 *Three Mountain Ballads*, arrangements of traditional songs of love and loss.

**Rō Ogura's** (1916-1990) musical output is small—one opera, 3 symphonies, some concertos and sonatas, a bit of chamber music and a few choral pieces and songs. "Hotaru [firefly] koi" is a little gem that perfectly reflects the fleeting, sparkling nature of the firefly and its associations with summer childhood. In this piece, the singers are the

fireflies, looking for water, glowing, darting, and fleeing the dangerous predator swallows. In Japan, the firefly has quite a few other symbolic representations, including the "hotaru-zoku"—the "firefly tribe" of outcast smokers, whose winking glow lights up urban balconies at night.

Born in Hungary, **Jenő Takács** (1902-2005) traveled worldwide: he was a university and conservatory professor of music in Cairo, Manila, Pécs, Switzerland, and Cincinnati; he performed as a pianist throughout Europe, China, Japan, and the United States, and collected native music and instruments from everywhere. The "Five Fragments" was composed in 1938, the year Takács emigrated to the U.S. The words are from the Chinese Book of Jade, translated from the French of Judith Gautier into English by James Whitall. The music combines pentatonic influences with chromatic romanticism, the result perhaps reflecting a westerner's fascination with the intrigue and mystery of the Orient.

Born in Guangzhou, China, composer **Chen Yi** (b. 1953) received her BA and MA music degrees from the Beijing Central Conservatory and her DMA degree from Columbia University in New York. She is currently on the faculty at the University of Missouri-Kansas City where she teaches composition. The Chinese Mountain Songs were commissioned by Kitka and premiered in 2001 at Grace Cathedral. These mountain songs are among the many Chinese folk songs that Dr. Chen learned when studying composition in Beijing. The songs represent provinces in the East, West North, and South of China including music of the Han, Zang (from Tibet), Li (from Hainan Island) and Mongolian/Meng (from Inner Mongolia) ethnic groups. Generally, mountain songs are love songs or work songs, praising beautiful landscapes and sweethearts. This set of mountain songs is arranged in an antiphonal style highlighting the meaning of the text.

**Raymond Wilding-White** (1922-2001) was born in England, moved to the U.S. as a young man, and studied composition in Boston, under Aaron Copland. In 1967 he accepted an invitation from DePaul University to design and install an electronic music studio there. He taught humanities courses at DePaul until retiring in the mid-1980s. In Chicago he founded the contemporary performing arts ensemble The Loop Group. Influenced by the work of John Cage, Wilding-White composed over 100 works. His scores are archived at the Newberry Library in Chicago. You will not, however, hear John Cage in this lovely, simple choral arrangement of "At the River."

## *Voci Leadership & Singers*

The 2008-09 season is **Jude Navari's** 10th year as Artistic Director of Voci. He has prepared choruses and conducted performances for Berkeley Opera, arranged folk music and coached rehearsals for Westwind International Folk Ensemble's chorus Westwind Voices, conducted premieres of new works by U.C. Berkeley graduate student composers for the Berkeley New Music Project, and served as Artistic Director of the Sacramento Men's Chorus. In August 2001, Jude prepared the vocal ensemble for the West Coast Premiere of Philip Glass' "The Photographer" at the Cabrillo Music Festival. In addition to Voci, he currently conducts the Skyline College Concert Choir. Jude received his PhD in Music Composition from the University of California, Berkeley, where he also studied conducting with Marika Kuzma and Jung Ho Pak.

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

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

---

**Joan Bell** is in her fourteenth year with Voci. During that time she has had three terrific children, who occupy almost all the time that is left after practicing her music. She has been singing in a choir continuously since second grade. Her husband Mark has been a great supporter of Voci for all of these years and serves as treasurer.

**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 fifth year singing with Voci. Elizabeth lives in Oakland with her husband, and works as the 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 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 large abstract canvases. She is married, with two sons, 21 and 23, and two grown stepchildren.

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

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

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

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

**Susan Hall** holds a BA in Music from SF State, where she studied 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. Susan is also a folk/pop musician, and in 2003-04 toured as a backup singer with Neil Young on his Greendale tour, performing in Japan, Hong Kong, Australia and all over the US.

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

**Debbie Rosen Kanofsky**, along with Jude, has been making beautiful music with Voci for 10 years! When not busy singing or sticking needles in people, she seeks fun and meaning in life through being in nature, volunteering, dancing and playing with her wonderful family and friends--you know who you are!

**Mariam King** is singing in her fifth year with Voci. She works as a psychotherapist and psychodiagnostician in San Francisco and the East Bay.

**Catherine MacGuinness** 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** joined Voci in 2002. Earlier in life, she sang in choirs, learned piano, and experienced the transformative power of music at Woodstock. In LA she joined an operatic rock and roll chorus, toured the Midwest in the winter, majored in music for two years, and studied voice and concert chorale under Jane Hardester. Voci keeps her sane and thanks to Jude and so many remarkable women, brings much joy into her life.

**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 in her third year singing with Voci.

**Terry Meyers**, Voci Co-Administrative Director, grew up in L.A., the youngest child of two musicians, who bequeathed to her a love of music and a flair for the artistic. In a former life, she danced, made art and played the violin. Terry joined Voci as a founding member in 1991 while working on her dissertation and raising two young children. Today she is a clinical psychologist with a practice in the East Bay, and her daughters are young adults. Her husband, John, has been a long-time supporter of Voci. As Administrative Director, Terry has an outlet for her yen for organizing.

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

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

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

## *Voci Members*

Joan Bell	Sally Goodman	Susan Martin
Elizabeth Brashers	Susan Hall	Kathleen Merchant
Kate Buckelew	Alison Howard	Terry Meyers
Denise Deneaux	Edna Huelsenbeck	Susan Sands
Vicky Faulk	Debbie Rosen Kanofsky	Wilma Schroeder
Lisa Gartland	Mariam King	Barbara Venook
	Katherine Marble	

## *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:** Alison Howard

**Assistant Librarian & Archivist:** Kate Buckelew

**Wardrobe:** Vicky Faulk & Susan Hall

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

**Editor:** Alison Howard

**Graphic Design:** Blain Anderson

**Website:** Elizabeth Brashers

**House Staff:** Mark Bell, Ed Cohen, Alissa Gibbins, John Gibbins, Steve Caramia

**Concert Refreshments:** Catherine MacGuinness, Wilma Schroeder  
& Voci members

**Recording Engineer:** Brian Shiratsuki

## *Voci Board of Directors*

Susan Sands (President), Mark Bell (Treasurer), Margot Murtaugh (Secretary),  
Elizabeth Brashers, Terry Meyers