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our spring 2011 fundraising campaign.

An ever-present thank you to all the friends, family, and members of Voci  
who volunteer hours of work to make our programs possible.



Women's Vocal Ensemble

Jude Navari, Conductor  
Edna Huelsenbeck, Assistant Conductor  
Heather Heise, Piano

# Fyre Burn and Cauldron Bubble: *Music of Seers, Sorcerers and Sprites*

May 14, 2011 - 4:00 pm  
Unitarian Universalist Church of Berkeley  
Kensington

May 21, 2011 - 8:00 pm  
Lake Merritt United Methodist Church  
Oakland

## About Today's Program

In today's concert, Voci musically engages a number of different magical female figures—witches, seers, sorcerers and sprites—allowing us to reflect on their various portrayals in literature and myth, and what they tell us about the enduring fear of and fascination with female power.

The fantastical female characters portrayed are all potent expressions of the female life-force. Yet the archetypal female has been feared throughout history because of her deep connection with the natural world—the body, the lunar cycles, the larger cycles of birth and death—and because of her role as the all-powerful Mother of infancy and the Siren seducer/destroyer of men. Witches, seers, and sorcerers pass on “secret knowledge,” which is often cast as magical and supernatural, but which is in actuality simply the collective wisdom rooted in intuition and experience. Witches, in particular, have been given a bad rap: they have been cast by society as evil, frightening, old and ugly in order to teach and reinforce negative stereotypes of female power, passion, wisdom and self-sufficiency.

Voci's program today portrays the full, wild, wonderful range of magical female possibilities—from the divine augurings of Orlando di Lasso's ancient oracles to the frenzied moonlit dances of Gustav Holst's bacchae, to the feathery lullabies of Felix Mendelssohn's brownie spirits, to the malevolent machinations of Purcell's evil Sorceress, to the sinister spells of Libby Larsen's, Giuseppe Verdi's and Lojze Lebič's witches.

We hope you enjoy today's otherworldly program!

## Program

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### Selections from *Prophetiae Sibyllarum*

Orlando di Lasso  
(c.1532-1594)

### Witches Choruses from *Dido and Aeneas* (c. 1688)

Henry Purcell  
(c.1650-1695)

Prelude for Witches

Harm's our Delight

The Queen of Carthage, whom we hate

Ruin'd ere the set of sun (Witches' Trio)

But ere we this perform (Witches' Duet)

In a deep vaulted cell

*Sorceress - Susan Martin, mezzo-soprano*

*Witches - Susan Hall, mezzo-soprano & Julie Blade, soprano*

*Echo - Terry Meyers & Johanna Rothe, mezzo-sopranos,*

*Jayne Kappesser & Fran Smith, sopranos*

### Ellen's Second Song (1873) From Walter Scott's "The Lady of the Lake"

Franz Schubert  
(1797-1828)

*Peggy Rock, mezzo-soprano*

### Spinnt! Spinnt, Fleissig Mädchen (1843) (*Little wheel, turn merrily!*)

Richard Wagner  
(1813-1883)

**Two Choruses from  
A Midsummer Night's Dream** (1826)  
*Valerie Gibbins, fairy sprite  
Joan Bell, soprano*

Felix Mendelssohn  
(1809-1847)

**O Fons Bandusiae** (1905)  
(*O Bandusian Spring*)

*Lisa Gartland, soprano*

Reynaldo Hahn  
(1874-1947)

**Hymn to Dionysus** (1931)  
From "*The Bacchae*" of Euripedes

Gustav Holst  
(1874-1934)

~ *Intermission* ~

**Trio of Canons**

Seers' Canon: *Sure as the Wind*  
Sorcerers' Canon: *A Circle is Cast*  
Sprites' Canon: *Full Moonlight Dance*

*Arr. Libana  
(Terry Dash, Anna  
Dembska, Karen Beth)*

**Four Russian Peasant Songs**

On Saints Days in Chigisakh (1916)  
Ovsen (1917)  
The Pike (1914)

*Susan Martin, Peggy Rock, mezzo-sopranos  
& Pauline Ma-Senturia, soprano*

Master Portly (1915)

*Pauline Ma-Senturia, soprano*

Igor Stravinsky  
(1882-1971)

**Three Songs from Shakespeare's  
A Midsummer Night's Dream** (2006)

Cary Ratcliff  
(b. 1953)

I do wander everywhere  
Philomel with melody  
I will wind thee in my arms

**UROK** (1987)

Spell Against Swelling  
Spell Against Snakebite  
Spell Against Bad Blood

Lojze Lebič  
(b. 1934)

**The Witches' Trio** (2001)  
*From Macbeth*

Libby Larsen  
(b. 1950)

**Witches' Chorus** (1847)  
*From Macbeth*

Giuseppe Verdi  
(1813-1901)

## Texts and Translations

### Selections from *Prophetiae Sibyllarum* (di Lasso)

Arr. Jude Navari

#### Carmina Chromatico

*Carmina chromatico quae* Prophetic songs, that you now hear,  
*audis modulata tenore* sung polyphonically to a chromatic  
*Haec sunt illa quibus nostrae* tenor,  
*olim arcana salutis* They are those in which our twice-  
*Bis senae intrepido cecinerunt* six Sibyls once sang,  
*ore Sibyllae.* with intrepid mouths, the secret of  
our salvation.

#### Sibylla Persica

*Virgine matre satus pando* Born of a virgin mother, he will sit  
*residebit assello,* upon a crook-backed ass.  
*Jucundus princeps unus qui* The prince of joy who alone in time  
*ferre salutem* to come can bring true salvation.  
*Rite queat lapsis tamen;* Many will be the prophets of his  
*illis forte diebus* suffering,  
*Multi multa ferent immensi* many the prophecies.  
*fata laboris* Sufficient though, to sum up the  
*Solo sed satis est oracula* prophecies in a single line:  
*prodere verbo:* He, the Lord God, will be born of a  
*Ille Deus casta nascetur* pure virgin.  
*virgine magnus.*

### Witches Choruses from *Dido and Aeneas* (Purcell)

*Sorceress:* Wayward sisters, you that fright  
The lonely traveler by night,  
Who, like dismal ravens crying,  
Beat the windows of the dying,  
Appear! Appear at my call, and share in the fame  
Of a mischief shall make all Carthage flame.  
Appear!

*First Witch:* Say, Beldam, say what's thy will?

*Chorus:* Harm's our delight, and mischief all our skill.

*Sorceress:* The Queen of Carthage, whom we hate,  
As we do all in prosp'rous state,  
Ere sunset, shall most wretched prove,  
Depriv'd of fame, of life and love!

*Chorus:* Ho, ho, ho, ho, ho, ho!

*Two Witches:* Ruin'd ere the set of sun?  
Tell us, how shall this be done?

*Sorceress:* The Trojan Prince, you know, is bound  
By Fate to seek Italian ground;  
The Queen and he are now in chase.

*First Witch:* Hark! Hark! the cry comes on apace.

*Sorceress:* But, when they've done, my trusty Elf  
In form of Mercury himself  
As sent from Jove shall chide his stay,  
And charge him sail tonight with all his fleet away.

*Chorus:* Ho, ho, ho, ho, ho, ho!

*Two Witches:* But ere we this perform,  
We'll conjure for a storm  
To mar their hunting sport  
And drive 'em back to court.

*Chorus:* In our deep vaulted cell the charm we'll prepare,  
Too dreadful a practice for this open air.

### Ellen's Second Song (Schubert)

Op. 52, No. 2, arr. Johannes Brahms  
From Walter Scott's "The Lady of the Lake"

*Jäger, ruhe von der Jagd!* Huntsman, rest! thy chase is done,  
*Weicher Schlummer* while our slumbrous spells  
*soll dich decken,* assail ye,  
*Träume nicht, wenn Sonn' erwacht,* Dream not, with the rising sun,  
*Daß Jagdhörner dich erwecken.* Bugles here shall sound reveillé.

*Schlaf! der Hirsch ruht* Sleep! the deer is in his den;  
*in der Höhle,* Thy hounds are by thee lying;  
*Bei dir sind die Hunde wach,* Sleep! nor dream in yonder glen,  
*Schlaf, nicht quäl' es deine Seele,* How thy gallant steed lay dying.  
*Daß dein edles Roß erlag.*

*Jäger, ruhe von der Jagd!* Huntsman, rest! thy chase is done  
*Weicher Schlummer* Think not of the rising sun,  
*soll dich decken,* For at dawning to assail ye  
*Wenn der junge Tag erwacht,* Here no bugles sound reveillé.  
*wird kein Jägerhorn dich wecken.*

### Spinnt! Spinnt, Fleissig Mädchen (Wagner)

(Little wheel, turn merrily!)

Spinning Chorus from *The Flying Dutchman*, Ed. John Rutter

Summ' und brumm', Hum and thrum, my faithful  
du gutes Rädchen, spinning wheel,  
munter, munter dreh' dich um! Turning, turning, round and round!  
Spinne, spinne tausend Fädchen, Spin, spin your thread and fill the  
gutes Rädchen, reel,  
summ' und brumm'! Whirring with your merry sound!

Mein Schatz ist auf dem My love he sails the stormy sea,  
Meere draus', He thinks of home so longingly;  
er denkt nach Haus an's My little wheel, turn merrily!  
fromme Kind; Till he comes safely back to me!  
mein gutes Rädchen braus' Spin, spin busy maiden!  
und saus'! Hum, thrum, spinning wheel!

Ach, gäbst du Wind,  
er käm' geschwind!

Spinnt! Spinnt fleissig, Mädchen!  
Brumm'! Summ'! Gutes Rädchen!

Mein Schatz da draussen My love he sails the stormy seas,  
auf dem Meer, Fine gold he'll win and rich he'll be;  
im Süden er viel Gold gewinnt; Ah! Little wheel, turn merrily!  
Ach! gutes Rädchen, To her who spins, he'll give it free!  
saus' noch mehr!  
Er gibt's dem Kind,  
wenn's fleissig spinnt!  
Spinnt! Spinnt fleissig, Mädchen!  
Brumm'! Summ'! Gutes Rädchen!

### Two Choruses from *A Midsummer Night's Dream* (Mendelssohn)

You spotted snakes with double tongue,  
Thorny hedgehogs, be not seen;  
News and blind-worms, do no wrong;  
Come not near our fairy queen.  
Hence away!

Philomel, with melody,  
Sing in our sweet lullaby;  
Never harm, nor spell, nor charm,  
Come our lovely lady nigh;  
So, good night, with lullaby.

Weaving spiders come not here;  
Hence, you long legg-d spinners, hence!  
Beetles black, approach not near;  
Worm nor snail, do no offence.  
Come not here.

Hence, away! Now all is well.  
One aloof stand sentinel.

Through the house give glimm'ring light,  
By the dead and drowsy fire;  
Ev'ry elf and fairy sprite  
Hop as light as bird from brier:  
And this ditty, after me,  
Sing and dance it trippingly.

First rehearse your song by rote;  
To each word a warbling note:  
Hand and hand, with fairy grace,  
Will we sing, and bless this place.

Trip away, make no stay;  
Meet me all by break of day.

### O Fons Bandusiae (Hahn)

*(O Bandusian Spring)*

Fragment of Horace's Ode 3.13

<i>O fons Bandusiae, splendidior vitro, Te flagrantis atrox hora canicula nescit tangere.</i>	O Bandusian spring, clearer than glass, The harsh season of the blazing Dog Star is powerless to affect you.
<i>Tu frigus amabile fessis vomere tauris praebes et pecori vago.</i>	You grant welcome coolness to oxen weary of the plow and to the wandering herd.

### Hymn to Dionysus (Holst)

*Op. 31, No. 2, from "The Bacchae" of Euripedes*

*Translated by Gilbert Murray*

Oh, blessed he in all wise, Who hath drunk the Living Fountain, Whose life no folly staineth, And his soul is near to God; Whose sins are lifted, pallwise, As he worships on the Mountain, And where Cybele ordaineth, Our Mother, he has trod: His head with ivy laden and his thyrsus tossing high, For our God he lifts his cry; "Up, O Bacchae, wife and maiden, Come, O ye Bacchae, come;	Bring the Bromios in his power From Phrygias mountain dome; To street and town and tower, Oh, bring ye Bromios home!" When erst in anguish lying For an unborn life's desire, As a dead thing in the Thunder His mother cast to earth; For her heart was dying, dying, In the white heart of the fire; Till Zeus, the Lord of Wonder, Devised new lairs of birth; Yea, his own flesh tore to hide him, And with clasps of bitter gold
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O, bring the joy bestower,  
God-seed of God the Sower,

And the Queen knew not beside him, Till the perfect hour was there; Then a horned God was found, And a God with serpents crowned; And for that are serpents wound In the wand his maidens bear, And the songs of serpents sound In the mazes of their hair All hail, O Thebes thou nurse of Semele! With Semele's wild ivy crown thy towers; Oh, burst in bloom of wreathing bryony, Berries and leaves and flowers; Uplift the dark divine wand The oakwand and the pinewand, And don thy fawnskin, fringed in purity With fleecy white, like ours. Oh cleanse thee in the wand's waving pride, Yea, all men shall dance with us and pray, When Bromios his companies shall guide hillward, Where they stay, The flock of the Believing, The maids from loom and weaving, By the magic of his breath borne away. Hail thou, O Nurse of Zeus, O Caverned Haunt Where fierce arms clanged to guard God's cradle rare, For thee of old some crested Corybant First woke in Cretan air	Did a secret son enfold, Rang with this strain; and blended Phrygian chant And sweet keen pipes were there. But the Timbrel was another's, And away to Mother Rhea it must wend; And to our holy singing from Mother's The mad Satyrs carried it, To blend in the dancing and the cheer Of our third and perfect Year; And it serves Dionysus in the end! O glad, glad on the mountains To swoon in the race outworn, When the holy fawnskin clings, And all else sweeps away, To the joy of the red quick fountains, The blood of the hillgoat torn, The glory of wildbeast ravenings, Where the hilltops catch the day; To the Phrygian, Lydian, mountains! 'Tis Bromios leads the way. Then streams the earth with milk, Yea, streams with milk and nectar of the bee, And thro' the air dim perfume steams Of Syrian frankincense; And He, Our leader, from his thyrsus spray A torchlight tosses high and higher, A torchlight like a beacon fire, To waken all that faint and stray; And sets them leaping as he sings, His tresses rippling to the sky,
--	--

The wild orb of our orgies, And deep beneath the Maenad cry  
Our Timbrel; and thy gorges

His proud voice rings And the music climbs and the  
"Come, O ye Bacchae, Come!" maddening glamour,  
Hither, O fragrant of Tmolus the With the wild White Maids,  
Golden, to the hills!  
Come with the voice of timbrel and Oh then, like a colt as he runs  
drum; by a river,  
Let the cry of your joyance uplift A colt by his dam, when the heart of  
and embolden him sings,  
The God of the joycry; With the keen limbs drawn and the  
O Bacchanals, come! fleet foot aquiver,  
With pealing of pipes and with Away the Bacchanal springs!  
Phrygian clamour,  
On, where the vision of the holiness thrills,

### Trio of Canons, Arr. Libana

#### Seers' Canon: Sure as the Wind

Sure as the wind my sisters and sure as the rain,  
Sure as the sun does shine we will raise our song again.

#### Sorcerers' Canon: A Circle is Cast

A circle is cast again and again and again.

#### Sprites' Canon: Full Moonlight Dance

Under the full moon light we dance,  
spirits dance we dance,  
joining hands we dance,  
joining souls rejoice!

### Four Russian Peasant Songs (Stravinsky)

#### У спаса в Чигисах

(On Saints Days in Chigisakh)

У спаса в Чигисах за Яузою. On Saints' Days in Chigisakh on  
Славна! Yaouzoï, so 'tis said!

*Живут мужики богатые* all the lucky peasants roll in riches,  
*Гребут золото лопатами* gath'ring golden pieces by the  
*Чист серебро лукошками* shovelful, solid silver by the  
*Славна!* basketful, so 'tis said!

#### Овсень!

(Ovsen\*)

<i>Овсень!</i>	Ovsen!
<i>Я тетерю гоню,</i>	I'm a-hunting the grouse, Ovsen!
<i>Овсень! Полевую гоню.</i>	O'er the fields and the moors,
<i>Овсень!</i>	Ovsen!
<i>Она под куст, а я за хвост.</i>	She has hid 'neath a bush, I spy her
<i>Овсень!</i>	tail, Ovsen!
<i>Мне нашла хвост, ан денег</i>	I've caught her fast, Ovsen!
<i>горсть, Овсень!</i>	And a handful of money too,
	Ovsen!

\*Ovsen is a beneficent solar deity honored in Russian mythology.

### Щука шла из Новгорода: Слава!

(The Pike)

<i>Щука шла из Новгорода:</i>	Once a pike swam out of
<i>Слава!</i>	Novgorod,
<i>Она хвост волокля из</i>	flick'd her tail, shot straight down
<i>Белозера. Слава!</i>	from Bielaozero. Glory!
<i>Как у щуки чешуйка</i>	As she darted by, all her scales
<i>серебрянная, Слава!</i>	shone silver bright,
<i>Что серебрянная,</i>	scales that gleam'd like gold,
<i>позолоченная, Слава!</i>	scales that flash'd silvery white.
<i>Как у щуки спина жемчугом</i>	Glory!
<i>сплетена. Слава!</i>	On her back she bore many a
<i>Как головка у щуки унизанная.</i>	glittering gem,
<i>Слава!</i>	and her head was crown'd with a
<i>Она место глаз дорогой алмаз.</i>	pearl-set diadem,
<i>Слава!</i>	while instead of eyes two diamonds
	blaz'd. Glory!

### Уж, как вышло пузище на репище....

(Master Portly)

<i>Уж, как вышло пузище на</i>	Master Portly went a-tramping thro'
<i>репище. Слава!</i>	the turnip field. Glory!
<i>Вынесло пузище осминувшей.</i>	There, Portly scatter'd around him

*Слава!* a full bushel of fleas. Glory!  
*Осминувшей пол осмины блох,* One whole sack of fleas and half a  
*Слава!* sack of lice. Glory!

Enrings the barky fingers of the elm.  
O, how I love thee!

Three Songs from Shakespeare's *A Midsummer Night's  
Dream*  
(Ratcliff)

**I do wander everywhere** (*Act II, Scene 1*)

How now, spirit! Wither wander you?  
Over hill, over dale, thorough bush, thorough brier,  
Over park, over pale, thorough flood, thorough fire;  
I do wander everywhere,  
Swifter than the moon's sphere.  
And I serve the fairy queen,  
To dew her orbs upon the green.  
I must seek some dewdrops here  
And hang a pearl in every cowslip's ear.  
Farewell thou lob of spirits; I'll be gone.

**Philomel with melody** (*Act II, Scene 2*)

You spotted snakes with double tongue,  
Thorny hedgehogs, be not seen;  
Newts and blindworms, do no wrong,  
Come not near our Fairy Queen.  
Philomel, with melody  
Sing in our sweet lullaby;  
Never harm, nor spell nor charm  
Come our lovely lady nigh.  
So goodnight, with lullaby.  
Weaving spiders, come not here;  
Hence, you long-legged spinners, hence!  
Beetles black, approach not near;  
Worm nor snail, do no offense.  
Philomel, with melody...

**I will wind thee in my arms** (*Act II, Scene 2*)

Sleep thou, and I will wind thee in my arms.  
So doth the woodbine the sweet honeysuckle  
Gently entwine; the female ivy so

**UROK** (Lebič)

**A: Spell Against Swelling**

*Urok, pojki, raz mozg na kost* Urok, go out onto the green plain;  
*Raz meso pojdi na meso* go nine elbows deep, go deep into  
*Pojdi na dlako raz dlako* the ground.  
*Na zeleno trato* Go to the very end of the tap root  
*Devet komolcev globoko v tla* to do your magic.  
*Tam pojdi na tulec*

**B. Spell Against Snakebite**

*Bodi bel al' bel,* Whether the venom has turned you  
*bodi črn ali črna,* white, black, spotted,  
*Bodi pirhast ali pirhasta,* or made you deaf or mute -  
*bodi rdeč ali rdeča,* bad blood: begone!  
*Bodi zelen al' zelena,* Urok, take this venom upon  
*bodi gluh ali gluha,* yourself.  
*Bodi mutast ali mutasta, oj!*  
*Huda kri beži ti*  
*Ti imaš svoj strup nase*  
*vzeti urok.*

**C. Spell Against Bad Blood**

*Urok tam pojki v tla* Urok, go nine elbows deep into the  
*devet komolcev* ground,  
*Urok tam pojki na tulec* Go to the end of the tap root,  
*Huda kri beži ti, bež urok beži.* Take the venom as far away as  
possible.  
Bad blood: begone! Begone, Urok!  
Begone!

**The Witches' Trio** (Larsen)

*From William Shakespeare's Macbeth, Act IV, Scene 1*

Double double toil and trouble; Round about the cauldron go:



Fyre burn and cauldron bubble. In the poison'd entrails throw  
 Double double toil and trouble; That toad under cold stone,  
 I shall hexsss you on the double. days and nights hast thirty one;  
 Hexsss your eyes and hex your ears Swelter'd venom sleeping got,  
 Give you a hex for a thousand years. Boil thou first in the charmed pot.

Filet of fenny snake, Make the gruel thick and slab:  
 In the cauldron boil and bake: Add thereto a tiger's chaudron,  
 Eye of newt and toe of frog, For the ingredients of our cauldron.  
 Wool of bat and tongue of dog, Cool it with an baboon's blood,  
 Adder's fork and blind worm's sting, Then the charm is firm and good.  
 Lizard's leg, and howlet's wing.  
 For a charm of powerful trouble  
 Like a hellbroth boil and bubble.

### Witches' Chorus (Verdi)

*From MacBeth. Text by F.M. Piave, after Shakespeare, Ed. John Rutter*

*Che faceste? Dite su!* Now, my sisters, what's to tell?  
*Ho sgozzato un verro!* I have slit the boar's throat!  
*E tu?* And thou?

*M'è frullata nel pensier* I have cursed a sailor's wife;  
*La mogliera d'un nocchier* She will rue it all her life:  
*Al dimòn la mi cacciò* Slighting words she spat at me;  
*Ma lo sposo che salpò* Now her husband toss'd by tempest  
*Col suo legno affogherò* he will be

*Un rovaio io ti darò* And his vessel at the bottom of the  
*I marosi io leverò* sea.

*Per le secche lo trarrò.* Lo, the north wind I will send  
*Un tamburo! Che sarà?* Raging torrents without end  
*Vien Macbetto. Eccolo qua!* On the rocks his ship I'll rend,  
 Ah yes, I'll make the wild sea rage.  
 Hark, a drum sounds!

Who is that?  
 Now I see him: Hail now, Macbeth!

*Le sorelle vagabonde* Round about the globe we wander,  
*van per l'aria, van sull'onde* Wayward sisters trav'ling yonder,  
*Sanno un circo lo intrecciare* We can weave a girdle twining  
*Che comprende e terra e mar.* Over land and over sea.

## *Just Released!*

Live recording of Voci's fall 2010 concert season:

## **Voices in Peace X: *The Place of the Blest***

*With the Jupiter Chamber Players*

*In memory of Voci member Alison Howard  
 Featuring the World Premiere of Passing by Peter Knell*

Get your copy in the front lobby today!

## *Composers and Arrangers*

**Reynaldo Hahn** (1874-1947) was a composer, conductor, music critic and diarist. Best known as a composer of songs, he wrote in the French classical tradition of the *mélodie* - a French art song known for subtlety and for its deliberate relationship between text and melody. His works are known for their fine craftsmanship, remarkable beauty, and originality.

Born in Caracas, Venezuela, and raised in Paris, he was a child prodigy: making his début accompanying himself on the piano as he sang arias, and composing his first songs at the age of eight. In 1894, he met an aspiring writer, Marcel Proust, with whom he shared a love for painting, literature, and Fauré. They became lovers and often traveled together and collaborated on various projects. Forced to leave Paris in 1940 during the Nazi occupation, Hahn returned at the end of the war in 1945 to fulfill his appointment as director of the Paris Opéra. He died in 1947 of a brain tumor.

The spring of Bandusia is a natural water source in an unknown location in rural Italy, to which the Roman poet Horace addressed a well-known ode. In the poem Horace praises the spring's constancy in the hottest days of summer and promises to immortalize the spring through his song. In "Ô fons Bandusiae!", Hahn fulfills this promise simply and beautifully.

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English composer **Gustav Holst** (1874-1934) worked for most of his life as a music director and teacher at various girls' schools and colleges in London, and the way in which he writes for women's voices in particular, may have been influenced by the students and musicians within these academic communities. Holst once wrote that he found inspiration in "things that suggest music," and indeed, his compositions reveal a broad range of interests, from Indian philosophy and Hindu mysticism to theosophy and astrology. Holst's music is characterized by exotic harmonies, orchestral color, and unconventional meters. The ambiguous, unmeasured opening of the "Hymn to Dionysus," which Voci performs today, eventually yields to pulsating rhythms reminiscent of passages from Stravinsky's "Rite of Spring," while the sparkling accompanimental figures foreshadow the works of such film composers as Bernard Hermann or John Williams. The imaginative qualities of Holst's music never fail to seduce, and though he was not comfortable with the fame bestowed on him during his lifetime (largely due to the popularity of his orchestral suite "The Planets"), his importance to musical developments in the twentieth century cannot be denied.

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**Libby Larsen** (b. 1950) is one of America's most prolific and performed living composers, with a catalogue 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. Larsen is a strong advocate for the music and musicians of our time, and has received many commissions, honors and awards, including a Grammy as producer for a recording that features her "Sonnets from the Portuguese".

The text for "The Witches Trio," is shared by several other pieces in today's program, and comes from Shakespeare's Macbeth. Larsen's take on the famous witches' incantation, 'double, double, toil and trouble' is filled with lurid word-painting and rhythmic tricks.

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**Orlando di Lasso** (1532-1594), also known as Orlandus Lassus, was part of the internationally important Franco-Flemish school of composers of the 16th century. He was born at Mons in Hainaut (now Belgium) and worked in Italy and Antwerp before securing a musical position with Duke Albrecht V of Bavaria. He remained there from 1556 until his death. Di Lasso, along with Vittoria and Palestrina, was

one of the most important composers of the period. He composed church music, including many motets, settings of the four Passions, and more than seventy Masses. His secular works are of great interest as well, and include madrigals in the Italian style, French chansons, and a number of German lieder.

The “Prophetiae Sibyllarum” motet cycle consists of anonymous Latin poems, which prophesize about a coming savior who will ‘lift the darkness.’ Di Lasso is the only composer known to have set these poems to music.

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**Lojze Lebič** (b. 1934 in Prevalje, Slovenia) studied conducting and composition with at the Academy of Music in Ljubljana, also conducting several choirs. He taught conducting at the Pedagogical Academy and, since 1986, has been a professor in theoretical subjects in music at the Musicological Department of the Faculty of Arts at the University of Ljubljana. The composer’s notes state, “[a]fter an intense and critical confrontation with contemporary trends in composition, Lebič formed his own mode of expression, ranging between the impetuosity of sound and the restraint of meditation, as well as between cosmopolitan modernism and his own sensitivity to the heritage of traditional cultures and civilizations.”

Lebič’s works include many vocal and instrumental pieces, which have been performed at numerous festivals, including the Music Biennials in Berlin and Zagreb; Trieste prima; Saint Denis, France; Danubiana Timisoara, Romania; Unisa Transnet Pretoria, South Africa; and Golden Gate International Choral Festival, San Francisco. Among numerous awards, Lebič’s symphonic work, “November Songs” was chosen as one of the ten most successful works of the year at the Rostrum of Composers, IMC UNESCO, in 1985. He has been a member of the Slovene Academy of Arts and Sciences (SAZU) since 1991.

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**Felix Mendelssohn-Bartholdy** (1809-1847) was a consummate musical artist, acting as composer, performer, conductor, editor and teacher throughout his short life. A great child prodigy, Mendelssohn carefully studied the works of J.S. Bach, gaining a mastery of form, counterpoint, and fugue and integrating it with his own personal style. Like many nineteenth century composers, Mendelssohn found inspiration in poetry, literature, philosophy and painting, and his incidental music for Shakespeare’s “A Midsummer Night’s Dream” demonstrates a perfect synthesis of music and drama. The accompaniment forms a gossamer web around the vocal part: melodic notes embedded in the underlying perpetual motion define the structure with clarity and lightness. To achieve musical fluidity in Mendelssohn’s music, the pianist (orchestra) and singers must be fleet and nimble and dexterous, but never showy for the sake of being showy. Virtuosity, in Mendelssohn, is a restrained virtuosity. Mendelssohn is occasionally criticized for not having outgrown his youthful style, but to many performers of his instrumental, choral, chamber and symphonic works, he is viewed, endearingly, as an underrated genius.

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**Henry Purcell** (c.1660-1695), a Baroque composer, has often been called England’s finest and most original native composer. He incorporated Italian and French stylistic elements, but devised a peculiarly English style of Baroque music. Born in

London, he was musically gifted and was admitted to His Majesty's chapel as a chorister as a very young boy, and studied music under several notable teachers.

After being appointed organist of Westminster Abbey in 1679, Purcell devoted himself almost entirely to the composition of sacred music, and for six years stayed away from the theatre. But in 1687, he resumed his theatre connection and, in addition to his royal duties, devoted much of his talent to writing musical dramas. He also wrote incidental chamber music and became involved with the growing London public concert scene.

"Dido and Aeneas" (an adaptation of a portion of Virgil's Aeneid) gave Purcell his first chance to write a sustained musical setting of a dramatic text in which the action is entirely carried on in recitative, without a word of spoken dialogue. It is occasionally considered the first genuine English opera. The piece recounts the love story of Dido, Queen of Carthage and the Trojan hero Aeneas, and her despair at his abandonment of her. In the scene we perform today, a sorceress and her entourage of witches conspire for Aeneas' departure, Dido's ruination, and the destruction of Carthage.

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A native of California, **Cary Ratcliff** (b. 1953) studied composition at Eastman School of Music with Joseph Schwantner and Christopher Rouse, and contemporary piano with David Burge. Ratcliff has worked for years composing vocal and theatrical music, and has produced a large body of work including art songs, choral works, oratorio, concertos, and orchestral planetarium scores. His Viola Concerto won the American Society of Composers and Publishers (ASCAP) Nissum Prize for Best New American Work.

"Three Songs from Shakespeare's A Midsummer Night's Dream," which Voci performs today, re-creates in music the nocturnal, magical atmosphere of Shakespeare's play: fairies and nature, lullaby, and love.

Ratcliff has lived in Rochester, NY for many years and plays keyboards with the Rochester Philharmonic.

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**Franz Schubert** (1797-1828). Sometimes happy, at other times tragic, Schubert's style is intense lyricism and rhythmic vitality, with a colorful, keen, and daring harmonic structure. Born in Vienna, Schubert showed extraordinary musical ability as a child. However, he was only beginning to achieve fame at the time of his death at the age of 30. A small circle of devoted friends eagerly celebrated his work with frequent informal concerts, called "Schubertiads."

Schubert was gifted at finding the fullest and highest expression for deep human emotions in his songs. "Ellen's Second Song" is part of the set of songs to Sir Walter Scott's poem "The Lady of the Lake," a long narrative poem about the unwavering devotion of Ellen, the lady of the lake, to her lover and her father.

Ellen is caught between warring factions and jealous rivalries. This particular song is one of Schubert's most atmospheric, as he set for the accompaniment the sound of bugles announcing reveille, and horns as if they are echoing across empty highland moors as she sings 'Huntsman, rest' to the stranger of the day.

Brahms discovered Schubert late in his career and found his work to be a great source of influence. His response to this influence was to honor Schubert in his concerts and composing. His arrangement for female voices of "Ellen's Second Song" is a favorite for women's choirs.

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**Igor Fyodorovitch Stravinsky** (1882-1971) was born in Oranienbaum, Russia. Although his father was an accomplished opera singer, Stravinsky's greatest musical influence was Nikolai Rimsky-Korsakov, who inspired the colorful orchestration of Stravinsky's folk song-inspired melodies, to which Stravinsky added his own offbeat rhythmic drive. In 1913 Stravinsky composed his most famous piece of music, "The Rite of Spring," which is based on old Russian pagan traditions. Soon after, he wrote the "Four Russian Peasant Songs," (1915-1917) which Voci sings today, and which are based on popular Russian texts. The choruses were sung by peasants while fortune-tellers read their fingerprints on the smoke-blackened bottoms of saucers. Stravinsky subtitled this work "Saucer Readings."

Stravinsky is widely acknowledged as one of the most important and influential composers of 20th century music. The novelty, power, and elegance of his works won him worldwide admiration before he was thirty. His approach to musical composition was one of constant renewal, which was easily identified through his quirky metric changes, angular melodies, and spicy harmonic language. Although his harmonies and forms were difficult to grasp, he recognized melody as the "most essential element." Throughout his life he continued to surprise admirers with transformations of his style that stimulated controversy.

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One may fairly define Italian classical music of the nineteenth century by the output of a single man, **Giuseppe Verdi** (1813-1901). He wrote his first opera in 1839 and his last in 1893, entertaining audiences with melodramatic plots and larger-than-life characters. In contrast to the style of his German contemporaries, Verdi's music emphasizes raw human emotion. Rather than identifying characters through Romantic symbolism or elaborate constructs of nature, Verdi goes for the direct and simple: good guy, bad guy, murder, motivation, passion and revenge. Musically, Verdi brings an immediacy to the stage with strong driving rhythms and clear harmonic progressions. While many operas are hallmarked by a heart-wrenching aria or two, Verdi's operatic choruses are notable in their own right. The popular choruses provide large scale dramatic and emotional unity, and the "Witches Chorus" from Macbeth, which Voci sings today, is no exception. The singers prophesy impending doom specifically for the stage characters, but the infectiously tuneful vocal lines seem to invite all of us to participate in their scheme.

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Born in Leipzig, Germany, **Wilhelm Richard Wagner** (1813-1883) was a composer, conductor, theatre director and essayist. His compositions, particularly those of his later period, are notable for their complex texture, rich harmonies and orchestration. He introduced the elaborate use of leitmotifs in opera: musical themes associated with individual characters, places, ideas or plot elements, and his later music contained unprecedented emotional expression, and introduced new ideas in harmony and operatic structure.

In 1837, Wagner obtained the post of music director of the local opera in Riga (then part of the Russian Empire), but quickly amassed such large debts that he soon fled to London. It is that sea passage from which Wagner drew inspiration for "The Flying Dutchman." Its "Spinning Chorus" musically imitates the spinning wheels of a group of women who fantasize about their sweethearts, who are out sailing on the sea. The references to the gold that they are expected to bring back from the south speaks to the colonial ethos of the time, towards which Wagner was sympathetic.

Controversy continues to be generated by many of Wagner's views. He was active in the nationalist movement, calling for unification of Germany and the 1849 revolution against Prussia. Later, his nationalistic views morphed into blatant anti-Semitism, and his writings on that topic often influence the way that his works are regarded. Despite this, he remains one of the most influential composers of the twentieth century.

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## ***Voci Leadership & Singers***

The 2010-11 season marks **Jude Navari's** 12th year as Artistic Director of Voci. He has prepared choruses and conducted performances for Berkeley Opera, arranged folk music and coached rehearsals for Westwind International Folk Ensemble's chorus Westwind Voices, conducted premieres of new works by U.C. Berkeley graduate student composers for the Berkeley New Music Project, and served as Artistic Director of the Sacramento Men's Chorus. In 2001, he prepared the vocal ensemble for Cabrillo Music Festival's production of Philip Glass' multimedia 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.

Guest Accompanist **Heather Heise** studied classical piano at the San Francisco Conservatory of Music and earned her M.F.A. from Mills College. She has performed and presented works in New York and Mexico; at Princeton and Stanford Universities; and at Old First Church, Theatre Artaud, and The Marsh in San Francisco. Ms. Heise currently designs sound for a new dance theatre project by Paufve Dance and composing an original video + audio performance piece for the June 21 "Garden of Memory" event at the Oakland Columbarium. She served as Voci's accompanist from 2004-2008, and returns as guest accompanist for Voci's spring 2011 season.

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**Joan Bell** joins Voci this spring to sing in her 15th Voci concert season. She keeps busy 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. When Julie first heard Voci perform, she decided it was tops on her

list to be a part of the group. In addition to choral singing, Julie has performed in a number of musical stage productions and has dabbled in jazz and opera. After nearly 30 years as a learning and development consultant, Julie is applying her talents as a personal historian, a story teller...one life at a time. She has three grown "children," ages 40, 41, and 44 and four beautiful grandchildren, and lives with a Scottie dog and two cats - her "guys." In addition to singing, Julie's passions are live music in many forms (opera, symphony, jazz,) the theater, ballet, gardening, hiking, and always learning, learning, learning.

**Elizabeth Brashers**, Voci Co-Administrative Director, has enjoyed singing all her life. She sang with the San Francisco Girls Chorus in her teens, and in college sang with and directed 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.

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

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

**Lisa Gartland** has many passions in addition to singing. First, there's her family - husband, son, cats, chickens and a dog. Then there's her total fixer of a house, a 1912 Oakland Craftsman that is - slowly - being renovated top to bottom. Next is the fitness center she owns & runs - Inside Outside Fitness on Piedmont Avenue. Finally, she's an expert in energy conservation, currently working in the field of efficiency program evaluation.

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

**Susan Hall** is in her fifth year singing with Voci and deeply enjoys the repertoire, the musicianship, the friendship of these awesome women, and, of course, our fabulous director. Susan 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 Program Coordinator for Cantabile Youth Singers of Silicon Valley. Her other passions are sewing, knitting, and her delightful grandchildren.

**Edna Huelsenbeck** (see Voci Leadership)

**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!

**Jayne Kappesser**, a recent addition from Santa Cruz, has an insatiable appetite for music and is thrilled to be singing with Voci to help ease the hunger pains. When she's not longing for fresh ocean breezes and towering redwoods, she keeps busy as a choir director, private voice instructor and church musician in Walnut Creek. In her spare time, Jayne enjoys gardening, cooking, playing the ukulele, and learning all about do-it-yourself home renovations with her husband and two dogs.

**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.

**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.

**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.

**Peggy Rock** is delighted to sing with Voci this spring. She has loved to sing since joining the church choir at age 6. A musical and theatrical dabbler all her youth, she again took up choral singing about a decade ago, and has been active with the Pacific

Mozart Ensemble ever since. Her favorite musical projects involve avant garde and new music, crazy collaborations, and tight harmonies. She is looking forward to performing the wide swath of musical styles on this program.

**Johanna Rothe** lives in Oakland and pursues a doctorate, while making a living working as a teaching assistant in Santa Cruz. Johanna's most formative choir experiences before joining Voci in January 2011 were with the Berlin Girls' Choir, with whom she sang for many years, and more recently with UCSC Chamber Singers. Having been a long-time recorder player, Johanna has a special place in her musical heart for Early Music.

**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.

**Fran Smith** grew up singing, with her family and in school and church choirs. She has sung in large choirs, 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 also works with Kairos Youth Chorus. She has a sweet 26 year-old son who visits on weekends from his group home.

### ***Sing with Voci!***

Contact Artistic Director Jude Navari at judenavari@comcast.net or 415-425-8706.

For more about us and our audition process, visit our website at [www.vocisings.com](http://www.vocisings.com).

## ***Voci Members***

Joan Bell	Lisa Gartland	Susan Martin
Julie Blade	Sally Goodman	Terry Meyers
Elizabeth Brashers	Susan Hall	Peggy Rock
Kate Buckelew	Edna Huelsenbeck	Johanna Rothe
Denise Deneaux	Debbie Rosen Kanofsky	Susan Sands
Vicky Faulk	Jayne Kappesser	Fran Smith
	Pauline Ma-Senturia	

## ***Voci Staff***

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**Assistant Conductor:** Edna Huelsenbeck

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

**Accompanist:** Sharon Lee

**Guest Accompanist:** Heather Heise

**Publicity Chair:** Susan Sands

**Librarian & Archivist:** Kate Buckelew

**Wardrobe:** Vicky Faulk & Susan Hall

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

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**Website:** Elizabeth Brashers

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**Recording Engineer:** Brian Shiratsuki

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