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Special Thanks

Special thanks to Orinda Community Church, Lake Merritt
United Methodist Church, and All Souls Episcopal Parish of Berkeley; our program ad sponsors, and
all who have contributed to our 2011-12 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.

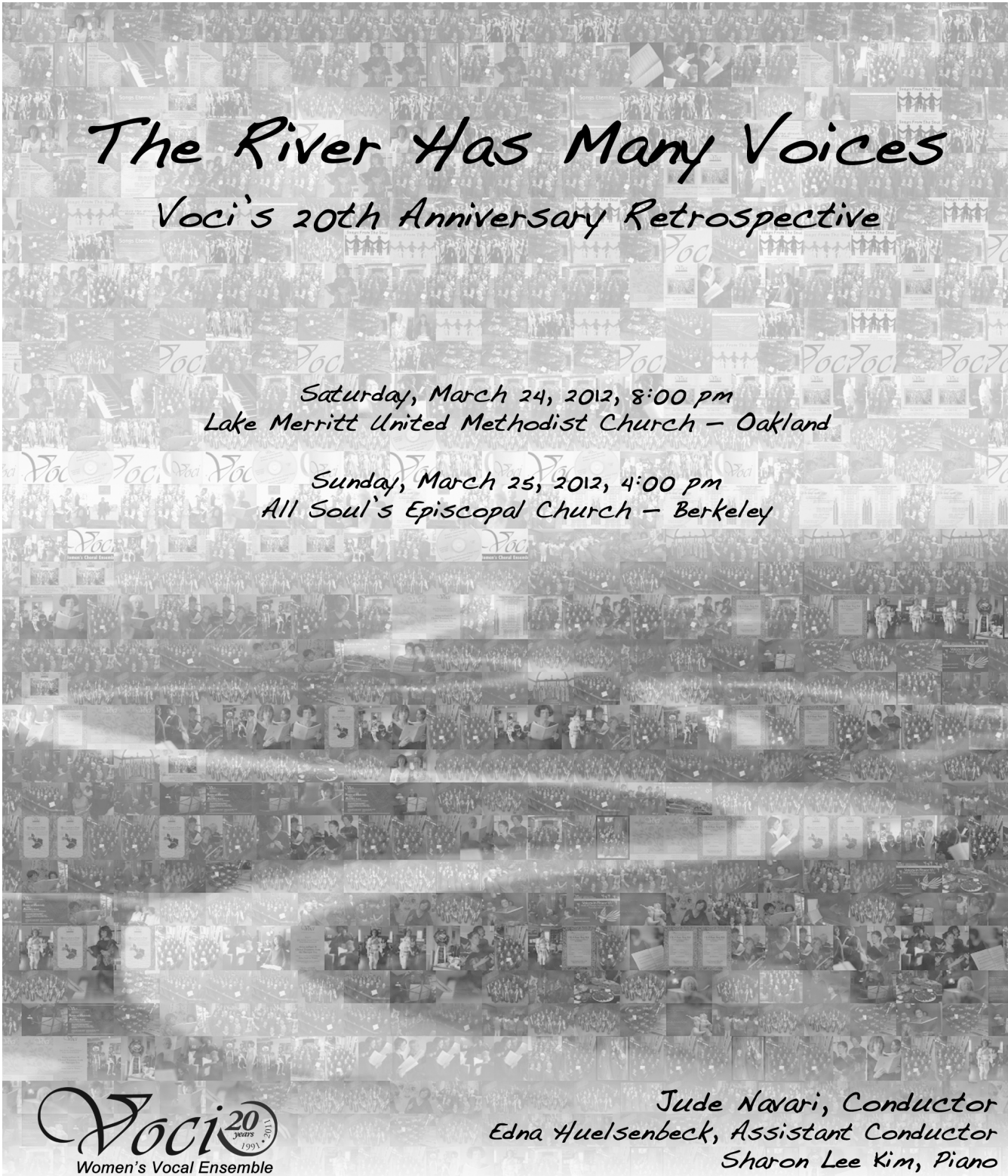
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Support Voci's 20th Anniversary tour to Vancouver!

Voci is thrilled to have been invited to perform at the
Tapestry International Festival, hosted by
the acclaimed Elektra Women's Choir
in Vancouver, BC, in May.

Help us defray our costs with your tax-deductible donation today!

Come and see us in Vancouver, May 4-5! Visit our website for details.



The River Has Many Voices

Voci's 20th Anniversary Retrospective

Saturday, March 24, 2012, 8:00 pm
Lake Merritt United Methodist Church – Oakland

Sunday, March 25, 2012, 4:00 pm
All Soul's Episcopal Church – Berkeley

Jude Navari, Conductor
Edna Huelsenbeck, Assistant Conductor
Sharon Lee Kim, Piano

Voci 20
1992 2012
Women's Vocal Ensemble

Welcome to Voci's 20th Anniversary Retrospective Concerts!

For two decades, Voci Women's Vocal Ensemble has been bringing the most beautiful and intriguing choral music for women's voices to Bay Area audiences. We thank you for your support over the years, and for being part of our celebration today.

Tonight we bring you a selection of musical gems from our 20-year history, including five pieces written especially for Voci. Voci is dedicated to featuring and introducing works by women composers - we reprise some of our favorites for you in this program. We also feature a major new choral cycle by our own Jude Navari, written as a gift to Voci in celebration of this 20th year.

From our Artistic Director

For this program, I assembled a selection of contemporary pieces primarily based on their strong compositional integrity. Each creates its own sound world and internal musical logic with creativity, authenticity, and personality, and presents both the performer and listener with various challenges and delights in uncommon rhythms, melodies, and harmonies.

I also chose pieces for their textual themes, which are woven through the program: sudden and unexpected encounters with beauty in the natural world appear in the breathless glimpse of a stunning blue butterfly in “Silvery Blue,” and in the charming wild violets and alluring mist showers encountered in “On A Mountain Path.” Contemplations of mortality and desire are explored in “Wind and Stone” and “Pollerita Roja.” “All ‘Round the Maypole,” “Day Song” and “Songs Eternity” feature exuberant celebrations of ‘being’ in context of music and dance. In “Siddhartha Fragments,” the unexpected natural beauty of a multi-faceted river, the contemplation of time and human desires through the “IS” of everything, and the celebratory dance music of “all of it together,” provide a type of coda to the textural themes introduced in the previous pieces of the concert.

Having lived with these pieces for several years – both rehearsing and performing them - I was, without doubt, influenced and inspired by them musically and thematically, as you will hear in “Siddhartha Fragments.” I hope you will also find them beautiful, meaningful, and enjoyable.

~Jude Navari

Program

Silvery Blue

Ann Callaway (*b. 1949*)

Wind & Stone

David Meckler (*b. 1960*)

Pollerita Roja

Gabriela Lena Frank (*b. 1972*)
Poem by Lily Flores Palomino

Karla Sagramoso, soprano

All 'Round the Maypole

Steven Clark (*b.1968*)

Constance DeFotis, soprano

On a Mountain Path

- I. natsu kodachi
- II. sumiregusa
- III. hibari yori
- IV. kiri shigure
- V. tsuki no tomo

Peter Knell (*b.1970*)
Five poems of Matsuo Basho

Lisa Gartland, soprano

Day Song

Libby Larsen (*b. 1950*)

Melodys of Earth and Sky

From Songs Eternity

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

~ Intermission ~

Siddhartha Fragments (*Premiere*)

Jude Navari (*b. 1969*)
Text by Hermann Hesse

- I. Beautiful is the World
- II. Everywhere at Once
- III. This is a Beautiful River
- IV. The River Has Many Voices
- V. (*The River Sings - not performed in this concert*)
- VI. I Listen
- VII. Everything is One

Susan Martin, mezzo-soprano

Join us in celebrating our 20th anniversary!

*Please gather for a celebratory toast and refreshments
during intermission of our March 24th concert,
and for a reception
immediately following our March 25th concert*

Texts and Translations

Silvery Blue (Ann Callaway, 2003)

Walking through the gold hills,
Dreaming down the valley,
See the Silvery Blue
Floating there on thistle.

Spring goes forth, and summer
Seeps into the gold hills;
Larks that walked the meadow
Fly across the valley.

In the gathering evening,
Far above the canyon,
Hear the goldfinch laughing
Upside down on thistle.

Rain falls now, and springtime
Sleeps amid the green hills
'Til the Silvery Blue
Floats again on thistle.

Wind & Stone (David Meckler, 2004)

(Stone...)
Chip, rock, split, crack, chisel
Etch, cut, grit, eat
Chill, heat, scrape, gravel
Hit, tap, wet, cool
Freeze, edge, pit, take, thaw
(Wind, stone, rain)
Old stones, stand, old poems

Inspired by Robinson Jeffers' poem, *To the Stone-Cutters* (1924)

*Stone-cutters fighting time with marble, you foredefeated challengers of oblivion
Eat cynical earnings, knowing rock splits, records fall down,
The square-limbed Roman letters
Scale in the thaws, wear in the rain. The poet as well
Builds his monument mockingly;*

*For man will be blotted out, the blithe earth die, the brave sun
Die blind and blacken to the heart:
Yet stones have stood for a thousand years, and pained thoughts found
The honey of peace in old poems.*

Pollerita Roja (*The Red Skirt* - Gabriela Lena Frank, 2006)

Poetry by Lily Flores Palomino

You there,
con esa hermosa pollerita,
¿eres flor o mujer?
You there,
con esa tu cara roja,
¿amapola or clavelina eres?

(Soy mujer, Señor,
soy joven, Señora.)

Hey there, pollerita roja,
¿Perdiz o vicuña eres,
por qué apareces y desapareces?
¿eres venado o vizcacha
que tan esquivas eres?

(Imposible, Señor,
imposible, Señora.)

Hey there, pollerita roja,
Si mujer eres, acércate a mí,
si flor eres yo te arrancaré.
(Soy mujer, Señor.)
Y si eres venado o perdiz
con mi querer te enlazaré
y tus alitas cortaré.
(Soy joven, Señora.)

(*I'm a woman,* si tú quieres,
I'm a flower, si tú quieres.
Flor o mujer,
venado o perdiz,

You there,
With that handsome skirt,
Are you a flower or a woman?
You there,
With that red face there,
Are you a poppy or a carnation?

(I'm a woman, Señor.
I'm a young man, Señora.)

Hey there, red skirt,
Are you a partridge or a *vicuña*?
Why do you appear and disappear?
Are you a deer or a *vizcacha*.
that you're so shy?

(Impossible, Señor.
Impossible, Señora.)

Hey there, red skirt,
If you're a woman, come close to me,
If you're a flower, I'll pluck you.
(I'm a woman, Señor.)
Or if you're a deer or a partridge
I'll tie you up with my love
And trim your little wings.
(I'm a young man, Señora.)

(I'm a woman, if you like.
I'm a flower, if you like.
Flower or woman,
Deer or partridge,

lo que tú quieras soy,
pollerita roja soy.)

I'm whatever you like,
I'm a red skirt.)

omoshiroki

it is more attractive

All 'Round the Maypole (Steven Clark, 2002)

All 'round the maypole,
tra la la la
Oh honey, who loves sugar and candy
Show me your motion,
tra la la la
Oh honey, who loves sugar and candy
Come down the lane Joe
Come carry my home
Oh honey, who loves sugar and candy

On a Mountain Path (Peter Knell, 2009)

Five poems of Matsuo Basho

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

misty showers
the day one cannot see Mt Fuji

V. tsuki no tomo

omokage ya
oba hitori naku
tsuki no tomo

the image shows
an old woman weeping alone
my friend the moon

Day Song (Libby Larsen, 1999)

We sing like larks of heaven
In the dawn God raised from night.
Cry jubilee.
With what rejoicing do we see
The sun has at last arisen
While we, His children, cry jubilee
That night, long night, is over.
If every leaf on every tree
Could shout with a tongue of fire,
They could not cry out worthily
The Grace of God's Desire.

Songs Eternity (Stephen Paulus)

Texts by John Clare (1793-1864)

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

What is song's eternity
Come and see
Melodies of earth and sky
Here they be
Song once sung to Adam's ears
Can it be
Ballads of six thousand years
Thrive, thrive
Songs awaken with the spheres

They die

Alive

Siddhartha Fragments (Jude Navari, 2012 - Premiere)

Text by Herman Hesse. Translation from the German in the public domain by Gunther Olesch, Anke Dreher, Amy Coulter, Stefan Langer and Semyon Chaichenets

I. Beautiful is the World

Beautiful is the world, colorful is the world,
strange and mysterious is the world!
Here is blue, here is yellow, here is green.
The sky and the river flow,
the forest and the mountains are rigid.
All of it is beautiful,
all of it is mysterious and magical,
and in its midst is the awakening one,
on the path to myself.

II. Everywhere at Once

Everywhere at once,
at the source and at the mouth,
at the waterfall, at the ferry, at the rapids,
in the sea, in the mountains,
only the present time
not the shadow of the past, not the shadow of the future.
Nothing was, nothing will be;
everything IS.

III. This is a Beautiful River

This is a beautiful river,
Yes, a very beautiful river.
I listen to it, I look into its eyes, I learn from it.
It knows everything, the river,
everything can be learned from it.
With a thousand eyes, the river looks,
with green ones, with white ones, with crystal ones,
with sky-blue ones.

IV. The River Has Many Voices

The river has many voices.
Hasn't it the voice of a king,

and of a warrior, and of a bull, and of a bird of the night,
and of a woman giving birth, and of a sighing man,
and a thousand other voices more?
All voices of the creatures are in its voice.
The voice of life, of what exists, of what is eternally taking shape.
And do you know what word it speaks,
when you succeed in hearing all of its ten thousand voices at once?

V. *The River Sings* (not performed today, but text included for context)

*The river sings with a voice of suffering
Softly sounds the river, singing in many voices.
each one heading for his goal,
each one obsessed by the goal,
each one suffering.
Longingly it sings,
longingly, it flows toward its goal,
lamentingly its voice sings.
All of these waves and waters are hurrying, suffering,
towards goals, many goals,
the waterfall, the lake, the rapids, the sea,
and all goals are reached,
and every goal is followed by a new one,
and the water turns into vapor and rises to the sky,
turned into rain and poured down from the sky,
turned into a source, a stream, a river, headed forward once again, flows on once again,*

VI. I Listen

I listen attentively to the river,
the song of a thousand voices.
But the longing voice has changed.
It still resounds, full of suffering, searching,
but other voices join it, voices of joy and of suffering,
good and bad voices, laughing and sad ones,
a hundred voices, a thousand voices.
These many voices in the river,
today it sounds new.

VII. Everything is One

Everything is one,
everything is intertwined and connected, [and] entangled a thousand times.

And everything together,
all voices, all goals, all yearning, all suffering, all pleasure, all that is good and evil,
all of this together is the world.
All of it together is the flow of events,
...the music of life.

Composers and Works

Ann Callaway (b. 1949) began her musical training with Grace Newsome Cushman in Baltimore, Maryland and continued at Smith College, University of Pennsylvania, and Columbia University. She is the subject of a documentary produced by Swedish Radio, and is the recipient of a Guggenheim Fellowship and commissions from the National Endowment for the Arts and the American Guild of Organists. She has held residencies at the MacDowell Colony, Yaddo, and the Leighton Artist Colony in Banff. Among her larger works are the *Concerto for Bass Clarinet*, performed by the Seattle Symphony and the Cleveland Chamber Symphony; the tone poem, *Amethyst*, premiered by the Saint Louis Symphony Orchestra; and *The Work of Sun*, excerpts of which have been read by the Berkeley Symphony. Other music has been performed by the New York New Music Ensemble, Earplay, and the Gregg Smith Singers. Callaway's chamber opera, *Vladimir in Butterfly Country*, the imagined adventures of a Nabakov-like lepidopterist/poet, had its concert premiere in Berkeley last October, and a staged performance is scheduled for this coming November 16 at Old First Church in San Francisco.

Silvery Blue was first performed by Voci in May, 2005. The title is the name of a small iridescent blue butterfly native to North America, and especially found in the east bay hills near where Callaway makes her home. She lives with her husband Richard Mix in El Cerrito, CA.

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Steven Clark (b. 1968) is a native Bay Area composer, producer, and performer whose concert music has been performed by Earplay, the Arditti String Quartet, and the Berkeley Symphony Orchestra. His film scores have been heard at the Sundance Film Festival, and he has created music for video games, television commercials, theater, and produced remixes for the Black Eyed Peas, Justin Timberlake, Madonna, and many others.

All 'Round the Maypole is an arrangement of a traditional song recorded by the Florida Folklife Project, which from 1937 to 1942 documented Florida's diverse immigrant cultures. The original recording, made by Herbert Halpert in 1939, is of Ellabell Singleton of Savannah, Georgia, singing a 'ring play,' or child's maypole game, that she learned as a child. Her song, and others, can be heard by visiting the Florida Folklife from the WPA Collection website. Voci premiered this piece in May, 2002.

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Composer and pianist **Gabriela Lena Frank** (b. 1972) has been hailed as representing "the next generation of American composers." She regularly draws on and incorporates Latin-American mythology, art, poetry, and folk music into a western classical framework, reflecting her own Peruvian-Jewish-Chinese-Lithuanian heritage. Frank was born in Berkeley, CA and educated in the Berkeley public schools. She holds degrees from Rice University and the University of Michigan in Ann Arbor. Recent premieres of Frank's compositions include works performed by the Los Angeles Philharmonic, Cuarteto Latinoamericano, Ballet Hispanico, and the St. Paul Chamber Orchestra with Dawn Upshaw. She has been commissioned for new works by Chanticleer, The Brentano String Quartet, guitarist Sharon Isbin, and the Silk Road Project, among others; and received a Latin Grammy in 2009.

Pollerita Roja, commissioned for Voci in 2006, uses the poetry of Peruvian poet Lily Flores Palomino, who writes in both Spanish and Quechua, the language of contemporary descendants of the ancient Incas of Peru. Palomino often draws on the experiences of her nation's indigenous people; the *pollerita*, is a traditional thick skirt worn by women in the Peruvian highlands. As symbol of Andean womanhood, it can be a term of both endearment and condescension. In this poem, the voices explore a conversation between a woman and a man who speaks with predatory intent.

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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. 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.

Knell's work, *On a Mountain Path*, was composed expressly for Voci. He was drawn to the idea of setting the haiku of Basho because of the simplicity and austerity of the form, and the wonderful invention it has inspired. "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 Mount Fuji and how its attractiveness is enhanced while obscured by a mist shower. "Tsuki no tomo" refers to a legend about Mount Obasute in which a man is encouraged 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 climbs the mountain to bring her back. Voci premiered the piece in May 2009.

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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".

Larsen's *Day Song*, adapted from a poem by Danish author and philosopher N.F.S. Grundtvig and first performed by Voci in May, 2005, is a hymn of rejoicing at sunrise.

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Composer **David Meckler** (b. 1960) studied composition at the College-Conservatory of Music at the University of Cincinnati and the University of California, San Diego. His compositions often feature simple, sometimes fragmented, polyrhythms, often in the context of unusual meters; the pitch language is sometimes freely diatonic, but rarely with traditional harmonic functionality. He has composed multiple chamber works for instrument and vocal ensembles. Scenes from his *Apollo 14*, A Space Opera were presented in New York City Opera's Showcasing American Composers Vox 2002 series. Meckler has taught at Skyline College, the University of California San Diego and the University of the Pacific in Stockton, California. He currently teaches at Cañada College.

Written for Voci, *Wind & Stone* is inspired by the Robinson Jeffers' poem, "To The Stone-Cutters". Meckler says, "Rather than setting the text of the poem, *Wind & Stone* elaborates on one of the images in the poem--the elements weathering away carved stone." Voci premiered *Wind & Stone* in May 2005.

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Jude Navari (b. 1969) studied composition at Eastman School of Music and at the University of California, Berkeley. His principal teachers were Samuel Adler, Warren Benson, Edwin Dugger, Jorge Liderman, David Liptak, Joseph Schwantner, John Thow, and Olly Wilson. At Eastman, he received the Bernard Rogers Prize and the Sernoffsky Prize for his compositions. He has also received a BMI Student Composer Award for his composition *Lachrymae* for String Orchestra. In Spring 2008 at the NOHspace Theater in San Francisco, CA, mezzo-soprano Erin Neff and pianist Elizabeth Ingber performed Jude's *Hamlin House Songs* on an evening of new works that included the premiere screening of the dance film *Undone* featuring Jude's original musical score. As a conductor, he has worked with local ensembles such as Berkeley Opera, Westwind Voices, and the Sacramento Men's Chorus. In 2001, Jude prepared the vocal ensemble for Cabrillo Music Festival's

production of Philip Glass's multi-media work *The Photographer*. In addition to Voci, Jude conducts the Skyline College Concert Choir, which joined with Cañada College's Peninsula Cantare to perform Stravinsky's *Symphony of Psalms* in fall 2007. In spring 2011, the Skyline Concert Choir performed Schubert's *Mass in G* and Beethoven's *Choral Fantasy* with the Coastside Community Orchestra. Jude has taught music theory and class piano at U.C. Berkeley and currently teaches theory, musicianship, and voice classes at Skyline College in San Bruno, CA. The 2011-12 season marks Jude's 13th year as Artistic Director of Voci.

Navari says, "*Siddhartha Fragments* was composed as a 20th birthday present for the singers of Voci and to show off the amazing keyboard talents of our accompanist Sharon Lee Kim. For the text and inspiration, I returned to Hermann Hesse's 1922 novel *Siddhartha* that I read in an English translation in high school. At the time, the book made a big impression on me, and I was especially struck by the river that the main character continually encounters throughout the book on his path to self-discovery. In the novel, the river appears at turns beautiful, mysterious, strong, tired, mocking, suffering, yearning, sad, and joyful. For the choral cycle, I culled several text passages describing the river, which becomes a metaphor for the sum and unity of all human experience in the novel.

"The order and arrangement of the text fragments attempt to convey the journey of self-realization the main character encounters with the river. The musical materials are derived from an ever-expanding interval set (minor 2nd, major 2nd, minor 3rd, major 3rd, perfect 4th, tritone, etc.) meant to represent the infinite, omnipresent and all-encompassing oneness represented by the river. I did not set out to write music imitating that of India (the implied setting of the *Siddhartha* novel,) but was inspired by some of its instruments and musical techniques. This is particularly apparent in movement four "The River Has Many Voices" in which the bowed piano part suggests the drone of the tanpura and the wood block rhythms and piano ostinati suggest the tabla. This movement also features an invented scale which in structure and melodic unfolding suggests an Indian raga."

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Stephen Paulus (b. 1949) is a prolific composer best known for his operas and choral music. His style is essentially tonal, melodic, and romantic by nature, and his music has been described by critics as rugged, angular, lyrical, lean, rhythmically aggressive, original, often gorgeous, moving, and uniquely American.

Paulus was commissioned to compose *Songs Eternity* in 2001, based on a compilation of three poems written by John Clare (1793-1864). Although under-recognized during his life, John Clare is often regarded as the most important poet of the natural world from Britain. Voci first performed *Songs Eternity* in May, 2010. We present the first movement of this work tonight..

Own your Voci CD today!

Our two latest releases are available in the lobby:

Voices in Peace X: The Place of the Blest
Featuring the premiere of "Passing" by Peter Knell,
commissioned in honor of Voci singer Alison Howard

Voci Leadership & Singers

Jude Navari, Artistic Director (see Composer biography)

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 Kim** 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 Nightingales [sic] choir, and also teaches and accompanies at the Crowden School of Music.

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Julie Blade has sung virtually all her life, with her first choral experience being in the fourth grade. When Julie first heard Voci perform, she decided it was tops on her list to be part of the group. In addition to choral singing, Julie has performed in a number of musical stage productions and has dabbled in jazz and opera. After nearly 30 years as a learning and development consultant, Julie is now applying her talents as a personal historian, a life story-teller...one life at a time. She has three grown "children," ages 41, 42, and 45, and four beautiful grandchildren; and she lives with a 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 eighth 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.

Mezzo-soprano and conductor **Constance DeFotis** has lived in the Bay Area since September of 2010. She sometimes works on a monograph entitled *The Dramaturgy of the Choral Rehearsal: Techniques for the Phases of Work*. She is writing a collection of short stories entitled *Falling* and savoring her academic pursuits. While developing a voice studio in the area, she has guest conducted and led workshops with *Voci*, *The Peninsula Women's Chorus*, and *WomenSing*. Constance is recorded on the Centaur, Holden CD, and The Colonial Williamsburg Foundation labels.

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

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

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

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.

Since joining in 2005, **Sally Goodman** has enjoyed Voci's broad repertoire spanning many languages and musical eras, but is especially thrilled to be singing a program of modern music this season. A former electrician who got her BA at 49, she now works in public transit. She previously sang and found political expression in the Denver-area Still Ain't Satisfied Feminist Singers and Artemis Singers: Chicago's Lesbian Feminist Chorus. She keeps on hoping we can make a revolution with music.

Susan Hall is in her sixth 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 working for Cantabile Youth Singers of Silicon Valley and currently serves as Voci's treasurer. 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!

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

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

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.

Margot Murtaugh has sung in a variety of groups and a variety of styles for many years, from Renaissance music to jazz, and is in her ninth season with Voci. Having retired from a thirty-year financial career a year ago, she is delighted to have more time for hiking, traveling, singing, and trying (still) to keep up with her 14 year old son, Casey.

Johanna Rothe joined Voci in January 2011. Born and raised in Austria, she currently lives in Oakland to pursue a PhD in History of Consciousness and teach at UC Santa Cruz. Johanna's most formative choir experiences were with the Berlin Girls' Choir, with whom she sang for many years, and more recently with UCSC Chamber Singers.

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

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

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

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.

A Brief History of Voci

Voci came into being in September 1991 under the direction of founding conductor Mitchell Covington with an initial group of 16 women drawn from around the Bay Area. Seeking a musical outlet of their own, many of the founding singers either worked with or were mothers of girls in the San Francisco Girls Chorus. The group held its first rehearsals at Calvary Presbyterian Church in Berkeley, and its first performance that December - a benefit concert for the victims of the 1991 Oakland Hills firestorm.

Now 20 years later, Voci continues to thrive, holding fast to its original mission of championing music by women and for women, from all parts of the world and every century. We have performed regularly throughout the Bay Area, premiering over 13 works written by dynamic Bay Area, California and international composers.

Voci Conductors & Accompanists, 1991-Present

Mitchell Covington* (1991-1995)	Jude Navari (1999-present)
Muriel Gilmore Fore (1995-1997)	Judit Hartyanyi (Guest Conductor, 2007)
Anthony Pasqua (1997-1999)	Edna Huelsenbeck (Asst Conductor, 2008-present)

Paul Caccamo	Sharon Lee Kim
Eleanor Cohen	Marcia McCormack
Randall Creighton	Martha Mockus
Danielle DeSwert	Li-Wen Monk
Heather Heise	Lino Rivera
Elizabeth Ingber	Dana Smith

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

Voci Singers, 1991-Present

Emily Acker	Rebecca Gambatese	Marcia McCormack	Peggy Rock
Alison Altstatt	Laura Garrison	Jane McCre	Naomi Rose
Jennifer Ashworth	Lisa Gartland	Michelle McTamane	Debbie Rosen-Kanofsky
Elizabeth Ayres	Joyce Gilbrick	Kathleen Merchant	Johanna Rothe
Jane Bailowitz	Rachel Goldsmith	Terry Meyers	Judith Holliday Rothman
Tiffany Barnes	Sally Goodman	Lynne Anne Miles	Lisa Sanders
Lucy Beck	Ronni Gravitz†	Jacqueline Mintz	Susan Sands
Joan Bell	Susan Hall	Nancy Mitchell	Adina Sara
Julie Blade	Sarah Hanson	Margaret Moore	Anna Savant
Christina Bogiages	Angela Harris	Lindsay Mugglestone	Wilma Schroeder
Dale Allen Boland	Naomi Harris	Helen Munch	Andrea Severson
Brenda Bonhomme	Dierdre Hedick	Heather Mundy	Anjali Shah-Johnson
Heather Bourne	Anne Hench	Kaneez Munjee	Heida Sigurdardottir
Elizabeth Brashers	Alison Howard†	Margot Murtaugh	Fran Smith
Deb Bryant	Edna Huelsenbeck	Alberta Mussati	Sallie Smith
Kate Buckelew	Nona Hungate	Angela Mussomeli	Suzy Spradlin
Jacqueline Celenza	Lauren Jensen	Jocelyn Newman	Laura Stanfield
Ava Chante de l'Esprit	Catherine "Cricket" Johnson	Annette Nibley	Laura Stern-Grossmann
Jennifer Cheng	Jayne Kappesser	Shary Nunan	Joanna Taylor
Loren Chuse	Monica Kaufer	Mary O'Brien	Teresa Taylor
Alice Clark	Jenny Key	Amy O'Donnell	Maggie Tenenbaum
Lucy Collier	Saki Khalsa (Kinney)	Judith Ostapik	Eve Terran
Sarah Costanzo	Miriam King	Susan Owen	Melinda Thomas*
Laurel Covington	Julie Kland	Michelle Persoff	Judy Turley
Pamela Crane	Margery Lackman	Katherine Piccus	Mary Tyson
Anjali Crawford	Jeannette Law	Judy Pickles	June Vance
Cassie Decker	Ruth Levine Ekhaus	Sandra Bernero	Michelle Vasey
Constance DeFotis	Joyce Liu	Pastermack†	Barbara Venook
Denise Deneaux	Ginny Lorencz	Teressa Plaskett	Jennifer Vlahos
Jeannette Donnelly	Catherine MacGuinness	Rachel Plotinsky	Martha Vlahos
Jessica Dunlap	Katie Manasse	Kathy Post	Karen Wait
Dawn Emery	Beth Mann	Sarah Powers	Elizabeth Warden
Janet Falk	Katherine Marble	Lynx Quicksilver	Liz Warren
Nina Fallon	Judy Margulis	Jean Racik	Larissa Washburn
Marcella Fasso	Christy Martin	Alma Raymond	Mary Weineke
Vicky Faulk	Susan Martin	Tammy Reardon	Paula White
Harriett Feltman	Pauline Ma-Senturia	Elizabeth Reifler-Insko	Helen Wolfe-Visnick
Arsinoe Ferry	Mary McConneloug	Jan Reinhardt Houlihan	Carol Wong
Lynne Frame		Barbara Reisner	
Amy Frey		Lori Rizzo*	†In Memoriam

*Voci Founders

Voci Staff

Artistic Director: Jude Navari

Assistant Conductor: Edna Huelsenbeck

Co-Administrative Directors: Terry Meyers & Elizabeth Brashers

Accompanist: Sharon Lee Kim

Publicity Chair: Susan Sands

Librarian & Archivist: Kate Buckelew

Wardrobe: Vicky Faulk & Susan Hall

Program: Elizabeth Brashers, Sally Goodman, Johanna Rothe

Graphic Design: Edna Huelsenbeck, Terry Meyers, Jude Navari

Website: Elizabeth Brashers / **Facebook site:** Arsinoe Ferry

E-Communications: Lisa Sanders

House Manager: Valerie Gibbins

House Staff: Voci volunteers

Concert Refreshments: Susan Martin, Margot Murtaugh & Voci members

Recording Engineer: Brian Shiratsuki

CD Editor: Charles Seagrave

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Voci Board of Directors

Susan Sands (President), Susan Hall (Treasurer),

Margot Murtaugh (Secretary),

Elizabeth Brashers, Terry Meyers, Charles Seagrave

Ex Officio - Edna Huelsenbeck, Jude Navari

Voci Women's Vocal Ensemble

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