

Announcements!



As we close our 2012-2013 Voci season this weekend, we bid farewell to our long-time Artistic Director, **Jude Navari**.

We offer our heartfelt thanks to Jude for his wonderful leadership over the last 14 years, and for helping us grow into the group we are today. We are in awe of his tremendous creativity in programming, his profound knowledge of musicology, his spot-on conducting and, perhaps most of all, his endless warmth, kindness and patience. We will miss him, but wish him all the best with his next stage in life, which we hope will include a more relaxed schedule, and more time for composing!



We also say goodbye to our accompanist, **Heather Heise**, who is leaving us to pursue a PhD in Musicology at the University of Southern California. Heather has been a part of Voci's core for over six years, sharing with us her attentive accompanying, superb and nuanced performances, and cutting-edge knowledge of music. We will miss her, but we wish her great success in the next chapter of her musical career.



Following a national search earlier this year, we are very pleased to announce our new Artistic Director, **Anne Hege**, who will join us in August.

Born in Oakland, CA, Anne began her musical studies singing with the Piedmont East Bay Children's Choir and the Oakland Youth Chorus. She has spent the last 20 years conducting, singing, composing, and teaching. Anne received a BA in music with honors from Wesleyan University in Connecticut and an MA in Music Composition from Mills College. In 2000, she founded and directed the Albany Community Chorus and has led various sacred and secular vocal and performance ensembles in the SF Bay Area, Mexico City, New Jersey, and New York. As a vocalist, composer, improviser, and electronic musician, she currently performs original works in her performance duo *New Prosthetics*, the laptop ensemble *Sideband*, and for the Carrie Ahern Dance Company. She is currently completing her doctorate in Music Composition at Princeton University, where she is writing a body-centered theory of musical and multimedia analysis. Anne is very excited for her return to the Bay Area and is thrilled to be Voci's new Artistic Director!

Mighty Aphrodite

Music of Romantic Desire

Voci

May 18, 2013, 4:30 pm
All Souls Episcopal Parish
Berkeley, CA

May 19, 2013, 4:30 pm
Piedmont Center for the Arts
Piedmont, CA

Women's Vocal Ensemble
Jude Navari, Conductor
Edna Huelsenbeck, Assistant Conductor
Heather Heise, Piano



About Today's Program

As our title suggests, today's concert invokes Aphrodite - the goddess of love, beauty and fertility – and celebrates the many passions and emotions that she evokes.

To get us “warmed up,” the first half of the program features steamy duos from Italian Baroque opera (Handel, Monteverdi), flirtatious madrigals from Renaissance England (Weelkes, Morley), ardent German Romantic partsongs (Schubert, Brahms), and ravishing duets from French Romantic opera (Offenbach, Delibes). We address Aphrodite directly in Barbara Strozzi's elegant entreaty “The Three Graces to Venus,” and in Gustav Holst's mysterious canon “Lovely Venus” that sets to music Helen Waddell's haunting English translation of a Medieval Latin Lyric from the Codex Salmasianus.

As initial lust begins to mature, the second half of the program features twentieth-century selections that ponder the fleeting nature of desire. Two settings of “Where is fancy bred?” - Shakespeare's song from *The Merchant of Venice* - frame this age-old question. Britten's furious setting brings out the anxious lover's questions, while Kodály's lamentful setting, full of sighs and the tolling of bells, soberly and resignedly accepts love's ephemeral quality.

We examine the origins of passionate desire with fervent settings of verses from the “Song of Songs” by Eleanor Daley, Pablo Casals and Rene Clausen, along with settings by Paul Carey of Medieval Spanish folksongs that simmer with sensuality, and two settings of May Swenson's poetry by Gwyneth Walker, filled with thinly-veiled suggestion.

Our exploration comes full-circle with light-hearted settings by Vaughan-Williams and Finzi, of “It Was A Lover And His Lass” - another verse from Shakespeare. Drawn from his playful comedy “As You Like It,” this text offers a bright, optimistic solution to the riddle of desire's impermanence: seize the moment, for it shall pass. This sentiment is echoed in Aaron Copland's ecstatic setting of Ezra Pound's poem “An Immortality,” with which we close our concert.

We hope you enjoy!

-- Jude Navari

Program

Caro! Bella! George Frideric Handel
(My Dear! My Lovely!) (1685-1759)

Pur ti miro, pur ti godo Claudio Monteverdi
(At last I gaze upon you)
from the Coronation of Poppea (1567-1643)

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**Four Arms, Two Necks, One Wreathing** Thomas Weelkes  
(1576-1623)

**It Was A Lover And [Her Lad]** Thomas Morley  
(1557-1602)

**Thus Sings My Dearest Jewel** Thomas Weelkes

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Le Tre Gratie a Venere Barbara Strozzi
(The Three Graces to Venus) (1619-1677)

“Ah, perdona al primo affetto” Wolfgang A. Mozart
(Ah forgive me, my former love) (1756-1791)

Ständchen Franz Schubert
(Serenade) (1797-1828)

Susan Martin (mezzo-soprano)

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*Love Songs from Liebeslieder-Walzer* Johannes Brahms  
*(Love Songs Waltzes)* (1833-1897)

**Wie des Abends schöne Röte** *(Like the sunset's crimson splendor)*

**Vögelein durchrauscht die Luft** *(Bird in air will stray afar)*

**Nein Geliebter, setze dich** *(Seat thyself, my dearest heart)*

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Vous qui croyez l'amour
(You who believe in love) from Acis et Galatée
Lisa Sanders (mezzo-soprano)

Jean-Baptiste Lully
(1632-1743)

Belle nuit, ô nuit d'amour
(Beautiful night, o night of love)

Jacques Offenbach
(1819-1880)

Sous le dôme épais
(Under the shady dome)
Joan Bell (soprano) & Lisa Sanders (mezzo-soprano)

Léo Delibes
(1836-1891)

~Intermission~

Fancie

Benjamin Britten
(1913-1976)

O Lovely Venus

Gustav Holst
(1874-1934)

It Was A Lover

Ralph Vaughan Williams
(1872-1958)

Rise Up My Love

Eleanor Daley
(b.1955)

Nigra Sum
(I Am Black)

Pablo Casals
(1876-1973)

Set Me As A Seal

Renee Clausen
(b.1953)

Selections from Cantigas de Amigo
(Songs to a Friend)

Paul Carey

I. No puedo apartarme *(I can't give up)*

II. Moreno mío *(My dark-skinned lover)*

Selections from Songs for Women's Voices

Gwyneth Walker
(b. 1947)

Love is a Rain of Diamonds

(Katherine Marble & Karla Sagramoso, sopranos)

I Will Be Earth

It Was A Lover and [Her Lad]

Gerald Finzi
(1901-1956)

Fancy

Zoltán Kodály
(1882-1967)

An Immorality

Aaron Copland
(1900-1990)

Vicky Faulk (soprano)

Texts and Translations

Caro! Bella! (Handel, 1724)

(My Dear! My Lovely!) from Giulio Cesare (Julius Caesar)

Caro!	<i>My dear!</i>
Bella!	<i>My lovely!</i>
Più amabile beltà mai non si troverà del tuo bel volto. In me/te non splenderà né amor né fedeltà da te/me disciolto.	<i>Beauty more worthy of love will never be found than your beautiful face. In me/you there will not shine either love or constancy separate from you/me.</i>

Pur ti miro, pur ti godo (Monteverdi, 1643)

*(At last I gaze upon you)
from L'incoronazione di Poppea (The Coronation of Poppea)*

Pur ti miro, pur ti godo, Pur ti stringo, pur t'annodo. Più non peno, più non moro, O mia vita, O mi tesoro.	<i>At last I gaze upon you, I take my pleasure in you I hold you, I embrace you. I suffer no more, I die no more O my life! O my treasure!</i>
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Io son tua, tuo son io Speme mia, dillo, di, L'idol mio, Tu sei pur, sì, mio ben, Sì, mio cor, mia vita, sì.	<i>I am yours, you are mine My hope, say it again, You are my idol. You are mine, mine alone, Yes, my all, my life, yes.</i>
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Four Arms, Two Necks, One Wreathing (Weelkes, 1608)

Four arms, two necks, one wreathing,
Two pair of lips, one breathing. Fa la la...
Two hearts that multiply sighs interchangeably. Fa la la...

It Was A Lover And Her Lad (Morley, 1600)

It was a lover and her lad,
With a hey, with a ho,
and a hey nonny no.
That o'er the green cornfields did pass,
In spring time,
the only pretty ring time,
When birds do sing,
hey ding-a-ding-a-ding,
Sweet lovers love the spring.

Thus Sings My Dearest Jewel (Weelkes, c.1608)

Thus sings my dearest jewel:
In love delay is cruel.
Or come and kiss me quickly,
Or say thou dost not love me!
Now sings my lovely treasure:
In love, a kiss is a harmless pleasure.
Fa la la la...

Le Tre Gratie a Venere (Strozzi, 1644)

(The Three Graces to Venus)

Bella madre d'Amore
anco non ti rimembra
che nuda avesti
di bellezze il grido
in sul Trojano lido
dal giudice pastore?

*Fair Mother of Love
do you not remember
that naked, you had
the prize of beauty
on the Trojan shore
from the shepherd judge?*

Onde se nuda piadi
insin agl'occhi de' bifolchi
Idei, vanarella che sei,
perche vuoi tu con tanti
addobbi e tanti
ricoprirti agl'amanti?

*So naked, you pleased
the eyes of the people of Mount Ida.
Vain as you are,
do you want with such garments
to cover yourself
before the eyes of your lovers?*

O vesti le tue Grazie
o getta ancor tu fuori manti,
gli arnesi e veli:
di quelle care membra
nulla nulla si celi!
Tu ridi e non rispondi.

Ah tu le copri sì,
tu le nascondi
che sai ch'invoglia più,
che più s'apprezza
la negata bellezza!

“Ah, perdona al primo affetto” (Mozart, 1791)
(Ah forgive me, my former love)
from La Clemenza di Tito (The Clemency of Titus)

Ah! perdona al primo affetto
questo accento sconsigliato:
colpa fu del labbro usato
a così chamarti ognor.

Ah tu fosti il primo oggetto,
che sinor fedel amai;
e tu l'ultimo sarai
ch'abbia nido in questo cor.

Cari accenti del mio bene.
Oh mia dolce, cara speme.

Più che ascolto i sensi tuoi;
in me cresce più l'ardor.
Quando un'alma è all'altra unita,
qual piacer un cor rivente!
Ah si tolga dalla vita
tutto quel che non è amor

*Oh clothe your Graces
or cast aside mantles,
your accruements and veils,
let nothing be hidden
of your dear body!*

*You laugh and answer not!
Ah you cover
and conceal yourself,
for you know that temptation grows
and beauty that denies itself
is more precious!*

*O my former love, forgive
my foolish words of affection,
the fault of lips accustomed
always to speak thus of your.*

*O, you were the first being
whom I truly loved;
and you will be the last
to be nestled in my heart.*

*O precious words of my beloved!
O, my dear, sweet hope!*

*The more you pour out your feelings,
the more my passion grows.
when one soul unites with another,
what happiness the heart feels!
O let life abandon
everything that is not love!*

Ständchen (Schubert, 1828)
(Serenade)

Zögernd leise
In des Dunkels nächst'ger Stille
Sind wir hier;
Und den Finger sanft gekrümmt,
Leise, leise,
Pochen wir an des Liebchens
Kammertür.

Doch nun steigend, s
Schwellend, hebend,
Mit vereinter Stimme,
Laut rufen aus wir hochvertraut:
Schlaf du nicht, wenn der Neigung
Stimme spricht!

Sucht' ein Weiser nah und ferne
Menschen einst mit der Laterne;
Wieviel seltner dann als Gold
Menschen, uns geneigt und hold?
Drum, wenn Freundschaft, Liebe
spricht:
Freundin, Liebchen, schlaf du nicht!

Aber was in allen Reichen
Wär' dem Schlummer zu
vergleichen?
Drum statt Worten und statt Gaben
Sollst du nun auch Ruhe haben.
Noch ein Grüßchen, noch ein Wort,
Es verstummt dir frohe Weise,
Leise, leise,
Schleichen wir uns,
Ja, schleichen wir uns wieder fort!

*Hesitantly quiet
in night's dark stillness,
we are here.
And, our fingers softly bent,
gently, quietly,
we knock on our beloved's chamber
door.*

*And now growing,
swelling, lifting,
with united voice,
we call loudly:
Don't sleep when the voice of love
speaks!*

*A wise man looked near and far
for true people, with a lantern;
How much rarer than gold
are those whom we hold dear?
So, when friendship and love speak,
my friend - my love - don't sleep!*

*But of all the riches,
what could compare with sleep?
So instead of words and gifts
you shall have peace.
Just one more greeting,
one more word;
then on our merry way.
Quietly, quietly,
we steal away,
yes we steal away again!*

Love Songs from Liebeslieder-Walzer (Brahms)

(Love Songs Waltzes)

Wie des Abends schöne Röte

(Like the sunset's crimson splendor)

Op 52 No. 4 (Liebeslieder - Songs of Love, 1869)

Wie des Abends schöne Röte
möcht ich arme Dirne glühn
einem, einem zu Gefallen
sonder Ende Wonne sprüh'n.

*Like the evening's beautiful sunset,
I, poor maid, would like to glow;
I'd like to please one and one alone,
to shower him with endless delight.*

Vögelein durchrauscht die Luft

(Bird in air will stray afar)

Op 52 No. 13 (Liebeslieder - Songs of Love, 1869)

Vögelein durchrauscht die Luft
sucht nach einem Aste,
und das Herz, das Herz begehrt,
wo es selig raste.

*A little bird rushes through the air
looking for a branch;
and the heart—it yearns for a heart
where it may blissfully rest.*

Nein Geliebter, setze dich

(Seat thyself, my dearest heart)

Op 65 No. 13 (Neues Liebeslieder - New songs of Love, 1869-1874)

Nein, Geliebter, setze dich
mir so nahe nicht!
Starre nicht so brünstiglich
mir ins Angesicht!

*No, my love, don't sit
so near me!
Do not stare so ardently
at my face!*

Wie es auch im Busen brennt,
dämpfe deinen Trieb,
daß es nicht die Welt erkennt,
wie wir uns so lieb.

*However much your heart may burn,
suppress your urges,
so that the world will not see
how much we love each other.*

Vous qui croyez l'amour (Lully, 1686)

(You who believe in love)

from *Acis et Galatée* (Les Naiades)

Vous qui croyez l'amour une
faiblesse, ne venez pas troubler notre
innocente paix,

*You who believe love is a weakness,
do not disturb our innocent peace,*

ce n'est pas pour les coeurs sans
tendresse
que nos chants amoureux et nos
plaisirs son faits.

*it is not for hearts that have no
tenderness
that we sing our love songs and do
our pleasures.*

Tendres coeurs conservez l'esperance
c'est en vain qu'on vous fait
resistance.

*Tender hearts keep hope
in vain can one resist you.
When someone arms themselves with
hate, harshness, and anger
don't think love isn't for you!*

Qu'on s'arme de rigueur,
de haine et de courroux,
que ne vaincrez-vous pas
si l'amour est pour vous!

Tendres amants formez d'heureuses
chaines,
la fortune volage est pour vous sans
attraits,
L'inconstante grandeur a ses peines
tous les bien sans amour sont des
biens mi parfaits.

*Tender lovers form happy chains,
fickle fortune doesn't attract you.
Inconstant grandeur has penalties
all good things without love are
imperfect things.*

Belle nuit, ô nuit d'amour (Offenbach, 1881)

(Beautiful night, o night of love)

Barcarolle from *Les Contes d'Hoffman* (the Tales of Hoffmann)

Belle nuit, ô nuit d'amour,
Souris à nos ivresses,
Nuit plus douce que le jour,
Ô belle nuit d'amour!

*Night much sweeter than the day,
oh beautiful night of love!
Ah! Smile upon our joys!
Night of love, oh night of love!*

Le temps fuit et sans retour
Emporte nos tendresses,
Loin de cet heureux séjour
Le temps fuit sans retour.

*Time flies by, and carries away
our tender caresses forever!
Time flies far from this happy oasis
and does not return.*

Zéphyr embrasés,
Versez-nous vos caresses,
Zéphyr embrasés,
Donnez-nous vos baisers! Ah!

*Burning zephyrs,
embrace us with your caresses!
Burning zephyrs,
give us your kisses! Ah!*

Sous le dôme épais (Delibes, 1883)

(Under the shady dome) The Flower Duet from Lakmé

Lakmé:

Viens, Mallika,
Les lianes en fleurs
jettent déjà leur ombre
sur le ruisseau sacré.
Qui coule, calme et somber,
éveillé par le chant des oiseaux
tapageurs!

Mallika:

Oh! Maitresse,
C'est l'heure où je te vois sourire,
l'heure bénie où je puis lire
dans le Coeur toujours fermé de
Lakmé!

Duet:

Sous le dôme épais
où le blanc jasmin
a la rose s'assemble.
Sur la rive en fleurs,
riant au matin.
Viens, descendons ensemble.

Doucement glissons en suivant
Le courant fuyant
Dans l'onde frémissante.
D'une main nonchalante,
Viens, gagnons le bord
où la source dort,
où l'oiseau chante.

Sous le dôme épais,
Sous le blanc jasmin
Nous appellent ensemble!

*Come, Mallika,
The vines in bloom
already cast their shadows
over the sacred stream.
Which flows, quiet and somber,
awakened by the sound of the noisy
birds!*

*Oh! Mistress,
Now is the time when I see you smile,
the blessed time when I can read
the ever-closed heart of Lakme!*

*Under the dense canopy
where the white jasmine
entwines with the rose.
The flowering bank, laughing
in the fresh morning.
Come, let us go down together.*

*Let us gently glide along
Following the fleeing current,
On the rippling surface
With a lazy hand,
Come, let us go to the shore,
Where the spring sleeps,
Where the bird sings.*

*Under the thick dome
Under the white jasmine
We are called together!*

Lakmé:

Mais je ne sais quelle crainte subite
S'empare de moi;
Quand mon père va seul à leur ville
maudite,
Je tremble d'effroi!

Mallika:

Pour que le Dieu Ganeça le protège,
Jusqu'à l'étang où s'ébattent joyeux
Les cygnes aux ailes de neige,
Allons cueillir les lotus bleus.

Lakmé:

Où, près des cygnes aux ailes de
neige,
Allons cueillir les lotus bleus.

Sous le dôme épais...

*But an eerie feeling of distress
overcomes me.
When my father goes into their
accursed town
I tremble with fright!*

*So that the god Ganesh may protect
him, let us go down to the pool
where the swans with wings of snow
joyfully play,
And gather blue lotus blossoms.*

Yes, let us go down to the pool...

Under the dense canopy ...

Fancie (Britten, 1961)

Tell me where is Fancie bred,
Or in the heart or in the head?
How be-got, how nourished?
Replie!

It is engendered in the eyes,
With grazing fed;
and Fancie dies
In the cradle where it lies.

Let us all ring Fancie's knell:
I'll begin it:
Ding, dong, bell.

O Lovely Venus (Holst, 1932)

Lovely Venus what's to do
If the loved loves not again?
Beauty passes, youth's undone,
Violets wither, 'spite of dew.
Roses shrivel in the sun,
Lilies all their whiteness stain.
Lady, take these home to you,
And who loves thee, love again.

It Was A Lover (Vaughan Williams, 1921)

It was a lover and her lad,
With a hey, with a ho,
and a hey nonny no.
That o'er the green cornfields did
pass,
In spring time,
the only pretty ring time.
When birds do sing,
hey ding-a-ding-a-ding,
Sweet lovers love the spring.

This carol they began that hour,
With a hey, with a ho,
and a hey nonny no.
How that life was but a flower,
In spring time...

Then, therefore take the present time,
With a hey, with a ho,
and a hey nonny no.
For love is crowned with the prime,
In spring time...

Rise Up My Love (Daley, 1994)

Rise up, my love, my fair one,
and come away,
for lo, the winter is past,
the rain is over and gone,
the flow'rs appear upon the earth,
the time of the singing of birds is come.
Rise up, my love, my fair one,
and come away.

Nigra Sum (Casals, 1966)

Nigra sum, sed formosa,
filiae Jerusalem:
Ideo dilexit me Rex,
et introduxit me in cubiculum suum.

Et dixit me hi:
Surge et veni amica mea,
Jam hiems transit,
imber abiit et recessit,

Flores apparu erunt in terra nostra
tempus putationis ad venit.
Alleluia.

*I am black, but comely,
O ye daughters of Jerusalem:
The King hath rejoiced in me
and brought me into His very own
chambers.*

*He spake unto me:
Rise up, my fair one, and come away,
Lo, for the winter is past and gone,
and the rain is over and gone,*

*Flow'rs appear on the earth,
and the time of renewal is come.
Alleluia.*

Set Me As A Seal (Clausen, 1996)

Set me as a seal upon your heart,
as a seal upon your arm,
for love is strong as death.

Many waters cannot quench love;
neither can the floods drown it.

Selections from Cantigas de Amigo (Carey, 2001)
(Songs to a Friend)

I. No puedo apartarme
(I can't give up)

No puedo apartarme
de los amores, madre,
no puedo apartarme.
Amor tiene aquesto
con su lindo gesto,
que prende muy presto
y suelta muy tarde.

*I can't forfeit love, Mother,
I can't let it go.
When it seems to have
the lightest touch
is when it grabs
and won't let go.*

II. Moreno mío
(My dark-skinned lover)

De tu cama a la mía
pasa un varquillo;
aventúrate y pasa,
moreno mío.

*There's a boat sailing
from your bed to mine;
take a chance and come over,
my sunburnt lover.*

Two selections from Songs for Women's Voices (Walker, 1995)
Based on poems by May Swenson

Love is a Rain of Diamonds

Love is a rain of diamonds in the mind
the fruit of the soul sliced in two
a dark spring loosed at the lips of light
under-earth waters unlocked from their lurking
to sparkle in a crevice parted by the sun
a temple not of stone but cloud
beyond the roar of the heart and all violence
blue permanence.

I Will Be Earth

I will be earth, you be the flower.
You have found my root, you are the rain.
I will be boat, and you the rower.
You rock me and toss me, you are the sea.

How be steady earth that is now a flood.
The root is the oar afloat where has blown our bud.
We will be desert, pure salt the seed.
Burn radiant love, born scorpion need.

It Was A Lover and [Her Lad] (Finzi, 1929)
from Let us Garlands Bring (1929-1942)

| *See words above*

Fancy (Kodály, 1959)

| *See words above*

An Immorality (Copland, 1926)
Arr. Daniel Pinkham

Sing we for love and idleness,
Naught else is worth the having.
Though I have been in many a land,
There is naught else in living.
And I would rather have my sweet,
Though rose-leaves die of grieving,
Than do high deeds in Hungary
To pass all men's believing.
Tra la la la...

Text from "Lustra" by Ezra Pound

About Voci

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

Voci Leadership & Singers

The 2012-13 season marks **Jude Navari's** 14th year as Artistic Director of Voci Women's Vocal Ensemble. As a conductor, he has worked with local ensembles such as the Berkeley Opera and Sacramento Men's Chorus. In 2001, Navari prepared the vocal ensemble for the Cabrillo Music Festival's production of Philip Glass' multi-media work, "The Photographer." Navari has composed several works for Voci, including *Siddhartha Fragments*, a work inspired by Hermann Hesse's novel. Voci premiered this work during its 20th Anniversary Concert in March 2012. In December 2012, Counterpoint, a professional mixed vocal ensemble from Vermont, performed a new version of Navari's *Shouts and Cradle Songs*, originally written for Voci. As a member of the music faculty at Skyline College in San Bruno, Navari conducts the college choir and teaches music theory, musicianship and voice. He holds music degrees from the Eastman School of Music and the University of California, Berkeley, where studied conducting with Marika Kuzma and Jung Ho Pak.

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

Heather Heise is a classical pianist, vocal accompanist, and writer. Her interests include art song, 20th-century contemporary music, and how repertoire for voice and piano might be programmed in creative, multimedia contexts. Heather writes on music and performance for her blog *In the Wings* and has contributed articles to the webzine *New Music Box*. After almost 20 years in the Bay Area, she will be moving to Los Angeles in the fall to begin doctoral studies in musicology at the University of Southern California.

Joan Bell joins Voci this spring to sing in her 16th 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 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 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 grown sons, one daughter-in-law, two grown stepchildren, and one granddaughter.

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

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. Arsinoe is thrilled to be singing with Voci again after a 15 year hiatus, and to be surrounded by such a talented group of women. Along with music her passions include photography, cooking, travel and spending time with her husband and 4 year old son.

Edna Huelsenbeck (see Voci Leadership)

Susan Martin has been singing for as long as she can remember. As an adult she has performed mostly in small ensembles and amateur opera productions. She joined Voci 5 years ago, and she loves the camaraderie and devotion to music that she experiences with the group. She currently serves on Voci's board. She is a practicing veterinarian who lives in El Cerrito in the midst of a very musical family, with a dog who is nice enough to listen. Susan has studied vocal music for many years with Renée Fladen-Kamm, whom she thanks from the bottom of her heart!

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

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

Susan Marquez Owen began doing chorale and solo work at a young age became her church's organist in middle school. While in college, she sang with the Stanford University Choir and later with the Cambridge Chorale. She has studied piano and classical guitar. In recent years, she has founded and directed Benicia's Heritage Children's Chorus. She currently works as a writer and substitute teacher. This is her fourth year with Voci.

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 enjoys being part of such a strong group of singers. She also sings with Festival Opera in Walnut Creek and has performed with Livermore Valley Opera, as well as 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 and

math at St. Mary School in Walnut Creek, as well as keeping up with two twenty-something daughters and a traveling husband.

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

Helen Wolfe-Visnick has been involved in choral music since her high school days in the 1970s. This early interest led her to pursue a BA in Music from Hayward State in 1981 where she studied voice, piano, and music theory. After this period, she taught piano both as a private teacher and to groups of students throughout the 1980s. Helen is a retired guidance counselor with the Oakland Unified School District. Her son enjoys singing as well and is taking voice lessons privately with a reputable voice teacher, and her husband is a good listener to both!

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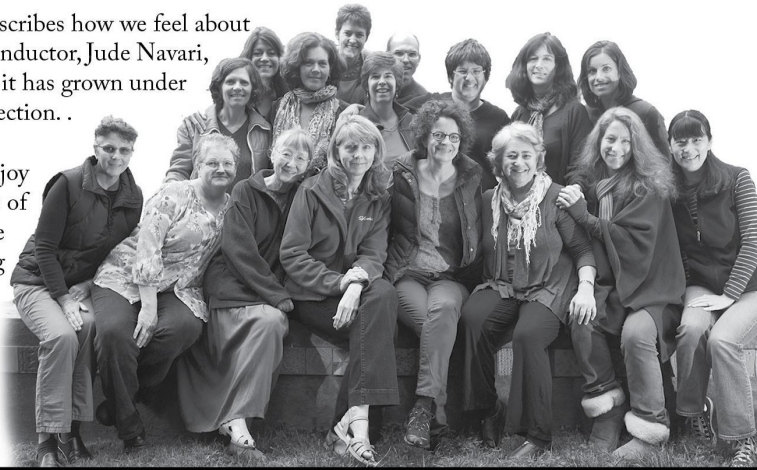
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Love: (*noun*) an intense feeling of deep affection

This perfectly describes how we feel about our wonderful conductor, Jude Navari, and the group as it has grown under his nurturing direction. .

We hope you enjoy our final concerts of the season. Please join us in wishing Jude a fond farewell following the concert.

~The Voci Board



Alissa Gibbins Pilates

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Voci Singers

Joan Bell
Julie Blade
Elizabeth Brashers
Kate Buckelew
Emily Day

Vicky Faulk
Arsinoe Ferry
Edna Huelsenbeck
Susan Martin
Katherine McStravick
Terry Meyers

Susan Marquez Owen
Karla Sagramoso
Lisa Sanders
Susan Sands
Helen Wolfe-Visnick

Voci Staff


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

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Librarian & Archivist: Kate Buckelew
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Seamstress: Valerie Gibbins
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Webmaster: Michael Hill
Facebook: Arsinoe Ferry

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Gail Taback, Ben and Henry Visnick
Concert Refreshments: Karla Sagramoso & Voci members
Recording Engineer: Brian Shiratsuki & Charles Seagrave

Voci Board of Directors

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Elizabeth Brashers, Terry Meyers, Charles Seagrave
Jude Navari and Edna Huelsenbeck (Ex-Officio)



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