



Sacred Baroque

Voci³⁰ Women's Vocal Ensemble

*with
Jubilate Baroque Orchestra*

Sunday, April 3, 2022, 4:00 PM
St. Perpetua Catholic Church
3454 Hamlin Road, Lafayette

Mitchell Covington, Artistic Director
Edna Yeh, Assistant Conductor

Saturday, April 9, 2022, 8:00 PM
St. Mary Magdalen Catholic Church
2005 Berryman Street, Berkeley

About Today's Program

Adversity Brings Unique Opportunities...

Thank you for joining us for this unique and special musical presentation. It means so much to us that you are here to share this glorious music with us.

Voci is living in this music, and it is living in us. We had gotten well into the process of mastering this amazing music over two years ago when our season was cut short by COVID-19. So, we have had a full season and a half to prepare for this concert. In the midst of challenging times, Voci was given a unique opportunity to go very deeply into this music and to study how baroque musicians uniquely interpreted the music of their day. We believe this, plus our partnership with Jubilate Baroque Orchestra, allows us to lift those little black dots off our printed scores and bring this music to life the way it was intended to be heard by the audiences in its time.

Music, especially choral music, has a unique ability to help us process difficult emotions, provide comfort and hope in times of need, and strengthen community bonds. Our program was chosen to coincide with Holy Week, as well as look forward to the hope of spring. When I planned this concert, I had no idea that world events would suddenly thrust us back into such turbulent times. In this music, the members of Voci have found healing and inspiration. It is our hope that you will as well.

- Mitchell Covington, Voci Artistic Director

*Dedicated to the brave men, women, and children
fighting for freedom around the world.*

In memory of Arsinoe Ferry (1966-2020)

Program

Salve Regina (Hail Queen)

Giovanni Pierluigi da Palestrina
(c.1525-1594)

<i>Salve Regina, Mater misericordiae,</i>	Hail, Queen, merciful mother
<i>Vita, dulcedo, et spes nostra, salve.</i>	our life, our sweetness and hope, hail.
<i>Ad te clamamus, exsules, filii Euae.</i>	To thee we cry, exiled children of Eve;
<i>Ad te suspiramus, gementes et flentes in</i>	to you we sigh, mourning and weeping
<i>hac lacrimarum valle.</i>	in this valley of tears.

Ave Maria (Hail Mary)

Jacob Arcadelt
(c. 1507 – 1568)
arr. Mitchell Covington

Cori spezzati: Liz Binning, Lezlee Flagg, and Hannah Goldberg

<i>Ave Maria, gratia plena,</i>	Hail Mary, full of grace,
<i>Dominus tecum,</i>	the Lord is with thee.
<i>Ave Maria,</i>	Hail Mary,
<i>Benedicta tu in mulieribus</i>	Blessed art thou amongst women,
<i>Et benedictus fructus ventris tui, Jesus</i>	and blessed is the fruit of thy womb,
	Jesus.
<i>Sancta Maria, ora pro nobis</i>	Holy Mary, pray for us
<i>Sancta Maria, ora pro nobis, Amen</i>	Holy Mary, pray for us, Amen



Ave, Regina Coelorum*(Hail Queen of Heaven)***Giovanni Legrenzi***(c. 1626–1690)*

<i>Ave, Regina Coelorum,</i>	Hail, O Queen of Heaven,
<i>Ave, Domina angelorum:</i>	Hail, O Lady of Angels:
<i>Salve, radix,</i>	Hail! thou root, hail!
<i>Salve, porta ex qua mundo</i>	Thou gate, from whom unto the world a
<i>lux est orta:</i>	light has arisen:
<i>Gaude, Virgo gloriosa,</i>	Rejoice, O glorious Virgin,
<i>Super omnes speciosa.</i>	Lovely beyond all others.
<i>Vale, o valde decora,</i>	Farewell, most beautiful maiden,
<i>Et pro nobis Christum exora</i>	And pray for us to Christ.

Miserere Mei *from Miserere in C minor**(Have Mercy on Me)***Johann Adolf Hasse***(c. 1699–1783)*

<i>Miserere mei, Deus, secundum magnam</i>	Have mercy on me, O God,
<i>misericordiam tuam;</i>	according to thy great mercy.
<i>et secundum multitudinem</i>	And according to the multitude of thy
<i>miserationum tuarum</i>	tender mercies
<i>dele iniquitatem meam.</i>	Blot out my iniquity.
 <i>Amplius lava me ab iniquitate mea</i>	 Wash me yet more from my iniquity,
<i>et a peccato meo munda me.</i>	and cleanse me from my sin.
<i>Quoniam iniquitatem meam ego</i>	For I know my
<i>cognosco,</i>	iniquity,
<i>et peccatum meum contra me est</i>	and my sin is always
<i>semper.</i>	before me.



Stabat Mater

(Stood the Mother of Sorrows)

Giovanni Battista Pergolesi

(c. 1710-1736)

Soloists: Elysha Massatt, Soprano and Lisa Sanders, Alto

- | | | |
|---|---|---|
| 1 | <i>Stabat Mater dolorosa
Juxta crucem lacrimosa
dum pendebat Filius</i> | The grieving Mother stood
beside the cross, weeping
where her Son was hanging |
| 2 | <i>Cuius animam gementem
contristatam et dolentem
pertransivit gladius</i> | Through her weeping soul,
compassionate and grieving,
a sword passed. |
| 3 | <i>O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti</i> | O how sad and afflicted
was that blessed
Mother of the Only-begotten! |
| 4 | <i>Quae moerebat et dolebat
Et tremebat cum videbat
Nati poenas incliti</i> | Who mourned and grieved and trembled
looking at the torment
of her glorious Child |
| 5 | <i>Quis est homo qui non fleret
Christi natrem si videret
in tanto supplicio?</i> | Who is the person who would not weep
seeing the Mother of Christ
in such agony? |
| | <i>Quis non posset contristari
Piam matrem contemplari
Dolentum cum filio?</i> | Who would not be able to feel
compassion on beholding Christ's Mother
suffering with her Son? |
| | <i>Pro peccatis suae gentis
Vidit Jesum in tormentis
Et flagellis subditum</i> | For the sins of his people
she saw Jesus in torment
and subjected to the scourge |

- | | | |
|---|--|--|
| 6 | <i>Vidit suum dulcem natum</i>
<i>Moriendo desolatum</i>
<i>Dum emisit spiritum</i> | She saw her sweet offspring
Dying, forsaken,
While He gave up his spirit |
| 7 | <i>Eia Mater, fons amoris,</i>
<i>Me sentire vim doloris</i>
<i>Fac ut tecum lugeam</i> | O Mother, fountain of love,
Make me feel the power of sorrow,
That I may grieve with you |
| 8 | <i>Fac ut ardeat cor meum</i>
<i>In amando Christum Deum</i>
<i>Ut sibi complaceam</i> | Grant that my heart may burn
in the love of Christ my Lord,
that I may greatly please Him |
| 9 | <i>Sancta Mater, istud agas,</i>
<i>Crucifixi fige plagas</i>
<i>Cordi meo valide</i>

<i>Tui nati vulnerate</i>
<i>Tam dignati pro me pati</i>
<i>Poenas mecum divide</i>

<i>Fac me vere tecum flere</i>
<i>Crucifixo condolere</i>
<i>Donec ego vixero</i>

<i>Juxta crucem tecum stare</i>
<i>Te libenter sociare</i>
<i>In planctu desidero</i>

<i>Virgo virginum praeclara</i>
<i>Mihi iam non sis amara</i>
<i>Fac me tecum plangere</i> | Holy Mother, grant that the wounds
of the Crucified drive
deep into my heart.

That of your wounded Son,
who so deigned to suffer for me,
I may share the pain

Let me sincerely weep with you,
bemoan the Crucified,
for as long as I live

To stand beside the cross with you,
and gladly share the weeping,
this I desire

Chosen Virgin of virgins,
be not bitter with me,
let me weep with thee |

- 10 *Fac ut portem Christi mortem* Grant that I may bear the death of Christ,
 Passionis fac consortem share his Passion,
 Et plagas recolere and commemorate His wounds
- Fac me plagis vulnerari* Let me be wounded with his wounds,
 Cruce hac inebriari Inebriated by the cross
 Ob amorem filii Because of love for the Son
- 11 *Inflammatum et accensum,* Inflame and set on fire,
 per te, Virgo, sum defensum May I be defended by you,
 in die iudicii Virgin, on the day of judgment
- Fac me cruce custodiri* Let me be guarded by the cross,
 Morte Christi praemunire Armed by Christ's death
 Conferri gratia And His grace
- 12 *Quando corpus morietur* When my body dies,
 Fac ut animae donetur Grant that to my soul is given
 Paradisi gloria. Amen The glory of paradise. Amen



Fecit Potentiam from *Magnificat*
(He Has Shown Power)

Nicola Porpora
(c. 1686-1768)

<i>Fecit potentiam in brachio suo:</i>	He has shown the power of His arm,
<i>dispersit superbos, mente cordis sui.</i>	Scattering the proud of heart.
<i>Deposuit potentes de sede:</i>	He has displaced the mighty from their
<i>et exaltavit humiles.</i>	thrones and exalted the lowly.
<i>Esurientes implevit bonis, et divites</i>	He has fed the hungry, and the rich he
<i>dimisit inanes.</i>	has sent away empty
<i>Suscepit Israel, puerum suum,</i>	He has saved Israel, his servant,
<i>recordatus misericordiae suae,</i>	mindful of his mercy.
<i>Sicut locutus est ad patres nostros,</i>	As he spoke to our forefathers,
<i>Abraham et semini ejus in saecula.</i>	Abraham and his descendants forever.

Fiat Pax from *Laetatus Sum*
(Let There be Peace)

Nicola Porpora
(c. 1686–1768)

<i>Fiat pax in virtute tua</i>	May there be peace in your strength,
<i>et abundantia in turribus tuis.</i>	And abundance in your towers.
<i>Propter fratres meos</i>	For the sake of my brothers
<i>et proximos meos</i>	and my neighbors,
<i>loquebar pacem de te.</i>	I will ask for peace for you.
<i>Propter domum</i>	For the sake of the house of the Lord
<i>Domini Dei</i>	my God,
<i>nostri quaesivi bona tibi.</i>	I have sought good things for you



Composers

(In order of appearance in the program)

Giovanni Pierluigi da Palestrina was an Italian Renaissance composer of sacred music. The best-known 16th-century representative of the Roman School of musical composition, he had a long-lasting influence on the development of church and secular music in Europe, especially on the development of counterpoint. His work is the culmination of Renaissance polyphony. Since the 13th century, Marian antiphons have been sung at the close of Compline, the last monastic Office of the day. The monks would intone the hymn in the chapel and continue chanting it on the way to their sleeping quarters. The *Salve Regina* is the best known of four Marian Anthems recited after Compline. It was set down in its current form at the Abbey of Cluny in the 12th century.

Jacques Arcadelt (also **Jacob Arcadelt**; c. 1507 – 14 October 1568) was a Franco-Flemish composer of the Renaissance, active in both Italy and France, and principally known as a composer of secular vocal music. Although he also wrote sacred vocal music, he was one of the most famous of the early composers of madrigals. His first book of madrigals, published within a decade of the appearance of the earliest examples of the form, was the most widely printed collection of madrigals of the entire era. In addition to his copious output of madrigals and chansons, Arcadelt produced three masses, 24 motets, settings of the Magnificat, the Lamentations of Jeremiah, and some sacred chansons. The motets, avoiding the dense polyphony favored by the Netherlanders, are declamatory and clear in texture, in a manner similar to his secular music. Arcadelt's *Ave Maria* is not an original sacred work by the composer. In 1842, Pierre-Louis Dietsch adjusted Arcadelt's chanson "Nous voyons que les hommes" to the Latin text and added a bass line. The version we sing today was arranged for Voci by Mitchell Covington.

Acclaimed for his chamber works and operas, **Giovanni Legrenzi** (1626–1690) was a leading composer in Venice at the end of the Baroque era. An ordained priest, Legrenzi served as organist and chaplain in Bergamo and Ferrara before becoming *maestro di cappella* of the San Marco Basilica in Venice. He also taught music and composed for the all-women Venetian *Ospedale* (orphanages/music conservatories) that produced much of the music we perform tonight. Only a few of Legrenzi's 17 operas have survived, but we know they were extravagantly produced and immensely popular in Venice. While his fame would eventually wane, Legrenzi had an international reputation during his lifetime, and his compositions influenced the work of Vivaldi, J.S. Bach and Handel. Legrenzi included this *Ave, Regina Coelorum* in a collection of sacred works, entitled *Sentimenti devoti espressi con la musica* (Book 2, Op. 6, No. 4). The laughter-

like section in the middle of the work builds on the word ‘gaude,’ the Latin word for “rejoice.”

Johann Adolf Hasse was born near Hamburg and there began his career as an operatic tenor. By the age of 22 he had composed his first opera, *Antioco* (in which he himself performed), and soon moved to Naples to study under Porpora and Scarlatti. In 1730, Hasse was appointed Kapellmeister at the Dresden court. It was during this period that he composed the *Miserere* (the first movement is performed today). The work stems from the large repertory of sacred music performed at San Salvatore, the church annexed to the *Ospedale degli Incurabili*, an orphanage for homeless girls and young women, which had a female chorus and orchestra in 18th-century Venice. Years of travel throughout Europe followed, until he retired from court service. Hasse lived out his final years in Vienna and Venice, where he continued teaching and composing sacred works and operas.

Most of Hasse’s manuscripts were burned in the siege of Dresden by the Prussians in 1760; however, some autograph scores are in the libraries of Dresden and Vienna, and contemporary copies of many others remain. This composer, so beloved in his time and so prolific, lost popularity as operatic style changed toward the end of his life, and he is almost unknown today.

Giovanni Battista Pergolesi was an Italian composer, violinist and organist, and a proficient and well-loved composer of operas and sacred music. His best-known works include his *Stabat Mater* and the opera *La serva padrona* (*The Maid Turned Mistress*). Tragically, Pergolesi died of tuberculosis at the age of only 26 years. *Stabat Mater* (*Stood the Mother of Sorrows*) is a 13th-century hymn to the Virgin Mary that portrays her suffering during Jesus’ crucifixion. The author of this hymn may be the Franciscan friar *Jacopone da Todi*, or it may be *Pope Innocent III*. The title comes from the first line of the text.

The *Stabat Mater* text has been set to music by many composers, including Palestrina (~1590), Charpentier (1685), Vivaldi (1712), Domenico Scarlatti (1715), Pergolesi (1736), Joseph Haydn (1767), Rossini (1831–41), Dvořák (1876–77), Verdi (1896–97), Poulenc (1950) and Arvo Pärt (1985).

A noted Baroque-era composer of operas, **Nicola Antonio Giacinto Porpora** (1686–1768) was also one of Italy’s most celebrated vocal teachers. Born in Naples, Porpora

graduated from the music conservatory there and wrote his first successful operas for the Neapolitan and Roman courts. In Venice, his most important teaching post was at the *Ospedale degli Incurabili*, where he composed works for women's voices. As a vocal teacher, his most celebrated pupils were the composer Johann Adolph Hasse (*see above*) and some of Italy's most celebrated castrati. In 1733, Porpora moved to London to work with an opera company created to compete with Handel's company. When that failed, Hasse worked in Dresden as a chapel master. He then moved on to teach composition in Vienna, where a young Joseph Haydn worked as his accompanist and valet. Porpora's career ended in misfortune: his florid style had become old-fashioned, and at his death he was so impoverished that his funeral had to be paid for by a subscription concert. *Fecit Potentiam* is drawn from Porpora's larger "Magnificat," written for, and first performed by, the women of the *Ospedali*. *Fiat Pax* is a movement from "Laetatus Sum."



About Voci

Celebrating 30 years of beautiful singing

Founded in 1991, **Voci Women's Vocal Ensemble** is recognized as one of the finest choral groups in the Bay Area. The Ensemble continues to thrive 30 years later, holding fast to its mission of championing music written for women and by women, from all parts of the world and every century. Voci is dedicated to musical excellence in the performance of new and innovative music, as well as treasured repertoire within the classical choral tradition. It enjoys a reputation among Bay Area audiences and critics for its adventurous programming and elegant, passionate sound. Voci has performed with a wide range of artists and choruses at concerts, festivals, and benefits and has commissioned and premiered over 30 new works.

Artistic Director



Mitchell Covington is an accomplished choral and orchestral conductor who has led many exquisite ensembles over a 30-year career. He has directed choirs and orchestras in performances in the United States and throughout Europe. Mitchell received a Bachelor of Music degree from San Francisco State University, where he studied choral conducting with Byron McGilvray and orchestral conducting with Lazlo Varga. He received a master's degree in Conducting from the University of Southern California in Los Angeles, graduating with honors. At USC he studied choral conducting with Rod Eichenberger, orchestral conducting with Hanz Beer and choral arranging with Morten Lauridsen. He was the founding director of Voci (then Voci Women's Chamber Choir)

from 1991–1995, directed the Bay Choral Guild from 1995–2001 and led a seven-choir music program with over 300 participants at First Presbyterian Church of Berkeley for 23 years. Mitchell has served on the Executive Board of the American Choral Director's Association—Western Division. He frequently serves as guest conductor and clinician for church and school choirs throughout the San Francisco Bay Area and as an adjudicator and clinician for choir festivals and conferences. He is also an award-winning composer, whose compositions include works for orchestra, chorus, stage, film, and television. After a 23-year break Mitchell returned as guest conductor for the spring 2017 season and was appointed artistic director in summer 2017.

Soloists



Elysha Massatt has been a soloist for 15 years with Resmiranda/Opera Non Troppo, a Bay Area repertory ensemble which performs a cappella vocal compositions from 1200-2010, opera, sacred cantatas, masses, and oratorios. She performed for two years with the vocal ensemble Magdala in Oxford, England, specializing in the interpretation of medieval and renaissance polyphony. She is a founding member of the chamber ensemble L'Esprit Baroque and regularly performs French, German and Italian cantatas in Los Angeles, Berkeley, and Boston. Elysha studies voice with Renée Fladen-Kamm in Berkeley.



Lisa Sanders has sung with Voci since 2009. She has been a featured soloist over many seasons, following her passion and enjoyment of singing both solos and ensemble work. Lisa also sings in The Dulcet Four, an a cappella quartet based in the San Francisco Bay Area, performing repertoire from the Great American Songbook and other classics. She has sung with the Festival Opera in Walnut Creek and the Livermore Valley Opera. On weekends, Lisa cantors at the St. Perpetua Church in Lafayette and sings jazz with her brother's group. When not singing, Lisa hangs out with her granddaughter and works part time in education.

Orchestra

The **Jubilate Baroque Orchestra** recently celebrated over 30 years of service to the San Francisco Bay Area. Originally called the Magnificat Baroque Orchestra, the Jubilate Orchestra was formed in 1989 to provide period instrument ensembles to accompany Bay Area choirs and other arts organizations. In this capacity, Jubilate has performed over 200 times with dozens of professional and community choirs, churches and opera companies in public concerts, church services, and for a variety of private engagements. Under the general direction of Magnificat's Artistic Director Warren Stewart since its inception, Jubilate has been managed since 2000 by violinist David Wilson.

The Jubilate Orchestra's primary focus was on music of the Baroque era, but over the past two decades the orchestra has performed a repertoire ranging from Gabrieli to Brahms, and even collaborated in the premieres of works by contemporary California composers. The flexibility of Jubilate was perhaps best demonstrated when they performed at the opening celebration for Pandora Radio in 2007.

Violin 1: Linda Quan, Carla Moore, Maxine Nemerovski

Violin 2: Laura Jeannin, Rachel Hurwitz

Viola: Daria D'Andrea, Meg Eldridge

Cello: Paul Hale

Violone: Dan Turkos

Harpsichord: Jonathan Salzedo

Voci Singers

Liz Binning
Barbara Brenner Buder
Helene Byrne
Rachel Decker
Angie Doctor
Vicky Faulk
Lezlee Flagg

Cassandra Forth
Hannah Goldberg
Kiera Gray
Pauline MaSenturia
Alissa McClean
Terry Meyers
Nancy Nicholson
Nicky Reed

Karla Sagramoso
Lisa Sanders
Susan Sands
Adina Sara
Victoria Skerritt
Lucy Williams
Edna Yeh

Voci Staff

Artistic Director: Mitchell Covington

Assistant Conductor: Edna Yeh

Accompanist: Matt Bourne

Voci Board of Directors: Terry Meyers (President), Lisa Sanders (Treasurer),
Victoria Skerritt (Secretary), Rachel Decker, and Nicky Reed.
Mitchell Covington & Edna Yeh (ex officio)

Executive Managers: Terry Meyers and Lisa Sanders

Chorus Manager: Nicky Reed

Marketing: Rachel Decker (lead), Helene Byrne, Barbara Brenner Buder, Hannah
Goldberg, Nancy Nicholson, Susan Sands, and Kathy Walrath

Graphic Design: Edna Yeh

Concert Production: Terry Meyers and Lisa Sanders

Program Layout: Hannah Goldberg

Copy Editor: Lezlee Flagg

Librarians: Adina Sara and Victoria Sterritt

Website: Rachel Decker, Lisa Sanders, Kathy Walrath, and Edna Yeh

House Staff: Cassandra Forth (lead), John Gibbins (Box Office)
and Michael Nicholson (House Manager)

Crew Lead: Liz Binning

Thank you to St. Mary Magdalen Church, St. Perpetua Church, Orinda Community Church, and to all the friends, family, and members of Voci who volunteer countless hours of work to make our performances possible!

*A special thanks to our wonderful community
for supporting our 30th anniversary season!*

Watch Voci's 30th Anniversary Celebration video,
highlighting favorites from the past 30 years plus interviews with past directors.
Find it on our YouTube channel: www.youtube.com/user/VociSings1

Sing with Voci!

Voci seeks experienced women choral singers in all voice parts to join the Ensemble. Auditions will be held through August or until all positions are filled. Visit our website (VociSings.org) to learn more. Contact Artistic Director Mitchell Covington at mcovington@vocisings.org to schedule an audition.

Voci is supported by your generous individual donations; the Alameda County Arts Commission, Grants for the Arts Program; the Alameda County Arts Relief Grant Program; and the California Small Business COVID-19 Relief Grant Program, Nonprofit Cultural Institutions Program.

Voci is a not-for-profit 501c3 organization and welcomes contributions.
Please visit our website for more information: VociSings.org



With a Song in My Heart

Voci sings from the American Songbook



Sunday, May 15, 3:00 PM

Community Hall, St. Perpetua Catholic Church, Lafayette

Join Voci on Sunday, May 15 at 3 PM as we celebrate the music of the American Songbook at our annual fundraising event. Guests will enjoy California wines and delicious treats while we entertain with solos, duets, and choruses from the Big Band Era. Come enjoy the music of Benny Goodman, Duke Ellington, George Gershwin, Irving Berlin, and others – and help support Voci's programs at the same time.

This event will take place in the large and airy community center at St. Perpetua Church in Lafayette. Tickets available at VociSings.org or use QR code below



Let peace begin with me, let this be the moment, now.
With every step I take, let this be my solemn vow:
To take each moment and live each moment in peace eternally,
Let there be peace on Earth and let it begin with me.

