

Spring 2007 Concert Preview

Voci is pleased to announce that its Spring 2007 season will be led by guest conductor Judit Hartyányi, visiting professor of music at Holy Names University, while Voci Director, Jude Navari, is on sabbatical.

Ms. Hartyányi is a professor of teacher training and choral conducting at the Liszt Academy in Budapest, the preeminent music conservatory in Hungary. She has been a visiting professor at the Kodály Institute at Holy Names University several times, and will be returning from January to July 2007.

Sunday, March 11, 4 PM - House Concert Fundraiser

Saturday, May 5, 8 PM - "Nation of Voices"

Joint concert with Holy Names University Chamber Singers
Directed by Judit Hartyányi

Saturday, May 19 and Sunday, May 20 –

Voci's Spring Concert Season

Directed by Judit Hartyányi, Guest Conductor

Don't miss out!

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Voci

WOMEN'S VOCAL ENSEMBLE

Jude Navari, Conductor

Heather Heise, Accompanist



Voices in Peace VI: *Music of Passion, Mystery and Joy* *From the Americas*

Sunday, December 3, 2006, 3:00 PM
Lake Merritt United Methodist Church - Oakland

Friday, December 8, 2006, 8:00 PM
St. Mark's Episcopal Church – Berkeley

Program

Salmo 150 Ernani Aguiar (*b. 1949*)
(*Psalm 150*)

Nigra Sum Pablo Casals (*1876-1973*)

Pollerita Roja (*World Premiere*) Gabriela Lena Frank (*b. 1972*)
(*The Red Skirt*) *Poem by Lily Flores Palomino*
Susan Marquez Owen (soprano)

Missa São Sebastião Heitor Villa-Lobos (*1887-1959*)
(*Mass in honor of Saint Sebastian*)
Kyrie
Gloria
Sanctus
Benedictus
Agnus Dei

Niño Lindo Traditional Venezuelan Christmas
(*Beautiful Boy*) Song
Arr. Dave & Jean Perry
Catherine MacGuinness (soprano)

A la nanita nana Mexican Folk Song
(*Murm'ring a Lullaby*) *Arr. David Eddleman*

A La Ru Mexican Folk Song
Arr. Paul Stuart

A la Media Noche Traditional Puerto Rican Carol
(*At Midnight*) *Arr. Joan Szymko*
Laura Stern-Grossmann (soprano)

~Intermission~

Voci Staff

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Special Thanks

Voci's 2006-07 season is made possible, in part,
by support from the Friends of Voci.

Special thanks to Orinda Community Church, St. Mark's Episcopal Church
of Berkeley, Lake Merritt United Methodist Church, Michael Hill,
and all the friends, family and members of Voci who volunteer
hours of work to make our programs possible.

Fran Smith started each morning singing (so says her mother) at age three and has never wanted to stop. She has sung in small madrigal and chamber groups, school and church choirs. In the 1980's she even formed a "girl group" with 2 friends, but enough about that. Until recently she sang for several years with the California Bach Society. Fran teaches music at Holy Names University, Contra Costa College and other small venues. She lives in Berkeley with her sweet and challenging son and two cool cats.

Laura Stern-Grossmann, the middle of three sisters, grew up in a musical household in Miami Beach. Playing five instruments, she and her sisters entertained many, from school friends to the Hungarian Social Club. Later graduating in languages, loving to travel and explore new cultures, she lived abroad for a while, married a wonderful man, had two amazing daughters and settled down here with family life while traveling every day by teaching ESL. Music continues to nourish her soul with Voci.



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Shape-Note Hymns

New Jerusalem	Sacred Harp hymnal <i>Jeremiah Ingalls, 1796</i>
Wondrous Love	Sacred Harp hymnal <i>James Christopher, 1840</i>
Exultation	Southern Harmony hymnal <i>Ed. William Walker, 1835</i>

Shouts and Lullabies: American Folksongs and Spirituals for Christmas

Traditional
Arr. Jude Navari

1. A Bright Morning Star Is Rising
Vicki Faulk (soprano)
2. Quodlibet
Susan Hall (mezzo-soprano)
3. Virgin Mary
Katherine Marble (soprano)
4. Sing-a-Lamb / Baby Born Today
Fran Smith (soprano)
5. Cradle Hymn
6. Little Bitty Baby
7. I Wonder As I Wander
Terry Meyers (mezzo-soprano)
8. The Cherry Tree Carol
Joan Bell (soprano)
9. A Bright Morning Star Is Rising - Reprise
Vicki Faulk (soprano)
10. Rise Up Shepherd And Follow

Texts and Translations

Salmo 150 (Ernani Aguiar)

(Psalm 150)

Laudate Dominum in sanctis eius.
Laudate eum in firmamento virtutis eius.

Laudate eum in virtutibus eius.
Laudate eum secundum multitudinem magnitudinis eius.

Laudate eum in sono tubae.
Laudate eum in psalterio et cithara.

Laudate eum in timpano et choro.
Laudate eum in chordis et organo.

Laudate eum in cymbalis benesonantibus.
Laudate eum in cymbalis jubilationis.

Omnis spiritus laudet Dominum,
Laudate Dominum, Alleluia!

Nigra Sum (Pablo Casals)

(I Am Black)

Nigra sum, nigra sum, sed formosa,
filiae Jerusalem:
Ideo dilexit me Rex, et introduxit me
in cubiculum sum.
Et dixit mihi: Surge et veni amica
mea, jam hiems transiit.
Imber abiit et recéssit, jam hiems
transiit, flores appartuerunt in terra
nostra,
Tempus putatiónis ad venit.
Alleluia.

Praise the Lord in his sacred places,
Praise him in the firmament of his
power.

Praise him for his mighty acts,
Praise him according to his excellent
greatness.

Praise him with the sound of the
trumpet,
Praise him with the psaltery and the
harp.

Praise him with the timbrel and the
dance,
Praise him with strings and pipes.

Praise him with high-sounding
cymbals,
Praise him with cymbals of joy.

Let everything that has breath praise
the Lord! Alleluia!

I am black, I am black, but comely,
O ye daughters of Jerusalem.
The King hath rejoiced in me, the
King hath brought me into his own
chambers.
He spoke unto me: Rise up, my fair
one, and come away.
For the winter is gone and the rain is
over, flowers appear on the earth,
And the time of renewal is come.
Alleluia.

Voci, Judy plays the piano and flute, and has recently begun studying composition. She also enjoys gardening, hiking, and writing new lyrics to popular tunes with her group, “The Shrinkettes.”

Kathleen Merchant has enjoyed singing in many different formats all of her life, including small chamber groups, church choirs, solo recitals, and large choruses. She has also studied piano and organ, and enjoyed sharing music as an accompanist and church musician. This is her first season singing with Voci.

Terry Meyers, Voci Administrative Director, grew up in L.A., the youngest child of two musicians, who bequeathed to her a love of music and a flair for the artistic. In a former life, she danced, made art and played the violin. Terry joined Voci as a founding member in 1991 while working on her dissertation and raising two young children. Today she is a clinical psychologist with a practice in the East Bay, and her daughters are young adults. As Administrative Director, Terry has an outlet for her yen for organizing. She enjoys collaborating with Jude and the group of talented women of Voci.

Margot Murtaugh has sung in a variety of groups and in a variety of styles, for many years, from Renaissance music to jazz, and is already in her fourth season with Voci. During the day, she is an investment manager at a private firm in San Francisco, and during her "free" time, she just barely manages to keep up with her irrepressible and free-spirited nine year old son, Casey.

Susan Marquez Owen has sung in ensembles and performed solos for a variety of groups, including the Cambridge Chorale in Massachusetts and the St. Ignatius Choir in San Francisco. She also sang for several years in the Stanford University Choir. A writer and editor, Susan has studied piano, organ and classical guitar. She is married and has two young children.

Susan Sands has been in singing groups all her life--with Voci for 14 years. She is a clinical psychologist in private practice who also teaches, writes articles and supervises other therapists. In her former life she was a print and television journalist. She and her physicist husband and 15-year-old son love traveling and have been to more than a dozen countries together.

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

Susan Hall has been singing for as long as she can remember. She has sung with the Masterworks Chorale and the Skyline College Choir as well as numerous smaller choirs around the Bay Area. Susan earned a BA in Music (voice and piano) from San Francisco State, where she has been on staff for twenty-eight years. She lives in Pacifica and, despite the commute, is absolutely thrilled to be singing with Voci.

Alison Howard has sung with Voci since its second rehearsal in 1991. A science librarian at UC Berkeley for 23 years, she is now retired and working at Serendipity Books, owned by her husband and herself. She is also a quilter and a crossword junkie.

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

Debbie Rosen Kanofsky is a bundle of apparent contradictions: she loves singing, languages, and conversing, but is deemed ‘communication unfriendly’ (no cell phone - hates e-mail). A seemingly friendly person, she sticks needles into people for a living. She has a mostly Asian visage with a Yiddishe moniker. What else? She is very happy to be alive, making music with Voci, and crazy about her wonderful and supportive family.

Catherine MacGuinness grew up in Ireland, was one of seven children in a musical family, played the cello in a junior orchestra, and has always loved singing. Having worked in West Africa as a nurse for almost twenty years, she found her way to California over ten years ago, worked as a hospice nurse, and continues her healing work through Rosen Method and various forms of body therapy. She is delighted to build on her musical tradition since she joined Voci. Singing makes her heart dance.

Katherine Marble is a lover of most musical genres. She has sung with folk, pop and rock groups, and has done some jazz singing. She majored in music for 2 years during college, and sang daily in Jane Hardester’s Concert Chorale. Glad to have music in her life again, she works as a pediatric RN and loves children, singing with Voci, and being by the ocean or in the mountains. She lives with her sweet husband and 2 cats.

Judy Margulis was raised in a family with more instruments than people, among them the violin, baritone horn, trumpet, piano, flute, french horn, banjo and guitar. Singing together is still a bright spot in family life, and today’s family gatherings have added the congas and harmonica. In addition to singing with

Pollerita Roja (Gabriela Lena Frank)
(*The Red Skirt*)

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 esquiva 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,
lo que tú quieras soy,
pollerita roja soy.)

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

Missã São Sebastião (Heitor Villa-Lobos)

(Mass in honor of Saint Sebastian)

Kyrie

Kyrie eleison.	Lord have mercy.
Christe eleison.	Christ have mercy.
Kyrie eleison.	Lord have mercy.

Gloria

Gloria in excelsis Deo.	Glory be to God in the highest.
Et in terra pax hominibus bonae voluntatis.	And on earth peace to men of good will.
Laudamus te, benedicimus te.	We praise you, we bless you.
Adoramus te, glorificamus te.	We worship you, we glorify you.
Gratias agimus tibi propter magnam gloriam tuam.	We give thanks to you for your great glory.
Domine Deus, rex coelestis, Deus Pater omnipotens.	Lord God, heavenly king, God the Father almighty.
Domine, Fili unigenite, Jesu Christe;	Lord, the only begotten Son, Jesus Christ;
Domine Deus, agnus Dei, Filius Patris.	Lord God, lamb of God, Son of the Father.
Qui tollis peccata mundi, miserere nobis,	Who take away the sins of world, have mercy on us.
Qui tollis peccata mundi, suscipe deprecationem nostram.	Who take away the sins of world, receive our prayer.
Qui sedes ad dexteram Patris, miserere nobis.	Who sit at the right hand of the Father, have mercy on us.
Quoniam tu solus sanctus.	For you alone are holy.
Tu solus Dominus.	You alone are the Lord.
Tu solus Dominus, Jesu Christe.	You alone are the most high, Jesus Christ.
Cum Sancto Spiritu in gloria Dei Patris.	With the Holy Spirit in the glory of God the Father.
Amen.	Amen.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.	Holy, Holy, Holy, Lord God of Hosts.
Pleni sunt coeli et terra gloria tua.	Heaven and earth are full of your glory.
Hosanna, in excelsis.	Hosanna in the highest.

theatrics. Additionally, she accompanies the Mission Dolores Basilica Choir (SF) and the Piedmont Children's Choirs, and works in the choral program at The Head Royce School.

Joan Bell has been singing with Voci for twelve years. Before joining Voci, she sang with the UC Berkeley Alumni Chorus and the Oakland Symphony Chorus. She has been in one choir or another since the second grade. When she is not singing with Voci she sings with her 7 year-old daughter Cecelia, her 4 year-old daughter Helen, her 2 year-old son Thomas, and her husband Mark.

Sandra Bernero Pastermack has been singing most of her life. As children, she and her sister sang duets at church as well as while washing the supper dishes. They also performed in high school musicals. Sandra has been singing with the San Francisco Choral Society for 16 years and with her church choir for 8 years. She is in her first season with Voci. In addition to singing, she enjoys improv acting and entertaining friends in her century-old Berkeley home.

Elizabeth Brashers has enjoyed singing all her life. She sang with the San Francisco Girls Chorus in her early teens, and in college sang with and directed an all-women's cappella group, The New Blue. This is her third season with Voci. When she's not working or singing, Elizabeth loves being out-of-doors, in the garden or the hills of Mendocino.

Kate Buckelew is in her second season with Voci. She has sung all her life in choirs and with family and friends, and she's very excited to be singing with this dynamic group. During the day, she paints pictures and cares for her household. She is married, with two sons, 19 and 21, and two grown stepchildren.

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!"



Voci Profiles

Voci Women's Vocal Ensemble, founded in 1991, has won high praise from critics and choral musicians alike for its lush, ethereal quality. Voci champions music by women and for women, from all parts of the world and every century. The group's size of 20-24 voices allows for an unusual intimacy among chorus members and between chorus and audience. Voci singers are women who share a passionate love of music, fierce dedication to the ensemble, and deep commitment to the community. Voci has given benefit performances for the Oakland firestorm victims, the Faithful Fools Street Ministry of San Francisco, Adopt A Special Kid, and the Global Fund for Women.

The 2006-07 season is **Jude Navari's** eighth year as Artistic Director of Voci. He has prepared choruses and conducted performances for Berkeley Opera, arranged folk music and coached rehearsals for Westwind International Folk Ensemble's chorus Westwind Voices, conducted premieres of new works by UC Berkeley graduate student composers for the Berkeley New Music Project, and served as Artistic Director of the Sacramento Men's Chorus. In August 2001, Jude prepared the vocal ensemble for the West Coast Premiere of Philip Glass' *The Photographer* at the Cabrillo Music Festival. Currently, Jude serves as Professor of Music at Skyline College in San Bruno, where he teaches theory, musicianship, music appreciation and voice classes and also conducts the Concert Choir. Jude Navari received his Ph.D. in Music Composition from the University of California, Berkeley, where he also studied conducting with Marika Kuzma and Jung Ho Pak.

Accompanist **Heather Heise** works with chamber groups, soloists and dancers. She studied classical piano at the San Francisco Conservatory of Music, developed an interest in the literature and techniques of a more experimental nature, and recently earned her M.F.A. in Performance and Literature from Mills College. Ms. Heise enjoys performing and recording with many creative and inventive groups in the Bay Area, including sfSound ensemble and her own Sidecar Syndicate, a performance duo that infuses the works of composers as diverse as Charles Ives, Hanns Eisler and John Cage with a subtle dose of

Benedictus

Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.

Blessed is He who comes in the name
of the Lord.
Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata
mundi, miserere nobis.
Agnus Dei qui tollis peccata
mundi, dona nobis pacem.

Lamb of God, who take away the sins
of the world, have mercy on us.
Lamb of God, who take away the sins
of the world, grant us peace.

Niño Lindo (Traditional Venezuelan Folk Song) *(Beautiful Boy)*

Niño lindo, ante time rindo.
Niño lindo, eres tu la Luz.

Little baby, of whom the angels sing.
Little baby, you are the light.

Come softly to the stable.
Through the winter night.
In the humble stable,
Shines a radiant light.
(Refrain)

A la nanita nana (Mexican Folk Song) *(Murmuring a Lullaby)*

A la nanita nana, nanita ¡e-a!

Murmuring a lullaby to the infant,
sing softly Ea!

Mi Jesus tiene sueño ¡bendito sea!
¡Callen mientras la cuna se balancea!
(Refrain)

My Jesus is sleeping, blessed baby!
Hush, while the cradle gently sways.
(Refrain)

Fuentecilla que corre clara y sonora
Ruisseñor que en la selva cantando
llora. ¡Ea!
(Refrain)

The little mountain spring is running,
laughing and sparkling,
The nightingale is singing sadly, deep
in the forest. Ea!
(Refrain)

A La Ru (Mexican Folk Song)

Duérmete, Niño lindo,
en los brazos del amor
Mientras que duerme y descansa
la pena de mi dolor.
A la ru, a la mé...

Go to sleep lovely child,
in the arms of love
Leave behind in sleep and rest
the fear of my sorrow.
A la ru...

No temas al rey Herodes
que nada te ha de hacer;
En los brazos de tu madre
y ahí nadie te ha de ofender.
(Refrain)

Have no fear of King Herod,
nothing can happen to you,
In the arms of your mother,
there, no one can harm you.
(Refrain)

A la Media Noche (Traditional Puerto Rican Carol)
(At Midnight)

A la media noche al rigor del hielo
Nace Jesu Cristo, Redento del Cielo.
A la media noche el gallo cantaba
Y en su voz decia ya Cristo ha na
cido.

At midnight amidst the cold
Jesus Christ is born, Redeemer of the
heavens.
At midnight the rooster was singing
And his voice declared Christ is born!

Entre pajas nace del cielo gran Rey
A su lado tiene la mula y el buey.
El buey como humilde las pajas le e
chaba
La maldita mula le descubijaba.

He is born in the straw, great King of
the heavens,
The donkey and the ox at his side.
The humble ox throws the straw
about,
The naughty mule uncovers him.

Su madre lomira sin poderle dar
Ni lecho ni cuna donde reposar.
Tiermecito Niño, mi Jesus, mi Dios
Eres suave y dulce, eres todo amor.

His mother looks at him, able to give
Neither bed nor cradle to rest in.
Tender Little Babe, my Jesus, my God
You are gentle and sweet, you are all
love.

The *Missa São Sebastião*, honors the patron saint of Rio de Janeiro, Saint Sebastian, the protector of the unjustly persecuted. The piece represents a wonderful combination of Bachian counterpoint, and Brazilian chromaticism and rhythmic complexity. The work reveals in full Villa-Lobos' statement that all his music is genuinely Brazilian, full of the spirit of the forest and rivers. Overall, this Mass is full of religious fervor despite its artistic concept pointing to the concert stage rather than the church setting. *Note: we will not be performing the Credo during tonight's performance.*

Shape-Note and Sacred Harp Singing - *The Sacred Harp* (1844), is a compilation of 3- or 4-part pieces, written in a stark, rugged, and often lively style representing a fusion of elements of Anglo-Celtic folk music with those of medieval to baroque European church music. These musical gems were set to powerful Judeo-Christian texts popular at the time, many written by the English clergymen Isaac Watts, Charles Wesley, and John Newton. The music is characterized by melody lines in the tenor part, strong rhythms, and open harmonies (particularly fifth intervals without the third note). Many songs are in minor or modal scales and gapped scales (e.g., the pentatonic). Each part (treble, alto, tenor or lead, and bass) retains a degree of melodic independence ("dispersed harmony") which, while creating some dissonance, produces a beautiful perception of multiple simultaneous melodies.

Sacred Harp music is written in "shape notes," which resemble standard round notes in every respect except that the head of each note has one of four shapes to indicate its interval from the key (tonic) pitch. This system was invented around 1800 in the Northeastern U.S., and it enabled many untrained singers of the day to sight-read music without having to understand key signatures. Shape-note music immediately became popular, and it strongly stimulated the expansion of the singing-school movement, which had arisen in New England around 1720, enabling many Americans to learn to sing written music. (Excerpt - *Steven Sabol of the Potomac River Sacred Harp Singers*)



Ms. Frank is an active concert pianist, and has recorded the complete solo piano and violin/piano compositions of Pulitzer Prize winning composer Leslie Bassett. Recent premieres of Ms. Frank's compositions have included works performed by the Seattle Symphony, the Orquestra Sinfonica da Bahia, the Kronos Quartet, Volti Vocal Ensemble, the Chiara Quartet, and the Utah Symphony. She has been commissioned for new works by Chanticleer, The Brentano String Quartet, guitarist Sharon Isbin, and the Silk Road Project, among others.

Tonight's premiere of Ms. Frank's composition, *Pollerita Roja*, commissioned for Voci Women's Ensemble, uses the poetry of Peruvian poet Lily Flores Palomino. As an author 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*, for instance, is a traditional thick skirt worn by women in the Peruvian highlands. As a symbol of Andean womanhood, it can be a term of both endearment and condescension. In this poem women's voices explore one aspect of the mating ritual between a man and a woman. We hear a poignant conversation between two personalities—a woman and a man who speaks with predatory intent.

Jude Navari (b. 1969)

Shouts and Lullabies originated as a set of a cappella American folksongs for Christmas arranged for Voci in 2004. In December 2004, Voci performed only half of the movements on our Voices in Peace IV concert. Tonight, Voci will sing the entire piece with new piano accompaniments written especially for Heather Heise. The melodies in *Shouts and Lullabies* are drawn from the rich American folk music traditions of African-American religious slave songs and Appalachian folk hymns. In addition to several lullabies, counting songs and ballads that tell the Christmas story, the set also includes several 'shouts,' such as "Sing-A-Lamb," which exhibit the characteristic call and response structure of many African-American spirituals.

Heitor Villa-Lobos (1887-1959)

Forbidden by his mother to play the piano, Villa-Lobos left home at 16, toured Brazil and became intimately familiar with its huge variety of regional rhythms and melodies. He spurned academic study, but was championed by Artur Rubinstein and influenced not only by Bach but by Wagner and Puccini and, after a European sojourn, by Debussy and Ravel. Like Kodaly, he became an innovator of choral education methods for young people, and established a conservatory in 1942. He was also known for producing huge concerts, with choruses of 5,000 to 40,000 voices.

New Jerusalem (Jeremiah Ingalls)

Traditional shape-note hymn

Lo, what a glorious sight appears
To our believing eyes;
The earth and seas are passed away,
And the old rolling skies!
From the third heav'n where God resides,
That holy, happy place,
The New Jerusalem comes down,
Adorned with shining grace.

Wondrous Love (James Christopher)

Traditional shape-note hymn

What wondrous love is this, oh my soul ?
What wondrous love is this that caused the Lord of bliss
To send this perfect peace to my soul.
Ye winged seraphs, fly! Bear the news!
Ye winged seraphs fly like comets through the sky,
Fill vast eternity with the news.
To God and to the Lamb, I will sing!
To God and to the Lamb, who is the great I AM.
While millions join the theme, I will sing.

Exultation (Southern Harmony shape-note hymnal)

Traditional shape-note hymn

Come away to the skies, my beloved arise,
And rejoice in the day thou wast born.
On this festival day, come exulting away,
And with singing to Zion return.
Now with singing and praise, let us spend all our days
By our heavenly Father bestowed.
While his Grace we receive from His bounty, and live
To the honor and glory of God.

Shouts and Lullabies:

American Folksongs and Spirituals for Christmas

(Traditional)

1. A Bright Morning Star Is Rising

A bright morning star is rising.
Day is a-breaking in my soul.
It is sowing seeds of gladness.
A bright morning star is rising.
Day is a-breaking in my soul.

2. Quodlibet

It was poor little Jesus, O Lord! (Mary had a Baby)
He was born on Christmas, O Lord! (Glory Hallelujah!)
And laid in a manger, O Lord! (Wonderful Counselor!)
Wasn't that a pity and a shame? O Lord!

What did she name him? O Lord! (Wonderful Counselor!)
She named him Jesus, O Lord. (Glory Hallelujah!)
What did she name him? O Lord! (Glory Hallelujah to the newborn King)
The people keep a coming and the train done gone.

Read in the gospel of Matthew,
The gospel of Luke and John,
Read in the gospel and learn the news
How the l'il boy Child was born.

Read about Mary and Joseph come,
A-riding on a donkey from far,
Slept in a stable of Bethlehem,
Where the shepherds seen the star.

Oh, Mary, where is your baby?
They done took him from a manger,
And carried him to the throne.

Tell me who do you call the Wonderful Counselor?
Glory Hallelujah to the new born King!
Well, I call Jesus the Wonderful Counselor
Glory Hallelujah to the new born King!

Program Notes & Composer Bios

Ernani Aguiar (b. 1950)

Aguiar is one of the most famous of Brazil's composers, conductors and musicologists. He was a scholarship winner to the Argentine Mozarteum and studied under various composers and conductors in South America and later in Europe at the Cherubini Conservatory in Florence. He has written a number of instrumental pieces, but his best-known works are his choral pieces, which typically combine rhythmic backgrounds with rapid textual articulations. The Salmo 150, written in 1993, is perhaps his most famous composition, a lively setting of the psalm in Latin. Mr. Aguiar is currently a professor of music at the University of Rio de Janeiro, a fellow of the Villa-Lobos Institute, and a member of the Academia Brasileira de Música.

Pablo Casals (1876-1973)

Casals began his musical studies with his father, the parish organist and choirmaster in Catalonia, Spain. In 1888 he enrolled in the Escuela Municipal de Música in Barcelona where he studied cello and piano. His progress as a cellist was nothing short of prodigious, and he gave a solo recital in Barcelona at the age of 14. He graduated with honors at the age of 16. As a soloist, Casals was renowned for his beautiful tone and intellectual strength. He performed widely and received many prestigious awards. He also became interested in conducting, and in 1919 organized the Orquesta Pau Casals in Barcelona. But with the outbreak of the Spanish Civil War in 1936 the group ceased its activities.

While known primarily as a performer and conductor, he was also a composer. Casals wrote instrumental works and many choral pieces of a simple devotional nature. One of these, Nigra Sum, which takes its text from the old testament Song of Songs, is widely performed by choral groups.

Gabriela Lena Frank (b. 1972)

Composer and pianist Gabriela Lena Frank has been hailed as representing "the next generation of American composers." She regularly draws on and incorporates Latino/Latin American mythology, art, poetry, and folk music into Western classical forms. This style reflects her Peruvian-Jewish-Chinese heritage. Ms. Frank was born in Berkeley, CA and educated in the Berkeley public schools from elementary school through high school. She holds degrees from Rice University and a doctorate in musical composition from the University of Michigan in Ann Arbor.

9. A Bright Morning Star is Rising - Reprise

A bright morning star is rising
Day is a-breaking in my soul.

10. Rise Up Shepherd and Follow

There's a star in the East on Christmas morn,
Rise up, shepherd and follow.
It will lead to the place where the Savior's born.
Oh, rise up shepherd and follow.

Leave your ewes and leave your lambs.
Rise up shepherd and follow.
Leave your sheep and leave your rams.
Rise up shepherd and follow.
Follow the star of Bethlehem,
Oh, rise up shepherd and follow.

Take good heed to the angel's word.
Rise up shepherd and follow.
You'll forget your flock, you'll forget your herd.
Rise up shepherd and follow!



3. Virgin Mary

Virgin Mary had a one son,
Glory Hallelujah!
Glory be to the newborn King!

Mary, how you call that little Baby?
Oh pretty little Baby.
Glory be to the newborn King!

Some call him Jesus, I think I'll call him Savior.
Glory be to the new born King! Jesus!

4. Sing-a-Lamb/Baby Born Today

Oh, that Lamb, (Sing-a-lamb)
Bring Mary and the Baby, (Sing-a-lamb)
It's a young child Jesus, (Sing-a-lamb)
Oh, that Lamb. (Sing-a-lamb)

Mother Mary, what is the matter?
Oh, Jerusalem in the morning.
Father Joseph, what is the matter?
Oh, Jerusalem in the morning.

Oh, that Lamb, (Sing-a-lamb)
It's a-born in the manger. (Sing-a-lamb)
It's a young child Jesus. (Sing-a-lamb)
Oh, that Lamb. (Sing-a-lamb)

Little Baby, born in a manger,
Oh, Jerusalem in the morning.
Little Baby, stall was his cradle.
Oh, Jerusalem in the morning.
Oh, that Lamb. (Sing-a-lamb)

Baby born today Mother Mary.
Oh, Jerusalem in the morning.
Baby born today Father Joseph.
Oh, Jerusalem in the morning.
Oh, that Lamb. (Sing-a-lamb)

5. Cradle Hymn

Hush, my babe, lie still and slumber,
Holy angels guard thy bed!
Heav'nly blessings without number
Gently falling on thy head.

How much better thou'rt attended
Than the Son of God could be
When from heaven he descended
And became a child like thee!

Soft and easy is thy cradle,
Coarse and hard the Savior lay
When His birthplace was a stable
And His softest bed was hay.

Soft! My child, I did not chide thee,
Though my song might sound too hard:
'Tis thy mother sits beside thee,
And her arms shall be thy guard.

6. Little Bitty Baby

Children go, and I will send thee, how shall I send thee?
I shall send thee one by one, 'cause one was the little bitty baby...
Was born by the Virgin Mary,
Was wrapped in the hollow of the clawhorn,
Was laid in the hollow of a manger,
Was born, oh, born in Bethlehem!

Children go, and I will send thee, how shall I send thee?
I shall send thee two by two, 'cause two was the Paul and Silas...
I shall send thee three by three, 'cause three was the three wise riders...
I shall send thee four by four, 'cause four was the four come a-knocking at
the door...
I shall send thee five by five, 'cause five was the guardian angels...
I shall send thee six by six, 'cause six was the six that couldn't get fixed...
I shall send thee sev'n by sev'n, 'cause sev'n was the sev'n that came down
from heav'n...
I shall send thee eight by eight, 'cause eight was the eight that stood at the
gate...

7. I Wonder As I Wander

I wonder as I wander out under the sky,
How Jesus the Savior did come for to die.
To save lowly people like you and like I,
I wonder as I wander out under the sky.

When Mary bore Jesus, 'twas in a cow's stall,
With wise men and farmers and shepherds and all.
But high from God's heaven a star's light did fall.
The promise of ages it then did recall.

If Jesus had wanted for any wee thing,
A star in the sky or a bird on a wing,
Or all of God's angels in heaven to sing,
He surely could have it,
For he was the King.

8. The Cherry Tree Carol

Joseph was an old man, an old
man was he.
He married Virgin Mary, the
Queen of Galilee.

As Joseph and Mary were riding
one day,
"Here are apples, here are
cherries," Virgin Mary did say.
Then Mary said to Joseph,
So meek and so mild,
"Joseph gather me some cherries,
For I am with child."

Then Joseph flew in anger,
In anger flew he,
"Let the father of the Baby
Gather cherries for thee."
Then up spoke baby Jesus
From in Mary's womb,
"Give my mother some cherries.
Bow down, cherry tree, low
down to the ground."

Then Mary gathered cherries,
And Joseph stood around.
Then Joseph took Mary
All on his right knee,
"What have I done, Lord?
Have mercy on me."

"Oh, tell me, little Baby,
When thy birthday will be."
"The sixth of January
My birthday will be.
When the stars in the elements
Will tremble with glee."