

Voci Women's Vocal Ensemble

Members

Joan Bell
Elizabeth Brashers
Kate Buckelew
Vicky Faulk
Sally Goodman
Alison Howard
Mariam King
Catherine MacGuiness
Katherine Marble
Judy Margulis
Kathleen Merchant
Terry Meyers
Margot Murtaugh
Susan Marquez Owen
Debbie Rosen Kanofsky
Susan Sands
Wilma Schroeder
Fran Smith
Laura Stern-Grossmann
Jennifer Vlahos Powell

Voci Staff

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Administrative Director: Terry Meyers
Accompanist: Heather Heise
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Voci is a not-for-profit charitable organization.
Please consider joining the Friends of Voci by making a donation.

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Ed Cohen, Terry Meyers, Margot Murtaugh
Visit Voci on the web at <http://www.coolcommunity.org/Voci>

The Marsh presents in association with *Voci*

Stephanie Weisman's

Aphrodisia

with a Choral Prelude by Voci

May 10, 11, 31, June 1, 3, 4, 7, 10



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A short history of The Marsh

In 1989, Stephanie Weisman, the theater's founder and artistic director, started The Marsh because she wanted a place for writers and performers like herself to easily develop their performances. It began as a Monday night performance series, just at the time when solo performance was taking off in the Bay Area. It was an immediate success.

Competition with Monday Night Football drove The Marsh to Morty's in North Beach, the famous sixties hang-out where Lenny Bruce and Sarah Vaughn used to perform. Then, in 1990, The Marsh moved to the now defunct Café Beano on Valencia Street (now Café Ethiopia). Within a month, it was putting on seven performances a week. The first staged workshop was Marga Gomez's *Memory Tricks*. Josh Kornbluth's *Haiku Tunnel* was The Marsh's first full-length production (and first feature film!).

In December 1992, The Marsh moved to its current home at 1062 Valencia. It rented the friendly, laid back, 112 seat theater formerly occupied by the jazz club Bajones. In 1996 The Marsh purchased the building, gradually developing the space into a community arts center. It currently includes two theaters, a comedy club, a cafe and a youth theater.

The vision continues to evolve. Most recently we opened a new theater in the Gaia Arts Center in Berkeley. We are also developing relationships with other Californian theaters to present Marsh productions which include the Luther Burbank Center in Santa Rosa, the Dance Palace in Point Reyes, and the Sonoma Community Center.

Instrumentalists

Nora Adachi, clarinet, graduated from the UCB Music Department in 1991. Her principal teachers have been Jim Russell and Michael Webster. After studying and performing in the Boston area for three years, she returned to the Bay Area, married another clarinetist, and is now teaching clarinet and bass clarinet in El Cerrito.

Dina Weinschelbaum, cello, is a Bay Area native and graduate of UC Berkeley. She performs with a number of groups in the area including the Berkeley Symphony, the California Symphony and TheaterWorks in Palo Alto. Dina has toured the United States with the Western Opera Theater and has performed in England with MacFarland/Whistler DanceArt. Ms. Weinschelbaum is also a founding member of the Avalon String Quartet and the Armanino Trio.

Paul Rhodes, cello, B.A. Dominican College, M.M. University of Texas-Austin, spent the 1994-95 season with the San Antonio Symphony and has also worked with the former Sacramento Symphony, New Century Chamber Orchestra, San Jose Symphony, and, as principal cellist, with the Austin Symphony, Austin Lyric Opera, Orchestra of Santa Fe, and Fresno Philharmonic. He is a member of the Oakland East Bay Symphony, Carmel Bach Festival Orchestra, and was recently engaged as assistant principal 'cello of the Sacramento Philharmonic.

Ellen Gronningen, violin, is an East Bay native. After studying with Anne Crowden in Berkeley, Ellen went to New York where she received her Bachelor of Music degree from The Juilliard School and her Master of Music degree from the Manhattan School of Music. Since returning to the Bay Area, Ellen has enjoyed performing with a wide variety of local groups including the Empyrean Ensemble, the Sprocket Ensemble (live music to animated film), Earplay, the Speakeasy String Quartet, Women's Philharmonic, Western Opera, Festival Opera, Berkeley Opera, San Francisco Opera, and regional orchestras from Modesto to Santa Rosa. A regular member of the Oakland East Bay Symphony, Ellen is also a mentor through their MUSE outreach program at Franklin Elementary in Oakland.

Erin Irvine, bassoon, recently moved to San Francisco after finishing her graduate degree in music at Rice University. She received her Bachelors of Arts from UCLA. She has attended summer programs at the Music Academy of the West and Bowdoin International Chamber Music Festival. Her primary teachers were Greg Henegar, Ben Kamins, Charles Coker, and Arlan Fast. She has already performed with many ensembles in the Bay Area including: the Pacific Mozart Ensemble, California Symphony, Santa Rosa Symphony, San Francisco Lyric Opera, Fremont Symphony, Napa Valley Symphony, Modesto Symphony, Santa Cruz Symphony, and the Pacific Chamber ensemble.

ously since debuting with the San Francisco Girls Chorus 23 years ago. After a ten-year hiatus, Jen is thrilled to be singing with Voci again. In the intervening years, she has had just a touch of life changes including obtaining a masters degree in education in New York City (and singing in Carnegie Hall with the Saint Cecilia Choir), meeting and marrying her husband, Giles, buying a 114-year-old house in Alameda, teaching first and second graders, becoming (relatively) fit and completing a century ride and three (one olympic distance) triathlons, and learning to garden in her new back yard. Most importantly, she has been blessed with two wonderful children, Emma (5) and Theo (2), both of whom love to sing!

As a small child, **Susan Sands** always sang when she was happy. She still does. She has been in singing groups all her life—with Voci for 13 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 13-year-old son love traveling and backpacking, 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 first year with Voci.

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.

The Aphrodisia Project

In 1987, I wrote both a poem and a narrative while living on a marsh. Around three years ago, I began to sing the poem and created a melody for it. With a grant from the Zellerbach Family Foundation, I approached Ellen Hoffman, a composer, to work with me on the project. For six months, I sang the poem to Ellen who painstakingly notated my melody. Ellen then spent the next six months arranging and composing the piece for a chorus and chamber ensemble (cello, bassoon, violin and clarinet). We then asked Voci Women's Vocal Ensemble to join us under the stewardship of Jude Navari, artistic director and Terry Meyers, administrative director. A dancer seemed essential so I asked my dear friend and wonderful choreographer, Ellen Webb who choreographed the piece for Damara Vita Ganley.

I would like to thank all my *Aphrodisia* artistic collaborators who have supported this project so generously and energetically. It has truly been a gift.

I would also like to than all the producers, sponsors and fundraising attendees that made this project financially feasible as well as Linda Howe of the Zellerbach Family Foundation for her ongoing support.

And finally, thanks to Kristen Bouvier for her gorgeous graphics, my long-time photographic collaborator, Phyllis Christopher for the media photos and Ron Scherl for the production photos, Carla Befera for her promotional writing, Terry Meyers for her management prowess, Charlie Varon, David Ford and the Performance Initiative for their ongoing output of artistic energy, Gail and Eric Buchbinder for the fundraiser, videotaping and all around support, Sharon Eberhardt and Perrin Meyer for the speaker equipment, Jim Callahan for the Clavinova Piano, Sandy Walker for set consultation Claire Kahane and Cynthia Moore for their script support, The Marsh's incredible staff and board; and my daughter Audrey and husband Richard who with their tireless patience and love make it possible .

And finally, thank you all for coming.

Stephanie Weisman
Artistic Director etc.

The Aphrodisia Project Program

Prelude to Aphrodisia

Choral works celebrating women composers

Voci Women's Vocal Ensemble

Jude Navari, Conductor

Heather Heise, Accompanist

Canticle of the Creatures

Sister Theophane Hytrek (1915-1992)

The Canticle of the Sun

Libby Larsen (b. 1950) Joan Bell (soprano)

O Ecclesia

Hildegard of Bingen (1098-1179)

Stavasi il mio bel Sol

Maddalena Casulana (c.1544 – c.1590)

Wandl' ich in dem Wald des Abends

Fanny Hensel-Mendelssohn (1805-1847) from Fünf Terzette

Scarborough Fair

English Folk Ballad arr. Mary Goetze (b. 1946)

Bread and Roses

Traditional arr. Judy Margulis (b. 1944)

This Little Light of Mine

Traditional African American Spiritual
arr. Ysaye M. Barnwell (b. 194-)

Intermission

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 and has participated in many of them. A pediatric RN, she manages healthcare at Lincoln Child Center. In 2001-02, she married, changed jobs, joined Voci and hasn't looked back! Long ago, she majored in voice and piano and sang daily with Jane Hardester's Concert Chorale in LA. She finds similar challenge and deep vocal satisfaction working with Voci. This December she is expecting a granddaughter!

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 Voci, Judy plays the piano and flute. 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, placed first in the Penniston Piano Concerto Competition, and enjoyed sharing music as an accompanist and church musician. She has worked for the University of California Office of the President for ten years and is thrilled to have found Voci. This is her first season singing with Voci.

Margot Murtaugh has sung in a variety of groups for years - from the S.F. Symphony chorus to the Consort of Voices (a small Renaissance ensemble) to a jazz a cappella group that she founded. Her day jobs are analyzing stocks at a private investment firm in S.F., and trying to keep up with her feisty and miraculous eight-year-old son, Casey.

Susan Marquez Owen is in her second season with Voci. Among the groups with which she has previously sung are the Stanford University Choir, the Cambridge Chorale in Massachusetts and the St. Ignatius Choir in San Francisco. A writer and editor, Susan has studied piano, organ and classical guitar. She is married and has two young children.

Jennifer Vlahos Powell has been singing in choirs almost continu-

Voci Members

Joan Bell has been singing with Voci for ten 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 6-year-old daughter Cecelia, her 3-year-old daughter Helen, her one-and-a-half year-old son Thomas, and her husband Mark.

Elizabeth Brashers has enjoyed singing throughout her life. She joined the San Francisco Girls Chorus in her early teens, and in college sang with and directed an all-women's a cappella group, The New Blue. This is her second year with Voci. Elizabeth lives in Oakland with her husband, Per, and during the day leads workforce development strategy for Kaiser Permanente. When she's not working or singing, she loves being out-of-doors, in the garden or the hills of Mendocino.

Kate Buckelew is new to Voci this season. She has sung all her life in choirs and with family and friends, and she's very excited to be able to join this dynamic group. During the day, she paints pictures and cares for her household. She is married, with two sons, 18 and 20, 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!"

Sally Goodman is in her first season with Voci. Over the years she has sung with many groups, including striking farmworkers on their picket lines, the Still Ain't Satisfied Feminist Singers (in Denver,) and the Lesbian/Gay Chorus of San Francisco. When not working (as an electrician) she spends her spare time planning traveling adventures around the world. She is grateful for the wonderfully affirming energy of the women (and Jude!) of 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 second season with Voci. She was an enthusiastic choral singer in high school and college and is returning to this avocation after many years. She works as a psychotherapist and psychodiagnostician in San Francisco and the East Bay.

Aphrodisia

Created by Stephanie Weisman

Text and Melody by Stephanie Weisman

Composed with Ellen Hoffman

Choreographed by Ellen Webb

Performed by Deborah Gwinn

Danced by Damara Vita Ganley

Sung by Voci Women's Vocal Ensemble

Conducted by Jude Navari

Played by a Chamber Ensemble

Clarinet, Nora Adachi

Bassoon, Erin Irvine

Violin, Candace Sanderson (May 10 & 11)

Violin, Ellen Gronningen (May 31, June 1, 3, 4, 7 & 10)

Cello, Paul Rhodes (May 10, June 1, 3 & 10)

Cello, Dina Weinshelbaum (June 4 & 7)

Lighting Technician, Patrick Keene

Assistants, Tyler Null and Emily Zwissig

Lighting Design by Joan Arhelger

Set Building by Richard DiLeo with Patrick Keene

Landscape Architect/ Consultation by Geoffrey Katz

Pre-Show Soundscape by Eric and Gail Buchbinder

Script Development by David Ford and Deborah Gwinn

Promotion by Diana Rathbone

Graphics by Kristen Bouvier, Morphos Arts

Photos by Phyllis Christopher and Ron Scherl

Web by Nikki Kourmouzis

Voci Project Manager, Terry Meyers

Executive Producers: Cynthia Dwork & David Fuchs

Producers: Gillian & Philip Armour, Gail & Eric Buchbinder
Mary Anne & Rob Cook, Richard DiLeo and Hubert Weisman

Sponsors: Alice Docktor, Regina Phelps,
Pamela & John Walker, and Julia Walker

Partially funded by the Zellerbach Family Foundation

Aphrodisia Collaborators

Artistic Development

Stephanie A. Weisman, creator, text and melody composition, founded and has been the Artistic Director of The Marsh since its inception in 1989. For her work at The Marsh she has received the Meritorious Achievement Award from Bay Area Theatre Critic's Circle and was named A Local Hero by the San Francisco Bay Guardian. Stephanie has MA in Creative Writing from the SUNY/Buffalo. Under the mentorship of Robert Creeley, she edited the arts journal, *The Black Mountain II Review*, for three years. Her journalism, prose and poetry have been published nationally and she was awarded a grant from the New York State Council on the Arts (NYSCA) for her poetry performance piece, *Dancemasters*.

Ellen Hoffman, composer, directs the Berkeley Broadway Singers, teaches in the music and theater departments at Contra Costa College, and runs Singers Open Mike at Anna's Jazz Island in Berkeley. Her music has been performed nationally by groups including the Atlanta Symphony, the Buffalo Philharmonic, the Vallejo Symphony, the Oakland Symphony Chorus, the UC Berkeley Chamber Ensemble, the University of Indiana Chamber Singers. Ms. Hoffman has a ten-year association with the Oakland East Bay Symphony and Music Director Michael Morgan.

Ellen Webb, choreographer is also dancer, and yoga teacher. She is the founding director of the Ellen Webb Dance Company and the Talking Dance Project. She has created over 40 works, ranging from brief solos to evening-length pieces to experimental dawn-to-dusk performances. Her work has been presented throughout Europe and America, including such venues as the Kitchen in New York City; the American Center in Paris and Zellerbach Hall in Berkeley, California.

Damara Vita Ganley, dancer, graduated from UC Santa Cruz with degrees in Anthropology, Women's Studies and Theater Arts. After graduation, Damara danced with her mentor Mel Wong in The Mel Wong Dance Company. She currently performs with EmSpace Dance, Shift Physical Theatre, Lisa Townsend, and Jo Kreiter/Fly Away Productions. Damara also enjoys teaching Modern Dance in the youth program at Berkeley Ballet Theatre.

Deborah Gwinn, performer, has appeared at The Marsh in *Don Quixote* with Jim Cave; also with Merle Kessler and Joshua Raoul Brody in *Don't Even Think of Parking Here*. Gwinn has long been affiliated with Bay Area groups: the Blake Street Hawkeyes, Duck's Breath Mystery Theater, and Overtone Industries. Gwinn currently resides in Vermont where she produces "Shakespeare in the Barn," an exuberant summer festival, now in its tenth season

Choral Collaborators

Voci Women's Vocal Ensemble

Voci Women's Vocal Ensemble, directed by Jude Navari, was founded in 1991. Voci 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 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.

Jude Navari, Artistic Director, is now in his seventh year with 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 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 Assistant Professor of Music and Director of Vocal Ensembles at Skyline College in San Bruno. 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.

Heather Heise, Accompanist, 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 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.

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. She danced, made art and played the violin. Thriving on doing more than one thing at a time, Terry has taught undergraduate and graduate students, chaired a college dance program, run her own dance company, raised two wonderful daughters, and earned a Ph.D. in clinical psychology. Terry joined Voci as a founding member in 1991. As Administrative Director, Terry has an outlet for her yen for organizing, while enjoying collaborating with Jude and the group of talented women of Voci.

the marsh

a BREEDING GROUND
for NEW PERFORMANCE

Thanks for coming to The Marsh!
Please take a moment to fill out our survey:
If you complete & return this survey to us, you
will be entered into a raffle for a ONE-YEAR
PASS to all performances at The Marsh.

How did you hear about us?

- A Monthly Newspaper like the SF Arts Monthly
- A Daily Newspaper like the Chronicle
- A Weekly Newspaper like the Bay Guardian or the SF Weekly
- A Television Show
- A Radio talk show
- The Internet
- A friend told me
- I've been coming here for years

Is this your first time at The Marsh? Y N

Do you live in the Mission? Y N

If not, where do you live? _____
(if San Francisco, please write your zip code)

What is your age? (circle one)

5-17 18-25 26-35 36-55 56-75 75-100

How often do you see live theater?

- More than once a week
- Once a week
- Once a month
- Hardly ever

What do you wish the world had more of?

- New Solo shows by people you've heard of
- New solo shows by people you've never heard of
- Recordings of Solo performances at The Marsh
- Classes in solo performance
- Classes & performances for children

May we send you weekly emails about the shows at The Marsh?

The Marsh will never sell or trade your e-mail address. EVER.

E mail _____
(please print so we can read it! Thanks!)

Are you on our mailing list? Y N

If not, may we add you to our mailing list? You will receive our schedule every 4 months listing all our shows.

Name: _____

Address: _____
 City State Zip

Would you like info on volunteering? Y N Tel: # _____

Today's Date/ Show name: _____

Comments? Please write them on the back. Thanks.

the **marsh**
berkeley

in association with *Voci* presents Stephanie Weisman's

Aphrodisia

MAY 10 thru JUNE 10, 2006

*We live in a house on stilts
where the water extends to where
the sun rises and the sun sets against the
blowing grass of the marshlands . . .*

created by **STEPHANIE WEISMAN** composed with **ELLEN HOFFMAN**
choreographed by **ELLEN WEBB** sung by *Voci* Women's Vocal Ensemble
accompanied by a **CHAMBER ENSEMBLE** conducted by **JUDE NAVARI**
performed by **DEBORAH GWINN** danced by **DAMARA VITA GANLEY**

Order tickets now! Call Brown Paper Tickets at 800-838-3006 or visit www.themarsh.org

the **marsh** a BREEDING GROUND for NEW PERFORMANCE *presents*

Aphrodisia

A vivid period of love and loss, a brilliant moment between heaven and earth, captured and set to music and movement.

Marsh founder, solo performance impresario Stephanie Weisman, who has nurtured hundreds of writer/performers at her San Francisco "breeding ground for new performance," unveils her own work in *Aphrodisia*, a tender muse on embracing intimate and sometimes painful, sometimes humorous love and life, while perched in a house on stilts above a teeming marsh.

Aphrodisia, written and set to music by Weisman with composer Ellen Hoffman, and choreographed by Ellen Webb, will be performed by Deborah Gwinn, danced by Damara Vita Ganley, conducted by Jude Navari, sung by *Voci* Women's Vocal Ensemble and accompanied by a chamber ensemble.

Voci Women's Vocal Ensemble will also present a set of choral works celebrating women composers. Conducted by Jude Navari and accompanied by Heather Heise, the program will feature works by Hildegard von Bingen, Maddalena Casulana, Donna Lucrezia Orsina Vizzana, Marianna Martines, Fanny Hensel-Mendelssohn, Libby Larsen, Sister Theophane Hytrek, and others.

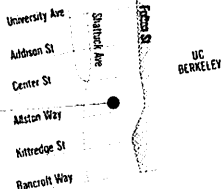
TICKETS: Previews Wed, May 10, Thurs, May 11 at 7:30 PM \$10-20 (sliding scale)
Wed, May 31, Thurs, June 1, Sat, June 3, Wed, June 7, Sat, June 10 at 7:30 PM
and Sun, June 4 at 4 PM \$20-35 (sliding scale). Reserved seating \$50

Order tickets now! Call Brown Paper Tickets at 800-838-3006 or visit www.themarsh.org

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the **marsh**
berkeley

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Berkeley California 94704

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Funded in part by the Zellerbach Family Foundation
Executive Producers: Cynthia Dwork and David Fuchs
Producers: Gillian and Philip Armour, Gail and Eric Buchbinder, Mary Anne and Rob Cook, Richard DiLeo, Hubert Weisman
Lighting Design by Joan Arhelger
Set Design by Sandy Walker
Graphic Design by morphosarts.com

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