

In Memoriam

Today's concert is dedicated to the memory of
Sandra Bernero Pastermack (1936-2007), Voci member from 2006-2007.

Special Thanks

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by support from the Friends of Voci.

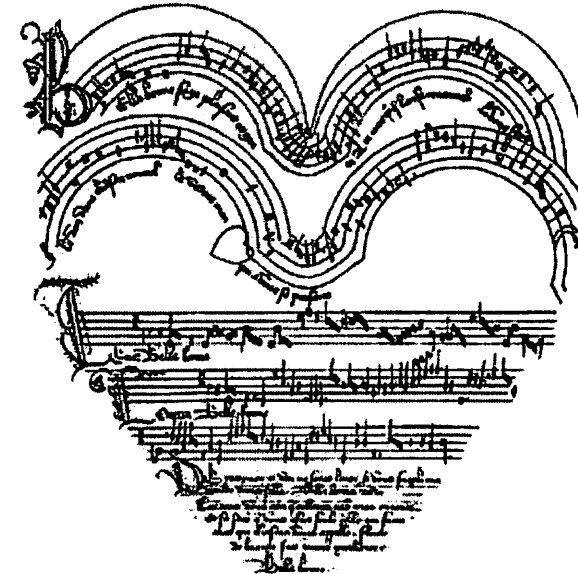
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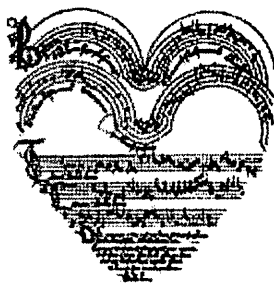
Songs of Heavenly and Earthly Love



Voci WOMEN'S VOCAL ENSEMBLE
Judit Hartványi, Guest Conductor
Heather Heise, Accompanist

Saturday, May 19, 2007, 4:00 PM
Lake Merritt United Methodist Church
Oakland

Sunday, May 20, 2007, 4:00 PM
St. Mark's Episcopal Church
Berkeley



Program Notes

As the title suggests, *Songs of Heavenly and Earthly Love* juxtaposes and illuminates the differences between sacred and profane love. Those of sacred love celebrate the Virgin Mary and bask in the glory of God's love (*Ave Maria, Salve Regina, Tota pulchra es*). The songs of earthly love express a multitude of emotions: some are laments of love lost (*Ne Menj El!, My Love Dwelt in a Northern Land, Queen Jane*), others are joyous expressions of love at its most passionate (*Canticum Sponsae, The Dance*). Finally, some celebrate the joy of the earth and spring, the season of love (*Wainamoinen, Tavasz*).

About the Hungarian choral tradition: the Hungarian philosophy of music education, inspired by Zoltán Kodály, views singing as the foundation of musical development. Music is seen as important to the intellectual, emotional, physical and social development of every individual. It is from this tradition, which naturally develops strong choral programs, that guest conductor Judit Hartyanyi brings her special skill and exquisite selection of deep and varied repertoire.

2007 marks the 125th anniversary of Kodály's birth, and the 40th anniversary of his death. The vocal performances Judit is leading this spring through her work with *Voci, Holy Names University Chamber Singers* and others, are part of a larger world-wide celebration of Kodály's life and work. For more information about Kodály and the Kodály Center at Holy Names University, including summer institutes and the graduate music program, visit <http://kodaly.hnu.edu>.

Voci Members

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

Voci Staff

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Guest Conductor, Spring 2007 Season: Judit Hartányi
Administrative Director: Terry Meyers
Accompanist: Heather Heise

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Voci Board of Directors

Susan Sands (President) -- Mark Bell (Treasurer)
Elizabeth Brashers, Ed Cohen, Terry Meyers, Margot Murtaugh

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.

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 singing especially sweetly for her Mom and Dad whom she is crazy about!

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 third year with Voci.

Fran Smith grew up singing with her sisters and in school and church choirs. She has sung in large choirs, in small madrigal and chamber groups and in a few musicals. For several years she sang with the California Bach Society. Fran teaches music at Holy Names University, Contra Costa College, and a few other small venues. She lives in Berkeley with her sweet and challenging son and her two great 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.

Program

Ave Maria	Gregorian Chant
Ave Maria	Zoltán Kodály (1882-1967)
Ave Maria	Johannes Brahms (1833-1897)
Tota pulchra es	Maurice Duruflé (1902-1986)
Maria Mater Gratiae	Gabriel Fauré (1845-1924)
Salve Regina	Miklós Kocsár (b.1933)
O Gloriosa	György Orbán (b.1947)
Hold the Wind	English Folk Ballad <i>arr. Mary Goetze (b.1946)</i>
Canticum Sponsae <i>(Song of the Bride, from the Book of Solomon – Song of Songs)</i>	Erzsébet Szőnyi (b.1924)
	<i>Joan Bell, Margot Murtaugh, Fran Smith (sopranos)</i>
Rise Up My Love	Eleanor Daley (b.1955)
~ <i>Intermission</i> ~	
My Love Dwelt in a Northern Land	Sir Edward Elgar (1857-1934)
The Dance	
LXXV (World Premiere) <i>(Sonnet by William Shakespeare)</i>	András Fehér (b.1947)
Selections from Vier Gesänge (Four Songs) Song from Twelfth Night The Gardener	Johannes Brahms (1833-1897)
Queen Jane	Traditional Kentucky Folksong <i>arr. Stephen Hatfield (b.1956)</i>
Ne menj el! <i>(Don't Leave Me!)</i>	Béla Bartók (1881-1945)
Tavas <i>(Spring)</i>	
Wainamoinen Makes Music <i>(Text from the Finnish epic poem, 'Kalevala, the land of heroes')</i>	Zoltán Kodály (1882-1967)

Texts and Translations

Ave Maria (*Gregorian & Zoltán Kodály*)

Ave Maria, gratia plena	<i>Hail Mary, full of grace,</i>
Dominus tecum,	<i>The Lord is with thee,</i>
Benedicta tu in mulieribus,	<i>Blessed art thou amongst women,</i>
Et benedictus fructus ventris tui,	<i>And blessed is the fruit of thy womb,</i>
Jesus.	<i>Jesus.</i>
Sancta Maria, Mater Dei	<i>Holy Mary, Mother of God,</i>
Ora pro nobis peccatoribus,	<i>Pray for us sinners,</i>
Nunc et in ora mortis nostrae.	<i>Now and at the hour of our death.</i>
Amen.	<i>Amen.</i>

Ave Maria, Op. 12 (*Johannes Brahms*)

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

Tota pulchra es (*Maurice Duruflé*)

Tota pulchra es, Maria,	<i>Thou art all fair, Mary</i>
Et macula originalis non est in te.	<i>And the stain of original sin is not in</i>
Vestimentum tuum candidum	<i>thee.</i>
quasi nix.	<i>Your vestments are as white as snow</i>
Et facies tua sicut sol.	<i>And your face is like the sun.</i>
Tu gloria Jerusalem,	<i>Thou art the glory of Jerusalem,</i>
Tu laetitia Israel,	<i>The joy of Israel,</i>
Tu honorificentia populi nostri.	<i>And the honor of our people.</i>

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

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 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 and sharing music in many ways throughout her life. This is her second 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.

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 5 year-old daughter Helen, her 3 year-old son Thomas, and her husband Mark.

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 a 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 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 large abstract canvases. 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!"

Sally Goodman is thrilled to be singing with Voci, and surrounding herself with women's voices, after a career of working with almost all men (as an electrician). After years of traveling around the world, she's putting her map reading skills to use as a returning college student in Geography. She is grateful for the wonderfully affirming energy of the women of 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.

Maria Mater Gratiae, Op. 47, No. 2 (Gabriel Fauré)

Maria, mater gratiae,
Dulcis parens clementiae,
Tu nos ab hoste protege,
Et mortis hora suscipe.
Jesu tibi sit gloria
Qui natus es de Virgine
Cum Patre et almo Spiritu,
In sempiternam saecula, Amen.

*Mary, beloved mother,
Sweet and merciful parent,
You protect us from our enemies
And sustain us in the hour of our
death.
Jesus, glory be to you
Who is born of the virgin
And to the Father and the Holy Ghost
Forever and ever, Amen.*

Salve Regina (Miklós Kocsár)

Salve Regina, mater misericordiae,
Vita, dulcedo et spes nostra,
salve.

*Hail to thee, Queen, mother of mercy!
Our life, our consolation, and our
hope, hail to thee!*

Ad te clamamus exsules filii Hevae.
Ad te suspiramus gementes et
flentes,
in hac lacrymarum valle.

*To thee we cry, we, the banished
children of Eve.
To thee we sigh, sorrowing and
weeping, in this vale of tears.*

Eja ergo, advocata nostra,
Illos tuos misericordes, oculos,
ad nos converte

*Oh thou, our advocate,
turn thine eyes upon us in our
misery.*

Et Jesum, benedictum fructum
ventris tui
Nobis post hoc exilium ostende
O clemens, o pia,
o dulcis Virgo Maria.

*And to Jesus, blessed fruit of thy
womb,
Show us after our exile,
Oh compassionate, oh pious,
oh sweet Virgin Mary!*

O Gloriosa (György Orbán)

O gloriosa, o speciosa stella,
luminosa,
Domina mundi, regina coeli,
mater gratiosa.
Virgo Maria, mundi gloria,
Duc ad caelestia hic exulantes,
ut sint in patria!

*O glorious, O beautiful star,
bright star,
Ruler of the world, queen of heaven,
beloved Mother,
Virgin Mary, glory of the world,
Lead those in exile to the heavens, that
they may find a home.*

Hold the Wind *(Mary Goetze)*

Refrain:

Hold the wind, don't let it blow.

You can talk about me just as much as you please.
I'm gonna talk about you on the bendin' of my knees.

Refrain

My soul got wet in the midnight dew,
And the mornin' star was a witness too.

Refrain

When I get to heaven gonna walk and tell,
Three bright angels to ring-a them bells.

Refrain

Canticum Sponsae *(Erzsébet Szőnyi)*

(Song of the Bride, from the Book of Solomon – Song of Songs)

Ferculum fecit sibi rex Salomon
De lignis Libani:
Columnas ejus fecit argenteas,
Reclinatorium aureum,
Ascensum purpureum:
Media charitate constravit propter
filias Jerusalem.

*King Solomon made himself a
palanquin
From the wood of Lebanon.
He made its posts of silver,
Its back of gold,
Its seat of purple;
It was lovingly wrought within
By the daughters of Jerusalem.*

Ego flos campi et lilium convalium.
Sicut malus inter ligna silvarum
Sic dilectus meus inter filios.
Sub umbra illius,
Quem desideraveram, sedi,
Et fructus eius dulcis gutturi meo.

*I am a flower of the fields
And a lily of the valleys.
As an apple tree among the trees of
the wood,
So is my beloved among you men.
With great delight I sat in his shadow,
And his fruit was sweet to my taste.*

Introduxit me et ordinavit me
charitatem,
Fulcite me floribus, stipate me malis,
quia amore languero,
Laeva ejus sub capite meo
Et dextera illius amplexabitur me.

*He brought me to the banqueting
house,
And his banner over me was love.
Sustain me with raisins,
Refresh me with apples;
For I am sick with love.*

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.

Judit Hartyányi, guest conductor, is Associate Professor of Choral Conducting and Music Education and Director of the Women's Chorus at the Liszt Academy of Music in Budapest, Hungary. Since 1995, she has taught frequently in the Holy Names University Kodaly academic year and summer institute programs. She has served as juror for numerous international choral competitions, and has taught summer courses and workshops in Italy, Slovenia, Ireland, New Zealand, England, the Philippines and the U.S. Judit serves as Vice President of the International Kodaly Society (IKS), and was a keynote speaker at the 2001 IKS Symposium in Helsinki and at the 2003 IKS Conference in Sidney, Australia.

During prior visits to Holy Names University, Mrs. Hartyanyi also served as guest conductor of the 1997 International Golden Gate Children's Chorus Festival in Piedmont; she worked as a consultant to the Oakland Interfaith Gospel Choir, and has presented sessions at the California Music Educators Conference and the Northern California Association of Kodaly Educators.

Mrs. Hartyányi has served as Voci's guest conductor this spring, while artistic director Jude Navari, has been on sabbatical.

Heather Heise accompanies choruses throughout the bay area and also works with vocal soloists, dancers, and instrumental ensembles. She studied classical piano at the San Francisco Conservatory of Music, later developing an interest in experimental music and earning her MFA in Performance and Literature from Mills College. Last fall she was Artist in Residence at Stanford University where she created an installation piece with sound artist Roddy Schrock. Ms. Heise composes music for *Paufve Dance* and continues to collaborate with vocalist Anne Hege as *Sidecar*, an art-song-meets-cabaret performance duo formed in 2003.

Radio's Music Department. Kocsár was awarded the Erkel Prize in 1973 and 1980. In 1987, he was named Merited Artist of the Hungarian People's Republic. In 1992, he received the Bartók-Pásztory Award, and in 2000, he was honored with the Kossuth Prize.

György Orbán (b. 1947) was born in Transylvania, Romania. He is one of the greatest representatives of the middle generation of Hungarian contemporary composers. He studied composition at the music academy of Cluj Napoca/Kolozsvár/Clausenburg, a multicultural centre of Transylvania. He has lived in Hungary since 1979 where he teaches composition at the Liszt Ferenc Music Academy of Budapest. He was decorated with the Erkel-Prize in 2002. His oeuvre is dominated by oratorical compositions and choral works. The Hymn to Mary, *O Gloriosa*, is based on a poem by the Hungarian Petrus Cardinalis Pazmany. Orbán's music is best characterized by the beauty of his melodic lines, defined by invention influenced by church modes and wide expressive melodic flow in a more romantic manner. Orbán's harmonic world is clear and pure, which is made transparent due to his subtle use of polyphonic development.

Erzsébet Szőnyi (b. 1924), who turns eighty this year, has been a prominent figure in Hungarian musical life for decades. Apart from being active as a composer and teacher, she has been instrumental in teaching and promoting the Hungarian music education system (known as the "Kodály Method") on the international scene through master courses and lectures abroad. Born in Budapest, Szőnyi attended the Erzsébet Szilágyi Girls' Grammar School, where she quickly realized that she wanted to pursue a musical career. Adrienne Sztojanovits, the school's music teacher and choral conductor, and one of Kodály's most outstanding pupils, had much to do with this decision.

Szőnyi studied composition and piano at the Academy of Music in Budapest and began teaching while still a student. In the 1945/46 academic year she was asked to take over Kodály's folk music classes as a substitute. In 1947, Szőnyi studied in Paris with Messiaen and Nadia Boulanger. In 1948 she joined the faculty of the Academy of Music as professor of music theory and solfeggio. Music education had always been a primary focus of Szőnyi's career and she served as vice-president and board member of several Kodály Societies in Hungary and abroad. For her artistic and educational achievements Szőnyi was awarded the Erkel Prize (1959), the János Apáczai Csere Prize (1993), the Béla Bartók-Ditta Pásztory Prize (1995, 2004), the title Outstanding Artist (2000) and the Zoltán Kodály Prize (2001).

Dilectus mihi, et ego illi laeva ejus.
Donec aspires dies,
Et inclinentur umbrae.

*O that his left hand were under my
head,
And that his right hand embraced me!
Until the day breathes
And the shadows flee.*

Revertere, similis esto,
Dilecte mi capreae hinnulo que
cervorum
Super montes Bether.

*Turn, my beloved,
Be like a gazelle,
Or a young stag
Upon rugged mountains.*

Nigra sum sed formosa, filiae
Jerusalem
Sicut tabernacula Cedar sicut pelles
Salomonis.

*I am very dark, but comely,
O daughters of Jerusalem,
Like the tents of Kedar,
like the curtains of Solomon.*

Botrus cypri dilecte meus mihi
In vineis Engaddi.

*My beloved is to me a cluster of henna
blossoms
In the vineyards of Engedi.*

Rise Up My Love (*Eleanor Daley*)

Rise up, my love, my fair one, and come away,
For lo, the winter is past, the rain is over and gone.
The flowers appear upon the earth,
The time of the singing of birds is come.
Rise up, my love, my fair one, and come away.

My Love Dwelt in a Northern Land (*Sir Edward Elgar*) *Text by Andrew Lang*

My love dwelt in a Northern land,
A dim tower in a forest green was his,
And far away the sand
And gray wash of the waves were seen;
The woven forest boughs between.

(continued...)

My Love Dwelt in a Northern Land (continued)

And through the Northern summer night
The sunset slowly, slowly died away.
And herds of strange deer, silver white,
Came gleaming through the forest gray,
And fled like ghosts before the day.

And oft, that month, we watch'd the moon
Wax great and white o'er wood and lawn,
And wane, with waning of the June.
Till, like a brand for battle drawn,
She fell, and flamed in a wild dawn.

I know not if the forest green
Still girdles round that castle gray.
I know not if the boughs between
The white deer vanish ere the day.
The grass above my love is green,
His heart is colder than the clay.

The Dance (*Sir Edward Elgar*)

Come and hasten to the dancing, merry eyes will soon be glancing,
Ha! My heart upbonds!

Come and dance a merry measure, light of heart and foot, my treasure,
Hark! What joyous sounds!

Sweetheart, come on let us haste, on, on, no time let us waste,
With my heart I love thee!

Dance, dance, for rest we disdain, turn, twirl and spin round again,
With my arm I hold thee!

Come! Merry eyes will soon be glancing. Hark! What joyous sounds!

Down the path the lights are gleaming, friendly faces gladly beaming,
Welcome, us with song.

Dance makes the world and life grow brighter as we dance along
Come, come!

several opera houses in Europe. Operas by Mozart, Verdi, Puccini and Britten have been performed in Hungary, Austria, Germany and Italy using his imaginative ideas. His setting of Shakespeare's *Sonnet 75* is given its premiere performance by Voci.

Stephen Hatfield (b. 1956) lives on Vancouver Island and is a teacher of music and English, as well as a composer, conductor, and arranger. His work in the theater, with jazz, and with other instrumental and choral groups has earned him high praise as an exciting and brilliant composer. His compositions and arrangements are often influenced by music from other parts of the world (long-time Voci concert-goers may remember his *Las Amarillas*). *Queen Jane* is a traditional Kentucky folksong based on the sad tale of Henry VIII's third wife Jane Seymour, who died giving birth to Edward VI. The two upper parts alternate the haunting melody of *Queen Jane*, and the altos describe Henry's heroic but fruitless arrival, all coming together for the heartbreaking finale.

Zoltán Kodály (1882-1967), like Bartók, was born in a small Hungarian town, in 1882. In addition to being a composer, Kodály was an ethnomusicologist, linguist and philosopher. He is probably best known for his interest in the challenges of music education. The "Kodály Method" was developed in Hungary in the 1940's and 50's, and emphasized musical literacy for everyone through singing and ear training. His philosophy of music as an integral part of culture led to enormous personal success, and revolutionized musical consciousness in his native land.

In 1905, more than fifty years after Liszt had tried and failed, Zoltán Kodály and Béla Bartók began a quest to document and preserve Hungarian folk music. The real peasant music was in danger of disappearing altogether, and the two friends managed to re-invent the practices and procedures that are still used in modern musicology. They made numerous field trips to transcribe music and record it on wax cylinders, while experiencing the peasant food, festivities and customs. Kodály was later to focus strictly on Hungarian music, while Bartók went further afield. An extremely well-respected scholar and composer, Kodály was influenced not only by peasant tunes but also by Debussy and Palestrina in his compositions.

Miklós Kocsár (b. 1933) was born in the town of Debrecen, Hungary. He studied composition with Ferenc Farkas at the Budapest Academy of Music, graduating in 1959. Between 1963 and 1972 he worked as musical director and conductor of the Madách Theatre in Budapest. In 1972 he joined the staff of the Béla Bartók Music Secondary School, where he has since been teaching composition. In 1974 he also became a leading member of the musical staff at the Hungarian Radio, and from 1983 till 1995 he was Deputy Head of the

Mary Goetze (b. 1946) Internationally acclaimed conductor and composer Mary Goetze is particularly interested in children's and women's music, multiculturalism, and music education. She chairs the Music in General Studies department at Indiana University and conducts the International Vocal Ensemble there. Her on-going series of DVDs, *Global Voices*, brings worldwide music sung by native singers, together with cultural context, to the classroom. Her arrangement of the American folk song *Hold The wind* is in her typically simple yet luminous style.

Gabriel Fauré (1845-1924) trained at the Ecole Niedermeyer (1854-65) as organist and choirmaster, coming under the influence of Saint-Saëns and his circle while working as a church musician and giving lessons. Though he met Liszt and was fascinated by Wagner, Fauré sought a distinctive style in his piano pieces and numerous songs, which had to be composed during summer holidays. Recognition came slowly owing to the modernity of his music. In 1892 he became national inspector of the provincial conservatories, and in 1896 chief organist at the Madeleine and composition professor at the Conservatoire, where his pupils included Ravel, Koechlin, Roger-Ducasse, Enescu and Nadia Boulanger. From 1905 to 1920 he was the Conservatoire's resolute and influential director, becoming celebrated for the vocal and chamber masterpieces he produced until his death.

Fauré's stylistic development can be traced from the sprightly or melancholy song settings of his youth to the bold, forceful late instrumental works - traits including a delicate combination of extended tonality and modality, rapid modulations to remote keys and continuously unfolding melody. Widely regarded as the greatest master of French song, he produced six important cycles and three collections each of twenty pieces (1879, 1897, 1908). In chamber music he enriched all the genres he attempted, while his works for piano (chiefly nocturnes, barcarolles and impromptus) embody the full scope of his stylistic evolution. Among his few large-scale works, the popular and delicately written Requiem, Op. 48 and the "song opera" *Pénélope* (1913) are the most noteworthy.

András Fehér (b. 1947) was born in Budapest to musical parents. His father was a leading tenor in Budapest and Berlin and a distinguished guest performer in other European opera houses. Fehér graduated from the Liszt Academy of Music, Budapest, Hungary in 1971. He has a Diploma in Choral Conducting and Music Education as well as Composition. Since 1971, he has been a stage director in the Hungarian State Opera House in Budapest. He is also an instructor of acting for the Solo Singing and Opera Department at the Liszt Academy. His compositions include chamber music, songs, symphonic pieces, music for plays, choral music and an opera. He has received several commissions from choral festivals and theatres. As a director, he has worked in

LXXV (*András Fehér*)

Sonnet 75 - Text by William Shakespeare

So are you to my thoughts as food to life,
Or as sweet-season'd showers are to the ground;
And for the peace of you I hold such strife
As 'twixt a miser and his wealth is found.
Now proud as an enjoyer, and anon
Doubting the filching age will steal his treasure;
Now counting best to be with you alone,
Then better'd that the world may see my pleasure:
Sometime all full with feasting on your sight,
And by and by clean starved for a look;
Possessing or pursuing no delight
Save what is had, or must from you be took.
Thus do I pine and surfeit day by day,
Or gluttoning on all, or all away.

Selections from *Vier Gesänge (Four Songs)*, op. 17 (*Johannes Brahms*)

Song from Twelfth Night

Text by William Shakespeare

Komm herbei, komm herbei, Tod!	<i>Come away, come away, death!</i>
Und versenk in Cypressen den Leib.	<i>And in sad cypress let me be laid.</i>
Laß mich frei, laß mich frei, Not!	<i>Fly away, fly away, breath!</i>
Mich erschlägt ein holdseliges Weib.	<i>I am slain by a fair cruel maid.</i>
Mit Rosmarin mein Leichenhemd,	<i>My shroud of white, stuck all with yew,</i>
O bestell es!	<i>O prepare it!</i>
Ob Lieb ans Herz mir tödlich kommt,	<i>My part of death, no one so true</i>
Treu hält es, Treu hält es.	<i>Did share it.</i>
Keine Blum, keine Blum süß	<i>Not a flow'r, not a flow'r sweet,</i>
Sei gestreut auf den schwärzlichen	<i>On my black coffin let there be strewn;</i>
Sarg.	<i>Not a friend, not a friend greet</i>
Keine Seel, keine Seel grüß	<i>My poor corpse, where my bones shall</i>
Mein Gebein, wo die Erd es verbarg.	<i>be thrown.</i>
Um Ach und Weh zu wenden ab,	<i>A thousand sighs to save,</i>
Bergt alleine	<i>Lay me, O, where</i>
Mich wo kein Treuer wall ans Grab	<i>Sad true lover never find my grave,</i>
Und weine, und weine.	<i>To weep there!</i>

The Gardener

Text by Freiherr von Eichendorff

Wohin ich geh und schaue,
In Feld und Wald und Tal,
Vom Berg hinab in die Aue:
Viel schöne, hohe, Fraue,
Grüß ich dich tausend mal.

*Wherever I may wander,
In field and wood and plains,
From hill or valley yonder,
I send you, ever fonder,
A thousand sweet refrains.*

In meinem Garten find ich
Viel Blumen schön und fein,
Viel Kränze wohl draus wind ich
Und tausen Gedanken bind ich
Und grüße mit darein.

*My garden now discloses
The fairest flow'rs I know;
A thousand thoughts it encloses,
And with my garlands of roses
A thousand greetings go.*

Ihr darf ich keinen reichen,
Sie ist zu hoch und schön,
Die müssen alle verbleichen,
Die Liebe nur ohne Gleichen
Bleibt ewig im Herzen stehn.

*Alas, the one I cherish,
She is a thing apart;
My wreaths must wither and perish,
But boundless love will flourish
Forever in my heart.*

Ich schein wohl froher Dinge,
Und schaffe auf und ab,
Und ob das Herz zerspringe,
Ich grabe fort und singe
Und grab mir bald mein Grab.

*I try to bear it gladly
And labor bravely forth,
And though my heart beats madly
I work there, singing sadly,
And dig my grave on earth.*

Queen Jane (Stephen Hatfield)

Queen Jane was in labor six days and some more.
The women grew weary, and the midwife gave o'er.

Oh women, kind women, I take you to be,
Pierce my side open, and save my baby.

Oh no, said the women, that never shall be!
King Henry will reach you in the hour of your need.

King Henry came riding, he knelt by her bed.
What's the matter with my flower, makes her eyes grow so red?

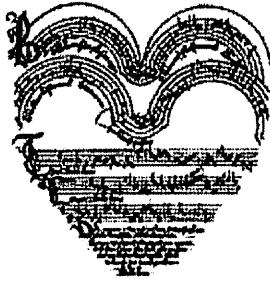
Oh Henry, kind Henry, pray listen to me –
Pierce my right side open, and save my baby.

He interviewed her to find out what other songs she knew, and it has been said that this encounter was the beginning of Bartók's fascination with folk music, not only Hungarian, but Romanian, Slovakian, Serbian, Croatian, Bulgarian, Turkish and North African as well. Bartók studied and transcribed these melodies and composed works imbued with their themes, modes and rhythmic patterns. He did not quote folk melodies verbatim in his works; rather his style was a synthesis of folk music, classicism and modernism. In 1906, during a visit to Algeria, Bartók had a vision of how he might begin to order the scattered folk tunes of the world. This, as he recalled, ended any desire on his part for the kind of career others had projected for him as "the future master of the most charming salon music." Afterwards, the main task of his life was to collect, analyze and catalog major portions of the world's folk music.

Eleanor Daley (b. 1955) A prolific composer (more than 80 published choral works), Daley has degrees in organ and piano, and has been a choral director in Toronto for many years. She also lends her talents as choral clinician and accompanist, and has won awards for her choral compositions. Her melodic skill and interweaving of text with music are beautifully illustrated in her short 1984 piece *Rise Up, My Love*, a setting of familiar words from the Song of Songs.

Maurice Duruflé (1902-1986) An organ virtuoso, Duruflé (called "excessively conscientious") published only 14 compositions in his lifetime. His music reflects the importance to him of the plainsong - even his secular work shows this modal influence. Despite, or perhaps because of, the extraordinary number of revisions and re-writings Duruflé made, his pieces seem assured and spontaneous. (His composition teacher at the Paris Conservatoire, Dukas, shares some of these characteristics.) *Tota pulchra es*, based on plainsong melody, is one of four short motets written in 1960, and the only one for women's voices alone.

Sir Edward Elgar (1857-1934) Worcester, England, provided a rich musical milieu for the young Elgar, who played, sang, and eventually composed and directed at the Worcester Cathedral, the Worcester Glee Club, the Worcester Amateur Instrumental Society, and the annual Three Choirs Festival. It was there, in 1896, that the Festival Choral Society first performed his *From the Bavarian Highlands*, from which comes the delightfully romantic *The Dance*. A favorite among his many unaccompanied choral works is the poignant *My Love Dwelt in a Northern Land*, with words by Andrew Lang (best known today for his multicolored fairy tales). Honored and beloved by his countrymen, Elgar has been regarded as Britain's successor to Handel. Though influenced by Wagner, Mendelssohn, and Berlioz, he believed a composer should "invent tunes, not quote them, and make history rather than study it." His large output of often-performed orchestral and vocal works shows how richly he achieved this goal.



Composer Bios

Johannes Brahms (1833-1897) grew up surrounded by a practical world of music. His father was a double bass player, and Brahms took early lessons in piano, theory and composition. As a teenager, he gained intimate familiarity with serious and popular styles, arranging music for his father's orchestra and playing piano in local dance halls. At twenty he began touring as an accompanist and began to make important contacts. Among these were Robert and Clara Schumann, both of whom had a lasting effect on his life and career. Brahms spent many years working as a conductor and pianist, hoping for a prestigious appointment that never materialized. He did, however, serve two years as director of the Berlin Singakademie. In 1868 he settled in Vienna, where he would remain for the rest of his life. He soon composed two works that assured him both fame and financial security: the *German Requiem* (premiered in 1869) and his orchestral *Variations on a Theme by Haydn* (1873). With this success behind him, he finally finished his first attempt at a symphony. The work was premiered in 1876 to great acclaim, and Brahms was hailed as the true successor of Beethoven. This was followed by three other symphonies, all of which have become standards of repertory, along with a large body of important works in virtually every genre.

Brahms' beloved gem, *Vier Gesänge* (Four Songs) Op. 17 explores the themes of love and death through poetic imagery. No.2 is *Song from Twelfth Night* from Shakespeare. The third song, *The Gardener*, depicts the eternal nature of true love even as the mortal body becomes earth.

Béla Bartók (1881-1945) was born in a small town in Hungary in 1881. He displayed notable musical talent very early in life and ultimately studied at the Royal Academy of Music in Budapest, where he met his life-long friend and compatriot, Zoltán Kodály. In 1904, while staying in the Slovakian countryside, Bartók overheard a Hungarian woman singing the song *Piros Alma* (Red Apple).

Oh no, said King Henry, that never shall be!
I should lose my fair flower, for to save my baby.

Queen Jane she turned over. She fell in a swoond.
They pierced her right side open, and the baby was found.

So black was the morning, so yellow the bed.
So costly were the white clothes they wrapped round her head.

Six men went before her, six men bore her along.
King Henry followed after with his black mourning on.

King Henry, he wept til his hands were wrung sore.
The flower of England shall flourish no more.

Ne Menj El! (*Béla Bartók*)
(*Don't Leave Me!*)

Ne menj el, el ne menj,
Ne hagyjal itt engem!
Mert ha itt hagysz engem,
Bánatos lesz lelkem.

*Don't leave me,
Don't you leave me here,
Because your leaving
Will make me very sad.*

Bánatos lélekkel,
Szomorodott szívvel,
Egyedül hogy legyenek,
Nálad nélkül éljek?

*How could I go on
With a sad soul,
With a woeful heart,
All on my own, without you?*

Világon míg élek,
Soha nem felejtlek,
Visszajössz, vissza még,
S velem maradsz mindég.

*As long as I live
I will never forget you,
You must come back
And stay with me forever.*

Tavaszi (Béla Bartók)
(Spring)

Szép madár a fecske,
szépen is szól
Reggel, mikor harmat
hull az ágról;
A kised pacsirta az eget hasítja
Szárnyaival,
Ékesen hangicsál, napsugárin
sétál
Lábaival.

Érez minden állat vidámulást,
Az apró madárcák megújulást;
Gyöngyharmatos reggel madárcák
sereggel
Csoportoznak,
A virágok nyílnak, füvek
illatoznak
A réteken.

A tavaszi szél is fújdogál már,
A gazda is felkel,
ekéhez áll;
Befogja ökreit, műveli földeit
Szerencsésen,
Munkáját folytatja, barázdát
forgatja
Szép rendesen.

Isten ő felsége meg is áldja,
Szántóvető embert meg is tartja;
Sok minden szerszámát, ekéjét,
sarlóját
Ő forgatja
Földön az életet, mennyben
üdvösséget
Osztogatja.

*The swallow is a beautiful bird
and beautifully it sings
In the morning when the dew
falls off the branches;
The baby skylark rips the sky
With its wings,
Sings marvelously and treads on
sunbeams
With its feet.*

*All animals rejoice,
The small birds enliven;
In the dawn full of pearly dew the little
birds
Gather into groups,
The flowers open up, the grasses are
fragrant
In the meadows.*

*The spring wind blows,
The farmer gets up
and gets behind the plough;
He yokes his oxen, tills his soil
Steadily,
He does his work and turns the
furrows.
Decently.*

*His Majesty, God blesses him
And keeps the ploughman in good
health;
It is He who turns his ploughs
sickles
And all the farmer's tools,
He disposes over life on Earth and
salvation
In Heaven.*

Wainamoinen Makes Music (Zoltán Kodály)
Text from "Kalevala, the land of heroes"

Thus played Wainamoinen's fingers,
And the harp string loud resounded,
Mountains shook and plains resounded,
All the rocky hills resounded.

And the pine trees were rejoicing,
Over heath the stumps were skipping.
All the birds in air then flying,
Perched upon the neighboring branches,
And to hear the charming music,
From the kantele resounding.

All the fish that swam the waters
To the margin hastened quickly,
And the worms in earth then creeping
Up above the ground then hastened,
And they turned themselves and listened,
Listened to the charming music,
In the kantele rejoicing,
And in Wainamoinen's singing.

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