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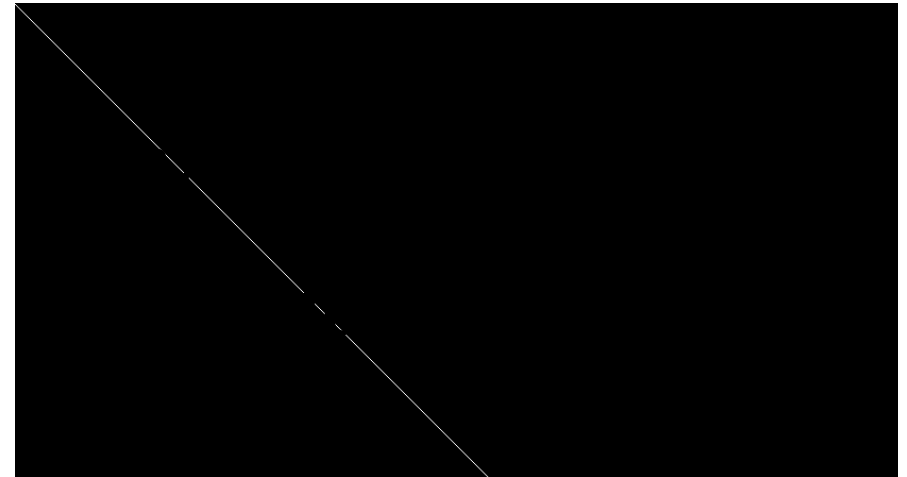
Thank you to Peet's Coffee & Tea
for their donation of today's coffee service.

Voci

WOMEN'S VOCAL ENSEMBLE

**Jude Navari, Conductor
Heather Heise, Accompanist**

with guest artists
Amelia Archer, Flute & William Winant, Marimba



Sunday, December 2, 2007, 7:00 PM
Lake Merritt United Methodist Church - Oakland

Saturday, December 8, 2007, 8:00 PM
St. Mary Magdalen Parish – Berkeley

Saturday, December 15, 2007, 4:00 PM
Old First Concerts
Old First Church – San Francisco



Voices in Peace VII: Winter Stillness

December 2007

Program

December	Paula Foley Tillen (b. 1958) <i>Elizabeth Brashers (alto) & Vicky Faulk (soprano)</i>
The Snow	Sir Edward Elgar (1857-1934)
Twelfth Night	Samuel Barber (1910-1981) <i>(arr. Ed Cohen)</i>
Winter Cantata, Op. 97	Vincent Persichetti (1915-1987)
1. A Copper Pheasant	
2. Winter's First Drizzle	
3. Winter Seclusion	
4. The Woodcutter	
5. Gentlest Fall of Snow	
6. One Umbrella	
7. Of Crimson Ice	
8. The Branch is Black	
9. Fallen Leaves	
10. So Deep	
11. The Wind's Whetstone	
12. Epilogue	

Voci Members

Joan Bell	Susan Hall	Margot Murtaugh
Elizabeth Brashers	Debbie Rosen Kanofsky	Susan Marquez Owen
Kate Buckelew	Mariam King	Susan Sands
Denise Deneaux	Catherine MacGuinness	Wilma Schroeder
Vicky Faulk	Judy Margulis	Fran Smith
Sally Goodman	Kathleen Merchant	Barbara Venook
	Terry Meyers	

Voci Staff

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Voci Board of Directors

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

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 16-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.

Barbara Venook recently relocated to the Peninsula from Southern California where she has sung in various community college ensembles for over 25 years. Highlights include singing in the 1,000-member chorus in the 1984 Olympic opening ceremony at the Coliseum in Los Angeles, as well as singing Beethoven's "Missa Solemnis" with the Nuremburg Symphony Orchestra in Germany. She has also played the flute, and most recently the french horn with several community ensembles since 1992. She worked as the administrator of a non-traditional elementary school affiliated with the University of California, Irvine, and looks forward to making a new life in Northern California, where one of her three sons has settled.

Selections from "This wonderful feeling"

Joan Szymko (b. 1957)

In my quiet place

Purple night

Joan Bell (soprano)

~Intermission~

Noël des enfants qui n'ont plus de maisons

Claude Debussy (1862-1918)

(Christmas carol for homeless children)

(arr. Clytus Gottwald)

Les Angéus

(The Calls to Angelus)

little tree

Judith Weir (b. 1954)

1. little tree
2. i carry you in my heart
3. now is a ship

Joan Bell & Margot Murtaugh (sopranos)

Avinu Malkeinu

Traditional
(arr. Judy Margulis)

Susan Marquez Owen & Fran Smith (sopranos)

Canon in Five Parts

Leonard Bernstein (1918-1990)

(From "Kaddish," Symphony No.3)

Selections from "Three Settings of the Moon"

Ron Nelson (b. 1929)

The Moon Does Not Sleep

Ask the Moon

Save the dates for Voci's Spring 2008 performances:

Voci House Concert Fundraiser

Sunday, March 9, 2008, 4:00 PM - Piedmont

Voci's Spring Concert Season

Saturday, May 10, 2008, 4:00 PM - Oakland

Sunday, May 18, 2008, 4:00 PM - Kensington

Texts and Translations

December *(Paula Foley Tillen)*

Text by Christina Rossetti

Dimmest and brightest month am I;
My short days end, my lengthening days begin;
What matters more or less sun in the sky,
When all is sun within?

For now it's snowing fast;
It snows, and will snow, more and more;
Don't let it drift in on the floor.
But you, you're all aglow;
How can you be rosy and warm and smiling in the cold?
Nay, no closed doors for me,
But open doors and open hearts and glee
To welcome young and old.

Then Spring her snow-drop
And her violet may keep,
May keep each merry, singing bird,
Of all her happy birds that singing build:
For I've a carol shepherds heard
Once, in a wintry field.

The Snow, Op. 26, No. 1 *(Sir Edward Elgar)*

Text by C. Alice Elgar

O snow, which sinks so light,
Brown earth is hid from sight.
O soul, be thou as white
as snow.

O snow, which falls so slow,
Dear earth quite warm below;
O heart, so keep thy glow,
Beneath the snow.

O snow, in thy soft grave
Sad flowers the winter brave;
O heart, so soothe and save,
as does the snow.

The snow must melt, must go,
Fast as water flow.
O sow not thus, my soul,
Thy gifts to fade like snow.

O snow, thou art white no more,
Thy sparkling too, is over;
O soul, be as before,
Was bright the snow.

Then as the snow all pure,
O heart be, but endure;
Through all the years full sure,
Not as the snow.

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 sharing music in many ways throughout her life. She earned her undergraduate degree in music with an emphasis in piano performance many years ago, and has studied voice, organ, and composition. For several years, she enjoyed serving as a church musician and continues to stretch her vocal skills in her second year singing with Voci.

Terry Meyers, Voci Co-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 fifth 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 ten 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.

Debbie Rosen Kanofsky is a bundle of apparent contradictions: she loves singing, languages, and conversing, but is deemed 'communication unfriendly' (hates cell phones and 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 darling husband whom she is crazy about!

Having always loved to sing, **Denise Sawyer Deneaux** has dipped her finger into many musical pies, including cabaret in San Francisco, recording and performing as a singer/songwriter (with some radio airplay on both coasts), teaching children's choir, writing a play and choral pieces for young children, as well as participating in church choirs large and small. When not working and performing, Denise and her family love to spend time in a small cottage on the border of Oregon and California, near bears and Chinook salmon. She is thrilled to be singing with Voci's vibrant group of women's voices.

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 holds a BA in Music from SF State, where she studied piano and voice. She has always sung, but first got involved in choral music in high school. Since then, she has sung with the Masterworks Chorale and the Skyline College Choir, as well as numerous smaller ensembles throughout the Bay Area. Susan is also a folk/pop musician, and in 2003-04 toured as a backup singer with Neil Young on his Greendale tour, performing in Japan, Hong Kong, Australia and all over the US.

Mariam King is singing in her fourth 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.

Twelfth Night (*Samuel Barber, arr. Ed Cohen*)

Text by Laurie Lee

No night can be darker than this night,
No cold so cold, as the blood snaps
like a wire
And the heart sap stills,
And the year seems defeated.

O never again, it seems,
Can green things run, or sky birds fly,
Or the grass exhale its humming breath,
Powdered with pimpernels,
From this dark lung of winter.

Yet here are lessons from the final mile
of pilgrim kings;
The mile still left when all have reached
their tether's end:

That mile where the Child lies hid.
For see, beneath the hand, the earth
already warms and glows;
For men with shepherd's eyes there are
signs in the dark,
The turning stars, the lamb's returning
time.

For see, out of this utter death he's born
again,
His birth our Savior;
From terror's equinox he climbs and
grows,
Drawing his finger tight across our blood
The sun of heaven, and the son of God.

Winter Cantata (*Vincent Persichetti*)

Cantata No. 2, Op. 97

Haiku translated by Harold Stewart

1. A Copper Pheasant

Sharpened by the Cold

A copper pheasant wakes with shrill-edged cry;
The silver crescent cuts the chilly sky.

- *Kikaku*

2. Winter's First Drizzle

Crossing the Mountain

Winter's first drizzle falls. The air is raw.
That shivering monkey needs a cape of straw.

- *Bashō*

3. Winter Seclusion

The Living Cold

Winter seclusion: on the window pane
The silver fern of frost has grown again.

- *Hō-ō*

4. The Woodcutter

The Woodcutter

Within the wintry grove, my axe-head fell
And bit the bark – how startling was its smell!

- *Buson*

Winter Cantata (continued...)

5. Gentlest Fall of Snow

Mono No Aware

Ah! The first, the gentlest fall of snow:
Enough to make the jonquil leaves bend low.

- *Bashô*

6. One Umbrella

Nowhere

One umbrella, as snowy dusk draws on,
Has come; and passes by; and now is gone...

- *Yaha*

7. Of Crimson Ice

Frost, the Magician

The rime has frozen overnight to gems
Of crimson ice along the buckwheat stems.

- *Rankô*

8. The Branch is Black

Sumi Sketch

The branch is black and bare again: a crow
Shook down its coverlet of powdered snow.

- *Hô-ô*

9. Fallen Leaves

The Monk in the Woods

The winter's fitful gusts, as they expire,
Bring enough fallen leaves to build a fire.

- *Ryokan*

10. So Deep

Weight of the Past

So deep the heavy snow since yesterday,
Its drifts remain – sweep as you may.

- *Izembô*

11. The Wind's Whetstone

The Wind's Whetstone

Through jagged cedars rips the winter blast,
Honed on the cragged ledges as it passed.

- *Bashô*

12. Epilogue

Amelia Archer, flute, plays with the Mission Chamber Orchestra in San Jose, enjoys working with composers in the area--most recently performing at the Headlands Center for the Arts with Hubert Ho, presenting his piece for flute and piano, *Tremble*. She teaches at her home in Menlo Park. Her flute teachers include Angela Koregelos, Sheridan Stokes, and Keith Underwood. Ms. Archer received her BA from University of California at Berkeley, and her MA from CUNY Queens College.

William Winant, marimba, is principal percussionist with the San Francisco Contemporary Music Players and the John Zorn Chamber Ensemble. Called "...one of the best avant-garde percussionists working today" by music critic Mark Swed (LA Times, Wall Street Journal), Mr. Winant has performed with some of the most innovative and creative musicians of our time. In 1997 he participated in the world premiere of Lou Harrison's quintet "Rhymes with Silver" featuring cellist Yo-Yo Ma and the Mark Morris Dance Group, and toured the piece throughout the U.S. and Great Britain. In 2003, he co-created music for a series of eight special "Events" staged in London by Merce Cunningham and Dancers, in celebration of the company's 50th anniversary. Mr. Winant has made over 130 recordings, and many composers have written works for him. He is Visiting Lecturer at UC Santa Cruz, and teaches at Mills College and UC Berkeley.

Joan Bell is in her thirteenth year with Voci. During that time she has had three terrific children, who occupy almost all the time that is left after practicing her music. She has been learning the violin with her 8 year-old, which has been a huge challenge. Her husband Mark has been a great supporter of Voci for all of these years and serves as treasurer.

Elizabeth Brashers, Voci Co-Administrative Director, 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 fourth year singing 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, 20 and 22, and two grown stepchildren.



Voci Singers & Guest Artists

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 2007-08 season is **Jude Navari's** ninth 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 U.C. 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's "The Photographer" at the Cabrillo Music Festival. In addition to Voci, he currently conducts the Skyline College Concert Choir. Jude 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 and vocal ensembles, 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 earned her M.F.A. from Mills College. Ms. Heise has performed and presented original works at Old First Church, Stanford University, Theatre Artaud and The Marsh, SF. Her avant-cabaret duo, Sidecar, performed throughout the Bay Area this past summer, and in New York in November. Ms. Heise also accompanies the Mission Dolores Basilica Choir (SF), and works in the choral programs at Concord High School and The College Preparatory School, Oakland.

In my quiet place (*Joan Szymko*)

From "This wonderful feeling;" text by Mary Whitney

In my quiet place everything is quiet.
Quiet as a butterfly on silent wings.
Quiet as a leaf falling through the air.
Quiet makes me feel like I am the only one on earth.
The first to find this wonderful feeling inside me.

Purple night (*Joan Szymko*)

From "This wonderful feeling;" text by Mary Whitney

Purple as a purple sky on a Sunday night.
Purple as a dark purple dress.
A purple dress on a purple night, a purple world
and a purple bird in flight.

Noël des enfants qui n'ont plus de maisons (*Claude Debussy*)

(Christmas carol for homeless children, arr. Clytus Gottwald)

Nous n'avons plus de maison!	<i>We have no more house nor home!</i>
Les enemis ont tout pris,	<i>Enemies took all we had;</i>
Jusqu'à notre petit lit!	<i>Even our little bed!</i>
Ils ont brûlé l'école et notre maître aussi.	<i>They burned the school and our teacher</i>
Ils ont brûlé l'église et monsieur Jésus	<i>too.</i>
Christ,	<i>They burned the church and Mr. Jesus</i>
Et le vieux pauvre qui n'a pas pu s'en	<i>Christ,</i>
aller.	<i>And the poor old beggar who could not</i>
	<i>get away!</i>

Bien sûr! Papa est à la guerre,	<i>Surely, Daddy has gone to fight,</i>
Pauvre maman est morte!	<i>Poor Mama is dead!</i>
Avant d'avoir vu tout ça.	<i>Died before having to see all of this.</i>
Qu'est c'que l'on va faire?	<i>Oh! What shall we do now?</i>
Noël! Petit Noël!	<i>Jesu! Baby Jesu!</i>
N'allez pas chez eux,	<i>Do not go to them,</i>
N'allez plus jamais chez eux,	<i>Never go back to them,</i>
Punissez-les!	<i>Punish them!</i>
Vengez les enfants de France!	<i>Avenge the children of France!</i>
Les petits Belges, les petits Serbes, et les	<i>The little Belgians, the little Serbians, and</i>
petits Polonais aussi!	<i>the little Polish children too!</i>
Si nous en oublions, pardonnez-nous.	<i>Forgive us if we forget some.</i>

(continued next page...)

Noël des enfants qui n'ont plus de maisons *(continued...)*

Noël! Noël! Surtout, pas de joujoux,
Tâchez de nous redonner le pain
quotidien.
Pour les petits Belges, pour les petits
Serbes, pour les petits Polonais aussi!

*Noel! Noel! Do not give us toys!
Give us back our daily bread.
For the little Belgians, for the little
Serbians, and for the little Polish
children too!*

Noël! Écoutez-nous,
Nous n'avons plus de petits sabots;
Mais donnez la victoire aux enfants de
France!

*Jesu! Listen to us,
We no longer have our little wooden
shoes;
Bring victory to the children of France!*

Les Angélus *(Claude Debussy)*

*(The Calls to Angelus)
Text by Grégoire Le Roy*

Cloches crétiennes pour les matines,
Sonnant au coeur d'espérer encore!
Angélus angélisés d'aurore!
Hélas! Où sont vos prières câlines?
Vous étiez de si douces folies!
Et chanterelles d'amours prochaines!
Aujourd'hui souveraine est ma peine,
Et toutes matines abolies.
Je ne vis plus que d'ombre et de soir;
Les las angélus pleurent la mort,
Et là, dans mon coeur résigné, dort
La seule veuve de tout espoir.

*Christian bells for matins,
Ringing to the heart to hope again!
Calls to Angelus, made angelic by the
dawn!
Alas! Where are your winning prayers?
You were such sweet follies!
And decoys of coming loves!
Today my grief is sovereign
And all matins are abolished.
I no longer see anything but shadow and
evening;
The weary calls to Angelus mourn death,
And there in my resigned heart sleeps
The only widow of all hope.*

Joan Szymko (b. 1957), composer, is also a choral conductor with more than twenty years' experience directing choirs in the Pacific Northwest. Her choral work is characterized by abundant lyricism, rhythmic intensity, and keen awareness of text. She has found inspiration from such varied sources as Langston Hughes, May Sarton, Chief Seattle, and Hildegard of Bingen. In describing her creative process she has said: "I don't start out crafting and making something up. I start out listening to what wants to be next. If I stay true to that process, then things flow easily." In addition to choral works, Szymko has also composed chamber music, art songs, and music for the stage. She has contributed significantly to the musical literature for women's voices. Her music has been included at several national conventions of the American Choral Directors Association. *Purple night* and *In my quiet place* are two of three pieces drawn from a set entitled *This Wonderful Feeling*. The set features poetry written by elementary school children about quiet and darkness.

Paula Foley Tillen (b. 1958) is a professional musician in the Milwaukee area whose compositions and arrangements have been widely performed. She is a founding member and composer-in-residence of the only professional women's choral ensemble in the Midwest, the Milwaukee Choral Artists. She is also an accomplished piano instructor, vocal coach and accompanist. Among Tillen's many compositions for choruses is *December*, a rhythmic setting of text by English poet Christina Rossetti. Tillen has also used texts from religious poets in her choral works, including poems by Jean de Brebeuf, Frances Ridley Havergal, Zen Buddhist monk Thich Nhat Hahn, and Bengali poet and philosopher Rabindranath Tagore. Tillen's two original theatre pieces were produced by Milwaukee's Windfall Theatre.

Judith Weir (b. 1954) is one of Britain's leading composers. Her works, which include three full operas and various symphonic pieces, have been described as "intelligently humorous." After performing Ms. Weir's highly experimental work, *247 Strings*, violinist Midori described Ms. Weir as having "a gleam in her eye" and characterized her compositions as possessing a quality of "mischievous shyness." Ms. Weir was born into a Scottish family and grew up near London. She taught at Harvard in 2004, and is currently a research professor at Cardiff University. Her interests in narrative, folklore and theater have found a wide range of musical expression. She is well known for the music she has written for collaborative performances in England and India with storyteller Vayu Naidu. She has also been commissioned by symphony orchestras from around the world. The Boston Symphony Orchestra commissioned *Music Untangled* and *Natural History*. Carnegie Hall sponsored her composition of a song cycle for Jessye Norman.

Judy Margulis (b. 1944) studies composition with David Meckler, and at Laney College with Jay Lehmann. *Avinu Malkeinu* is the second of her beautiful arrangements that Voci has performed; Voci debuted her *Bread and Roses* in spring 2006. *Avinu Malkeinu* is a Hebrew prayer, which originated in ancient Israel during a long drought that caused a great deal of suffering among the people of Israel. In hopes of bringing rain, the people held public fasts and offered special prayers, but to no avail. Finally, a Rabbi Akiva spoke the prayer *Avinu Malkeinu*, a plea for kindness and salvation -- and rain fell. Over the centuries, *Avinu Malkeinu* has been sung during the Jewish high holy days from Rosh Hashanah through Yom Kippur, as well as during days of fasting.

Ron Nelson (b. 1929) was born in Joliet, Illinois in 1929 and began composing at the age of six. After studying at the Eastman School of Music and in Paris at L'École Normale de Musique, he joined the music faculty of Brown University in 1956 and served as Chairman of the Music Department until his retirement in 1993. Voci audiences may remember performances of Nelson's 1958 *Three Mountain Ballads*. The two pieces we sing today from *Three Settings of the Moon* (1983) are radically different, and illustrate Leonard Slatkin's comment about Nelson's body of work: "The fact that he's a little hard to categorize is what makes him interesting." These songs about the moon are two of sixteen musical settings of poems by Thomas Ahlburn on seasonal themes. Nelson's expertise as composer for band and orchestra is reflected in his use of marimba to enhance the effect of the piece's rhythms.

Vincent Persichetti (1915-1987) is one of the major figures in American music of the 20th century, both as a teacher and as a composer. He began his musical life at age five, studying piano, then organ, double bass, tuba, theory and composition. A virtuoso pianist and organist by the age of 11, he helped to support himself and fund his musical education through his performances. At 16, he was appointed organist and choir director for the Arch Street Presbyterian Church in Philadelphia, a post he held for nearly 20 years.

Persichetti composed for nearly every musical medium and was accorded many honors by the artistic and academic communities. He wrote some 100 commissioned works and appeared as guest conductor, lecturer and composer at over 200 universities. His music draws on a wide variety of thought in 20th century composition. Early on, he was influenced by Stravinsky, Bartók, Hindemith, and Copland, as well as by Big Band music. But by the 1950's, Persichetti had developed his own distinct voice, marked by two elements he referred to as "graceful" and "gritty": the former more lyrical and melodic, the latter sharp and intensely rhythmic. Both of those elements are on beautiful display in *Winter Cantata*.

little tree (Judith Weir)

Text by e.e. cummings

little tree

little tree
 little silent Christmas tree
 you are so little
 you are more like a flower

who found you in the green forest
 and were you very sorry to come
 away?

see i will comfort you
 because you smell so sweetly

i will kiss your cool bark
 and hug you safe and tight
 just as your mother would,
 only don't be afraid

Look the spangles
 that sleep all the year in a dark box
 dreaming of being taken out and allowed
 to shine,
 the balls the chains red and gold the
 fluffy threads,

put up your little arms
 and i'll give them all to you to hold
 every finger shall have its ring
 and there won't be a single place dark or
 unhappy

and my little sister and i will take hands
 and looking up at our beautiful tree
 we'll dance and sing
 "Noel Noel"

i carry your heart with me

i carry your heart with me (i carry it in my heart)
 i am never without it (anywhere i go you go, my dear;
 and whatever is done by only me is your doing, my darling)

i fear no fate (for you are my fate, my sweet)
 i want no world (for beautiful you are my world, my true)
 and it's you are whatever a moon has always meant
 and whatever a sun will always sing is you

here is the deepest secret nobody knows
 (here is the root of the root and the bud of the bud
 and the sky of the sky of a tree called life; which grows
 higher than soul can hope or mind can hide)
 and this is the wonder that's keeping the stars apart

i carry your heart (i carry it in my heart)

now is a ship

now is a ship

which captain am
 sails out of sleep

steering for dream

Avinu Malkeinu (Traditional, arr. Judy Margulis)

Avinu Malkeinu	Our Father, Our King
Chaneinu vaneinu	Be gracious with us and answer us
Ki ein banu masim	Though we have no worthy deeds;
Aseih imanu tsedakah vachessed	Treat us with charity and kindness,
Vehoshieinu.	And redeem us.

Canon in Five Parts (Leonard Bernstein)

From "Kaddish," Symphony No.3

Yit'gadal v'yit'kadash sh'mē raba, amen,	Magnified and sanctified be His great name, Amen.
b'al'ma div'ra chir'utē, amen,	Throughout the world which He hath created according to His will, Amen.
v'yam'lich mal'chutē	And may He establish His kingdom
b'chayēchon uv'yomēchon	During your life and during your days.
uv'chayē d'chol bēt Yis'raēl,	And during the life of all the house of Israel,
ba-agala uvis'man kariv,	Speedily, and at a near time,
v'im'ru: amen.	And say ye, Amen.

The Moon Does Not Sleep (Ron Nelson)

From "Three Settings of the Moon;" text by Thomas E. Ahlburn

The moon lives in my basement. She always has. And every night she climbs the stairs, Slips out the window to the house-high roof, And sings sweet songs to the fading stars.	The wind shall not touch her, Not lightning, Not fear, nor the lonely one whistling Nothing at all.
The moon calls softly to fledgling owls Waking at dusk in their silvered fields. A bandit of dreams, a one-eyed fox, She will see through the fog And the night's storm clouds.	The moon will remember; She will watch through the night; She will bring back the sun and the spring. The moon does not sleep.

Ed Cohen (b. 1951) received his Bachelor's in Music, Theory and Composition from Temple University. His vocal and chamber music has been performed at Temple University, Chico State University, and Oberlin Conservatory. He now conducts research and teaches at the School of Social Work, San Jose State University. Voci is pleased to have enticed Cohen out of "musical retirement" to arrange Barber's *Twelfth Night* for this season's performances.

Achille-Claude Debussy (1862-1918) is considered, along with Maurice Ravel, to be the most prominent of the Impressionist composers, defining the transition from late Romantic to twentieth century modernist music. After studying at the Paris Conservatoire, he received a scholarship to the Academie des Beaux Arts, but soon rebelled against the Academie's rigid style. In the early part of his career, his music was considered radical and even "bizarre," but was widely acclaimed as time went on. Eventually, he was regarded as one of the most influential composers of the twentieth century.

Les Angéelus was written in 1891 for solo voice and piano. As the harmony swings to and fro between two chords, you can hear the tolling of the bells ("les cloches sonnantes"). *Noël des enfants qui n'ont plus de maisons* is, by contrast, a more simple and traditional work. As a Christmas carol for homeless children, it was perhaps inspired by all the orphaned and abandoned children who suffered during the horrors of World War I. Debussy wrote the piece (both words and music) in 1915, a few years before his death in 1918, from cancer.

Sir Edward Elgar (1857-1934), a native of Worcester, England, grew up surrounded by the sheet music and instruments in his father's music shop, and taught himself the elements of music. As a young man, he often took manuscripts into the countryside to study them. Thus began a strong association for him between music and nature as expressed in *The Snow*. As Elgar was later to say, 'There is music in the air...the world is full of it and you simply take as much as you require.' An accomplished violinist, Elgar began composing in earnest in his early 30's after meeting and marrying Caroline Alice Roberts, an author of verse and prose fiction. Writing under E. Alice Elgar, his new wife began collaborating with him, writing text for pieces such as *The Snow* and, according to biographers, providing critical inspiration. Elgar built his reputation as a composer during the 1890s, culminating in the performance of his *Enigma Variations* (1899). The orchestral work established him as the pre-eminent British composer of his generation, though he is probably best known for his *Pomp and Circumstance Marches*. Between 1900 and 1914, he enjoyed phenomenal success, making four visits to the USA, including one conducting tour.