



Special Thanks

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St. Mary Magdalen Parish of Berkeley, Lake Merritt United Methodist Church,
Old First Concerts and Old First Church of San Francisco,
Michael Hill, Alberta Mussati, Charlotte Ferrey,
Poulet of Berkeley, Edmunds St. John Winery,
and all the friends, family and members of Voci
who volunteer hours of work to make our programs possible.

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

Thank you *Friends of Voci* for your support!

Our 2008-09 season is made possible, in part,
through your generous contributions

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and donations are deductible to the full extent allowed by law.
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Voci

WOMEN'S VOCAL ENSEMBLE
Jude Navari, Conductor
Edna Huelsenbeck, Assistant Conductor
Sharon Lee, Accompanist

with
Miriam Kapner, Oboe



Saturday, December 6, 2008, 8:00 PM
St. Mary Magdalen Parish – Berkeley

Saturday, December 13, 2008, 4:00 PM
Old First Concerts
Old First Church – San Francisco

Sunday, December 14, 2008, 4:00 PM
Lake Merritt United Methodist Church – Oakland



Voices in Peace VIII: Fire in the Air

December 2008

Program

Gloria Agneta Sköld

Da pacem Domine Håkan Olsson (b. 1961)
Antiphon for Peace (Benediction)

L'adieu des bergers à la sainte famille Louis Hector Berlioz (1803-1869)
(The Shepherds' Farewell to the Holy Family) (arr. Ed Cohen)

Peace upon you, Jerusalem Arvo Pärt (b. 1935)
Psalm 122 (121)

Cherubic Hymn (No. 2) Pavel Chesnokov (1877-1944)
Op. 9, No. 8

"The Angel" Sergei Rachmaninoff (1873-1943)
From Six Choruses for Treble Voices

Till Ängeln med de brinnande händerna Karin Rehnqvist (b. 1957)
(To the Angel with Fiery Hands)
Terry Meyers (mezzo-soprano) & Joan Bell (soprano)
Katherine Marble & Margot Murtaugh (sopranos)

Peace Martha Alter (1904-1976)



Save the dates!

Voci's Spring 2009 performances

Serendipity Books Party

Wednesday, February 11, 2009 – Serendipity Books, Berkeley

Voci House Concert Fundraiser: "The Flame of Love"

Sunday, March 15, 2009, 4:00 PM - Berkeley

Voci's Spring Concert Season

Saturday, May 30, 2009, 4:00 PM - Oakland

Sunday, May 31, 2009, 4:00 PM - Berkeley

Coming soon – Voci Recordings!

Voices in Peace VII: Winter Stillness *(December 2007)*

**Laudate Pueri – Baroque and Classical Music
for Treble Voices** *(May 2008)*

Order yours in the outside lobby today!

Voci Members

Joan Bell	Susan Hall	Kathleen Merchant
Elizabeth Brashers	Alison Howard	Terry Meyers
Kate Buckelew	Edna Huelsenbeck	Margot Murtaugh
Denise Deneaux	Debbie Rosen Kanofsky	Jennifer Vlahos Powell
Vicky Faulk	Mariam King	Susan Sands
Harriett Feltman	Katherine Marble	Wilma Schroeder
Lisa Gartland	Susan Martin	Fran Smith
Sally Goodman		Barbara Venook

Voci Staff

Artistic Director: Jude Navari

Assistant Conductor: Edna Huelsenbeck

Co-Administrative Directors: Terry Meyers & Elizabeth Brashers

Accompanist: Sharon Lee

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Susan Sands (President), Mark Bell (Treasurer), Margot Murtaugh (Secretary),
Elizabeth Brashers, Terry Meyers
Jude Navari & Edna Huelsenbeck (ex-officio)

~Intermission~

Fire

Mary Goetze (b. 1946)

Hymn to the Virgin

Giuseppe Verdi (1813-1901)

Two Plato Settings

Martha Alter (1904-1976)

- I. Country Gods
- II. Country Music

Angels Are Everywhere

Daniel Pinkham (b. 1923)

1. Angels Are Everywhere
2. The Angel at Eden's Gate
3. The Angel in the Fiery Furnace
4. The Angel at the Manger
5. The Angel on the Cloud
6. The Angels on the Head of a Pin

Selections from "Ten Blake Songs"

Ralph Vaughan Williams
(1872-1958)

Infant Joy

Susan Martin (mezzo-soprano)

The Piper Fish

Vicky Faulk (soprano)

Eternity

Susan Martin (mezzo-soprano)

Variations on a Theme by Rilke

Joan Szymko (b. 1957)

Texts and Translations

Gloria (*Agneta Sköld*)

Gloria in excelsis Deo
Et in terra pax hominibus voluntatis

Glory to God in the highest
And on earth peace to men of good will.

Da pacem Domine (*Håkan Olsson*)

(Antiphon for Peace (Benediction))

Da pacem Domine, in diebus nostris:
Quia non est alius qui pugnet pro nobis,
nisi tu, Deus noster.

Give peace in our time, O Lord.
Because there is none other that fighteth
for us,
but only thou, O God.

L'adieu des bergers à la sainte famille (*Louis Hector Berlioz*)

(The Shepherds' Farewell to the Holy Family, arr. Ed Cohen)

Il s'en va loin de la terre
Où dans l'étable il vit le tour.
De son père et de sa mère
Qu'il reste le constant amour,
Qu'il grandisse, qu'il prospère
Et qu'il soit bon père à son tour.

Leaves he now the place
Where, in a stable, he first saw day.
From his father and his mother
May he inherit a steadfast love,
May he grow and prosper
And be a good father himself.

Oncques si, chez l'idolâtre,
Il vient à sentir le malheur,
Fuyant la terre marâtre,
Chez nous qu'il revienne au bonheur.
Que la pauvreté du pâtre
Reste toujours chère à son cœur.

If, later, among heathens,
He comes into harm's way,
May he flee that wicked place,
And, among us, return to safety.
May the shepherd's simple poverty
Always be dear to his heart.

Cher enfant, Dieu te bénisse!
Dieu vous bénisse, heureux époux!
Que jamais de l'injustice
Vous ne puissiez sentir les coups.
Qu'un bon ange vous avertisse
Des dangers planant sur vous.

Dear child, God bless you!
God bless you, happy couple!
May you never sense the blows of
injustice.
May a guardian angel warn you
Of any dangers on your path.

Francisco, and during her “free” time, she just barely manages to keep up with her irrepressible and free-spirited eleven year-old son, Casey.

Jennifer Vlahos Powell has enjoyed singing all her life, starting with the San Francisco Girls Chorus, with whom her daughter, Emma, now also sings. Her son Theo loves to sing as well! She is thrilled to be back singing with Voci after a two-year break to raise her kids and resume teaching 2nd graders at Wildwood School in Piedmont.

Susan Sands has been in singing groups all her life--with Voci for 17 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 17 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 fifth 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 currently teaches music at Holy Names University, Contra Costa College, The Renaissance School, as well as privately.

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.

**** Sign up to receive Voci concert announcements via email! ****

*Fill out the insert in your program, or
register at www.vocisings.com*

Alison Howard has been singing with Voci since its second rehearsal. 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.

Debbie Rosen Kanofsky is looking for fun and meaning in life, when she's not busy sticking needles in people. She loves hiking, singing, dancing and playing with her wonderful friends and family – you know who you are!

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

Katherine Marble joined Voci pretty close to the turn of the century. When she was young, she sang in choirs, learned piano, and experienced the transformative power of music at Woodstock. In LA she joined an operatic rock and roll chorus, toured the Midwest in the winter, majored in music for two years and studied voice and concert chorale under Jane Hardester. Voci keeps her sane and thanks to Jude and so many remarkable women, brings much joy into her life.

Susan Martin has been singing for as long as she can remember, and has been active in many choruses, both in California and, long ago, in Indiana. When she's not singing, she divides her time between her work as a veterinarian and her family. She lives in El Cerrito with her husband, their two musical children, and their dog.

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 third 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. Her husband, John, has been a long-time supporter of Voci. As Administrative Director, Terry has an outlet for her yen for organizing.

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 sixth season with Voci. During the day, she is an investment manager at a private firm in San

Peace upon you, Jerusalem (*Arvo Pärt*) (*Psalm 122 (121)*)

I rejoiced that they said to me,
'Let us go to the house of Yahweh.'

At last our feet are standing
at your gates, Jerusalem!

Jerusalem, built as a city,
in one united whole,

there the tribes go up,
the tribes of Yahweh,
a sign for Israel to give thanks
to the name of Yahweh.

For there are set the thrones of judgment,
the thrones of the house of David.

Pray for the peace of Jerusalem,
prosperity for your homes!

Peace within your walls,
prosperity in your palaces!

For love of my brothers and my friends
I will say, 'Peace upon you!'

For love of the house of Yahweh our God
I will pray for your well-being.

Cherubic Hymn, No. 2 (*Pavel Chesnokov*) *Op 9, No. 8*

Иже херувимы тайно образующе,
и животворящей Троице,
трисвятую песнь припевающе,
всякое ныне житейское отложим
попечение
Яко да Царя всех подыдем,
Ангельскими невидимо дориносима
чинми.
Аллилуйя.

Let us who mystically represent the
Cherubim,
and who sing the thrice-holy hymn
to the life-creating Trinity,
now lay aside all cares of this life,
that we may receive the King of All,
who comes invisibly upborne by the
angelic host.
Alleluia.

“**The Angel**” from Six Choruses for Treble Voices (*Sergei Rachmaninoff*)

(Text by M. Lermontov)

По небу полуночи ангел летел,
и тихую песню он пел;
и месяц, и звёзды, и тучи толпой
внимали той песне святой.

Он пел о блаженстве безгрешных
духов
под кущами райских садов,
о Боге великом он пел, и хвала
его не притворна была.

Он душу младую в объятиях нёс
для мира печали и слёз;
и звук его песни в душе молодой
остался без слов, но живой.

И долго на свете томилась она,
желанием чудным полна,
и звуков небес заменить не могли
ей скучные песни земли.

In the midnight sky an angel flew, and
sang a quiet song:
And the moon, and the stars, and the
clouds all as one,
Attended to that holy song.
He sang of the blessedness of sinless
spirits
Beneath the branches of Paradise’s
gardens;
He sang of God Almighty, and his praise
was without guile.
He carried in his bosom a young soul,
Destined for a world of sadness and tears.
And the sound of his song, though
lacking the words,
Remained alive in that young soul.
A long time it suffered in the world,
Filled with a wondrous longing:
For the sounds of the heavens could
not be supplanted
By the ordinary songs of earth.

Till Ängeln med de brinnande händerna (*Karin Rehnqvist*)

(To the Angel with Fiery Hands; Text Björn von Rosen)

Sänk dig ner, en gång, mot jordens rund
du högt förbiflygande ängel med
brinnande händer.

Under de många vintrar som följt på
varandra
har våra ögon och läppar alltmer frusit
samman.

Berör oss bara en gång, med dina
glödande handflator;
tryck dem bara helt lätt mot våra nedisade
ansikten.

Och låt oss sedan sova lugnt
i askan som blir kvar efteråt.

Come down, just once - descend to earth,
you high-flying angel with burning hand.
Through these many winters passing one
by one
have our eyes and lips grown frozen,
frosted, sealed together.

Touch us gently once - just once - with
your fiery palms;
pressing them ever so lightly across our
iced-over eyes.

And then we’ll sleep in peace and rest
quietly in the ashes left behind.

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!”

Harriett Feltman, a singer since grade school, has spent the last 30 years singing and performing four-part a cappella harmony with Sweet Adelines. This year she decided to challenge herself with something a bit different and joined Voci, and what a challenge it’s been. In her first concert she’s learned pieces in French, Italian, Russian, and Swedish, many in harmonies she’s only dreamt of. What Fun!! Harriett lives in Oakland with her husband Charles, who is also a barbershop singer of 30 years, and their cat, Shadow. Harriett thanks the other women of Voci for making her feel welcome, and looks forward to many years of making music together.

Lisa Gartland has many passions in addition to singing. First, there’s her family - husband, son, six cats (anyone want to adopt a kitten?) and one dog. Then there’s her total fixer of a house, a 1912 Oakland Craftsman that is - slowly - being renovated top to bottom. Next is the fitness center she owns & runs, Inside Outside Fitness on Piedmont Ave. Finally, she’s an expert in energy conservation, and her book “Heat Islands, Understanding & Mitigating Heat in Urban Areas” was recently published.

Sally Goodman is a former electrician who got her BA at 49, and now works in public transit. She loves to sing, and 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.

Oboist **Miriam Kapners** playing has been described by the *New York Times* as “a sensitive exploration of the oboe’s singing character and its technical armory.” As an orchestral musician, she has performed with the Orchestra of St. Luke’s, New York City Opera, Sarasota Opera, Glens Falls Symphony, Boston Philharmonic, Stamford Symphony, Bangor Symphony, Symphony Silicon Valley, Ballet San Jose, and the Monterey Symphony. Ms. Kapner has also performed in Germany with the East-West International Symphony, and in Israel with the Jerusalem International Symphony Orchestra. As a chamber musician, she has participated in the Norfolk Chamber Music Festival, Classic Chamber Concerts, Kaua’i Concert Association, and Loon Lake Live. Additionally, she is a founding member of Stretto, a trio of oboe, guitar and violin, which is based in New York City. She has served on the faculty of the Luzerne Music Center in the Adirondacks, and the Bronx House of Music in New York City. Ms. Kapner was heard on NPR as part of *Studio 360*, discussing the art of oboe reed making. She holds a Bachelor of Music from New England Conservatory, and a Master of Music from Manhattan School of Music. Her past teachers include Stephen Taylor, Laura Ahlbeck, and Matthew Sullivan.

Joan Bell is in her fourteenth 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 singing in a choir continuously since second grade. 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 teens, and in college sang with and directed the all-women’s a cappella group, The New Blue of Yale. This is her fifth year singing with Voci. Elizabeth lives in Oakland with her husband, and works at UCSF in global health. 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, 21 and 23, and two grown stepchildren.

Denise Sawyer Deneaux has dipped her finger into many musical pies, including cabaret in San Francisco, recording and performing as a singer/songwriter, teaching children’s choir, writing a play and choral pieces for young children, and participating in church choirs. Denise and her family love to spend time in a

Peace (*Martha Alter*)

(*Translation from Bacchylides, 5th century B.C.*)

Peace upon earth, brings wealth and blossom of dulcet song to birth;
To the gods on carven altars makes thighs of oxen burn,
And sheep in the yellow flame,
And bids the young men’s thoughts to the wrestling game and revel and hautboy turn.
Webs of the spider brown in the irons shield are made,
And rust grows over the edge of the sword and the lance’s blade.
The sound of the brazen trumpet is not heard,
Nor the still air stirred, and the sweet of slumber torn from the eyelid heavy at morn.

Peace upon earth.
Banquet and blithe carousal through the ways,
Peace upon earth, and the amorous hymn like fire in the air breaks forth in praise.
Peace upon earth,
Praise Peace.

Fire (*Mary Goetze*)

(*Text by Patricia Taylor*)

I am fire. You know me
For my warmth and light
For my crackling, leaping
Colored light,
Which comforts all.
I am fire. You know me
For my endlessly moving,
Burning, destroying hunger
Which eats all.
I am fire. I have one foe
Who conquers my might,
Who quenches my thirst,
Who swallows my light.

Hymn to the Virgin (*Giuseppe Verdi*)

(*Translation by Alberta Mussati*)

Vergine Madre, figlia del tuo figlio,
umile ed alta più che creatura,
termine fisso d’eterno consiglio,
tu sei colei che l’umana natura nobilitasti
si,
che il suo Fattore non disdegnò di farsi
sua fattura.

Virgin Mother, daughter of your Son,
humble and yet above all other creatures,
point of reference for any counseling,
you are all what humans regarded as
noble,
so much so that your Maker dignified you
as His maker.

Nel ventre tuo si facesse l'amore,
per lo cui caldo nell'eterna pace così è
germina to questo fiore.

Qui sei a noi meridiana face di caritate,
e giusto in tra i mortali, sei disperanza
fontana vivace.

Donna, sei tanto grande e tanto vali,
che, qual vuol grazia ed a te non ricorre
sua disianza vuol volar senz'ali.

La tua benignità non pur soccorre a chi
domanda,
ma molte fiata liberalmente al domandar
precorre.

In te misericordia, in te pietate, in te
magnificenza,
in te s'aduna quantunque in creatura è di
bontate.

Two Plato Settings (*Martha Alter*) (*English version by Walter Leaf*)

I. Country Gods

Silence, silence, Dryads' leafy keep;
Rocky fountains, hush your spraying;
Hush your babble, bleating sheep,
Pan is playing.

O'er the clustered reed-pipe see
How his mellow lips are glancing;
Nymphs of fountain, nymphs of tree
Foot it round him, dancing, dancing.
Silence, silence.

II. Country Music

Come sit aneath this pine tree, whose lofty tressed crown
Sighs as her tufty sprays stir to the west-wind's kiss:
And with the babbling waters my pipe thy care shall drown,
And lull thy dreamy eyes to sweet forgetful bliss.

In your womb love was re-lit,
and amidst warmth and peace
this flower germinated.

Now you are to us the meridian face of
charity;
and also, among us mortals,
you are a living fountain of hope.

Woman, you are so above all and are so
valuable,
that anyone who seeks help and doesn't
come to you,
will find himself trying to fly without
wings.

Your love is not only there to help the
needy who ask for it,
but is there for all, dispensed in liberal
amounts even before we ask for it.

In you there is mercy, in you there is pity,
in you there is magnificence, in you there
is everything which is good in a
creature.



Voci Leadership, Singers & Guest Artists

The 2008-09 season marks **Jude Navari's** tenth year as Artistic Director of Voci. As a conductor, he has worked with Berkeley Opera, Westwind Voices, Berkeley New Music Project, and 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, Jude also currently conducts the Skyline College Concert Choir. In 1998, he received his Ph.D. in Music Composition from the University of California, Berkeley, where he studied conducting with Marika Kuzma and Jung Ho Pak. As a composer, Navari received the Bernard Rogers Prize and the Sernoffsky Prize for his compositions while studying at the Eastman School of Music. He has also received a BMI Student Composer Award for his composition "Lachrymae for String Orchestra." In spring 2008 at the NOHspace Theater in San Francisco, mezzo-soprano Erin Neff and pianist Elizabeth Ingber performed Jude's "Hamlin House Songs" in an evening of new works that included the premiere screening of the dance film "Undone" featuring Navari's original musical score.

Edna Huelsenbeck joined Voci as Assistant Conductor and singer in Spring 2008. She is the founder and former director of the Pacific Women's Chorus in San Diego, and Concentus Women's Chorus in Rochester, NY. She previously served as Interim Director for the University Section Club Chorus at U.C. Berkeley, and the Interim Assistant Director of the San Diego Master Chorale. Edna received her Master of Music degree from The University of Texas at Austin, where she studied conducting with Morris Beachy and Craig Hella Johnson.

Accompanist **Sharon Lee** actively performs as accompanist, collaborative pianist, vocal coach, music director, and piano instructor. She has worked throughout the nation, especially in the New England area, with various colleges, companies, and organizations including the Handel and Haydn Society, Boston Children's Chorus, MassTheatrica, Bay Area Summer Opera Theater Institute, New England Conservatory, Wellesley College, and Boston College. Ms. Lee holds a Bachelor's degree in music from UC Berkeley. She furthered her studies with Irma Vallecillo, Kayo Iwama and John Greer at the New England Conservatory of Music, where she received her Master's degree and Graduate Diploma in Collaborative Piano.

Born into very humble circumstances, **Giuseppe Verdi** (1813-1901) owed his musical education entirely to a prosperous merchant and music-lover, Antonio Barezzi. He also married Barezzi's daughter. But, his long life was darkened by sadness and trouble. His wife died young, and his two daughters as well. His first opera met with some success, but his second was a complete failure. His health too was bad. In a letter from 1845 he wrote, "my mind is black, always black, and will be so until I have finished with this career that I abhor." Still, his later operas met with increasing success, and in 1859 he married the soprano Giuseppina Strepponi. Despite scandalous gossip concerning Verdi and another soprano, Tessa Stoltz – a story worthy of a Verdi opera – he and Giuseppina remained together until her death in 1897. The list of surviving non-operatic works by Verdi is short, but among them is the 1898 "Laudi alla Vergine Maria," with text from Dante's Divine Comedy, which Voci performs today.

Ralph Vaughn Williams (1872-1958) was an English composer of symphonies, chamber music, opera, choral music and film scores. He was born into the intellectual upper middle class. His mother was the great grand-daughter of the potter Josiah Wedgwood, and he was also related to Charles Darwin. However, he never took his privileged status for granted, and worked all his life for the democratic ideals in which he believed. As a student he played piano and violin, and studied composition at the Royal College of Music. It was not until he was 30 that the song "Linden Lea" became his first composition. He took further lessons with Max Bruch in Berlin and took a big step forward when he studied in Paris with Maurice Ravel.

"Ten Blake Songs" are taken from the poet William Blake's "Songs of Innocence" and "Songs of Experience." Vaughan Williams composed these miniature masterpieces over the Christmas holidays in 1957, for high voice and oboe. They were written to accompany a film "The Vision of William Blake", and received their first concert performance a week before the composer's death. Vaughan Williams is well known for his lush and lyrical settings of English folk songs, but this particular song cycle is typical of the composer's late style and offers a more complex view of humanity. Voci is performing three songs from the cycle: "Infant Joy," "The Piper," and "Eternity," which can be described, respectively, as innocent, whimsical and enigmatic. The songs we have omitted portray the dark side of human nature, such as "Cruelty Has a Human Heart". The complete song cycle is more stark, haunting and unsettling than the pleasant and bucolic folk song arrangements we usually associate with the composer.

Angels Are Everywhere (*Daniel Pinkham*)

1. Angels Are Everywhere

Angels are everywhere delivering messages or ministering unto us.

Angels come in different sizes. There are big angels and small ones.
Angels are on the playing field, in the supermarket, and on the highway.

Some warn us in a dream. Some appear to us.
If you are attentive you may hear them.

2. The Angel at Eden's Gate

With flaming sword I guard the gate.
No, Eve! No, Adam! I bar your way.
for apple taken, law forsaken, the stern decree:
Banished forever from Paradise.

The tempter snake did lie in wait.
Deceit and cunning were his honeyed words.
And at his urging, Eve complying, forbidden fruit was tasted.
Mankind to ruin thus was brought.

The Lord in wrath did speak your fate.
To Eden you may not return
but exiled wandering in a cheerless world,
The Garden but a fading memory of innocence and bliss.

3. The Angel in the Fiery Furnace

O ye fires, seven times hotter than hot;
O ye coals, glowing with bright tongues of flame, pay ye heed.
God doth command that you not touch his servants
Shadrach, Mechach, and Abednego,
Nor their coats, neither their hats nor their shoes,
But their ropes quickly untie and release, so that they,
Walking upon you upright, may sing the praises of the living God.

4. The Angel at the Manger

Wake up, Joseph! There is no time to lose.
Take Mary and the child and flee this very night before the morning comes.
Do hurry, Joseph! Leave gold. Leave myrrh. Leave frankincense.
Leave shepherds and the stabled beasts and flee at once to Egypt.
Shake off your sleep, Joseph! The Wise Men will not now report to Herod
For I have warned them in a dream to seek another route to their own lands.
Be quick, Joseph!
Herod has been mocked and in his anger he would slay all babes.
Flee to Egypt and to safety. And when I learn of Herod's death,
I'll come to you to tell you all is safe for your return.

5. The Angel on the Cloud

Now it's time for a nap on a cottony cloud!
From cumulous billow I'll fashion a pillow
And lay down my head on this fleecy white bed.

After flying all day and my message route done.
How good to be choosing a soft place for snoozing!
Now sound I shall sleep on these clouds in a heap.

Whish! Whoosh!
What was that? Was it bird or a plane?
Was it superman, missile or spaceship?

Things are not as they were when I first flew the skies.
With airplanes so busy I'm growing quite dizzy
When robbed of my rest by an unwelcome guest.

6. The Angels on the Head of a Pin

How many are we?
We don't know but there must be dozens of us dancing here.
Waltzing here round and around on our steely dance floor.
...two, three, two, three.
Keep time! All together now.
Often we're asked how many we are.
We don't know. We just go round and around as we waltz
... two, three, two, three,
But it's crowded, and sometimes we bump into one another.
How many are we, how many are we
Dancing on the head of a pin?
We have no idea but at least we are, all of us,
Terribly thin.

Selections from "Ten Blake Songs" (Ralph Vaughan Williams)

Infant Joy

"I have no name: I am but two days old."
What shall I call thee?
"I happy am, Joy is my name."
Sweet joy befall thee!
Pretty Joy! Sweet Joy, but two days old.
Sweet Joy I call thee.
Thou dost smile, I sing the while,
Sweet joy befall thee!

his career over as a concert pianist, dividing his time between Europe and the U.S., where he composed and gave concert tours, his brilliance soon brought him fresh fame and success. Rachmaninov remained in exile for the rest of his life, eventually making his home in New York.

Karin Rehnqvist (b. 1957) is one of Sweden's best known and widely performed composers. With regular performances throughout Europe, the US, and Scandinavia, her compositions range from chamber and orchestral music, to choral music and music for the stage. A strong characteristic of her work is the exploration of the confluence of folk and classical music forms. Both elements are integral to her work, and the folk elements are never merely used for effect or as a nostalgic element. One particularly dramatic vocal technique embraced by Rehnqvist is "kulning," an archaic style of singing/calling, still used in Swedish folk music. Traditionally, kulning was used outdoors, to call animals or to communicate with people over long distances. The vocal sound is intense, concentrated, and piercing, and is meant to be sung at full volume in a high register without any vibrato.

"To the Angel with Fiery Hands," which Voci performs today, was inspired by Rehnqvist's wish to explore how the sound of the oboe and women's voices both counter and blend with one another. In the middle of the piece, two solo voices and the oboe part move in short melismas above the chords of the choir, and the melting together of the voices and instrument comes forth.

Agneta Sköld was born and bred in Västerås, Sweden. She studied at the Royal College of Music in Stockholm and graduated as music teacher, organist and choir leader. Between 1967 and 1976 Ms. Sköld sang in the Swedish Radio Choir and Chamber Choir, directed by Eric Ericson. In 1991 she was appointed Choir Leader and Assistant Organist of Västerås Cathedral, in 2006 she became Organist of Västerås Cathedral. In 1998 Ms. Sköld was appointed Swedish Choir Leader of the Year.

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.

Born in Estonia, and composing by the age of 14, **Arvo Pärt** (b. 1935) suffered from rigid Soviet artistic control and lack of exposure to outside musical influences. He started out in the neo-classical style of Prokofiev and Shostakovich; went through an experimental 12-tone serialism period; joined the Russian Orthodox Church and was influenced by early church music. His 1968 Credo caused an official scandal—but because of his Christianity, not because of the music, a slow gradual distortion of Bach’s Prelude in C major. In 1976 he developed the “tintinnabuli style” with his “St. John Passion:” one melodic voice moves around a central pitch, while a second “bell-like” voice sounds the notes of the tonic triad, the structure determined by strict pattern. “Peace upon you, Jerusalem” (2002) shows some of this bell technique, as well as the “mystic minimalism” which has been said to characterize Pärt’s works. In 1980 he moved to Vienna, then to Berlin. His music has been used in more than 50 films, including Michael Moore’s “Fahrenheit 9/11” (Pärt’s birthday, incidentally).

A teacher, performer, and conductor as well as composer, **Daniel Pinkham** (1923-2006) studied under Piston, Copeland, Biggs and Landowska. He taught at several New England conservatories, and was Music Director of King’s Chapel in Boston for 42 years. He was both prolific and versatile, writing in a great variety of genres, though perhaps at his best when writing for the voice. He loved poetry, and used texts from the sixteenth century to modern times, especially Norma Farber, Robert Hillyer, and James Wright. He also wrote many of his own lyrics, including the 1993 “Angels Are Everywhere” on today’s program. Among his other works are “Dark angels and Bright angels” (instrumental), “I saw an angel” and “Angelus ad pastores” (choral). He hated long sermons and long concerts, and sentimentality.

Sergei Rachmaninoff (1873-1943) was born in Semyonovo, near Novgorod, into a family of impoverished aristocrats with a strong military background. His first serious pieces for the piano were composed and performed when he was thirteen years old. While still a student he wrote a one act opera, “Aleko” and a set of piano pieces, Op. 3, which contains the popular and famous Prelude in C sharp minor. Written at the age of 19, this work made Rachmaninov famous almost overnight. The piano piece also established the general styles and mood of his music: rather dark, melancholy, and brooding and Romantic, akin to his great Russian predecessor, Tchaikovsky. A superb pianist, Rachmaninov also wrote brilliantly for both the piano and orchestra. Part of Rachmaninov’s fame as a pianist can be attributed to his unusually large hands, with their very long fingers and thumbs. He could stretch his hands and fingers further across the keyboard than almost any other pianist.

Rachmaninov conducted at Moscow’s Bolshoi Opera from 1904 to 1906. After the Russian revolution broke out in 1905, he resigned from the Bolshoi and escaped with his wife and two daughters to Germany. Although forced to start

The Piper

Piping down the valleys wild,
Piping songs of pleasant glee,
On a cloud I saw a child,
And he laughing said to me:
“Pipe a song about a Lamb.”
So I piped with merry cheer.
“Piper, pipe that song again;”
So I piped: he wept to hear.
“Drop thy pipe, thy happy pipe;
Sing thy songs of happy cheer:”
So I sang the same again,
While he wept with joy to hear.
“Piper, sit thee down and write in a book,
That all may read.”
So he vanished from my sight,
And I plucked a hollow reed,
And I made a rural pen,
And I stained the water clear,
And I wrote my happy songs
Every child may joy to hear.

Eternity

He who binds to himself a Joy
Doth the winged life destroy;
But he who kisses the Joy as it flies
Lives in Eternity’s sunrise.
The look of love alarms, because it’s filled with fire;
But the look of soft deceit shall win the lover’s hire.
Soft deceit and idleness,
These are Beauty’s sweetest dress.

Variations on a Theme by Rilke *(Joan Szymko)*

(Poem by Denise Levertov)

A certain day became a presence to me;
There it was confronting me, a sky, air, light: a being.
And before it started to descend from the height of noon,
It leaned over and struck my shoulder as if with the flat of a sword,
Granting me honor and a task.
The day’s blow rang out metallic, or it was I, a bell awakened,
and what I heard, was my whole self singing,
Saying and singing what it knew: I can, I can.



Composers and Arrangers

Martha Alter (1904-1976) began composing while an undergraduate at Vassar, and received advanced degrees from Columbia and Eastman, where she was a student of Howard Hanson. She taught at Vassar (where her archives reside) and at the Connecticut College for Women, and retired in 1969. Her music is mostly vocal, with a few orchestral and keyboard works included in her rather limited oeuvre. She was described as “a distinguished talent,” who wrote “in a clear-cut manner, with force, sentiment, and humor,” but her works have not been widely performed. Her “Peace” (1940) and “Two Plato Settings” (1942) are fine examples of her musicality.

Hector Berlioz (1803-1869), well-known innovative and dramatic French Romantic composer, experienced much criticism and disdain from the French musical establishment of his time for his orchestral extravagance. While he strove for a fair hearing of his original music, he earned his living as a critic and writer. Considered equal to his music, his literary contributions include his “Treatise on Orchestration, ” which is widely regarded as one of the best in the field. Begun as a party joke in 1850, the “L’Adieu des bergers à la Sainte Famille” (The Shepherds’ Farewell to the Holy Family) was deliberately written in an antique style and originally for organ. He turned it into a choral movement and performed it as a hoax in November 1850, ascribing the composition to a fictitious composer, Pierre Ducré. He was surprised that this attempt to expose the ignorance of reviewers who attacked his style and compared him unfavorably to the old school resulted in praise. He triumphantly announced the work as his own. From what was originally a short andantino for organ, Berlioz eventually expanded the work into an oratorio “L’Enfance du Christ” (op.25). The chorus is probably the most famous movement from this work and is often performed separately.

Pavel Grigor’yevich Chesnokov (1877-1944) was born October 24, 1877 near Voskresensk, in the Moscow region. He studied at the Moscow Synodal School and at the Moscow Conservatory, studying composition with Taneyev and Ippolitov-Ivanov. He gained early recognition as a choral conductor in schools, church choirs and as chief conductor of the Russian Choral Society. He also served as professor of choral conducting at the Moscow Conservatory, as chief conductor of the Moscow State Choir and as choir director of the Bolshoi Theatre. He composed over 500 choral works, 400 of which are sacred works for church performance. His choral writing combines a variety of textures, from

austere unisons (chant based) to eight-voice polyphony and color harmony. His compositions are generally recognized for their clarity of harmony. Other works include several stage works and a book on the theory of choral performance.

Early in his career Chesnokov served as instructor of choral music written for women's voices. Finding that there was a lack of quality choral music written for women's voices he composed his Opus 9, a series of 30 sacred works drawn from the Divine Liturgy, All-Night Vigil and Lenten services of the Orthodox Church. Voci sings a selection from Opus 9 in tonight's performance.

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 currently is on the faculty of the School of Social Work at San Jose State University. Voci enticed Cohen out of "musical retirement" to arrange Barber's "Twelfth Night" for Voci's fall 2007 season, and is very pleased to perform a second arrangement tonight, of Berlioz's "L'Adieu des Bergers à la Sainte Famille."

Mary Goetze (b. 1946) recently retired from the Indiana University Jacobs School of Music, where she taught music education courses, and founded the International Vocal Ensemble and the University Children's Choir. She was named Outstanding Hoosier Musician by the Indiana Music Educators Association and Outstanding Educator of the Year by the Organization of American Kodály Educators. Goetze's many compositions often focus on multicultural themes. Through workshops and publications, she continues to promote cultural understanding through the presentation of world music. She has been awarded numerous grants for her works, which have resulted in an ongoing series of DVDs, entitled "Global Voices Interactive." Her composition, "Fire," which Voci will perform today, was inspired by a poem written by a 13 year-old girl, and was first performed in 1988 by the Indianapolis Children's Choir.

Håkan Olsson (b. 1961) graduated from Lund University in Sweden with a BBA in 1985, and pursued an education within musicology. He sang for many years with Lund's Studentsångförening (alumni choir) and Lund Chamber Choir, and in 1989 founded Lund Vocal Ensemble, which he led until 1993. He assumed his current position as conductor of the Lund Chamber Choir in 2004. Olsson studied conducting with some of the most well-known conductors in Sweden, including Professors Dan-Olof Stenlund, Eric Westberg, Stefan Parkman and others. He has also composed a number of works for mixed voice choirs, as well as for both male and female voice choirs. Lund Chamber Choir, Lund's Studentsångförening, and Lund Vocal Ensemble have premiered his works.