



Special Thanks

Voci's 2005-06 season is made possible, in part, by support from the Friends of Voci.

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

Spring 2006 Concert Preview

Voci's Spring 2006 concert series will feature *Aphrodisia*, a new theater piece
written by Stephanie Weisman, with music composed by Ellen Hoffman.
Performances will take place at the Marsh Theater in Berkeley in May and June.
The full concert will celebrate works by female composers.

We invite you to join us! To be placed on our mailing list,
please visit our website at <http://www.coolcommunity.org/Voci>.


Voci

WOMEN'S VOCAL ENSEMBLE

Jude Navari, Conductor

Heather Heise, Accompanist

Shana Kirsch, Cello



Voices in Peace V: *Psalms and Canticles of Praise and Comfort*

Friday, December 9, 2005, 8:00 PM
Lake Merritt United Methodist Church - Oakland

Saturday, December 10, 2005, 3:00 PM
St. Mark's Episcopal Church - Berkeley



Program Notes

In this time of continued global uncertainty and unrest, Voci offers this fifth annual Voices in Peace concert to inspire us on the path to peace in the spirit and harmony of the holiday season.

The concert features settings of Psalms and Canticles from the Renaissance through the 20th century. The psalms--some of Praise, some of Comfort--are taken from the 150 lyrical poems and prayers that make up the Book of Psalms in the Old Testament, written by King David. Psalms of Praise include three wonderfully different settings of "Laudate Pueri" ("Ye Sons of Israel") from Psalms 112 & 113, by Cozzolani, Mendelssohn, and Michael Haydn. Two equally contrasting settings of Psalm 150 ("Praise Ye the Lord") are a beautifully austere work by Zoltán Kodály and a passionate piece by César Franck. To balance the energetic fervor of the praise psalms, Voci also offers three Psalms of Comfort: calm, peaceful, and elegant settings of a verse from Psalm 4 by Orlandus Lassus, Psalm 121 by Felix Mendelssohn, and the familiar Psalm 23 by Randall Thompson.

The Canticles include the Canticle of Mary, taken from the New Testament, exquisitely portrayed by Jacob Handl in his motet "Congratulamini Mihi Omnes," and an arrangement of Gabriel Fauré's beloved "Cantique de Jean Racine." Two further selections are based on one of the first poems written in the European vernacular, "Il Cantico del Sole." This poem is attributed to St. Francis of Assisi, and features naturalistic, almost pagan imagery with references to Brother Sun, Sister Moon, Brother Fire, and Mother Earth. The two pieces based on it are both by American women composers: Sister Theophane Hytrek's inspiring "Canticle of the Creatures" and Libby Larsen's dazzling "Canticle of the Sun." And in the midst, echoing the theme of this concert, Jacques Chailley's impressionist-inspired portrayal of St. Francis's Peace Prayer asks, "Make me an instrument of your peace..."

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Program

Voci

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.

Voci is a not-for-profit charitable organization. Please consider joining the Friends of Voci by making a donation. Donations are deductible to the full extent allowed by law.

Voci Members

Joan Bell
Elizabeth Brashers
Kate Buckelew
Vicky Faulk
Sally Goodman
Alison Howard
Mariam King

Julie Kland
Debbie Rosen Kanofsky
Catherine MacGuiness
Katherine Marble
Judy Margulis
Terry Meyers

Margot Murtaugh
Susan Marquez Owen
Jennifer Vlahos Powell
Susan Sands
Wilma Schroeder
Fran Smith
Laura Stern-Grossmann

Canticle of the Creatures Sister Theophane Hytrek (1915-1992)
In pace Orlandus Lassus (1532-1594)
Congratulamini Mihi Omnes Jacob Handl (1550-1591)
Laudate pueri Chiara Margarita Cozzolani
(1602 - ca. 1677)

*Joan Bell (soprano), Kate Buckelew (mezzo-soprano), Sally Goodman (alto),
Terry Meyers (mezzo-soprano), Margot Murtaugh (soprano), Fran Smith (soprano)*

Laudate pueri Dominum, op 39 no.2 Felix Mendelssohn-Bartholdy
(1809-1847)

Vicky Faulk (soprano), Alison Howard (alto), Jennifer Vlahos Powell (mezzo-soprano)

Cantique de Jean Racine, op 11 Gabriel Fauré (1845-1924)
Psalm 150 César Franck (1822-1890)

~Intermission~

Laudate Pueri Dominum Michael Haydn (1737-1806)
Lift Thine Eyes to the Mountains Felix Mendelssohn-Bartholdy
(1809-1847)

Psalm 150 Zoltán Kodály (1882-1967)

Psalm 23 – The Lord is My Shepherd Randall Thompson (1899-1984)

In memory of Joanna Gladden & Janet McStravick

Prière de Saint François d'Assise Jacques Chailley (1910-1999)

The Canticle of the Sun Libby Larsen (b. 1950)

Julie Kland (soprano)

Texts and Translations

Canticle of the Creatures (Sister Theophane Hytrek)

Text by St. Francis of Assisi

Most high, omnipotent, Good Lord,
Thine are the praises, the glory, the honor, and all benediction.
To Thee alone, Most High, do they belong,
And no one is worthy to speak Thy Name.

Be Thou praised, my Lord, and all Thy creatures,
Especially the honored Brother Sun,
Who brings us the day and illumines us through Thee,
And he is beautiful and radiant with great splendor;
Of Thee, Most High One, he gives testimony.

Be Thou praised, my Lord, for Sister Moon and the Stars.
Thou hast formed them in heaven, clear and precious and beautiful.
Be Thou praised, my Lord, and give Him thanks,
And serve Him with great humility.
Most high, omnipotent, Good Lord,
Thine are the praises, the glory, the honor, and all benediction.
Amen.

In pace (Orlandus Lassus)

In pace in idipsum dormiam et requiescam: Quoniam tu Domine singulariter in spe, Constituisti me.	<i>Therefore, in peace I will sleep and take my rest For thou, O Lord, hast greatly established me in hope.</i>
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Congratulamini Mihi Omnes (Jacob Handl)

Rejoice with me, all ye

Congratulamini mihi omnes, qui diligitis Dominum, quia cum essem parvula, placui altissimo, et de meis visceribus genui Deum et hominem: beatam me dicent omnes generationes, quia ancilam humilem respexit Deus.	<i>Rejoice with me, all ye who love the Lord, for although I be very little, I have pleased the Highest, and from my womb I shall bring forth God and man. All generations shall call me blessed, for God has regarded his lowly handmaiden.</i>
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Orlandus Lassus (1532-1594)

Lassus, also known as Orlando di Lasso, was part of the internationally important Franco-Flemish school of composers of the 16th century. He was born at Mons in Hainaut and worked in Italy and Antwerp before securing a musical position with Duke Albrecht V of Bavaria. He remained there from 1556 until his death. Lassus, along with Vittoria and Palestrina, was one of the most important composers of the period. He composed church music, including many motets, settings of the four Passions, and more than seventy Masses. His secular works are of great interest as well, and include madrigals in the Italian style, French chansons, and a number of German lieder.

Felix Mendelssohn-Bartholdy (1809-1847)

Perhaps best known for his Wedding March, Mendelssohn is one of the most celebrated composers of the Romantic period. Born to a privileged family in Hamburg, Germany, young Felix proved to be both a talented performer and prolific composer (he wrote twelve symphonies by the age of seventeen!). He was extremely successful as a composer, pianist, conductor and a very strict teacher. Mendelssohn used his influence to reintroduce the works of J.S. Bach to the public. He died of a stroke at age 38, shortly after losing his beloved sister, Fanny. Though the Nazis tried to discredit Mendelssohn, his music and his reputation as the "19th century Mozart" have survived. Laudate Pueri Dominum is the second of three motets for women's voices. The ethereal "Lift Thine Eyes" comes from Mendelssohn's 1846 oratorio, Elijah, for mixed chorus and orchestra.

Randall Thompson (1899-1984)

Born in New York City, Randall Thompson is arguably the most famous 20th century American choral composer. After entering Harvard in 1916, he auditioned for the Glee Club only to be rejected. He claimed that the rest of his life was "an attempt to strike back." And strike back he did! Not only did he study, re-audition and sing with the Glee Club, but he also became a professor of music at UC Berkeley and Harvard (where Leonard Bernstein was one of his students). Thompson revolutionized instruction and performance of choral music on college campuses, making choral masterpieces standard repertoire. Alleluia, his best known and most-performed anthem, is performed annually at the opening of every season of the Berkshire Music Center at Tanglewood.



Sister Theophane Hytrek (1915-1992)

Hytrek grew up in Nebraska in a large musical family. A member of the School Sisters of St. Francis, Milwaukee, she received an advanced degree in organ from the Wisconsin Conservatory of Music and a doctorate in composition from the Eastman School of Music. She remembers: "Then one day I felt I had crossed the threshold, and that I was now on the inside of a composer's laboratory—no longer on the outside looking in." In the 1970s, when famed jazz musician David Brubeck was writing a mass for the Catholic Church and needed to find the best Catholic expert to critique his music, Theophane Hytrek was chosen. Hytrek's Canticum of the Creatures is written to the words of St. Francis to Brother Son and Sister Moon. A harmonized chant using unusual speech rhythms and accents, it is the traditional festival song of the School Sisters of St. Francis, and is sung at all their reunions.

Zoltán Kodály (1882-1967)

Kodály is probably best known for his interest in music education. The "Kodály method" was instituted in Hungary in the 1950's, and emphasized music, especially singing and ear training, for everyone. 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 50 years after Liszt had tried and failed, Kodály and Bartók began a quest to document and preserve Hungarian folk music. Peasant music was in danger of disappearing altogether, and the two friends managed to reinvent the procedures that became modern musicology. They made numerous field trips to transcribe music and record it on wax cylinders, while experiencing peasant food, festivities and customs. Kodály later focused on strictly Hungarian music. An extremely well respected scholar and composer, Kodály was influenced not only by peasant tunes but also by Debussy and Palestrina.

Libby Larsen (1950-)

Libby Larsen is one of America's most prolific and most performed living composers, with a catalogue of over 200 works spanning virtually every genre, from intimate vocal and chamber music to massive orchestral and choral scores. Her music has been praised for its dynamic, deeply inspired, and vigorous contemporary American spirit. The first woman to serve as a resident composer with a major orchestra, she has held residencies with the California Institute of the Arts, the Arnold Schoenberg Institute, the Philadelphia School of the Arts, the Cincinnati Conservatory, the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony. Larsen co-founded the Minnesota Composers Forum, now the American Composers Forum, and in 2003, became the first holder of the Harissios Papamarkou Chair in Education and Technology in the John W. Kluge Center at the Library of Congress. Larsen's many commissions and recordings are a testament to her fruitful collaborations with a long list of world-renowned artists, including The King's Singers, Benita Valente, and Frederica von Stade. She is currently completing a book, *The Concert Hall That Fell Asleep and Woke Up as a Car Radio*.

"Music exists in an infinity of sound. I think of all music as existing in the substance of the air itself. It is the composer's task to order and make sense of sound, in time and space, to communicate something about being alive through music." - Libby Larsen

Laudate pueri (Chiara Margarita Cozzolani)

Laudate pueri Dominum,
Laudate nomen Domini, laudate.

Praise ye the Lord. Praise, O ye servants of the Lord, praise the name of the Lord.

Sit nomen Domini benedictum,
Ex hoc nunc, et usque in sæculum.

Blessed be the name of the Lord from this time forth and for evermore.

A solis ortu usque ad occasum laudabile
nomen Domini.

From the rising of the sun unto the going down of the same the Lord's name is to be praised.

Excelsus super omnes gentes,
Excelsus Dominus,
Et super cælos gloria eius.

The Lord is high above all nations, and his glory above the heavens.

Quis sicut Dominus Deus noster?
Qui in altis habitat,
Et humilia respicit in cælo,
Et in terra respicit humilia

Who is like unto the Lord our God, who dwelleth on high, who humbleth himself to behold the things that are in heaven, and in the earth!

Suscitans a terra inopem,
Et de stercore erigens pauperem.

He raiseth up the poor out of the dust, and lifteth the needy out of the dunghill;

Ut collocet eum cum principibus populi sui.

That he may set him with princes, even with the princes of his people.

Qui habitare facit sterilem in domo,
Matrem filiorum laetantem.

He maketh the barren woman to keep house, and to be a joyful mother of children. Praise ye the Lord.

Gloria Patri et Filio et spiritui sancto,
Laudate Dominum, laudate.

Glory be to the Father, the Son and the Holy Ghost.

Sicut erat in principio.
In principio et nunc et semper,
Et in sæcula sæculorum.
Amen.

As it was in the beginning, is now and ever shall be, world without end. Amen.

Laudate pueri Dominum, op 39 no.2 (Felix Mendelssohn-Bartholdy)

Ye sons of Israel

Laudate pueri Dominum
Laudate nomen Domini

*Praise ye the Lord. Praise, O ye servants of
the Lord, praise the name of the Lord.*

Sit nomen Domini benedictum,
Ex hoc nunc et usque in sæcula.

*Blessed be the name of the Lord from this time
forth and for evermore.*

Beati omnes, qui timent Dominum.
Qui ambulant in viis ejus. Beati!
Beati, qui timent Dominum.

*Blessed are all who fear the Lord who walk in
His ways. Blessed!*

Cantique de Jean Racine, op 11 (Gabriel Fauré)

Arranged by John Rutter

Verbe égal au Très-Haut
Notre unique espérance,
Jour éternel de la terre et des cieux.
De la paisible nuit
Nous rompons le silence,
Divin Sauveur, jette sur nous les yeux.

*O divine Word above,
Our hope and consolation,
Eternal light of the heav'ns and the earth.
The peaceful night is past
Our voices greet the morning;
Look down, O Lord, and hear thy people's
prayer!*

Répands sur nous le feu de ta grâce
puissante,
Que tout l'enfer fuie au son de ta voix,
Dissipe le sommeil d'une âme languissante,
Qui la conduit à l'oubli de tes lois!
Ô Christ, sois favorable à ce peuple fidèle
pour te bénir maintenant rassemblé.
Reçois les chants qu'il offre à ta gloire
immortelle,
Et de tes dons qu'il retourne comblé!

*Inspire us, Lord, we pray, with the pow'r of
thy Spirit,
That hell may flee before thy mighty word.
From slumber waken us, our weary souls
reviving,
That we may never forget thy laws!
Lord Jesus Christ, have mercy on thy
congregation now gathered here in the sight
of thy throne;
Receive the hymns they offer to thy eternal
glory;
Renewed by thy gifts may they go forth in
peace.*

Fauré's stylistic development can be traced from the sprightly or melancholy song settings of his youth to the bold, forceful late instrumental works. Widely regarded as the greatest master of French song, he produced six important cycles and three collections each of twenty pieces. In chamber music, he enriched all the genres he attempted, while his works for piano 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 noteworthy.

César Franck (1822-1890)

Known as Pater Seraphicus by his friends, Franck's individual musical idiom is instantly recognizable and much beloved. The Psalm 150, written in 1888, illustrates his genius with the organ as well as his spirit of "sophisticated naiveté." The piece opens with a 6-note theme, repeated in 3 octaves by the organ and cello, and revisited by the voice parts in contrasting and echoing themes. The simple unity of rhythm and dramatic dynamics create a joyous, ecstatic, and uplifting paean of praise to God.

Jacob Handl (1550-1591)

The composer we refer to as Jacob Handl used many pseudonyms, including in German (Jakob Handl) and in Latin (Jacobus Carniolus or Jacobus Gallus). He was born in Reifnitz, Carniola (now Ribnica, Slovenia) and died in Prague, Bohemia (now Czech Republic). Handl was a prolific composer, publishing three collections containing 16 masses, 374 Latin motets, and 100 secular pieces from 1580-1590. Initially a singer in the Viennese Court Chapel, he then became a Cistercian monk and lived for some time in the monasteries of Melk and Zwettl, later traveling through Bohemia, Moravia, and Silesia. He was choirmaster to the Bishop of Olmutz (now Olomouc, Czech Republic) and lived thereafter in Prague as an organist at St. Johann's. The Emperor Rudolf II bestowed upon him the "Imperial Privilege," allowing him to print music. His contemporaries called him the "Bohemian Palestrina" due to the beautifully woven counterpoint throughout his music.

Michael Haydn (1737-1806)

A younger brother of Joseph Haydn, Johann Michael Haydn was born in Rohrau, Austria and died in Salzburg, Austria, where he spent the majority of his life. In 1745 he entered the choir of the Cathedral of St. Stephen in Vienna, where his brother Joseph had been active as a soprano soloist. He also learned violin, clavier, and counterpoint through the use of Fux's *Gradus ad Parnassum*. In 1763 he became Konzertmeister to Archbishop Schrattenbach in Salzburg, later he married a singer in the court chapel. While in Salzburg, Haydn held several important organ posts. He followed in the footsteps of the Mozart family as well as those of his brother. Beginning in 1787 he was violin instructor for the court (succeeding Leopold Mozart), and he was Wolfgang Amadeus Mozart's successor as court and cathedral organist, a position which he kept for the rest of his life. Michael Haydn composed over 400 sacred works, as well as stage works, incidental music, oratorios, cantatas, some 40 symphonies, concertos, divertimentos, and other ensemble works. While his brother's writing is often better known, Michael Haydn's concentration was on church choral music. *Laudate Pueri Dominum* is a "graduale" as used in the mass and was written in 1789 for the feast of the Holy Innocents' Day, which is December 28th.

Composers

Jacques Chailley (1910-1999)

Chailley was a composer with a broad influence in his native France and throughout Europe in the latter half of the 20th century. In addition to choral music, he also composed instrumental and theatrical music. He was very interested in the popular music of his time, which he studied and interpreted. His compositions are influenced by a variety of sources, from medieval to modern. He was also a prolific writer on music theory, widely read and respected by other musicians. He taught music history at the Sorbonne from 1953-1979, and held several other prominent positions throughout his life, including as the General Inspector of Music for the French Ministry of Culture.

Chiara Margarita Cozzolani (1602-1677)

Cozzolani came from a wealthy Milanese family and spent her adult life as a Benedictine nun within the walls of the convent of Santa Radegonda. The nuns of Santa Radegonda were particularly renowned for their music, and Cozzolani was one of their most accomplished singers and composers. A contemporary of Cozzolani's, Filippo Picinelli wrote:

“The nuns of Santa Radegonda of Milan are gifted with such rare and exquisite talents in music that they are acknowledged to be the best singers of Italy. They wear the Cassinese habits of the order of St. Benedict, but under their black garb they seem to any listener to be ...melodious swans, who fill hearts with wonder, and rapture tongues in their praise. Among these sisters, Cozzolani merits the highest praise.”

In her later life, Cozzolani served as prioress and abbess at Santa Radegonda and was influential in guiding her convent through difficult times when she fought against the Archbishop who wanted to limit the nuns' practice of music and their contact with the outside world. Although her works were originally published between 1640 and 1650, it is only recently that she has begun to gain recognition as one of the most talented composers of her era.

Gabriel Fauré (1845-1924)

Fauré trained at the Ecole Niedermeyer 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, he 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.

Psalm 150 (César Franck)

Sing praise to God, the Lord

Words adapted by E. Harold Geer

Alleluia.

Sing praise to God, the Lord, in His holy temple:
Sing praise to God, the Lord, who dwelleth on high.
In His power and His might, and in His deeds of wonder:
Praise the Lord in His glory and in His majesty.

Praise the Lord in the sound of the trumpets:
Praise the lord with the lute and the harp.
Praise the Lord with the cymbals and the dance:
The organ strings shall praise Him evermore.
Let the cymbals resound to His praises.

Let the high sounding cymbals rejoice in His Name.
Ev'rything that hath breath, ev'ry creature proclaim it.
Praise Him, O praise the Lord, sing praise to God on high.
Sing praise to God, the Lord, in His holy temple:
Sing praise to God, the Lord, Who dwelleth on high.

In His power and His might, and in His deeds of wonder:
Praise the Lord in His glory and in His majesty.
Praise the Lord in the sound of the trumpets:
Praise the lord with the lute and the harp.
Praise the Lord with the cymbals and the dance.

Alleluia.

Laudate Pueri Dominum (Michael Haydn)

Alleluia
Laudate pueri Dominum
Laudate nomen Domini
Alleluia

Lift Thine Eyes to the Mountains (Felix Mendelssohn-Bartholdy)

From "Elijah"

Psalm 121: 1, 2, 3

Edited by H. Clough-Leighter

Lift thine eyes, O lift thine eyes to the mountains,
Whence cometh help.
Thy help cometh from the Lord, the Maker of heaven and earth.
He hath said, thy foot shall not be moved.
Thy Keeper will never slumber.

Lift thine eyes, O lift thine eyes to the mountains,
Whence cometh help.

Psalm 150 (Zoltán Kodály)

Words by Théodore de Bèze, from the French Psalter of 1562

Let us all God's praise express,
Praise him in his holiness:
Praise him in the firmament
Of his power permanent
And his high magnificency.

Praise him in his greatness show'd,
In his goodness multitude,
Witnessing his excellency.

Praise him, joining with the noise
Both of trumpets and haut-boys;
Praise him in the psaltery,
And the harp's sweet harmony.

Laud the Lord with praise abounding;
Timbrel, tabour, fife and flute,
Organ, sack-but, cornamute,
Laud the Lord, his praise resounding.

Praise to him for his goodness
Let the cymbals loud express,
Viol, virginal and lute.
Let not string nor breath be mute:
Him to praise, let all endeavor.
All his works above, beneath,
What so e'er doth move or breathe,
Praise the Lord, blessed ever.

As a small child, **Susan Sands** always sang when she was happy. She still does. She has been in singing groups all her life--with Voci for 13 years. She is a Clinical Psychologist in private practice who also teaches, writes articles and supervises other therapists. In her former life she was a print and television journalist. She and her physicist husband and 13-year-old son love traveling and backpacking, and have been to more than a dozen countries together.

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

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

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



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

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

Judy Margulis was raised in a family with more instruments than people, among them the violin, baritone horn, trumpet, piano, flute, french horn, banjo and guitar. Singing together is still a bright spot in family life, and today's family gatherings have added the congas and harmonica. In addition to singing with Voci, Judy plays the piano and flute. She also enjoys gardening, hiking, and writing new lyrics to popular tunes with her group, "The Shrinkettes."

Terry Meyers grew up in L.A. dancing, singing and making art in a home where chamber music reigned supreme. Formerly a professor of dance and theater, she now teaches graduate students and has a private practice as a psychologist. She shares her passion for the arts with her husband and two talented daughters. Terry has been enjoying singing with Voci ever since she joined as a founding member in 1991.

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

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

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

The Lord is My Shepherd (Randall Thompson) **Psalm XXIII**

The Lord is my shepherd ; I shall not want.
He maketh me to lie down in green pastures:
He leadeth me beside the still waters.

He restoreth my soul:
He leadeth me in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death,
I will fear no evil : for thou art with me;
Thy rod and thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies:
Thou anointest my head with oil;
My cup runneth over.

Surely goodness and mercy shall follow me all the days of my life;
And I will dwell in the house of the Lord for ever.
Amen.

Prière de Saint François d'Assise (Jacques Chailley)

Seigneur, fais de moi l'instrument de ta paix.
Où est la haine, fais-moi porter l'amour.
Où est l'offense, fais-moi porter le pardon,
Où est le doute, fais-moi porter la foi,
Où le désespoir l'espérance
Où le brouillard la lumière,
Où la tristesse la joie

*Lord, make me an instrument of your peace,
Where there is hatred, let me sow love;
where there is injury, pardon;
where there is doubt, faith;
where there is despair, hope;
where there is darkness, light;
where there is sadness, joy;*

Pour l'amour de ta grâce, ô maître divin,
Aide-moi à conforter au lieu d'être conforté
À accueillir au lieu d'être accueilli,
À aimer au lieu d'être aimé.

*O Divine Master, grant that I may not so
much seek to be consoled as to console;
to be understood as to understand;
to be loved as to love.*

Car c'est en donnant que nous recevons,
En pardonnant que nous serons pardonnés
Et dans la mort que nous trouverons la vie
éternelle.

*For it is in giving that we receive;
it is in pardoning that we are pardoned;
and it is in dying that we are born to eternal
life*

The Canticle of the Sun (Libby Larsen)

Text by St. Francis of Assisi

Altissimu omnipotente bon signore.
Tue sole laude la gloria et l'onore et onne benedictione
ad te solo altissimo se konfano et nulluhomo ene dignu te mento vare
Laudato mie signore

Praised be You, my Lord, with all your creatures,
Especially Sir Brother Sun, who is the day, and through whom You give us light,
And he is beautiful and radiant with spendor,
And bears a likeness of You most High One.
Praised be You, my Lord.

Praised be You, my Lord, through Sister Moon and the stars in heav'n.
You formed them clear and precious and beautiful.
Praised be You.

Praised be You my Lord, through Brother Wind
And through the air cloudy and serene
And ev'ry kind of weather through which you give sustenance to your creatures.

Praised be You, my Lord, through Sister Water, useful and humble, precious and chaste.
Praised be You, my Lord, through Brother Fire, through whom You light the night,
And he is beautiful and playful, robust and strong.

Praised be You, my Lord through our Sister Mother Earth,
Who sustains and governs us and produces fruits with colored flow'rs and herbs,
Praised be You, my Lord, through those who give You pardon for Your love
And bear infirmity and tribulation.

Blessed are those who endure in peace
For by You, most High, they shall be crowned.
Laudato mie signore.

Praised be You my Lord, through our Sister bodily Death,
From whom no living man escape.
Woe to those who die in mortal sin.
Blessed are those whom death will find in your most holy will,
For the second death will do them no harm.

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

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

Vicky Faulk has been singing, and loving it, since she was a small child. As a young adult she studied voice for seven years and has performed with choirs and smaller ensembles almost continuously, including several years with the well-known San Mateo Masterworks Chorale. Vicky works with Coldwell Banker as a real estate agent. She has assisted with marketing and selling homes in the Oakland/Piedmont area since 1987. Says Vicky of singing with Voci, "Nothing is as soul-satisfying as standing in the midst of a glorious choral chord, the vibrations swirling around my head. It is transformative!"

Sally Goodman is in her first season with Voci. Over the years she has sung with many groups, including striking farmworkers on their picket lines, the Still Ain't Satisfied Feminist Singers (in Denver,) and the Lesbian/Gay Chorus of San Francisco. When not working (as an electrician) she spends her spare time planning traveling adventures around the world. She is grateful for the wonderfully affirming energy of the women (and Jude!) of Voci.

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

Mariam King is singing in her second season with Voci. She was an enthusiastic choral singer in high school and college and is returning to this avocation after many years. She works as a psychotherapist and psychodiagnostician in San Francisco and the East Bay.

Julie Kland has been singing her whole life in a variety of school, church, and community choirs. This is Julie's second season with Voci and she is thrilled to be singing with such a wonderful group of women under such a great director. Julie spends her days taking care of her 3 beautiful 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 very happy to be alive, making music with Voci, and crazy about her wonderful and supportive family.

Laudato mic signore
per sora luna e le stelle
per frate vento
per sora aqua
per frate focu
per sora nostra matre terra
per quilli ke perdonano per lo tuo amore

Praise and bless my Lord
Laudate et benedicete mi signore,
Et rengratiate et serviateli cun grande humilitate.
Praised be You, my Lord.



Voci Profiles

The 2005-06 season is **Jude Navari's** seventh year as Artistic Director of Voci. He has prepared choruses and conducted performances for Berkeley Opera, arranged folk music and coached rehearsals for Westwind International Folk Ensemble's chorus Westwind Voices, conducted premieres of new works by UC Berkeley graduate student composers for the Berkeley New Music Project, and served as Artistic Director of the Sacramento Men's Chorus. In August 2001, Jude prepared the vocal ensemble for the West Coast Premiere of Philip Glass's *The Photographer* at the Cabrillo Music Festival. Currently, Jude serves as Assistant Professor of Music and Director of Vocal Ensembles at Skyline College in San Bruno. Jude Navari received his Ph.D. in Music Composition from the University of California, Berkeley, where he also studied conducting with Marika Kuzma and Jung Ho Pak.

Accompanist **Heather Heise** works with chamber groups, soloists and dancers. She studied classical piano at the San Francisco Conservatory of Music, developed an interest in the literature and techniques of a more experimental nature, and recently earned her M.F.A in Performance and Literature from Mills College. Ms. Heise enjoys performing and recording with many creative and inventive groups in the Bay Area, including sfSound ensemble and her own Sidecar Syndicate, a performance duo that infuses the works of composers as diverse as Charles Ives, Hanns Eisler and John Cage with a subtle dose of theatrics. Additionally, she accompanies the Mission Dolores Basilica Choir (SF) and the Piedmont Children's Choirs, and works in the choral program at The Head Royce School.

Cellist **Shana Kirsch** has been playing the cello for about 14 years. Growing up in the Bay Area, she performed with several local youth orchestras and chamber ensembles. In New York City, she started a cello ensemble at NYU, was a member of the NYU Orchestra, and performed at the NY International Fringe Festival and more. Shana is happy to be back in San Francisco and is excited to be accompanying Voci for the first time.

Joan Bell has been singing with Voci for ten years. Before joining Voci, she sang with the UC Berkeley Alumni Chorus and the Oakland Symphony Chorus. She has been in one choir or another since the second grade. When she is not singing with Voci she sings with her 6-year-old daughter Cecelia, her 3-year-old daughter Helen, her one-and-a-half year-old son Thomas, and her husband Mark.

Voci

Jude Navari, Conductor
Heather Heise, Accompanist

WOMEN'S VOCAL ENSEMBLE

Voices in Peace V:
Psalms and Canticles of Praise and Comfort

Featuring music by Chiara Margarita Cozzolani, Gabriel Fauré,
César Franck, Michael Haydn, Libby Larsen,
Felix Mendelssohn-Bartholdy and Randall Thompson

FRIDAY, DECEMBER 9, 2005, 8:00 PM

Lake Merritt United Methodist Church
Oakland

SATURDAY, DECEMBER 10, 2005, 3:00 PM

St. Mark's Episcopal Church
Berkeley



Voci

Women's Chamber Chorus of SF
4024 Everett Ave., Oakland, CA 94602

Jude Navari, Conductor · Heather Heise, Accompanist

Voices in Peace V:

Psalms and Canticles of Praise and Comfort

FRIDAY, DECEMBER 9, 2005, 8:00 PM

Lake Merritt United Methodist Church
1330 Lakeshore Ave. (First Ave. & 13th St.), Oakland
(underground parking lot available from Lakeshore)

SATURDAY, DECEMBER 10, 2005, 3:00 PM

St. Mark's Episcopal Church
2300 Bancroft Way (at Ellsworth), Berkeley

Tickets: \$20 general, \$15 students, seniors and groups;
children under 12 FREE. Tickets available at the door or online
at www.coolcommunity.org/voci. Information: (510) 531-8714

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