

# Voci

WOMEN'S VOCAL ENSEMBLE  
Jude Navari, Artistic Director  
Heather Heise, Piano  
Dan Levitan, Harp  
Beth Milne & Erin Vang, French Horn

## Listen to the Elements: *Music of Earth, Water, Air and Fire*



**Saturday, May 14, 2005, 3:00 PM**  
Lake Merritt United Methodist Church - Oakland

**Sunday, May 15, 2005, 3:00 PM**  
St. Matthew's Lutheran Church - San Francisco

**Sunday, May 22, 2005, 7:30 PM**  
St. Mark's Episcopal Church - Berkeley

## *Program*

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### **Salut Printemps**

Claude Debussy (1862-1918)

Vicky Faulk (soprano)

### **Vier Gesänge (Four Songs), op. 16**

Johannes Brahms (1833-1897)

The Harp Resounds  
Song from Twelfth Night  
The Gardener  
Song from Fingal

### **Silvery Blue**

Ann Callaway (b. 1949)

### **A Song of Rain**

Anne Boyd (b. 1946)

Julie Kland (soprano)

### **Wind & Stone** (World Premiere)

David Meckler (b. 1960)

### **Day Song**

Libby Larsen (b. 1950)

### **~Intermission~**

### **Natural Music** (World Premiere)

David Meckler (b. 1960)

Joan Bell (soprano), Susan Marquez Owen (soprano), Alison Howard (alto)

### **Choral Hymns from the Rig Veda, op. 26 no. 3**

Gustav Holst (1874-1934)

Hymn to the Dawn  
Hymn to the Waters  
Hymn to Vena  
Hymn of the Travelers

### **Veni Sancte Spiritus**

Brian Banks (b. 1955)

## *Program Notes*

The idea of dividing up matter into four “roots” or “elements” of earth, air (or wind), fire and water, can be historically traced back to Empedocles, a fifth century B.C. Greek philosopher, scientist and healer. In his *Tetrasomia*, or *Doctrine of the Four Elements*, Empedocles described these elements as spiritual essences as well as physical phenomena. He associated each element with a god or goddess: air with Zeus, earth with Hera, fire with Hades, and water with Nestis (believed to be Persephone). This four-sided approach to our environment has made its way through history into many facets of our thinking about the spiritual and emotional realm. Modern religious systems, such as Jewish mysticism and modern paganism as well as Jungian psychology, borrow from the four ancient elemental divisions. Even today, when modern science’s states of matter (solid, liquid, gas, and plasma) have overshadowed the ancient elements and we can probe deep inside the atom and beyond the edges of the universe, the four elements retain their poetic and psychological capacity to speak to the human need to identify patterns in the physical and spiritual world.

Brahms’s four songs explore the themes of love and death through poetic imagery that neatly (though probably only coincidentally) falls into the ancient elemental divisions. The first song, “The Harp Resounds,” depicts the *fiery* yearning for love lost. The second “Song from Twelfth Night,” based on Shakespeare’s famous text, portrays loveless death as one last sigh, as the soul becomes *air*. The third song, “The Gardener,” depicts the eternal nature of true love even as the mortal body becomes *earth*. The fourth song, “Song from Fingal,” is a fateful funeral dirge for Trenar the Fair (of Celtic mythology) which portrays unending grief as a *watery* storm.

The ancient four elements are referenced even more directly in Gustav Holst’s third set of “Choral Hymns.” Holst’s early travels to of Asia and subsequent interest in Hindu philosophy and Sanskrit literature drew him to the Rig Veda, an important Hindu religious work from which he drew the texts of his “Choral Hymns.” The four ancient elements--*earth*, *water*, *fire* and *air*-- comprise one “physics” of ancient Vedic philosophy and loosely correspond to the four texts that Holst sets in the third group. The “Hymn to the Dawn” and the “Hymn to Vena” offer praises to the goddess of the Dawn and the Sun god with images of *air* (mist, clouds) and *fire* (sun). The “Hymn to the Waters” is self-explanatory, while the “Hymn of the Travelers” depicts human movement across the *earth*.

The world premiers of David Meckler’s “Wind and Stone,” written especially for Voci, and “Natural Music” both incorporate texts by California poet Robinson Jeffers. While “Wind and Stone” features images of *air* and *earth*, “Natural Music” uses *water* imagery. “Natural Music” exhorts us to listen the “old voice of the ocean” that can reach beyond “divisions of desire and terror” in this post 9/11 period of international distrust, isolationism and xenophobia.

Meckler says of his own work:

*Robinson Jeffers' poem "To the Stone-cutters" addresses the reason for art: despite the fact that we humans, even the Earth itself, will pass out of existence, art is still worth doing since we can find the "honey of peace in old poems". Where the stonecutters cut letters into marble - both of which are eventually worn away by the elements - in Wind & Stone, it is the rhythm that etches pitches in time. The peace reflected in the language of both poems provides the connection between Wind & Stone and Natural Music. Setting this second great poem, one that seems startlingly contemporary despite being written in the early part of this century, afforded a way of reflecting on the politics and emotional extremes of the past several years. Ultimately I transmuted my feelings about today's events into music that I wanted to hear, giving the phrase from the poem "divisions of desire and terror" many meanings. Finally, Natural Music reflects the honey of connecting to a long historical tradition of music: the instrumentation was suggested by Brahms' piece for women's chorus, horns and harp – a piece that has stuck with me since I performed one of the horn parts 20 years ago, and which is on the program today.*

Featured works by several contemporary composers round out the exploration of the elements. Two works by Libby Larsen and Brian Banks express the element of *fire* through their spiritual energy and passion. Australian composer Anne Boyd reflects on the desperate importance of rain (*water*) in a dry land, where rivers are temporary and droughts last for years. And finally, two works celebrate our current season of Spring, the season in which the *earth* is reborn: Claude Debussy's delightful "Salut Printemps" reflects the explosion of new growth turning the hillside green again; and "Silvery Blue," a recent work by Bay Area composer Ann Callaway, reminds us of walking in the East Bay hills as spring turns to summer, through its homage to this tiny butterfly, a native to the western United States.

## ***Texts and Translations***

### **Salut Printemps** (Claude Debussy, 1928)

*Text by Anatole de Ségur, Comte de Ségur*

Salut Printemps jeune saison  
Dieu rend aux plaines leur couronne  
La sève ardente qui bouillonne s'épanche  
et brise sa prison

Bois et champs sont en floraison  
Un monde invisible bourdonne,  
L'eau sur le caillou qui résonne court  
Et dit sa claire chanson

Le genêt dore la colline sur le vert gazon  
L'aubépine verse la neige de ses fleurs  
Tout est fraîcheur Amour lumière  
Et du sein fécond de la terre montent des  
chants et des senteurs

*Greetings to you Spring, season of youth  
God restores their crown to the plains.  
The bubbling sap arises and breaks its bonds.*

*Woods and fields do blossom  
An invisible realm murmurs,  
The water flows over the echoing rocks  
Ringing out its thrilling song.*

*The broom doth gild the green hillside  
The hawthorn pours forth its snowy bloom  
All is freshness, love and light  
And song and scent pour forth from earth's  
fertile bosom.*

### **Vier Gesänge (Four Songs), op. 17** (Johannes Brahms, 1862)

#### **The Harp Resounds**

*Text by Friedrich Ruperti*

Es tönt ein voller Harfenklang,  
Den Lieb und Sehnsucht schwellen  
Er dringt zum Herzen tief und bang  
Und läßt das Auge quellen.

O rinnet, Tränen, nur herab,  
O schlage Herz mit Beben!  
Es sanken Lieb und Glück ins Grab,  
Verloren ist das Leben!

*The harp resounds with wild refrain  
That glows with love and yearning;  
It fills my heart with deepest pain,  
And tears flow hot and burning.*

*O flow, my tears, and soon be shed!  
O shake, my heart, with beating!  
My love and all my dreams are dead,  
And all my joy is fleeting.*

## Song from Twelfth Night

*Text by William Shakespeare*

Komm herbei, komm herbei, Tod!  
Und versenk in Cypressen den Leib.  
Laß mich frei, laß mich frei, Not!  
Mich erschlägt ein holdseliges Weib.  
Mit Rosmarin mein Leichenhemd,  
O bestellt es!  
Ob Lieb ans Herz mir tötlich kommt,  
Treu hält es, Treu hält es.

Keine Blum, keine Blum süß  
Sei gestreut auf den schwärzlichen Sarg.  
Keine Seel, keine Seel grüß  
Mein Gebein, wo die Erd es verbarg.

Um Ach und Weh zu wenden ab,  
Bergt alleine  
Mich wo kein Treuer wall ans Grab  
Und weine, und weine.

*Come away, come away, death.  
And in sad cypress let me be laid.  
Fly away, fly away, breath;  
I am slain by a fair cruel maid.  
My shroud of white, stuck all with yew,  
O prepare it!  
My part of death, no one so true  
Did share it.*

*Not a flow'r, not a flow'r sweet,  
On my black coffin let there be strewn;  
Not a friend, not a friend greet  
My poor corpse, where my bones shall be  
thrown.*

*A thousand thousand sighs to save,  
Lay me, O, where  
Sad true lover never find my grave,  
To weep there!*

## The Gardener

*Text by Freiherr von Eichendorff*

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

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

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

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

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

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

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

## Song from Fingal

*Text by James MacPherson*

Wein' an den Felsen der brausenden Winde,  
Weine, o Mädchen von Inistore!

Beug über die Wogen dein schönes Haupt,  
Leiblicher du als der Geist der Berge,  
Wenn er um Mittag in einem Sonnenstrahl  
Über das Schweigen von Morven fährt.  
Er ist gefallen, dein Jüngling liegt darnieder,  
Bleich sank er unter Cuthullins Schwert.  
Nimmer wird Mut deinen Liebling mehr  
reizen,  
Das Blut von Königen zu vergießen.

Wein' an den Felsen der brausenden Winde,  
Weine, o Mädchen von Inistore!

Trenar, der liebliche Trenar starb, starb!  
O Mädchen von Inistore!  
Seine grauen Hunde heulen daheim;  
Sie sehn seinen Geist vorüber ziehn.  
Trenar, der liebliche Trenar starb, starb!  
O Mädchen von Inistore!

Sein Bogen hängt ungespannt in der Halle,  
Nichts, nichts regt sich auf der Haide der  
Rehe.

Wein' an den Felsen der brausenden Winde,  
Weine, o Mädchen von Inistore!

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

*Weep on the rocks where the storm winds are  
raging,  
Weep, O thou maiden of Inistore!*

*Bend over the waters thy lovely head;  
Fairer art thou than the mountain spirit  
When he at noon in the brightness of the sun  
Touches the silence of Morven's height.  
For he is fallen, thy true love lies defeated,  
Slain by the might of Cuthullin's sword.  
Never again will his valor inspire him  
To sheathe his sword in the blood of princes.*

*Weep on the rocks where the storm winds are  
raging,  
Weep, O thou maiden of Inistore!*

*Trenar, ah, Trenar the fair is dead! Dead,  
O maiden of Inistore!  
See his growling hounds, they howl in his hall;  
Suspicious his ghost walks past the door.  
Trenar, ah, Trenar the fair is dead! Dead,  
O maiden of Inistore!*

*His bow is unstrung and hanges in his castle;  
Hushed, hushed silence is where deer once did  
wander.*

*Weep on the rocks where the storm winds are  
raging,  
Weep, O thou maiden of Inistore!*

**Silvery Blue** (Ann Callaway, 2003)

*Glaucopsyche lygdamus incognita*

Walking through the gold hills,  
Dreaming down the valley,  
See the Silvery Blue  
Floating there on thistle.

Spring goes forth, and summer  
Seeps into the gold hills;  
Larks that walked the meadow  
Fly across the valley.

In the gathering evening,  
Far above the canyon,  
Hear the goldfinch laughing  
Upside down on thistle.

Rain falls now, and springtime  
Sleeps amid the green hills  
'Til the Silvery Blue  
Floats again on thistle.

**A Song of Rain** (Anne Boyd, 2000)

Because a little vagrant wind  
Veered south from China sea;  
Or else, or else because a sunspot stirred  
Or yet again, maybe  
Because some idle god in play  
Breathed on an errant cloud,  
The heads of twice two million folk  
In gratitude are bowed.

Patter, patter, patter, patter...  
Boolcoomatta  
Adelaide and Oodnadatta  
Pepegoona, parched and dry  
Laugh beneath a dripping sky

Patter, patter, patter, patter...  
Riverina's thirsting plain  
Knows the benison of rain.  
Ararat and Arkaroola  
Render thanks with Tantanoola  
For the blessings they are gaining,  
For it's raining!

Ah – patter, patter, patter, patter...  
In the lonely silent places,  
Men lift up their glad, wet faces,  
And their thanks need no explaining  
For it's raining!

**Wind & Stone** (David Meckler, 2004)

(Stone...)  
Chip, rock, split, crack, chisel  
Etch, cut, grit, eat  
Chill, heat, scrape, gravel  
Hit, tap, wet, cool  
Freeze, edge, pit, take, thaw  
(Wind, stone, rain)  
Old stones, stand, old poems

Inspired by Robinson Jeffers' poem, *To the Stone-Cutters* (1924)

*Stone-cutters fighting time with marble, you foredefeated  
Challengers of oblivion  
Eat cynical earnings, knowing rock splits, records fall down,  
The square-limbed Roman letters  
Scale in the thaws, wear in the rain. The poet as well  
Builds his monument mockingly;  
For man will be blotted out, the blithe earth die, the brave sun  
Die blind and blacken to the heart:  
Yet stones have stood for a thousand years, and pained thoughts found  
The honey of peace in old poems.*

**Day Song** (Libby Larsen, 1999)

We sing like larks of heaven  
In the dawn God raised from night.  
Cry jubilee.

With what rejoicing do we see  
The sun has at last arisen  
While we, His children, cry jubilee  
That night, long night, is over.

If every leaf on every tree  
Could shout with a tongue of fire,  
They could not cry out worthily  
The Grace of God's Desire.

## **Natural Music** (David Meckler, 2004)

*Text by Robinson Jeffers*

The old voice of the ocean, the bird chatter of little rivers  
(Winter has given them gold for silver  
To stain their water and bladed green for brown to line their banks)  
From different throats intone one language.  
So I believe if we were strong enough to listen without  
Divisions of desire and terror  
To the storm of the sick nations, the rage of the hunger-smitten cities,  
Those voices also would be found  
Clean as a child's; or like some girl's breathing who dances alone  
By the ocean-shore, dreaming of lovers.

## **Choral Hymns from the Rig Veda** (Gustav Holst, 1908-1912)

### **Hymn to the Dawn**

Hear our hymn O Goddess,  
Rich in wealth and wisdom,  
Ever young yet ancient,  
True to Law Eternal.

Wak'ner of the song birds,  
Ensign of th' Eternal,  
Draw thou near O Fair one,  
In thy radiant Chariot.

Bring to her your off'ring,  
Humbly bow before her,  
Raise your songs of welcome,  
As she comes in splendour.

### **Hymn to the Waters**

Flowing from the firmament, forth to the ocean,  
Healing all in earth and air, never halting.  
Indra, Lord of Heav'n formed their courses,  
Indra's mighty laws can never be broken.  
Cleansing waters flow ye on, hasten and help us.

Lo, in the waters dwelleth One,  
Knower of all on earth and sea,  
Whose dread command no man may shun,  
Varuna, sovran Lord is He.

Onward ye waters onward hie,  
Dance in the bright beams of the sun,  
Obey the ruler of the sky,  
Who dug the path for you to run.

Flowing from the firmament, forth to the ocean,  
Healing all in earth and air, never halting.  
Indra, Lord of Heav'n formed their courses,  
Indra's mighty laws can never be broken.  
Cleansing waters flow ye on, hasten and help us.

## **Hymn to Vena**

Vena comes born of light,  
He drives the many colour'd clouds onward  
Here, where the sunlight and the waters  
mingle  
Our songs float up and caress the newborn  
infant.

Vena comes.  
The child of cloud and mist appeareth on the  
ridge of the sky,  
He shines on the summit of creation  
The hosts proclaim the glory of our Common  
Father.  
Vena comes.

He hath come to the bosom of his beloved.  
Smiling on him,  
She beareth him to highest heav'n.  
With yearning heart  
On thee we gaze,  
O gold-wing'd messenger of mighty Gods.

Wise men see him in their libations  
As the sacrifice mounts to the eternal heights,  
Mingling with our solemn chant.

He stands erect in highest heav'n,  
Clad in noble raiment,  
Arm'd with shining weapons,  
Hurling light to the farthest region,  
Rejoicing in his radiant splendour.

## **Hymn to the Travelers**

Go thou on before us,  
Guide us on our way,  
Mighty One.  
Make our journey pleasant,  
Never let us stray.

### *Refrain*

Wonder worker hearken,  
Come in thy splendour  
Come in thy mighty pow'r.

Trample on the wicked,  
All who would oppose,  
Mighty One.  
Drive away the robber,  
Drive away our foes.

### *Refrain*

As we journey onward,  
Songs to thee we raise,  
Mighty One.  
Thou didst aid our fathers,  
Guard us all our days.

### *Refrain*

Feed us and inspire us,  
Keep us in thy care,  
Mighty One.

### *Refrain*

**Veni Sancte Spiritus** (Brian Banks, 2001)

Veni Sancte Spiritus,  
Et emite caelitus,  
Lucis tuae radium.

Veni pater pauperum,  
Veni dator munerum,  
Veni lumen cordium.

Consolator optime,  
Dulcis hospes animae,  
Dulce refrigerium.

In labore requies,  
In aestu temperies,  
In fletu solatium.

O lux beatissima,  
Reple cordis intima  
Tuorum fidelium.

Sine tuo numine,  
Nihil est in homine,  
Nihil est innoxium.

Lava quod est sordium,  
Riga quod est aridum,  
Sana quod est saucium.

Flecte quod est rigidum,  
Fove quod est frigidum,  
Rege quod est devium.

Da tuis fidelibus,  
In te confidentibus,  
Sacrum septenarium.

Da virtutis meritum,  
Da salutis exitum,  
Da perenne gaudium.

*Come Holy Spirit,  
Send forth from on high  
The radiance of thy light.*

*Come, thou, father of the poor,  
Come, dispenser of all good gifts,  
Come, thou, light of our hearts.*

*Supreme Comforter,  
Beloved guest of our soul,  
Its most desirable nourishment.*

*In the midst of labor, rest,  
A cool breeze to temper the heat,  
Solace in the midst of woe.*

*O most blessed light,  
Fill the innermost being,  
The very hearts of thy faithful.*

*Without thy divine strength  
No good dwells in man,  
Nothing but what turns to ill.*

*Wash away every stain,  
Irrigate all dryness,  
Heal every wound.*

*Make supple all that is rigid,  
Give ardour to things grown cold,  
Straighten every crooked path.*

*Grant to thy faithful  
Who put their trust in thee,  
The blessings of thy sevenfold gifts.*

*Grant us the reward of a virtuous life,  
A death which leads to salvation,  
To the gift of eternal joy.*

**Profiles**

The 2004-2005 season is **Jude Navari's** sixth 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.

Pianist and keyboardist **Heather Heise** works with chamber groups, soloists and dancers. She studied classical piano at the San Francisco Conservatory of Music but recently developed an interest in the literature and techniques of a more experimental nature and earned her M.F.A in Performance and Literature from Mills College. Ms. Heise enjoys performing and recording with 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 teaches piano through the Piedmont Adult School.

**Dan Levitan** is Principal Harpist of three professional orchestras: Marin Symphony (since 1984), Symphony Silicon Valley (newly formed orchestra in place of San Jose Symphony, where he was Principal Harpist from 1978 until its closure in 2002), as well as Ballet San Jose Silicon Valley. In addition to having performed with the San Francisco Symphony, Opera, and Ballet orchestras, he is sought after as a soloist with orchestras, choirs, and other ensembles throughout Northern California. Dan was born and educated in Philadelphia. He received two degrees from Temple University (both magna cum laude) - Bachelor of Music Performance and Music Education. He received at graduation the award for "Most Promising Musician."

**Beth Milne** has been performing in the Bay Area for 20 years. She played with the Women's Philharmonic until the orchestra's untimely demise a few years ago, and has performed with a variety of groups including the Cinnabar Theater, Berkeley Opera, Sonoma City Opera, Modesto Symphony, Santa Rosa Symphony, and the Napa Valley Symphony.

A native of Montana, **Erin Vang** holds degrees in horn performance from St. Olaf College and Northwestern University and has studied with Boris Rybka, Kendall Betts, and Dale Clevenger. She performed in the Chicago area for seven years. Since moving to the San Francisco Bay Area, she has freelanced with the San Jose Symphony, Oakland East Bay Symphony, Festival Opera, Sacramento Philharmonic, Monterey Symphony, Berkeley Symphony, Napa Valley Symphony, Women's Philharmonic, and the Foghorn Quartet. Vang is much in demand as an English country dance musician and regularly cooks up dance mischief with Jon Berger and Noel Cragg in the acclaimed new band "Midnight Smørgåsbord."

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**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 5-year-old daughter Cecelia, her two year-old daughter Helen, her baby son Thomas, and her husband Mark.

**Elizabeth Brashers** has enjoyed singing throughout her life. She joined the San Francisco Girls Chorus in her early teens, and sang with and directed an all-woman's a cappella group, The New Blue, in college. Years flew by, and Elizabeth is very happy to get back to singing with Voci. Elizabeth works for Kaiser Permanente as the Northern California Workforce Planning Leader, and lives in Oakland with her husband, Per. When she's not working, she loves being out-of-doors, in the hills or in the garden.

**Sarah Costanzo's** singing career began early. Her first paid gig was in second grade when she performed The Candy Man at her First Communion party and the attendees passed the hat. As a child, she performed with the Cleveland Singing Angels, and then she majored in music with a concentration in voice at Eastern Michigan University. After graduation, she returned to Cleveland and joined the Cleveland Orchestra Chorus. From 1995 to 2000, Sarah resided in Atlanta, GA. and sang with the Atlanta Sacred Chorale. Locally, she has sung with the San Francisco Lyric Chorus and Creative 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!"

**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 and, like 30% of Voci singers, has two wonderful daughters.

**Mariam King** is singing in her first 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 first 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.

Born and raised in Brooklyn, **Ruth Levine Ekhaus** overcame her accent and moved to the Left Coast in 1999. Daughter of a Borscht Belt accordion/piano player and band leader, she grew up in a home filled with music, picking up the clarinet and flute, eventually discovering her voice in college. This is her fifth season with Voci and she has loved every minute of it. Recently married and expecting their first child in September, she may possibly be the happiest person on Earth.

**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 cuckoo family.

**Catherine MacGuinness** grew up in Ireland, was one of seven children in a musical family, played the cello in a junior orchestra, and has always loved singing. Having worked in West Africa as a nurse for almost twenty years, she found her way to California twelve years ago, has been working 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 in her life. Currently, she works as a psychiatric nurse manager 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.

**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., the youngest child of two musicians, who bequeathed to her a love of music and a flair for the artistic. Formerly a dancer and choreographer, Terry now teaches graduate students and has a private practice as a psychologist. Terry joined Voci as a founding member in 1991, and it has been feeding her creative soul ever since. As Administrative Director, Terry has an outlet for her yen for organizing, while enjoying collaborating with Jude and the group of talented women of Voci.

**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 seven-year-old son, Casey.

Born in Italy, **Alberta Mussati** came to the USA in 1976, and became a proud citizen in 1984. A retired chemist and geneticist, her passion for the arts, and everything musical, began in her childhood. Alberta plays the piano, and is currently a member of the Skyline Choir and San Francisco State University Women's Choir.

**Susan Marquez Owen** is new to 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 two triathlons, and learning to garden in her new back yard. Most importantly, she has been blessed with two wonderful children, Emma (5) and Theo (19 months), both of whom love to sing!

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

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

**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.

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**Brian Banks** (b. 1955), a native of Seattle, WA, began his formal study of composition at age sixteen. He holds degrees from the Peabody Institute of Music and the San Francisco Conservatory, and completed his Ph.D. in Music at the University of California at Berkeley. His principal teachers have included Morris Moshe Cotel, Andrew Imbrie, Richard Felciano and Olly Wilson. In 1996 Brian received a Fulbright Scholar award for research and teaching in Mexico, and is currently Professor of Music at the Universidad de las Américas-Puebla, Mexico (UDLA). Recent works include *Destierros* (Blues Tropes) - commissioned by the ensemble Signos with support from the U.S.-Mexico Fund for Culture, and *Cinco Canciones con poemas de Juan Ramón Jiménez*-recently recorded by the UDLA Chamber Chorus and released on Quindecim Records.

**Anne Boyd** (b. 1946) has enjoyed a distinguished career as a composer and music educator. She graduated from the University of Sydney with a BA Hons in Music degree in 1967 and subsequently, in 1972, from the University of York in England with a PhD in composition. She has held academic positions at the University of Sussex (1972-77) and at the University of Hong Kong, where she was the founding Head of the Department of Music (1981-1990). In 1990 she became the first Australian and the first woman to be appointed Professor of Music at the University of Sydney where her research work focuses upon the influence of landscape and of Asian music upon Australian composers. Her struggles to ensure the survival of this department gained international attention through the release of the Connolly/Anderson award winning documentary *Facing the Music* (2001).

**Johannes Brahms** (1833-1897) grew up surrounded by a practical world of music. His father was a double bass player, and Brahms took early lessons in piano, theory and composition. As a teenager, he gained intimate familiarity with serious and popular styles, arranging music for his father's orchestra and playing piano in local dance halls. At twenty he began touring as an accompanist and began to make important contacts. Among these were Robert and Clara Schumann, both of whom had a lasting effect on his life and career. Brahms spent many years working as a conductor and pianist, hoping for a prestigious appointment that never materialized. He did, however, serve two years as director of the Berlin Singakademie. In 1868 he settled in Vienna, where he would

remain for the rest of his life. He soon composed two works that assured him both fame and financial security: the German Requiem (premiered in 1869) and his orchestral *Variations on a Theme by Haydn* (1873). With this success behind him, he finally finished his first attempt at a symphony. The work was premiered in 1876 to great acclaim, and Brahms was hailed as the true successor of Beethoven. This was followed by three other symphonies, all of which have become standards of repertory, along with a large body of important works in virtually every genre.

**Ann Callaway** (b. 1949) began her musical training in Baltimore under Grace Newsome Cushman, and continued at Smith College with Alvin Etler. She holds graduate degrees from the University of Pennsylvania and Columbia University, studying with George Crumb, Jack Beeson, and George Edwards. Her music has been broadcast on both coasts of the U.S., and she is the subject of a documentary produced by Swedish Radio. Callaway is the recipient of a Guggenheim Fellowship and commissions from the National Endowment for the Arts and the American Guild of Organists. Her tone poem *Amethyst* for soprano and orchestra has been performed by Kati Guerra and the St. Louis Symphony; *Concerto for Bass Clarinet* by the Seattle Symphony and the Cleveland Chamber Symphony, and *Devachan* by the New York New Music Ensemble and Earplay. Her works for organ have been performed by Donald Joyce, Thomas Murray, John Butt, and Rodney Gehrke. She has held residencies at the MacDowell Colony, Yaddo, and the Leighton Artist Colony in Banff and is currently Composer-in-Residence with the Berkeley chorus Bella Musica.

**Claude Debussy** (1862-1918) was born in Paris and learned piano initially from his Aunt and later from some of France's finest teachers. He was clearly gifted as a pianist and a composer, winning the Prix de Rome for composition. Debussy was regarded as somewhat unconventional, always questioning the boundaries of musical traditions. He found a like-minded mentor in Erik Satie and, inspired by his musical philosophy and the paintings of his countrymen such as Monet, he developed his own style of music which others labelled "impressionism" in parallel with the artistic movement. Although Debussy disliked the term, it aptly describes the impact on the listener where musical colors and textures assume greater importance as building blocks than the thematic material. Debussy's novel methods went on to have a great lasting influence on the direction of 20th Century music, and many later French composers were to follow and adapt his lead, including Maurice Ravel and "Les Six".

**Gustav Holst** (1874-1934) is recognized today as the composer of "The Planets," which remains wildly popular, but for little else except perhaps his "St. Paul Suite." However, Holst was the creator of operas, chamber, vocal, and orchestral music of many different styles, based on subjects as varied as folk songs, Tudor music, Sanskrit literature, astrology, and contemporary poetry. His great interest in Eastern mysticism can be heard in his settings of Choral Hymns from the "Rig Veda" (featured on the program today) and his short opera "Savitri." Born in Cheltenham, England, Holst grew up in a musical family. His grandfather was a composer of elegant music for the harp; his father Adolph, a pianist, organist and choirmaster, and his mother, who died when Gustav was eight, was a singer. Holst was taught to play the piano and violin, and began to compose when he was about twelve. In those days of no royalties or performing fees, Holst found it impossible to earn a living as a composer, so he took a post as a singing teacher. Around 1904 he was appointed Musical Director at St. Paul's Girls' School, Hammersmith, his biggest teaching post and one which he kept until his death.

**Libby Larsen** (b. 1950) is one of America's most prolific and most performed living composers, creating 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 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. She 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, among others.

Composer **David Meckler's** (b. 1960) early interest in science (he received a B.S. in Physics from Lafayette College) was eventually overwhelmed by his love of music, which led him to studies in composition at the College-Conservatory of Music at the University of Cincinnati (MM) and the University of California, San Diego (PhD). In addition to reflecting his passion for science, Meckler's compositions also explore the social dimensions inherent in music. His recent music features simple, sometimes fragmented, polyrhythms in the context of unusual meters; the pitch language is sometimes freely diatonic, but rarely with traditional harmonic functionality. He has composed multiple chamber works for instrument and vocal ensembles. Scenes from his *Apollo 14, A Space Opera* were presented in New York City Opera's Showcasing American Composers Vox 2002 series. Meckler currently teaches at Skyline College and Cañada College in San Bruno.

### ***Special Thanks***

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### ***Voci Members***

Joan Bell \*  
Elizabeth Brashers \*\*  
Sarah Costanzo \*\*  
Vicky Faulk \*  
Alison Howard \*\*  
Mariam King  
Julie Kland \*

Ruth Levine Ekhaus \*  
Debbie Rosen Kanofsky \*  
Catherine MacGuinness  
Katherine Marble \*  
Judy Margulis \*\*  
Terry Meyers \*\*

Margot Murtaugh \*  
Alberta Mussati  
Susan Marquez Owen  
Jennifer Vlahos Powell \*\*  
Susan Sands \*  
Wilma Schroeder  
Laura Stern-Grossmann \*\*

\* Small group for Silvery Blue, Song of Rain    \* Small group for Wind & Stone, Natural Music

### ***Voci Staff***

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