

In the Time of
Brahms

A decorative floral ornament with several leaves and a small flower, positioned to the left of the word 'Brahms'.

Sunday, March 26 • 4:00 pm
St. Mary Magdalen Church
Berkeley

Saturday, April 1 • 7:30 pm
St. Perpetua Catholic Church
Lafayette



Today's Program

With this performance, Voci turns its attention to 18th century Vienna and the exquisite music of Johannes Brahms.

Brahms composed for orchestra, chamber ensembles, piano, organ, violin, voice, and chorus. He was the accepted master of choral writing in his time, and he had a special place in his heart for the sound of women's voices.

Brahms' music is rooted in the structures and techniques of the Classical masters. However, he imbued his music with deeply romantic motifs. A psychologist might say that his music appeals to both the left and right brain. The craftsmanship and detailed construction of Brahms' works were a starting point and an inspiration for a generation of composers that followed.

This program also features the music of Brahms' two closest friends, Robert and Clara Schumann. Brahms was very much loved by both Robert and Clara. When Robert suffered a mental collapse in 1854, Brahms was a great help and comfort to both Robert and Clara, even moving in with the family at one point to help with their children and visiting Robert regularly at the asylum until Robert's death.

Brahms and Clara grew ever closer as Robert's health continued to decline. Clara believed Brahms had been "sent straight from God". We now know from his letters that Brahms had gradually fallen in love with Clara, but he never acted on it. No evidence has survived to tell us whether Clara felt the same.

In early January, at our first rehearsal following our winter hiatus, we were all very excited about being together again, looking through our new packets of music, and basking in a room filled with the sound of lovely voices. As we immersed ourselves in some of The Master's most beautiful and profound music, we sensed that somehow Papa Brahms was in the room with us, urging us to sing with the immediacy and emotion that 18th century German poetry, with all its *Sturm und Drang*, demanded.

Thank you for joining us on our journey with this treasured music.

In Friendship,
Mitchell Covington, Founding Artistic Director

Program

*Please hold applause until the end
of each section of the program*

1. Two Brahms Treasures

In stiller Nacht

(In Peaceful Night)

Deutsche Volkslieder, Op. 3, No. 84

German text by Friedrich Ruperti

Arr. and translation by Mitchell Covington

<i>In stiller Nacht, zur ersten Wacht, ein Stimm' begunnt zu klagen, der nächt'ge Wind hat süß und lind zu mir den Klang getragen. Von herben Leid und Traurigkeit ist mir das Herz zerflossen, die Blümelein, mit Tränen rein hab' ich sie all' begossen.</i>	In peaceful night at the first watch, a voice begins to lament, The night wind has sweetly and gently carried the sound to me. With bitter pain and sorrow my heart is melted, the flowers, with simple tears I have watered all of them.
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<i>Der schöne Mond will untergahn, für Leid nicht mehr mag scheinen, die Sterne lan ihr Glitzen stahn. mit mir sie wollen weinen. Kein Vogelsang noch Freudenklang man höret in den Lüften, die wilden Tier' trauern auch mit mir in Steinen und in Klüften.</i>	The lovely moon will set, For suffering, it no longer wants to shine, The stars stop their glittering. They want to weep with me. No birdsong nor joyous sounds can be heard in the air, even the wild beasts grieve with me in rocks and ravines
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Ave Maria, Op. 12
(Hail Mary)

Edited by Jean Lunn

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



2. Three Robert Schumann Lieder

Der Wassermann, Op. 91
(The Waterman)

German text by Justinus Kerne
Translation by Mitchell Covington

<i>Es war in des Maien mildem Glanz, da hielten die Jungfern von Tübingen Tanz.</i>	Once in the mild, bright May, the young maidens of Tübingen danced.
<i>Sie tanzten und tanzten wohl allzumal um eine Linde im grünen Tal.</i>	They danced and danced together around a linden tree in the green valley.
<i>Ein fremder Jüngling, in stolzem Kleid, sich wandte bald zu der schönsten Maid; er reicht ihr dar die Hände zum Tanz, er setzt ihr auf's Haar einen meergrünen Kranz.</i>	A strange young man, in proud clothing, soon turned to the fairest maiden; he stretched out his hands to dance with her, upon her hair he placed a sea-green wreath
<i>“O Jüngling!</i>	“Oh young man,

warum ist so kalt dein Arm?” why is your arm so cold?”

“*In Neckars Tiefen, da
ist’s nicht warm.*” “In the depths of the Neckar (river)
it is not warm.”

“*O Jüngling!*
warum ist so bleich deine Hand?” “Oh young man,
why is your hand so pale?”

“*In’s Wasser dringt nicht
der Sonne Brand!*” “The fire of the sun does not
penetrate the water.”

*Er tanzt mit ihr
von der Linde weit:* He danced away with her,
far from the linden tree:
“*Lass’, Jüngling! Horch,
die Mutter mir schreit!*” “Stop, young man! Listen, my mother
is calling for me me!”
*Er tanzt mit ihr den
Neckar entlang:* He danced away with her along the
banks of the Neckar:
“*Lass’, Jüngling!*
Weh! Mir wird so bang!” “Stop, young man!
I am becoming afraid!”

*Er fasst sie fest
um den schlanken Leib:* He holds her tightly
around her slender body:
“*Schön’ Maid,
du bist des Wassermann’s Weib!*” “Lovely maiden,
you are the waterman’s bride!”

*Er tanzt mit ihr
in die Wellen hinein:* He danced away with her
right into the waves:
“*O Vater und du, o Mutter mein!*” “Oh father, and, oh mother mine!”
Er führt sie in seinen krystallinen Saal: He leads her into his crystal hall:
“*Ade, ihr Schwestern allzumal!*” “Adieu, to you, my sisters all!”

Von dem Rosenbusch

(From the Rosebush)

Spanisches Liederspiel, Op. 74, No. 1

Edited by Maynard Klein

German text by Emanuel Geibel

Translation by Mitchell Covington

*Von dem Rosenbusch, o Mutter,
von den Rosen komm ich.* From the rose bush, o mother,
I come from the roses.

*An den Ufern jenes Wassers
sah ich Rosen stehn und Knospen;
von den Rosen komm ich.*

On the banks of that water
I saw roses and buds;
I come from the roses.

*An den Ufern jenes Flusses
sah ich Rosen stehn in Blüte,
von den Rosen komm ich, von den Rosen,
sah ich Rosen stehn in Blüte,
brach mit Seufzen mir die Rosen.*

On the banks of that river
I saw roses in bloom;
I come from the roses, from the roses.
I saw roses in bloom
I broke my roses with sighs.

*Und am Rosenbusch, o Mutter,
einen Jüngling sah ich,
an den Ufern jenes Wassers
einen schlanken Jüngling sah ich,
einen Jüngling sah ich.
An den Ufern jenes Flusses
sucht nach Rosen auch der Jüngling,
viele Rosen pflückt er, viele Rosen.
Und mit Lächeln
brach die schönste er,
gab mit Seufzen mir die Rose.*

And by the rose bush, O mother,
I saw a young man
on the banks of that water
I saw a slender youth
I saw a young man.
On the banks of that river
even the young man searches for roses,
he picks many roses, many roses.
And with a smile
he plucked the most beautiful,
with sighs gave me the rose.

Liebesgram

(Love's Sorrow)

Spanisches Liederspiel, Op. 74, No. 3

German text by Emanuel Geibel
Translation by Mitchell Covington

*Dereinst, dereinst, O Gedanke mein,
wirst ruhig sein
Lässt Liebesglut
dich still nicht werden,
in kühler Erden,
da schläfst du gut,
und ohne Pein
wirst ruhig sein.*

One day, one day, Oh my thoughts,
you shall be at rest
Though love's embers
allow you no peace,
in the cool earth
you shall sleep well,
and, without pain,
you shall be at rest.

*Was du im Leben
nicht hast gefunden,*

What in life
you have not found,

wenn es entschwunden when it (*life*) is gone,
wird's dir gegeben; will be given to you;
dann ohne Wunden then, without wounds,
wirst ruhig sein. you shall be at rest.



3. Two Clara Schumann Lieder

Warum willst du andre fragen?

(Why do you ask others?)

Arranged by Dr. Nathan Payant

German text by Friedrich Rückert

Translation by Mitchell Covington

<i>Warum willst du andre fragen?</i>	Why do you ask others
<i>die's nicht meinen treu mit dir?</i>	who are not faithful to you?
<i>Glaube nicht, als was dir sagen</i>	Believe nothing but what
<i>diese beiden Augen hier!</i>	both these eyes say!
<i>Glaube nicht den fremden Leuten,</i>	Don't believe strangers;
<i>glaube nicht dem eignen Wahn;</i>	don't believe your own delusion;
<i>nicht mein Tun</i>	even my actions,
<i>auch sollst du deuten,</i>	you shouldn't interpret,
<i>sondern sieh die Augen an!</i>	but look in these eyes!
<i>Schweigt die Lippe deinen Fragen,</i>	Are my lips silent to your questions,
<i>oder zeugt sie gegen mich?</i>	or do they testify against me?
<i>Was auch meine Lippen sagen,</i>	Whatever my lips say,
<i>Sieh mein Aug', ich liebe dich!</i>	see my eyes, <i>I love you!</i>

Sie liebten sich beide

(They loved one another)

German text by Heinrich Heine

Translation by Mitchell Covington

<i>Sie liebten sich beide, doch keiner</i>	They both loved each other, but neither
<i>wollt' es dem andern gestehn;</i>	wanted to admit it to the other;
<i>sie sahen sich an so feindlich,</i>	they looked at each other with hostility,
<i>und wollten vor Liebe vergehn.</i>	yet wanted to die of love.

Sie trennten sich endlich und sah'n They finally parted and saw each other
sich nur noch zuweilen im Traum; only now and then in a dream;
 sie waren längst gestorben they died so long ago
und wussten es selber kaum. and hardly knew it themselves.



4. Four Songs by Brahms

Vier Gesänge (Op. 17)

(Four Songs)

Kirstin Lloyd, Harp
Kyle Ko, 1st Horn
Alena Zidlicky, 2nd Horn

1. *Es tönt ein voller Harfenklang*

(The rich sound of a harp)

German text by Friedrich Ruperti

Translation by Richard Stokes

<i>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!</i>	The rich sound of a harp rings out, increasing love and longing, deep and quivering, it pierces my heart and causes tears to well in my eyes. Flow down my cheeks, oh tears, throb and tremble, oh heart! Love and happiness sank into the grave, my life is lost!
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2. *Lied von Shakespeare*

(Come away, Death)

German text by August Wilhelm von Schlegel

Original English text by William Shakespeare

<i>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,</i>	Come away, come away, death, and in sad cypress lay my body; Set me free, set me free I am slain by a fair maid. With rosemary my shroud
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o bestellt es! prepare, it.

<i>Ob Lieb' ans Herz mir tödlich kommt, Treu' hält es.</i>	My part of death, no one so true did share it.
<i>Keine Blum, keine Blum süß sei gestreut auf den schwärzlichen Sarg; keine Seel', keine Seel' grüß mein Gebein, wo die Erd es verbarg.</i>	Not a flower, not a flower sweet on my black coffin let there be strown. Not a friend, not a friend greet my poor corpse, where my bones shall be thrown.
<i>Um Ach und Weh zu wenden ab, bergt alleine mich, wo kein Treuer wall ans Grab und weine.</i>	A thousand thousand sighs to save, lay me, O, where sad true lover never find my grave, to weep there!

3. Der Gärtner
(*The Gardner*)

German text by Joseph von Eichendorff
Translation by Richard Stokes

<i>Wohin ich geh und schaue, in Feld und Wald und Tal, vom Berg hinab in die Aue; viel schöne, hohe Fraue, grüß ich dich tausendmal.</i>	Wherever I walk and gaze, through valley and wood and field, from mountaintop to meadow: I, lovely gracious lady, greet you a thousand times.
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<i>In meinem Garten find ich viel Blumen schön und fein, viel Kränze wohl draus wind ich und tausend Gedanken bind ich und Grüße mit darein. Ihr darf ich keinen reichen, sie ist zu hoch und schön, sie müssen alle verbleichen, die Liebe nur ohnegleichen bleibt ewig im Herzen stehn.</i>	I seek out in my garden many fine and lovely flowers, weaving many garlands, binding a thousand thoughts and greetings with them too. I cannot give her a garland, she is too noble and lovely, they would all perish, but love without compare remains forever in my heart.
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<i>Ich schein wohl froher Dinge und schaffe auf und ab,</i>	I appear to be of good cheer, and continue busily through my work,
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und, ob das Herz zerspringe, and though my heart may break,
ich grabe fort und singe, I shall dig away and sing
und grab mir bald mein Grab. and shortly dig my grave.

4. Gesang aus Fingal

*(The Maid of Inistore, from the
LEGEND of FINGAL)*

German text, Anonymous
Original English text, James Macpherson

Wein' an den Felsen, der brausenden O Weep on the rocks of roaring winds,
Mädchen von Inistore! O maid of Inistore!
Beug über die Wogen dein Bend thy fair head
schönes Haupt, over the waves,
lieblicher du als der Geist der Berge, lovelier than the ghost of the hills;
wenn er um Mittag in einem Sonnenstrahl when it moves in a sun-beam, at noon,
über das Schweigen von Morven fährt. over the silence of Morven!

Er ist gefallen, dein Jüngling liegt He is fallen, thy youth is low!
darnieder, bleich sank er unter pale beneath the
Cuthullins Schwert. sword of Cuthullin!
Nimmer wird Mut deinen Lieblich No more shall valour raise thy love
mehr reizen, das Blut to match the blood
von Königen zu vergießen of kings.

Wein' an den Felsen, der brausenden Weep on the rocks of roaring winds,
Winde, weine, o Mädchen von Inistore! O maid of Inistore!
Trenar, der liebliche Trenar starb, starb! Trenar, graceful Trenar died,
O Mädchen von Inistore! O maid of Inistore!
Seine grauen Hunde heulen daheim; sie His grey dogs are howling at home!
sehn seinen Geist vorüberziehn. they see his passing ghost.
Trenar, der liebliche Trenar starb, starb! Trenar, graceful Trenar died,
O Mädchen von Inistore! O maid of Inistore!
Sein Bogen hängt ungespannt in der His bow is in the hall unstrung.
Halle, nichts regt sich auf der Heide der No sound is in the hall of
Rehe. his hinds!



5. A Collection of Brahms Waltzes

With 4-hand piano

Matt Bourne, Piano I
Kathy Walrath, Piano II

I. Walzer, Op. 39, No. 1

II. Wie des Abends schöne Röte

(Like a Lovely Sunset)

Liebeslieder-Walzer, Op. 52, No. 4

German text by George Friedrich Daumer

Translation by Richard Stokes

<i>Wie des Abends schöne Röte</i>	Like a lovely sunset
<i>möcht ich arme Dirne glühn,</i>	I, a humble girl, would glow,
<i> einem, einem zu gefallen,</i>	and find favor with one alone,
<i>sonder Ende Wonne sprühn.</i>	radiating endless rapture.

III. Wohl schön bewandt war es

(How Pleasant it Used to Be)

Liebeslieder Walzers Op. 52, No. 7

Translation by the Cayuga Vocal Ensemble

Lezlee Flagg, Soprano Soloist

<i>Wohl schön bewandt war es vorehe</i>	How very pleasant it used to be,
<i>mit meinem Leben, mit meiner Liebe;</i>	both with my life and with my love;
<i> durch eine Wand,</i>	through a wall,
<i> ja, durch zehn Wände,</i>	even through ten walls,
<i>erkannte mich des Freundes Sehe;</i>	recognized me in friendship.

<i> doch jetzo, wehe,</i>	Yet now, alas,
<i> wenn ich dem Kalten</i>	even if I stand right in front
<i>auch noch so dicht vor 'm Auge stehe,</i>	of the cold one's eye,
<i>es merkt's sein Auge, sein Herze nicht.</i>	his eye, his heart notice me not.

IV. Walzer, Op. 39, No. 2

V. Nein, Geliebter, setze dich

(No, My Love, Do Not Sit So Close)

Neue Liebeslieder Walzer, Opus 65, No. 13 Translation by Richard Stokes

<i>Nein, Geliebter, setze dich</i>	No, my love, do not sit
<i>mir so nahe nicht!</i>	so close to me!
<i>Starre nicht so brünstiglich</i>	Do not gaze so fervently
<i>mir ins Angesicht!</i>	into my eyes.

<i>Wie es auch im Busen brennt,</i>	However much your heart might burn,
<i>dämpfe deinen Trieb,</i>	subdue your desire,
<i>daß es nicht die Welt erkennt,</i>	that the world might not see
<i>wie wir uns so lieb.</i>	how we love each other!

VI. Walzer, Op. 39, No. 3

VII. Vögelein, durchrauscht die Luft

(A little bird rushes through the air)

Translation by the Cayuga Vocal Ensemble

Liebeslieder Walzer Op. 52, No. 13

<i>Vögelein durchrauscht die Luft</i>	A little bird rushes through the air
<i>sucht nach einem Aste;</i>	looking for a branch;
<i>und das Herz, ein Herz begehrt,</i>	thus does one heart seek another,
<i>wo es selig raste.</i>	where it may rest in bliss.



Composers

Johannes Brahms (1833 - 1897) was born in Hamburg, Germany. His father was a struggling musician, and young Johannes contributed to the family coffers by

playing piano at taverns and brothels along the dock area of Hamburg. Brahms lived a solitary life, never marrying but maintaining strong friendships, especially with Robert and Clara Schumann. He is said to have loved Clara, but their close relationship remained platonic, even after Robert's early death. Brahms lived most of his adult life in Vienna and died there one year after Clara's death.

Brahms left a large body of work: 4 symphonies, 2 serenades, 2 piano concertos, a violin concerto, the *Academic Festival Overture*, over 200 lieder, 3 piano sonatas, and his crowning glory *A German Requiem*. His music was strongly influenced by folk music, especially that of the Romani. The *Vier Gesänge (Four Songs)*, performed tonight, mark the beginning of Brahms's writing secular choral music and are unique in his use of harp and horns as a lush, Romantic accompaniment. While Brahms held onto the forms of the Classical period, he also introduced new harmonies, evocative tonal color, and a masterful control of rhythm and movement. When **Robert Schumann** (b. 1810) married **Clara Weick (Clara Schumann)** in 1840, there began one of Germany's most influential musical alliances. Clara was already a renowned and celebrated pianist whose international tours had brought her to the attention of Liszt, Paganini, and Chopin and won her many awards and accolades.

Robert is widely regarded as one of the greatest composers of the Romantic era, as well as a mentor to Brahms.

Until Robert's death in 1856, Clara devoted herself to raising their eight children and editing and assisting with her husband's compositions. Amazingly, this time also included writing choral music, solo piano works, a piano concerto, and thirty exquisitely elegant lieder. After Robert's final illness, Clara stopped composing, returning to concert touring to support her family. For the remaining forty years of her life, she promoted her husband's music and that of their close friend Brahms.

For 100 years after Clara's death in 1896, her own compositions attracted little interest, a reflection of the difficulties of which she was acutely aware: working in a field dominated by men. "I once believed that I possessed creative talent but I have given up this idea; a woman must not desire to compose — there has never yet been one able to do it. Should I expect to be the one?"

About Voci

Now in its 32nd year, **Voci Women's Vocal Ensemble** is recognized as one of the finest choral groups in the Bay Area. Voci is dedicated to musical excellence in the performance of new and innovative music, as well as treasured repertoire within the classical choral tradition. It enjoys a reputation among Bay Area audiences and critics for its adventurous programming and elegant, passionate sound. Composed of 24-28 experienced choral singers, Voci has performed with a wide range of artists and choruses at concerts, festivals, and benefits and has commissioned and premiered over 34 new works.

Artistic Director

Mitchell Covington is an accomplished choral and orchestral conductor who has led many exquisite ensembles over his career. He has directed choirs and orchestras in performances in the United States and throughout Europe. Mitchell received a Bachelor of Music degree from San Francisco State University, where he studied choral conducting with Byron McGilvray and orchestral conducting with Lazlo Varga. He received a master's degree in Choral Conducting from the University of Southern California in Los Angeles, graduating with honors. At USC he studied choral conducting with Rod Eichenberger, orchestral conducting with Hanz Beer and choral composition with Morten Lauridsen.

Covington was the founding director of Voci Womens Vocal Ensemble, leading the group from 1991–1995 and from 2017-2023. He directed the Bay Choral Guild from 1995–2001 and led a seven-choir music program with over 300 participants at First Presbyterian Church of Berkeley for 23 years.

Mitchell has served on the Executive Board of the American Choral Directors Association and as CCDA conference chair for 2 years.

Mitchell frequently serves as guest conductor and clinician for church and school choirs throughout the San Francisco Bay Area and as an adjudicator and clinician for choir festivals and conferences throughout the region.

Mr. Covington is also an award-winning composer, whose works include music for orchestra, chorus, stage, film, and television.

Accompanist

Voci Accompanist **Matt Bourne** performs and accompanies for vocalists and choral groups all around the Bay Area. He is a musical director and conductor for musical theater productions at many local companies. He is staff accompanist for Campolindo High School, pianist at First United Methodist Church of Hayward, a piano teacher, and a composer. He is a Bay Area native and a graduate of the music program at UCLA.

Guest Musicians

Kristin Lloyd, Harp
Kyle Ko, French Horn 1
Alena Zidlicky, French Horn 2

Voci Members

Rosalinda Anguinano	Vicky Faulk	Nancy Nicholson
Liz Binning	Lezlee Flagg	Hannah Parrilla
Barbara Brenner	Cassandra Forth	Heather Roman
Buder	Samantha Graff	Karla Sagramoso
Laurel Covington	Rose Hansen	Lisa Sanders
Rachel Decker	Valerie Hodgskiss	Adina Sara
Nicky Deremiah	Lena Hymel	Sally Shute
Jennifer Dix	Alissa McClean	Kathy Walrath
Angie Doctor	Terry Meyers	Lucy Williams

Artistic Staff

Artistic Director: Mitchell Covington
Accompanist: Matt Bourne

Board of Directors:

Terry Meyers (President), Lisa Sanders (Treasurer),
Victoria Skerritt (Secretary), Rachel Decker, Nancy Nicholson, and Nicky Reed.

Mitchell Covington (ex-officio)

Production Assistance:

Administrative Managers: Terry Meyers and Lisa Sanders

Marketing: Nancy Nicholson (lead), Rachel Decker, and Kathy Walrath

Program: Lezlee Flagg, Hannah Parrilla, Mitchell Covington

Composer Bios: Lezlee Flagg and Lucy Williams

Copy Editor: Kathy Walrath

Librarians: Adina Sara and Victoria Sterritt

Website: Rachel Decker, Lisa Sanders, Kathy Walrath, and Edna Yeh

House Staff: Cassandra Forth (lead)

House Manager: Valerie Gibbins

Graphic Design: Valerie Gibbins

Crew Lead: Alissa McLean

Thank you to St. Mary Magdalen Church, Berkeley; St. Perpetua Church, Lafayette; Orinda Community Church; and to all the friends, family, and members of Voci who give their time to make our performances possible!

Thank you to our generous raffle prize donors:

Town Hall Theatre Company, Mackenzie Covington, Bekka Fink, Terry Meyers, Laurel Williams, and The Reed Family Foundation

Watch Voci's 30th Anniversary Celebration video, highlighting favorites from the first 30 years plus interviews with past directors.

Find it on our YouTube channel: [youtube.com/user/VociSings1](https://www.youtube.com/user/VociSings1)

Sing with Voci!

Voci seeks experienced women choral singers in all voice parts to join the ensemble. Auditions will be held July through mid-September or until all positions are filled. Visit our website (VociSings.org) to learn more. Contact info@VociSings.org to inquire and schedule an audition.

Voci is supported by your generous individual donations; the Alameda County Arts Commission, Grants for the Arts Program; the Alameda County Arts Relief Grant Program; the California Small Business COVID-19 Relief Grant Program and Nonprofit Cultural Institutions Program.

Voci is a not-for-profit 501c3 organization and welcomes contributions.
Please visit our website for more information: VociSings.org



Please consider a donation to help Voci
make positive changes in the world through music.
Ticket sales only cover a portion of our budget.
Scan this QR code to make a donation.

A Viennese Affair

Wolfgang Amadeus Mozart

Text and arrangement by Mitchell Covington

Vienna in the spring is lovely.
All the flowers are so fragrant.
And birds on high, sing in the sky
With happy lovers passing by.

I know no other place so pleasant,
Where music is so omnipresent.
Where Mozart wrote so many notes
And Haydn penned so many, many symphonies.

St. Stephen's reaches for the lofty sky.
The Danube River calmly passes by.
So come with me!
A nicer place than this there cannot be!

Children are playing everywhere.
And people laugh without a care.
This is such a lovely
Viennese affair!

