



## 21<sup>st</sup> annual Voices in Peace concert



### Board of Directors:

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### Sing with Voci!

Voci seeks experienced women choral singers in all voice parts to join the ensemble. Auditions will be held in the summer and December. Visit our website (VociSings.org) to learn more. Contact [info@VociSings.org](mailto:info@VociSings.org) to inquire and schedule an audition.

**A heartfelt thank you to** The Reed Family Foundation; St. Andrews Presbyterian Church, Pleasant Hill; Montclair Presbyterian Church, Oakland; Orinda Community Church; and to all the friends, family, and members of Voci who give their time to make our performances possible!

**Thank you** also to the following foundations whose grants have helped support Voci: 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.

To support Voci with your donation please visit our website: [VociSings.org](http://VociSings.org) or scan the QR code below.



Voci is a not-for-profit 501c3 organization and welcomes contributions.

### Upcoming Events – Save the Dates

#### *Peace Be Within Thy Wall*

Guest Conductor Ofer dal Lal  
Sunday, March 17, 2024, at 7 pm  
Sunday, March 24, 2024, at 4 pm

#### *Spring Fundraiser*

Guest Conductor Susan Swerdlow  
Sunday, May 5, 2024, at 4 pm

**Saturday, December 2, 2023 • 7:30 pm**  
St. Andrew's Presbyterian Church  
1601 Mary Drive, Pleasant Hill

**Sunday, December 3, 2023 • 4:00 pm**  
Montclair Presbyterian Church  
5701 Thornhill Drive, Oakland

*Li-Wen Monk and Edna Yeh, Guest Conductors*  
*Matt Bourne, Accompanist*

## *Today's Program*

Dear Friends,

We're so glad to welcome you to tonight's concert and share this beautiful music with you.

This program is part of Voci's Voices in Peace series; Voci began dedicating its fall concerts to the theme of peace following the events of September 11, 2001. Through these concerts, we hope to inspire us all to seek peace during the holiday season and beyond.

Frankly, peace has been elusive this fall. The headlines have been filled with news of war, violence, displacement, and division. Earthquakes, floods, and fires have taken a heavy toll on people and communities. Our hearts break for those who are suffering, across the world and close to home. In the face of all this, the act of seeking peace, of choosing peace, is counter-cultural and courageous.

And so, we sing.

In the midst of all that is changing in our lives and in the world, we hope to stay present, to be gentle with ourselves and others, and to seek peace in the journey from what is to what we hope will be. May this music encourage you to do the same.

Li-Wen Monk

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Voci embarks upon its 32<sup>nd</sup> season amidst a period of transition, as we search for our new artistic director. I've been privileged to sing and conduct with Voci for almost half of those seasons, and am thrilled to have the opportunity to put together a program that highlights some of the other transitions that define our lives.

Our journey commences with dawn: the transition between night and day. We welcome the goddess of dawn in her radiant chariot with Gustav Holst's "Hymn to the Dawn", which uses his own translation from the *Rig Veda*, an ancient collection of Sanskrit hymns.

Mary's College of California. She currently serves as Director of Worship and Communications at First Presbyterian Church of Berkeley and is a member of Vox Alta.

Li-Wen discovered the joys of choral music at UC Berkeley, majoring in music and mathematics and singing with the Glee Club (now Cal Chorale) and University Chorus. She pursued further training in piano, conducting, and harpsichord at Mannes College of Music. She studied with and is grateful for the mentoring influence of Barbara Shearer, Marika Kuzma, Michael Senturia, and Stephanie Brown.

**Edna Yeh** joined Voci in 2008 and served as its Assistant Conductor from 2009 until 2022. Voci is thrilled to welcome her back now as guest co-conductor and so excited to premiere her beautiful new work, "Twilight". Edna holds an A.B. from Harvard and an M.M. from the University of Texas. She is the founder and artistic director of Vox Alta, assistant conductor of Sacred & Profane Chamber Chorus, and music director of The Dulcet Four. She founded and formerly directed Concentus Women's Chorus (Rochester, New York) and Pacific Women's Chorus (San Diego, California).

### *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.

### *Voci Ensemble*

Rosalinda Anguiano	Rose Hansen	Karla Sagramoso
Rachel Decker	Lena Hymel	Lisa Sanders
Nicky Deremiah	Pauline Ma-Senturia	Adina Sara
Jennifer Dix	Alissa McLean	Sally Shute
Susan Draeger	Terry Meyers	Victoria Skerritt
Vicky Faulk	Li-Wen Monk	Kathy Walrath
Lezlee Flagg	Hannah Parrilla	Lucy Williams
Cassandra Forth	Joanna Powell	Sarah Williams
Samantha Graff	Heather Roman	Edna Yeh

*A friend mentions a poem, which inspires a melody: this is the birth of a composer.*

**Lili'uokalani** (1838-1917), the last reigning monarch of Hawaii, was deposed in a coup led by a group of American businessmen in 1893. An accomplished author and songwriter, her book *Hawai'i's Story by Hawai'i's Queen* gave Lili'uokalani's view of the history of her country and her overthrow. She is said to have played guitar, piano, organ, ukulele, and zither. She also sang alto, performing Hawaiian and English sacred and secular music. She is also the composer and lyricist of the well-known "Aloha Oe". Lili'uokalani used her musical compositions to express her feelings for her people and her country, helping to preserve key elements of Hawaii's traditional poetics while mixing in Western harmonies brought by the missionaries. After Lili'uokalani was imprisoned in the 'Iolani Palace, she was denied literature and newspapers. In her memoirs she wrote:

*To compose was as natural to me as to breathe; and this gift of nature... remains a source of the greatest consolation to this day.... Hours... which I might have found long and lonely, passed quickly and cheerfully by, occupied and soothed by the expression of my thoughts in music.*

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## *About Voci*

Now in its 32<sup>nd</sup> 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 35 new works.

### *Guest Conductors*

**Li-Wen Monk** is a conductor, pianist, and music teacher based in the East Bay. She has enjoyed directing choirs for over 30 years, including San Francisco Girls Chorus, Sacred and Profane, UC Berkeley University Chorus, and choirs at St.

From there the mood shifts. Timothy Takach's "After Harvest" (from *The Longest Nights*) is a delicate, spare depiction of the transition from autumn to winter, when the harvest concludes and the first snow falls. We then turn our focus to death, the final transition. "Deer Song" is an excerpt from Craig Hella Johnson's oratorio *Considering Matthew Shepard*. The first sheriff's deputy who arrived at the scene saw a doe lying nearby, as if she had kept Shepard company through the long, cold night. This song is a conversation between them, with a solo trio providing a "halo of support." "Flanders Fields" is Paul Aitken's award-winning setting of the well-known poem by John McCrae, penned in 1915 after one of his closest friends was killed in combat.

Karl Korte's "Four Blake Songs" from William Blake's *Songs of Innocence* are set at the other end of life, celebrating infancy and the joys of spring. We then reflect upon leaving home, with Chen Yi's "Thinking of My Home", based upon an ancient poem by Li Bai, and Samuel Barber's setting of "Heaven-Haven (A Nun Takes the Veil)" by Gerald Manley Hopkins. Leaping back several centuries, Orlando di Lasso's "Pronuba Juno" is a joyous epithalamium (a poem written for a bride on her way to the marriage chamber). We follow that with Dale Trumbore's "Closer to Home", which tells a story about returning to a childhood home, only to find out that it's no longer home, concluding that "home will follow wherever you go."

Joan Szymko's powerful setting of Jayne Relaford Brown's "Finding Her Here" is an ode to another life transition: growing older and wiser, and "becoming the woman I've wanted" who understands her value. As we began this musical journey transitioning from night to day, we complete it by transitioning back to the night. Eleanor Daley's "Child with the Starry Crayon" sets a poem by a fifth grader about the child who "doodles all night" and "draws the constellations." Our program concludes with the world premiere of my setting of Sara Teasdale's wistful, dreamy "Twilight".

It has been a pleasure to be involved with Voci over the years, as a singer, section leader, assistant conductor, board member, commissioned composer, and now guest conductor. I look forward to hearing many future performances in yet another role, as a member of the audience.

Edna Yeh

## Program

**Hymn to the Dawn**, *From Choral Hymns from the Rig Veda*      **Gustav Holst**  
*Poetry translated by Gustav Holst*

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

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

Wak'ner of the songbirds,  
Ensign of the Eternal,  
Draw thou near, O Fair One  
In thy radiant Chariot.

**After Harvest**      **Timothy Takach**  
*Poetry by Monica Raymond*

The gleaning done, the ashen pods and  
vines,  
just twitch and rattle with what's left  
behind.

The purple stubble on the fields below  
erasing now with patches of first snow.

Cornstalks turn ghostly. Wagon, barn  
and rake

give up their shapes, and the strange  
new shapes they take  
no longer presage any human thing.  
The wilderness recalls her underling.

We need the strength of all we can  
endure,  
to grant what earth gives up and make  
it sure.  
The twining and the gathering is the  
easy part —  
the rind's now ripe and heavy like the  
heart.

The liquid light that poured into our  
flesh  
must take us through the night of cold  
and emptiness  
when colors of the world fade into one.  
The web of branches stretches till it's  
gone.

and “a perfectly reasonable number of cats.” Her music has been called “devastatingly beautiful” (*The Washington Post*) and praised for its “soaring melodies and beguiling harmonies deployed with finesse” (*The New York Times*). Both descriptors are fitting for the piece Voci is performing, “Closer to Home”. Trumbore has received numerous awards and artist residencies but is also praised for her books and essays on working through creative blocks and establishing a career in music.

**Joan Szymko** (b. 1957) has written extensively for women's voices, with over 100 published works. Her songs draw upon sources as varied as Langston Hughes, Chief Seattle, and Hildegard von Bingen. In describing her creative process, Szymko writes: “I don't start out crafting and making something up. I start out listening to what wants to be next. If I stay true to that process, then things flow easily.” Voci's presentation of *Finding Her Here* reflects Szymko's commitment to this process as the music so beautifully reflects the text. Hailing from the Pacific Northwest, she is also a frequent guest conductor, and her repertoire is performed throughout the country and the world.

Canadian composer **Eleanor Daley** (b. 1955) is a prolific choral composer with a catalog of over 140 works that are widely performed and recorded. She demonstrates a gift for melody, and her work is known for its sensitive interweaving of text and music. Both are evident in the piece Voci is performing, “Child with the Starry Crayon”, which is a setting of 5th grader Dinushi Munasinghe's poem by the same title.

**Edna Yeh** (b. 1966) was born in Ellensburg, Washington, and now resides in Oakland. One of her greatest passions is music for women's chorus. Yeh's choral music spans both traditional classical styles and modern experimental works. She is a 2021 winner of the HerVoice competition, which was sponsored by Chicago *a cappella* and the Kansas City Chorale. Yeh is additionally an active composer in the Project:Encore catalog. In writing about her pathway to this career, Yeh states:

*The butterfly effect. Chance encounters. Casual conversations spark small decisions that open up new paths.... Summer 2014. A vacation memento launches a free-wheeling online conversation.*

*of Innocence*. The poems dramatize the naive hopes and fears that inform the lives of children.

**Chen Yi** (b. 1953) was born in Guangzhou, China, and received her B.A. and M.A. from the Central Conservatory in Beijing, followed by a D.M.A. from Columbia University. She has been a Distinguished Visiting Professor in China since 2006. A prolific composer, she blends Chinese and Western traditions, transcending cultural and musical boundaries. Her compositions include works for orchestra, solo instruments, and chamber ensembles, as well as choirs. The song that Voci is performing, “Thinking of My Home”, is a setting of a famous Chinese poem from the Tang Dynasty (8th century).

An open-hearted yet tough romantic, **Samuel Barber** (1910-1981) was one of the few twentieth-century American composers to fight for the primacy of lyricism. Barber was too conservative to be fashionable; his harmony could be astringent, but his tonality remained secure, his rhythms were strong and clear, and he was not above writing a good melody. Most known for his emotive *Adagio for Strings* (premiered when Barber was only 28 years old) and his art songs such as “Knoxville: Summer of 1915” for soprano and chamber orchestra, his body of work encompasses many mediums including full symphonies and operas. In his later years, he began refusing commissions, stating “I ... now want to compose what I want on my own time — be it 48 preludes and fugues for piccolo.” Voci is performing “A Nun Takes the Veil (Heaven-Haven)”, which uses text from a poem by Gerald Manley Hopkins (1844-1889).

A prolific and cosmopolitan Flemish composer, **Orlando di Lasso** (1532-1534) is known by several names, including Orlandus Lassus and Roland de Lattre. He is one of the most influential musicians of the late Renaissance. As a child, he was kidnapped three times by rival choirs for his beautiful singing voice. He wrote more than 2000 works in French, German, Italian, and Latin, and in all vocal genres of his time. He is best known for his religious motets, but Voci is performing a much more secular work, “Pronuba Juno”.

**Dale Trumbore** (b. 1987) holds a dual degree in Music Composition (B.M.) and English (B.A.) from the University of Maryland, as well as a Master of Music degree in Composition from the University of Southern California. Originally from New Jersey, Trumbore currently lives in Azusa, California, with her spouse

### **Deer Song**, *From Considering Matthew Shepard*

**Craig Hella Johnson**

*Poetry by Craig Hella Johnson and Michael Dennis Brown*

Soloists: Joanna Powell, Susan Draeger, and Lezlee Flagg

*Deer:* A mist is over the mountain,  
The stars in their meadows upon the  
air,  
Your people are waiting below them,  
And you know there’s a gathering  
there.

All night I lay there beside you,  
I cradled your pain in my care,  
We move through creation together,  
And we know there’s a welcoming  
there.

Welcome, welcome, sounds the song,  
Calling, calling clear;  
Always with us, evergreen heart,  
Where can we be but there?

*Matthew:* I’ll find all the love I have  
longed for,  
The home that’s been calling my heart  
so long  
So soon I’ll be cleansed in those  
waters,  
My fevers forever be gone;

Where else on earth but these waters?  
No more, no more to be torn;  
My own ones, my dearest, are waiting  
And I’ll weep to be where I belong.

Welcome, welcome, sounds the song,  
Calling, calling clear;  
Always with me, evergreen heart,  
Where can I be but here?

### **Flanders Fields**

**Paul A. Aitken**

*Poetry by John McCrae*

Soloists: Lisa Sanders and Nicky Deremiah

In Flanders Fields, the poppies blow  
Between the crosses, row on row,  
That mark our place; and in the sky  
The larks, still bravely singing, fly  
Scarce heard amid the guns below.

We are the dead. Short days ago  
We lived, felt dawn, saw sunset glow,  
Loved and were loved, and now we lie,  
In Flanders fields

Take up our quarrel with the foe:  
To you from failing hands we throw  
The torch; be yours to hold it high.  
If ye break faith with us who die  
We shall not sleep, though poppies  
grow  
In Flanders fields.

## Four Blake Songs

**Karl Korte**

*Poetry from Songs of Innocence by William Blake*

### 1. Piping Down the Valleys Wild

Piping down the valleys wild,  
Piping song of pleasant glee,  
On a cloud I saw a child,  
And he laughing said to me:

“Pipe a song about a lamb.”  
So I piped with merry cheer.  
“Piper, pipe that song again.”  
So I piped: he wept to hear.

“Drop thy pipe, thy happy pipe;  
Sing thy songs of happy cheer.”

So I sang the same again,  
While he wept with joy to hear.

“Piper, sit thee down and write  
In a book, that all may read.”  
So he vanished from my sight;  
And I pluck’d a hollow reed.

And I made a rural pen,  
And I stain’d the water clear,  
And I wrote my happy songs  
Every child may joy to hear.

### 2. Infant Joy

“I have no name:  
I am but two days old.”  
“What shall I call thee?”  
“I happy am,  
Joy is my name.”  
Sweet joy befall thee!

Pretty Joy!  
Sweet Joy, but two days old.  
Sweet Joy I call thee:  
Thou dost smile,  
I sing the while,  
Sweet joy befall thee!

### 3. A Cradle Song

Sweet dreams, form a shade  
O’er my lovely infant’s head!  
Sweet dreams of pleasant streams  
By happy, silent, moony beams!  
  
Sweet sleep, with soft down  
Weave thy brows an infant crown.  
Sweet sleep, angel mild,  
Hover o’er my sleeping child!  
  
Sweet moans, dovelike sighs,  
Chase not slumber from thy eyes!

Sweet moans, sweeter smiles,  
All the livelong night beguiles.

Sweet babe, in thy face  
Holy image I can trace;  
Sweet babe, once like thee  
Thy Maker lay, and wept for me:

Wept for me, for thee, for all,  
When He was an infant small.  
Thou His image ever see,  
Heavenly face that smiles on thee!

(pronounced tuh-CASH) has worked as a composer-in-residence, presenter, conductor, clinician, and lecturer. A singer himself, Takach values rich melodic lines and colorful texts, which are both evident in the song on this program, “After Harvest”.

**Craig Hella Johnson** (b. 1962) is a Minnesota native who graduated from St. Olaf College, studied at Juilliard and the University of Illinois, and received a doctorate from Yale University. He is founder and artistic director of Conspirare and was named Texas State Musician in 2013, only the second classical musician to receive the honor. The composition *Considering Matthew Shepard* was premiered by Conspirare in 2013. The concept for “Deer Song” came from a sheriff’s report stating that when she found Matthew’s body tied to a fence post in rural Montana, there was a large doe lying beside him, as if the deer had been keeping him company all through the night. “Deer Song” is meant to call us to a place of wonder. As Johnson states in the published octavo, “perhaps when we are most alone, Creation finds a way to hold us in love.”

**Paul Aitken** (b. 1970) is a citizen of both the United States and Canada. He received his education at the University of Western Ontario, Southern Illinois University, and the University of Oklahoma. He and his wife, MacKenzie, now live in Nova Scotia, Canada, where they own and operate the 130-year-old Maple Inn. Aitken’s composition “Au claire de la lune” won the Chronos Composition Competition in Alberta, Canada. The piece Voci is singing, “Flanders Fields”, uses the text of a poem by the World War I soldier and surgeon John McCrae (1872-1918). Aitken prepared this piece for the 100th anniversary of the end of WWI, saying, “lest we forget.”

**Karl Korte** (1928-2022) was born in Ossining, New York, and grew up in New Jersey, where he was first exposed to serious music by his sculptor father. At Juilliard, he studied with renowned musicians such as Vincent Persichetti and studied composition with Aaron Copland, among others. His music has a wide scope and variety that makes it difficult to classify, but is influenced by the classical/Romantic tradition, Spanish folk music, serialism, and mid-twentieth century avant-garde conceptualism. He received multiple awards including two Guggenheim Fellowships and a Fulbright Award. Voci is performing “Four Blake Songs”, which use text from William Blake’s 1789 book of poetry, *Songs*

## The Child with the Starry Crayon

**Eleanor Daley**

*Poetry by Dinushi Munasinghe*

Soloist: Hannah Parrilla

The sun slowly sets, goes down for the night.  
All the little children are sleeping.  
All except for one, the child with the starry crayon.  
As the sun sets he slowly yawns, stretches and gets out of bed.  
He floats up to sit on the moon, to draw on the fresh piece of black paper.  
He doodles all night.  
Some earth people watch him as he draws the constellations.

## Twilight (World Premiere)

**Edna Yeh**

*Poetry by Sara Teasdale*

Dreamily over the roofs	Slowly over the earth
The cold spring rain is falling;	The wings of night are falling;
Out in the lonely tree	My heart, like the bird in the tree,
A bird is calling, calling.	Is calling, calling, calling.

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## Composers

**Gustav Holst** (1874-1934) is best known today for his orchestral composition *The Planets*, but he composed in many mediums and styles. He had a deep interest in Eastern mysticism that is evident in the work Voci is performing, “Hymn to the Dawn” from his *Choral Hymns from the Rig Veda*, a work based on Hindu religious scriptures written in Vedic Sanskrit between 1500 and 1200 BCE. The English translation from Sanskrit is Holst’s own.

Born into a musical family, Holst began composing as a teen. He spent much of his career as a teacher, primarily as music director of St. Paul’s Girls’ School, a position he held from 1905 until his death.

The compositions of **Timothy Takach** (b. 1978) are inspired by narrative, magical realism, speculative fiction, and making better humans through art. He is a co-founder of Cantus, Graphite Publishing, and Nation, and he is a co-creator of the theatrical production *All is Calm: The Christmas Truce of 1914*. Takach

Smiles on thee, on me, on all,  
Who became an infant small.

Infant smiles are His own smiles;  
Heaven and earth to peace beguiles.

## 4. Spring

Sound the flute!	Little boy,	Little lamb,
Now it’s mute.	Full of joy;	Here I am;
Birds delight	Little girl,	Come and lick
Day and night;	Sweet and small;	My white neck;
Nightingale	Cock does crow,	Let me pull
In the dale,	So do you;	Your soft wool;
Lark in sky,	Merry voice,	Let me kiss
Merrily, merrily,	Infant noise;	Your soft face;
To welcome in the year.	Merrily, merrily,	Merrily, merrily,
	To welcome in the year.	We welcome in the year.

## Thinking of My Home

**Chen Yi**

*Poetry by Li Bai, translated by Chen Yi*

Moon, night.  
Moonlight in front of my bed,  
Is it frost on ground I guess?  
Lift up my eyes, gazing at the moon,  
Low down my head, thinking of my home.

## Heaven Haven

**Samuel Barber**

*Poetry by Gerard Manley Hopkins*

I have desired to go	And I have asked to be
Where springs not fail,	Where no storms come,
To fields where flies no sharp and	Where the green swell is in the havens
sided hail	dumb,
And a few lilies blow.	And out of the swing of the sea.

## Pronuba Juno

**Orlando Lassus**

*Poetry by Orlando Lassus, translated by Mick Swithinbank*

<i>Pronuba Juno tibi det longae tempora</i>	May Juno, the bride’s attendant, grant
<i>vitae,</i>	you long life,
<i>det sponsae gaudia blanda tuae</i>	may she give your bride seductive
<i>laetitiae que datur</i>	charms.

*Bacchus cui pocula spumant et capro  
 celebrant orgia Bessarides.  
 Floricomus, mollis formosus, blandus  
 honestus,  
 ad laetos thalamos carmina pangat  
 Hymen,  
 O sponsum sponsam natos melioribus  
 annis  
 fac nova conjugii quos facit esse deos  
 connubialis,  
 hymenoeae, hymen.*

Bacchus is on hand to bring joy, his  
 goblets foaming:  
 his devotees, the Bacchantes, in their  
 orgies feast on a goat.  
 Hymen, crowned with flowers, soft,  
 charming, alluring, handsome,  
 composes songs for the delightful  
 wedding chambers.  
 Let the groom and bride live to know  
 better years:  
 renew those whom Hymen makes gods  
 of wedlock.

### Closer to Home

To the garden full of lavender,  
 to the woods just over the fence,  
 to the trickle of a river that's just past  
 the dead end,  
 to the dog in the yard and the worn out  
 floors  
 and the toys packed away down the  
 hall—  
 it would've been easier not to come  
 back at all.

But you're closer to home than you've  
 ever been before,  
 leaving the garden, leaving the halls,  
 leaving the woods and the river and all.  
 You're closer to home than you've ever  
 been before,  
 and you've never wanted to stay here  
 more.

But the memories you made here  
 are only half the life you've lived,

### Dale Trumbore

*Poetry by Dale Trumbore*

and you have no choice. The woods  
 and the garden  
 have given all they had to give.  
 Still you wonder if you'll ever learn  
 how to leave a place not knowing if  
 you'll return.

To the garden full of lavender,  
 to the woods just over the fence,  
 to the trickle of a river that's just past  
 the dead end—

it would have been easier not to come  
 back this time,  
 to leave the woods and, the river and all  
 behind.

And you're closer to home than you've  
 ever been before,  
 though it isn't the woods and it isn't the  
 garden,  
 it isn't the house or river and all —

you're closer to home than you've ever  
 been before  
 as you realize home isn't here,  
 you finally realize home isn't here  
 anymore.

Now it's time to close the door  
 on a place where you had a garden, a  
 river;  
 you couldn't have asked for better or  
 more.  
 And maybe you'll return someday,  
 somehow,

### Finding Her Here

I am becoming the woman I've  
 wanted,  
 grey at the temples,  
 soft body, delighted,  
 cracked up by life  
 with a laugh that's known bitter  
 but, past it, got better,  
 knows she's a survivor that  
 whatever comes,  
 she can outlast it.  
 I am becoming a deep  
 weathered basket.  
 I am becoming the woman I've longed  
 for,  
 the motherly lover  
 with arms strong and tender,  
 the growing up daughter  
 who blushes surprises.

but it's time to go back now, it's time  
 to go back to the life you're living now.

And it's time to go home to a life you  
 won't outgrow.  
 Leaving the garden, leaving the halls,  
 leaving the woods and the river and all,  
 it's time to go home, for finally you  
 know  
 that home will be waiting for you,  
 home will follow wherever you go.

### Joan Szymko

*Poetry by Jayne Relaford Brown*

I am becoming full moons  
 and sunrises.  
 I find her becoming,  
 this woman I've wanted,  
 who knows she'll encompass,  
 who knows she's sufficient,  
 knows where she's going  
 and travels with passion.  
 Who remembers she's precious,  
 but knows she's not scarce.  
 Who knows she is plenty,  
 plenty to share.