

An Educational Outreach Project - February 17-22, 2015

# VOXED

**MUSIC**  
WORTH  
SHARING

## welcome

Welcome to Project Two **VOX-ED: An Educational Outreach Project**. This past week Vox Musica has been presenting educational programs at local school partners in the greater Sacramento Region. These institutions have been enriched with Vox Musica's arts resources, hands on demonstrations, engaging activities, group singing, and professional musical performances for their interested students. The response from our participating institutions and their students has been tremendous. We feel that programs like ours play a critical role in shaping a student's overall well-being and academic achievement.

Tonight we share with you our work over the past week, as well as present you a more comprehensive educational style of concert/workshop. We hope that you enjoy your time LEARNING & HEARING and will continue to actively experience this amazing choral art and our "**Music Worth Sharing**."

### UP NEXT:

#### **VOX-CHAI: A Jewish Choral Project**

A concert project of music influenced by Jewish history and traditions.

**March 8, 2015 @ 6:00 pm**

Dixon United Methodist Church (209 N. Jefferson; Dixon, CA 95620)

**March 20, 2015 @ 8:00 pm**

Beatnik Studios (723 S Street, Sacramento, Ca 95811)

**March 21, 2015 @ 7:00 pm**

TBA

**March 22, 2015 @ 5:00 pm**

TBA

## organization

### VOX MUSICA, INC.

1017 L Street, # 333 • Sacramento, CA 95814

[www.VoxMusica.net](http://www.VoxMusica.net) • 916.844.2586 • [Info@VoxMusica.net](mailto:Info@VoxMusica.net)

Board President: **Jim Amen**

Vice President: **Joaquin Razo**

Treasurer: **Joe Umiker**

Member: **Lua Hightower**

Music Director: **Daniel Paulson**

Resident Composer: **Portia Njoku**



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**Vox Musica** was founded in 2006 to fill a niche of untapped potential in Sacramento's budding classical music scene. This women's ensemble enjoys the privileged position of nurturing the choral arts by combining outstanding vocal artistry with innovative programming. Vox Musica is committed to excellence in performance of diverse and challenging choral literature for women's voices, and is dedicated to promoting new works, including many premieres and commissioned works. Through collaborations with composers, conductors, choirs and musicians from around the world, Vox Musica's featured concert projects have included collected works from the eighteenth-century Venetian Ospedali, eastern music from India, Persia, and Georgia, works for guitars and women's voices, music for Taiko Drums and women's voices, and a concert project featuring electronic music and women's voices. Vox Musica has released one compact disc, has presented dual concert seasons in both Sacramento and Napa, and has been a featured artist on the prestigious Old First Concert Series in San Francisco and the American Choral Directors National Convention in Chicago.

**Anne-Marie Endres, soprano I**  
**Tiffany Patterson, soprano I**  
**Stephanie Tomicich, soprano I**  
**Susanna Peeples, soprano II**  
**Erin Brothers, soprano II**

**Heather Razo, accompanist/alto I**  
**Amy Lynne Spier, alto I**  
**Veronica Tonus, alto I**  
**Mary Frank, alto II**  
**Lua Hightower, alto II**  
**Jennifer Crawford, alto II**

*"This new vocal ensemble is a welcome addition to the Sacramento music scene and they proved it by delivering the goods on a smartly selected program."*

- Sacramento Bee, 2006.

*"The recent arrival of the choir Vox Musica to the Sacramento music scene is also indicative of the talent moving into the area that highly values new music."*

- American Music Center, 2007.

*"The singers and conductor Daniel Paulson threw down a breathtaking performance of my Three Nightsongs."*

- Joshua Shank, 2008.

*"The ensemble breathed refreshing life into three contemporary arrangements of a 15th-century hymn 'Es Ist Ein Ros Entsprungen' "*

- Sacramento Bee, 2010.

## director

**Daniel Paulson**, founder & music director, holds a Bachelor of Music Degree in Voice Performance from Sacramento State University, and a Masters of Music Degree in Choral Conducting from California State University, Los Angeles. He has been a featured conductor on the *International Festival of New American Music* in Sacramento, CA, the *Old First Concert Series* in San Francisco, CA, and the *American Choral Directors Association's 2011 National Convention* in Chicago, IL. He is a student of Dr. William Belan, Professor Emeritus of Choral Studies at California State University, Los Angeles, and Donald Brinegar, Director of Choral Studies at Pasadena City College and Adjunct Professor of Graduate Choral Conducting at the University of Southern California. His extended education includes studying early music with the Western Wind Ensemble, the King's Singers, and at the 2013 American Bach Soloist's Summer Academy. He has been a two-time guest presenter for the Los Rios Community College District "INNOVATE" Technology Summit, working with educators on the use of the IPAD in the classroom, was a featured presenter at the Sacramento TEDx Conference, and he spent this past summer teaching Choral/Vocal music at several Conservatories and University in Costa Rica. He is Professor of Voice and Choral Music at Sacramento City College, is a resident artist with the Tahoe Symphony Orchestra and Chorus, and serves as Founder & Music Director for Vox Musica.



*"Paulson has proved himself to be an astute programmer. He's not afraid of taking chances."*

- Sacramento Bee, 2007.

*"Stunning performance of my Desertscares; Paulson made it come to life."*

- Maggi Payne, composer, 2008.

*"Paulson coaxed a multi-layered sound from the singers. This gave a transcendent feel to the music, whose mysterious dimensions were delicately revealed."*

- Sacramento Bee, 2010.

# IS OUR MUSIC WORTH SHARING

This season we are asking you to take an active role in the growth of our organization. There are plenty of opportunities for your talents and skills to be utilized:

**BOARDSHIP, FUNDRAISING  
MARKETING, & SOCIAL MEDIA**

are some areas in which you can be at service.

Contact us today if you can help!

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**Portia Njoku**, *composer*, has recently earned a double master's degree in Music Composition and Tuba Performance at California State University, Sacramento. Ms. Njoku loves to compose for all types of chamber groups and collaborations. In 2008, she wrote the tuba quartet "Elegy for a King", a tribute to Dr. Martin Luther King Jr. for Black History month. "Elegy for a King" was later recorded on Dr. Joanna Ross Hersey's album, *O quam mirabilis*, in 2010 and is currently available on iTunes. Over the years, Ms. Njoku has studied with Julian Dixon, Scott Choate, and Bruce Chrisp on tuba, and Dr. Stephen Blumberg and Professors Leo Eylar and Pablo Ortiz for composition. Ms. Njoku received her Bachelor's degree in Music Theory and Composition from the University of California, Davis. When she is not performing or composing, Ms. Njoku loves to cook, play sports, and enjoy time with friends and family.

## singer bios

**Tiffany Patterson**, *soprano*, began singing in high school through a capella choirs in Redding, CA. She decided to pursue music in her schooling, which led her to Shasta College where she sang in jazz and chamber choirs. In 2011 she relocated to CSU Sacramento to study for her Bachelor of Music in Vocal Performance. Tiffany now works locally, and sings as an mezzo-soprano in Capella Antiqua, and as an alto at St. Mark's United Methodist Church. This is her first season with Vox Musica.



**Anne-Marie Endres**, *soprano*, received her Master of Music degree in vocal performance from the University of Missouri-Kansas City and later went on to study acting and musical theatre in New York City. She has done post-grad work in choral conducting at Portland State Univ. and the Univ. of North Texas. For five years she was the music director of Vivoce WomensEnsemble in Portland. She has sung professionally in everything from opera and musical theatre to more popular styles of music which she had fun honing for several years when she was a featured singer on two cruise lines. She currently maintains an active voice teaching studio. Anne-Marie is thrilled to be a part of such exciting music making!

**Stephanie Tomicich**, *soprano*, began her interest in music at the age of 7 playing piano, and proceeded to fall in love with choir and singing in high school with the Bella Vista Madrigals. As a graduate of Sacramento State University, majoring in voice and music education, Ms. Tomicich has been able to participate in both her love of singing and teaching. This is Ms. Tomicich's second season with Vox Musica, and she is thrilled to be here! When she is not singing with Vox, she teaches elementary general music in the Twin Rivers District in North Highlands.





**Erin Brothers**, *soprano*, is excited to be returning to Vox Musica after a six year sabbatical in Texas. She has been singing or playing instruments for as long as she can remember and received her Bachelor of Music and Bachelor of Psychology degrees from McMurry University in Abilene, TX. She spends the majority of her time planning music and worship in her new position as Director of Music Ministry at Dixon United Methodist Church and with her husband, Jeremy, and the Brothers brothers, Eamon and Kellan.

**Susanna Peeples**, *soprano*, has been a musician since birth. After playing the trumpet and French horn throughout her schooling, she started to sing in college at UC Davis, pursuing a major in Vocal Performance. As a glutton for punishment, Susanna continued her studies by attending University of the Pacific in Stockton, receiving her Masters of Music in Music Education. She currently saves the world by teaching high school choir in Stockton. Now living in Sacramento, Susanna is thrilled to be in her second season singing with the talented, dedicated musicians of Vox Musica!



**Natasha Butenko**, *alto*, was born in Kazakhstan and has lived in the United States for the past eighteen years. She is married with two handsome sons and devoted deeply to her music and her faith. She currently is studying piano and continuing her education to become a vocalist. She found her love for musica at the age of ten in a middle school choir and has since been passionate about each choir she has performed, including the First Baptist Church choir and now her first season with Vox Musica. Throughout her life her motto has always been, "My life is music, never give it up!"

**Heather Razo**, *alto*, began her music training at the age of five with piano lessons, and later began her singing career in her elementary school choir. As a graduate of Sacramento State University with a Bachelor of Arts degree in Humanities and a minor in Music, Heather is the Director of Music at St. Ignatius Loyola Parish, teaches private piano and voice lessons, as is a staff accompanist in the Music Department at Sacramento City College. Heather is thrilled to be embarking on her fourth season with Vox Musica.



**Amy Lynne Spier**, *alto*, is thrilled to be embarking on her first season with Vox Musica. As a new Sacramento resident, she is grateful to have found such a talented group of musicians to learn from and create with. Amy attended CSU, Fresno, where she earned her bachelors degree in Mass Communication and Journalism followed by her Master's Degree in Marriage and Family Therapy. She currently works as a Program Coordinator and Clinical Therapist for one of Sacramento's Mental Health Regional Support Teams, and spends her free time being obsessed with her corgi puppy and watching football.



**Veronica Tonus**, *alto*, received her Bachelor of Music in Music Education from the University of the Pacific in Stockton, CA. She has performed in vocal ensembles since high school, including the University Chorus at the University of the Pacific and as a member of Sigma Alpha Iota, an international music fraternity. When she is not performing with Vox Musica, she is playing flute in the Woodland Community Band and teaching elementary music in Davis, CA. This is Veronica's second season with Vox Musica.

**Mary Frank**, *alto*, is in her third season with Vox Musica. A veteran of choral music, Mary has sung in a wide variety of ensembles from jazz to madrigal to Jewish women's choirs. She loves the challenge and fulfillment that comes with being a member of Vox. While not practicing her music, Mary is a professional editor and teacher and the owner of an educational products business called Engaging Stations. She and her husband Adam live in Placer County and have three beautiful children, Gabriel, Miriam and Gideon.



**Lua Hightower**, *alto*, is a classically trained pianist as well as a composer and multi-instrumentalist (piano, tanpura, frame drum, ney, oud). She is a founding member of Beloved World Music Ensemble, performing traditional and original devotional music in the Sufi tradition of mystical Islam. Lua has performed at Grace Cathedral, the Cathedral of St. John the Divine, the Rumi Festival, the Abode of the Message, Sufi Books in NYC, and was featured in interviews on New Hampshire Public Radio and the PBS show Religion and Ethics Newsweekly. Releases include a solo album in 1997 *Andalib* and *Beloved* in 2001. She is currently working on a third release entitled *Tasbih: Invoking the Divine Presence*.

**Dawn Duncan**, *alto*, began early piano studies with her Julliard-trained mother. Her formal music education includes studies at North Texas State University and a BA in Music from University of Houston. She studied piano with Dr. Michael Zuraw and Scott Holshouser (principal keyboardist for the Houston Symphony). Dawn is currently studying voice with Anne-Marie Endres, a DMA student of Enci Beshar and fellow Vox member, and previously studied with Dr. Jane Becker. Her first professional career was in sports/performance medicine and she received a BS/MS in Physical Therapy from Texas Woman's University. Dawn maintains a voice and piano studio in Sacramento and the East Bay.



**Jennifer Crawford**, *alto*, is honored to be in her eighth season with Vox Musica. Her musical upbringing includes singing in church, school and community choirs, as well as playing flute, oboe, and piano in concert bands, jazz ensembles, and woodwind quartets throughout her school career. When not singing, Jennifer can be found writing computer code, volunteering as a Master Food Preserver for Sacramento County, running from zombies, or knitting.

## VOX-ED: An Educational Outreach Project

(this concert will feature selections from the following)

Chant: **Magnificat** (Tone VIII) Gregorian Chant (arr. Daniel Paulson)

Motet: **O Regem Coeli - Natus Est Nobis** Tomás Luis de Victoria (c1548–1611)

Romantic: **No. 9** (from Thirteen Canons, Op. 113) Johannes Brahms (1833-1897)

World/Folk: **Ki V'shimcha & Tzena, Tzena** Jewish Folksongs

Children's Song: **Maggie and Milly and Molly and May** David Husser (b1981)

Modern: **My Love and I are Talk Obsessed** ~ Peter Hilliard (b1975)

I. A Beautiful Commuter Caught My Fancy From Afar

II. I've Got a Bad Connection

III. My Love and I Are Talk Obsessed

IV. Her Phone is Never On Anymore

V. I Sent a Text, Goodbye!

Popular: **Vuelie** (Eatnemen Vuelie, from Frozen) Frode Fjellheim (b1959)

Contemporary Choral: **Early Morning Blue** Portia Njoku (b1984)

Minimal Music: **Knee Play** (from Einstein on the Beach) ~ Philip Glass (b1937)

~ **Regional Premiere**

St. Patricks Academy ~ St. Francis High School ~ Elk Grove High School  
Christian Brothers High School ~ Oak Ridge High School ~ Antelope High School

*Thank you for learning with us and letting us share our music!*



Chant: **Magnificat** (Tone VIII)

Gregorian Chant (arr. Daniel Paulson)

We open our concert with an incipit of a Medieval Chant, *Magnificat in the eighth mode*. The Magnificat is a text had been chanted routinely in Catholic churches for centuries. Our setting takes the traditional Gregorian chant line and embellishes it with built chords that add harmonic texture and color; creating a sense of anticipation and mysticism which some consider as being a hallmark of the Vox sound.

**Text: Translation:**

<i>Magnificat anima mea Dominum,</i>	My soul doth magnify the Lord.
<i>et exsultavit spiritus meus in</i>	And my spirit hath rejoiced in
<i>Deo salvatore meo,</i>	God my Saviour.
<i>quia respexit humilitatem ancillae suae.</i>	He hath regarded the humility of his handmaid;
<i>Ecce enim ex hoc beatam</i>	for behold from henceforth
<i>me dicent omnes generationes,</i>	all generations shall call me blessed.
<i>quia fecit mihi magna,</i>	Because he that is mighty,
<i>qui potens est,</i>	hath done great things to me;
<i>et sanctum nomen eius,</i>	and holy is his name.
<i>et misericordia eius in</i>	And his mercy is from
<i>progenies et progenies</i>	generation unto generations,
<i>timentibus eum.</i>	to them that fear him.
<i>Fecit potentiam in brachio suo,</i>	He hath shewed might in his arm:
<i>dispersit superbos mente cordis sui;</i>	he hath scattered the proud in conceit of their heart.

Motet: **O Regem Coeli - Natus Est Nobis**

Tomás Luis de Victoria (c1548–1611)

**Tomás Luis de Victoria** is considered to be the greatest composer of the Renaissance period and was known as a prolific composer of sacred motets with works printed through Italy, Spain and Germany. He began his early musical training in Spain, traveling to Rome at the age of 17 to continue his studies and was accepted into the Collegium Germanicum where he possibly studied under Perluigi Palestrina. While in Rome, he achieved positions as choirmaster and organist at various churches and then eventually succeeded Palestrina at the Collegium Romanum. It is interesting to note that although many of his contemporaries were known to publish secular Madrigals, Victoria only composed sacred music. Written in 1589 for the women musicians of the convent, Descalzas Reales in Madrid, **O Regem Coeli - Natus Est Nobis**, is an ideal example of the Renaissance motet form, a short polyphonic musical setting (in which multiple voices sing different melodies that are more or less independent) with a religious text not specifically connected to the liturgy of a given day. The style is remarkably similar to that of Palestrina, yet it is infused with a mystical intensity and sensitivity to the text indicated by a shift from one meter (or groove) to another, a quality

which makes it both highly emotional and typically Spanish. The “shifting of grooves” can be especially poignant in this motet when the chorus joyfully sings the text “Alleluia.”

**Text: Translation:**

<i>O Regem caeli, cui talia famulantur obsequia! Stabulo proponitur qui continet mundum: Iacet in praesepio, et in caelis regnat. Alleluia.</i>	O King of heaven, served with such obedience! He is laid in the stable who holds the world: He lies in the manger and reigns in heaven. Alleluia.
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<i>Natus est nobis hodie Salvator, qui est Christus Dominus, in civitate David: Iacet in praesepio, et in caelis regnat. Alleluia</i>	Today is born a savior. who is Christ the Lord, in the city of David: He lies in the manger and reigns in heaven. Alleluia.
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<i>Natus est nobis hodie salvator, qui est Christus Dominus, Dominus, in civitate David: Iacet in praesepio, et in caelis regnat. Alleluia.</i>	A savior is born unto us today, Who is Christ the Lord, in the City of David. He lies in a manger, and reigns in the heavens. Alleluia.
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Romantic: **No. 9** (from *Thirteen Canons*, Op. 113) Johannes Brahms (1833-1897)

During his lifetime the name of **Johannes Brahms** was coupled with that of one illustrious composer after another. In an essay, Robert Schumann described young Brahms as the leading composer representing the “Schumann School.” With his musical gesture to Beethoven’s “Ode to Joy” in his first symphony, Brahms was hailed as “Beethoven’s heir.” However, lesser known was the strong kinship that Brahms felt toward the music of Austrian Romantic composer, Franz Schubert (1797 - 1828). Even Brahms himself expressed that his “...love for Schubert is a serious one, precisely because it is not a passing fancy.” His Schubertian influence can be found in many of his compositions, including the ***Thirteen Canons for Female Voices, Op. 113***. Musicologist, Malcolm MacDonald has recently suggested that with these canon’s Brahms was “effectively writing Romanticism’s epitaph.”

**Text: Translation:**

<i>An’s Auge des Liebsten fest mit Blicken dich ansauge.</i>	From the eye of ones darling but by looking drawing sustenance.
------------------------------------------------------------------	--------------------------------------------------------------------

Tonight we sing two Jewish folk songs that will be presented on our upcoming concert project **VOX-CHAI: A Jewish Choral Project**. The first the Jewish folk song, **Ki V'shimcha**, a chant of rejoicing sung in a round. The second, **Tzena, Tzena** a more familiar folks song that dates from the pre-independence days of Israel, newly arranged by our composer-in-resident, Portia Njoku.

**Ki V'shimcha - Translation:**

*You shall go forth with joy and in peace shall you be led.*

*The mountains and the hills shall burst into song before you.*

**Tzena, Tzena - Translation:**

*Go out, go out, go out girls and see soldiers in the moshava (farming community).*

*Do not, do not, do not hide yourself away from a virtuous man*

[a pun on the word for "soldier"], *an army man.*

Children's Song: **Maggie and Milly and Molly and May** David Husser (b1981)

**David Husser** received his Bachelor of Music degree from the University of Illinois at Urbana-Champaign and his Masters in Music Education from the University of Oklahoma. David currently lives in Traverse City, Michigan, where he is a member of the teaches at Northwestern Michigan College and maintains a private piano studio. He also collaborates as a pianist with many individuals and organizations, and composes music for piano and various vocal ensembles. **Maggie and Milly and Molly and May** by e.e. cummings was first published in cummings' fifteenth collection of verse, *95 Poems*. Like many of his poems *Maggie and milly and molly and may* depicts children at play and uses them as a vehicle to arrive at a universal statement about life. Husser's setting mimic's the singsong tone and style common to childhood nursery rhymes. In the story four children have gone to the beach to play and each child describes what they find in the process. Maggie finds a shell, milly a starfish, molly a "horrible thing," and may a "smooth round stone."

**Text:**

*maggie and milly and molly and may  
went down to the beach (to play one day)*

*and maggie discovered a shell that sang  
so sweetly she couldn't remember her troubles,  
and milly befriended a stranded star  
whose rays five languid fingers were;*

text from *95 Poems*, by e.e. cummings

**Hilliard and Boresi** are a writing team devoted to adding beauty, energy, and above all humor back into classical music. Their award winning and crowd-pleasing operas, musicals, song cycles, and choral music combine a love of classical forms with a fresh, irreverent approach. Matt Boresi (b1975) is a teacher, director, writer, coach, and podcaster in Chicago. Peter Hilliard (b1975) is a teacher, conductor, composer, and blogger in Philadelphia.

**Notes from the composer:**

I have loved Madrigals since I sang them in high school, so it was a treat to write this modern update with my librettist Matt Boresi. Newer 'madrigals' are often accompanied by piano and miss the clever text-painting, intricate counterpoint, imitative polyphony, humor, and fa-la-laing of the 16th and 17th century variety. I wanted to write a set of pieces with modern harmonies and topicality, while still playing all the same musical games as their ancestors in the Renaissance. Matt wrote me an ingenious set of texts that allowed me the freedom to do just that.

A few years after I completed the set, the Anna Crusic Women's Choir in Philadelphia commissioned the SSAA version you'll hear tonight. Since then, choirs around the country have sung this piece, and it has become our most popular choral piece, despite the fact that I originally wrote it to enter into a competition that I lost! Thanks to Vox Musica for their commitment to new choral music, and I hope you enjoy the Madrigals.

**Text:****1.**

*A Beautiful Commuter Caught My Fancy From Afar*

*A beautiful commuter caught my fancy from afar*

*She sat chatting on her cell phone in her cute commuter car. Beep beep.*

*As we idled independently within the traffic jam*

*I lamented "She will never know how much in love I am." Beep beep.*

*I slumped behind the wheel and mourned our life not meant to be While she chirped into her state-required wireless hands-free. Beep beep.*

*If I only had her number than perhaps romance could start*

*But she pulled away, the gridlock broke, and with it broke my heart. Beep beep.*

**2.**

*I've Got a Bad Connection*

*I've got a bad connection (So I'd better get this right) My call could drop*

*So I can't stop*

*I was hop you w like to go to din day night*

*I'm sorry that I'm cutting out (I've got to get this right) I'm in my car*

*With just one bar*

*But would like to with me to ner Fri night?*

*This signal here is lousy (Now I have to get this right) My battery's low  
No, please, don't go!  
W like to go with dinner Friday ?  
Would you me ner Friday night?  
Would you like to go with me to dinner Friday night?*

### 3.

*My Love and I Are Talk Obsessed  
My love and I are talk obsessed  
We never give our phones get a rest. Yadda yadda yadda.  
So, when this gabby tryst began  
I added minutes to my plan. Yadda yadda yadda.*

### 4.

*Her Phone is Never On Anymore  
Her phone is never on anymore  
If I hear her message one more time I don't know what I'll do  
And though I think I understand the score  
I wish she'd stop this screening thing and tell me that we're through  
I'll try redial again, but without fail  
It will go straight through to voice mail*

### 5.

*I Sent a Text, Goodbye!  
A sent a text, goodbye!  
Our love was doomed to die I shed a tear  
For we had fun  
But check your Inbox  
We are done  
Goodbye!*

Popular: **Vuelie** (Eatnemen Vuelie, *from* Frozen)

Frode Fjellheim (b1959)

After hearing a recent CD released by the Norwegian vocal ensemble, Cantus, the film makers of "Frozen" quickly fell in love with the tune Eatnemen Vuelie. The original by Norwegian composer, **Frode Fjellheim**, is composed in a traditional Sami (indigenous people of Norway) song form, Joik. A joik is a type of chant traditionally in a pentatonic scale and usually with short repetitive words. It's not what you would traditionally call a "song" but instead is an expression of the essence of something. You can joik the wind, a friend, your family and more. In the original the composer paired the joik with a traditional Norwegian hymn "Fairest Lord Jesus". However, Disney asked the composer if he would rewrite the melody for "Frozen". This rewrite resulted in the piece you can hear in the opening of the film, which goes by the name **Vuelie**. Apart from the melody, if you compare the two pieces, there are only minor changes in the other parts, and some alterations to the rhythmic notation.

**Early Morning Blue** was written for our Painted Pictures project, last season. Composed by our composer-in-residence, Portia Njoku, *Early Morning Blue* is a work inspired by the art work of California impressionist artist, Sam Francis. Njoku, uses counterpoint in a way that evokes fluidity by blurring the emphasis on the downbeats and staggering the vocal entrances. The tonal center was chosen to reflect a cool tone color. She uses major seconds the harmony to create dissonances that closely connects the vocal lines together like Francis' mixed color abstract painting, *Blue and Red* (1953). Njoku hopes that through this work one can hear the dark blue night sky as it starts to brighten up and transform into the coming sunrise.

Minimal Music: **Knee Play** (*from Einstein on the Beach*)

Philip Glass (b1937)

**Philip Glass** is one of American most prolific and influential late 20th century composers. His music is highly repetitive and is classified as distinctly minimal. Minimal music is music that is marked by a non-narrative, non-teleological, and non-representational conception of a work in progress, and represents a new approach to the activity of listening to music by focusing on the internal processes of the music, which lack goals or motion toward those goals. *Knee play* is just as such, an excerpt from his opera, *Einstein on the Beach* (1976). *Einstein on the Beach* is in four interconnected acts and five hours long, with no intermissions (the audience was invited to wander in and out at liberty during performances). The acts were inter-sliced by what Glass and Wilson called "knee plays" — brief interludes that also provided time for scenery changes. The text consisted of numbers, solfège syllables and sometimes cryptic poems by Christopher Knowles.

# LOCAL COMPOSERS COMPOSITION CONTEST

Local Sacramento composers of any age, gender, creed, or nationality may submit compositions for Vox Musica! The winning compositions will be featured on Vox Musica's Project Four and the top four compositions will have the opportunity to be performed at the Sacramento Choral Festival "Sac Sings". In addition, the ensemble's top choice, will be considered for a publishing opportunity. Each winning piece will be performed in their entirety on Vox Musica's Concert Project **VOX-SING: A Community Project** on May 31, 2015.

**SUBMISSION DEADLINE: APRIL 1, 2015**

(visit our composition contest site for more information)

[www.voxmusica.net/composition-contest](http://www.voxmusica.net/composition-contest)

## contributors & credits

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Daniel Paulson

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Portia Njoku

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The Sacramento Choral Festival

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20 Choirs  
1000 Singers

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