

A Jewish Choral Project - March 20-22, 2015

VOX CHAI

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WORTH
SHARING

recognition

VOX-CHAI: A Jewish Choral Project is a collaborative concert project of music influenced by Jewish history and traditions. This project has come to fruition by the generous support of our community. We are truly grateful to have had the support of the following individuals:

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String Ensemble:

Kristin Arnold, *violin I*
Reyllynn Imai, *violin II*
Shane Kalbach, *viola*
Erik Urbina, *cello*

We have been so deeply moved by this project that we want to gift a portion of our proceeds to the Central Valley Holocaust Educator's Network: (<http://www.cvhen.com>) If you would like to make a special donation please see one of our Vox attendants at intermission or following the concert tonight.

organization

VOX MUSICA, INC.

1017 L Street, # 333 • Sacramento, CA 95814
www.VoxMusica.net • 916.844.2586 • Info@VoxMusica.net

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Music Director: **Daniel Paulson**



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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.

WWW.VOXMUSICA.NET

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 Desertscape; 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.

resident composer



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.

Susanna Peebles, *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 Master 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!



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.

Tiffany Patterson, *soprano*, began singing in high school through a capella choir 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 Womens Ensemble 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.





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.



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.

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, and is a staff accompanist in the Music Department at Sacramento City College. Heather is thrilled to be embarking on her third season with Vox Musica.



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 *Tasbiḥ: Invoking the Divine Presence*.



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.

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program

- - please hold applause till the end of each section - -

I.

Ki V'simcha

Traditional Folksong
arr. H. Coopersmith

Dodi Li

Traditional Folksong
arr. S. Gewirtz

II.

Nerot Dolkim

Felix Mendelssohn
arr. Peter Hilliard

III.

Raisins and Almonds

Jewish Lullaby
arr. Peter Hilliard

Tzena, Tzena, Tzena

Traditional Folksong
arr. Portia Njoku

IV.

Hatikva

The National Anthem of Israel
arr. Heather Razo
(please rise for the National Anthem)

Yrushalayim Hi Keter Ha'olam

H. Bratter
arr. C. Goldberg

If I Forget Thee O Jerusalem

Ira Antelis

V.

REFLECTION & SHARING

The Butterfly +

Heather Razo

INTERMISSION

VI.

Anne Frank: A Living Voice

Linda Tutas Haugen

+ **World Premiere**

This project is an exploration of music influenced by Jewish history and traditions. Tonight we bring to you religious works from the Jewish liturgy, new choral arrangements of Jewish folk songs, music by Jewish composers, and settings of text by Jewish poets and authors. At the heart of this project is Linda Tutas Haugen's well crafted, dynamic, and awe-inspiring seven-movement setting of excerpts from Anne Frank's diary, *Anne Frank: A Living Voice*.

In the realm of Holocaust education much progress has been made in order to help teachers teach students of all ages about tolerance, acceptance and the progress of hope and healing. With this, through different art mediums, such as spoken word, film, literature and music, students are able to get a full understanding of the effects of genocide and what we can do, as members of our global family, to make progress and stop it.

We join in this effort and hope that through our sharing of VOX-CHAI you will learn more about Jewish choral music, will gain a deeper understanding of what it was like to have lived through the Holocaust, and that you too will embody the spirit of Tolerance, Acceptance and the Progress of Hope & Healing.

program notes

READING: TO OLGA

Listen!
The boat whistle has sounded now
And we must sail
Out toward an unknown port.

We'll sail a long, long way
And dreams will turn to truth.
Oh, how sweet the name Morocco!

The wind sings songs of far away,
Just look up to the heaven
And think about the violets.

Listen!
Now it's time.

Listen!
Now it's time.

- Alena Synková

(This poem is preserved in manuscript and is written on a scrap of lined paper. It is not signed; at the end of the poem is the number of one of the children's homes, "L410." From the handwriting and style it was probably written by Alena Synková. Alena was born in Prague on September 24, 1926, and deported to Terezin on December 22, 1942. She returned home after the liberation.)

Ki V'simcha

Traditional Folksong; arr. H. Coopersmith
(sung in Hebrew)

*You shall go forth with joy and peace shall you be led.
The mountains and the hills shall burst into song before you.*

Dodi Li

Traditional Folksong; arr. S. Gewirtz
(sung in Hebrew)

My beloved is mine and I am his that feedeth among the lilies.

READING: Night In The Ghetto

Another day has gone for keeps
Into the bottomless pit of time
Again it has wounded a man,
held captive by his brethren.

After dusk, he longs for bandages,
For soft hands to shield the eyes
From all the horrors that stare by day.
To weary eyes that all day long
have had to watch.

Dawn crawls again along the ghetto streets
Embracing all who walk this way.
Gobbles up the dark with Fiery eyes-
That sweet darkness that falls upon the soul
And heals those wounds
illuminated by day...
Along the streets come light
and ranks of people
Like a long black ribbon,
loomed with gold.

- Anonymous 1943

(This poem is preserved in manuscript and is written in pen on a sheet of white paper, together with three more poems by the same author. At the bottom underneath the poem in the middle of the page is the date "1943" and on the other side "L410" written by a different hand in pencil. All other information is lacking.)

Nerot Dolkim

Felix Mendelssohn; arr. Peter Hilliard
(sung in Hebrew)

*Candles glimmering, Candles burn,
In every window on the street shinning light, pure light, Shining everywhere.*

READING: Birdsong

He doesn't know the world at all
Who stays in his nest and doesn't go out.
He doesn't know what birds know best
Nor what I want to sing about,
That the world is full of loveliness.

When dewdrops sparkle in the grass
And earth's aflood with morning light,
A blackbird sings upon a bush
to greet the dawning after night.
Then I know how fine it is to live.

Hey, try to open up your heart
To beauty; go to the woods someday
And weave a wreath of memory there.
Then if the tears obscure your way
You'll know how wonderful it is
To be alive.

- Ella Wollsteinerova

(This poem is preserved in manuscript and is written in pen on a sheet of white paper together with the poem "Night in the Ghetto.")

Raisins and Almonds

Jewish Lullaby; arr. Peter Hilliard
(sung in Yiddish)

*In the Temple, in a corner of a room,
Sits the widowed daughter of Zion, alone.
She rocks her only son, Yidele, to sleep
With a sweet lullaby.
Ai-lu-lu*

*Under Yidele's cradle
Stands a small white goat.
The goat travelled to sell his wares
This will be Yidele's calling, too.
Trading in raisins and almonds.
Sleep, Yidele, sleep.*

*In that song, my child, lie many wonders,
When you will at some time
Be scattered throughout the world
A merchant of all grains,
Earning from your trade a lot of money.
Ai-lu-lu*

*And when you become rich, Yidele,
Remind yourself of this lullaby.
Raisins and almonds.
This will be your calling.
You'll be a merchant of all wares,
But for now, sleep, Yidele, sleep.*

Tzena, Tzena

Traditional Folksong; arr. Portia Njoku
(sung in Hebrew)

*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.*

-Yechiel Hagiz

READING: Home

I look, I look
Into the wide world,
Into the wide, distant world
I look to the southeast.
I look. I look toward my home.

I look toward my home,
The city where I was born.
City, my city,
I will gladly return to you.

- Franta Bass

(This poem Franta (František) Bass was born in Brno on September 4, 1930. He was deported to Terezin on December 2, 1941, and died in Auschwitz on October 28, 1944.)

Hatikva

The National Anthem of Israel; arr. Heather Razo
(Sung in Hebrew)

*As long as in the heart, within,
A Jewish soul still yearns,
And onward, towards the ends of the east,
an eye still gazes toward Zion;*

*Our hope is not yet lost,
The hope of two thousand years,
To be a free nation in our land,
The land of Zion and Jerusalem.*

Y'rushalayim Hi Keter Ha'olam

arr. C. Goldberg; (sung in Hebrew)

*Jerusalem is the world's crown
Jerusalem, filled with a great light
with her light and song of praise
She will always sit up high on her hill.*

*Jerusalem is the world's crown
Jerusalem, what is the secret of the world?*

*The heart beats to the hidden secret
The heart is filled by the majesty uncovered.*

*Jerusalem is the end and the beginning
Jerusalem is the shore and the stream
All ascend the road to her
All dream of her in prayer.*

If I Forget Thee O Jerusalem

Ira Antelis

VERSE 1:

If I forget thee O Jerusalem
should I lose the will to hope
If I could never see your golden hill
my right hand powerless and still

If I forget thee O Jerusalem
Thinking only of this new land
not speaking lovingly of our homeland
speak in tongues none could understand

REFRAIN:

With a dream of a new tomorrow
with a dream of a heaven on earth

Visions of poets and prophets that
burn in our soul
since our people's birth

With a dream of a new tomorrow
with a dream of a heaven on earth
we shall return to our home to the
wall made of stone
once again rebirth

VERSE 2:

If I forget thee O Jerusalem
From my birth until my death
never to taste the milk
of your sweet land
never lie deep beneath your sand

The Butterfly

Heather Razo

The last, the very last,
So richly, brightly, dazzlingly yellow.
Perhaps if the sun's tears would sing
against a white stone...

Such, such a yellow
Is carried lightly 'way up high.
It went away I'm sure because it
wished to kiss the world goodbye.

For seven weeks I've lived in here,
Penned up inside this ghetto

But I have found my people here.
The dandelions call to me
And the white chestnut candles
in the court.
Only I never saw another butterfly.

That Butterfly was the last one.
Butterflies don't live in here,
In the ghetto.

- Pavel Friedmann, 1942

(This poem is preserved in typewritten copy on thin copy paper in the collection of poetry by Pavel Friedmann, which was donated to the State Jewish Museum during its documentation campaign (archive number 101516, I-8). It is dated June 4, 1942, in the left corner. Pavel Friedmann was born on January 7, 1921, in Prague and deported to Terezin on April 26, 1942. He died in Auschwitz on September 29, 1944.)

Anne Frank: A Living Voice

Linda Tutas Haugen

July 11, 1942 - "It is the silence that frightens me so in the evenings and at night. ... I can't tell you how oppressive it is to never be able to go outdoors, [also] I'm very afraid that we shall be discovered and [be] shot. ... [We have to whisper and tread lightly during the day, otherwise the people in the warehouse might hear us. Someone is calling me.]

Jan. 13, 1943 - "Terrible things are happening outside. At any time of night and day, [poor] helpless people are being dragged out of their homes... Families are torn apart; men, women, and children are separated. [Children come home from school to find that their parents have disappeared.] ... Everyone is scared. ... the entire world is at war, ... and the end is nowhere in sight. ... All we can do is wait, as calmly as possible, for it to end. Jews and Christians alike are waiting, the whole world is waiting, and many are waiting for death."

Oct. 29, 1943 - "My nerves often get the better of me, especially on Sundays; [that's when I really feel miserable.] The atmosphere is stifling, sluggish, leaden(or, and heavy as lead). Outside you don't hear a single bird, and a deathly, [oppressive] silence hangs over the house and clings to me as if it were going to drag me into the deepest regions of the underworld. ... I wander from room to room, climb up and down the stairs and feel like a songbird whose wings have been ripped off and who keeps hurling itself against the bars of its dark cage. 'Let me out, where there's fresh air and laughter!' a voice within me cries. I don't bother to reply anymore, but lie down [on the divan]. Sleep makes the silence and the terrible fear go by more quickly, helps pass the time since it's impossible to kill it."

Nov. 8, 1943 - "I simply can't imagine the world will ever be normal for us again."

Nov. 27, 1943 - "Last night, just as I was falling asleep, Hanneli suddenly appeared before me. I saw her there, dressed in rags, her face thin and worn. She looked at me with such sadness and reproach in her enormous eyes... And I can't help her. I can only stand by and watch while other people suffer and die. Merciful God, comfort her, so that at least she won't be alone. Oh, if only you could tell her I'm thinking of her with compassion and love, it might help her go on."

Feb. 23, 1944 - "I go to the attic almost every morning... This morning [when I went there] [Peter was busy cleaning up. He finished quickly and came over to where I was sitting on... on the floor.] The two of us(or, Peter and I) looked out at the blue sky, the bare chestnut tree glistening with dew, the seagulls and other birds glinting with silver as they swooped through the air, and we were so moved and entranced that we couldn't speak... We breathed in the air, looked outside, and both felt that the spell shouldn't be broken... 'As long as this exists,' [I thought,] 'this sunshine and this cloudless sky, and as long as I can enjoy it, how can I be sad?'"

March 7, 1944 - "[I lie in bed at night, after ending my prayers with the words, 'thank you God for all that is good and dear and beautiful,' and I'm filled with joy.] ... At such moments I don't think about all the misery, but about the beauty that still remains..."

April 4/5, 1944 - "For a long time now I didn't know why I was bothering to do any ...work. The end of the war [still] seemed so far away, so unreal, like a fairy tale...[until] Saturday night, when I felt so utterly miserable. I slid to the floor in my nightgown, and began saying my prayers, [very fervently. Then] I drew my knees to my chest, lay my head on my arms and cried... I choked back my tears since I didn't want anyone next door to hear me. ... I finally

realized that I must do my ...work to keep from being ignorant, to get on in life, to become a journalist, [because that's what I want! I know I can write] ...I don't want to have lived in vain [like most people]. I want to be useful or bring enjoyment to all people, even those I've never met. I want to go on living even after my death. And that's why I'm so grateful to God for having given me this gift which I can use to develop myself and to express all that's inside me! When I write I can shake off all my cares. My sorrow disappears, my spirits are revived!"

April 11, 1944 - "One day this terrible war will be over. The time will come when we'll be people again and not just Jews..."

April 19, 1944 - "Is there anything more beautiful in the world than to sit before an open window and enjoy nature, to listen to the birds singing, feel the sun on your cheeks and have a darling boy in your arms? It is so soothing and peaceful to feel his arms around me, to know that he is close by and yet to remain silent... this tranquility is good. Oh, never to be disturbed again..."

May 26, 1944 - "I've asked myself again and again whether it wouldn't have been better if we hadn't gone into hiding, if we were dead now and didn't have to go through this misery... But we all shrink from this thought. We still love life, we haven't yet forgotten the voice of nature, and we keep hoping... for everything. Let something happen soon... Nothing can be more crushing than this anxiety. Let the end come, however cruel; at least we'll know whether we are to be the victors or the vanquished."

July 15, 1944 - "It's twice as hard for us young people to hold on to our opinions at a time when ideals are being shattered and destroyed, when the worst side of human nature predominates, when everyone has come to doubt truth, justice and God... We're much too young to deal with these problems, but they keep thrusting themselves on us until, finally, we're forced to think up a solution, though most of the time our solutions crumble when faced with the facts. It's difficult in times like these: ideals, dreams and cherished hopes rise within us, only to be crushed by grim reality. It's a wonder I haven't abandoned all my ideals, they seem so absurd and impractical. Yet I cling to them because I still believe, in spite of everything, that people are truly good at heart. It's [utterly] impossible for me to build my life on a foundation of chaos, suffering and death. I see the world being slowly transformed into a wilderness, I hear the approaching thunder that, one day, will destroy us too, I feel the suffering of millions. And yet, when I look up at the sky, I somehow feel that everything will change for the better, that this cruelty too will end, that peace and tranquility will return once more. In the meantime, I must hold on to my ideals. Perhaps the day will come when I'll be able to realize them!"

- Anne Frank

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www.voxmusica.net/project-four

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