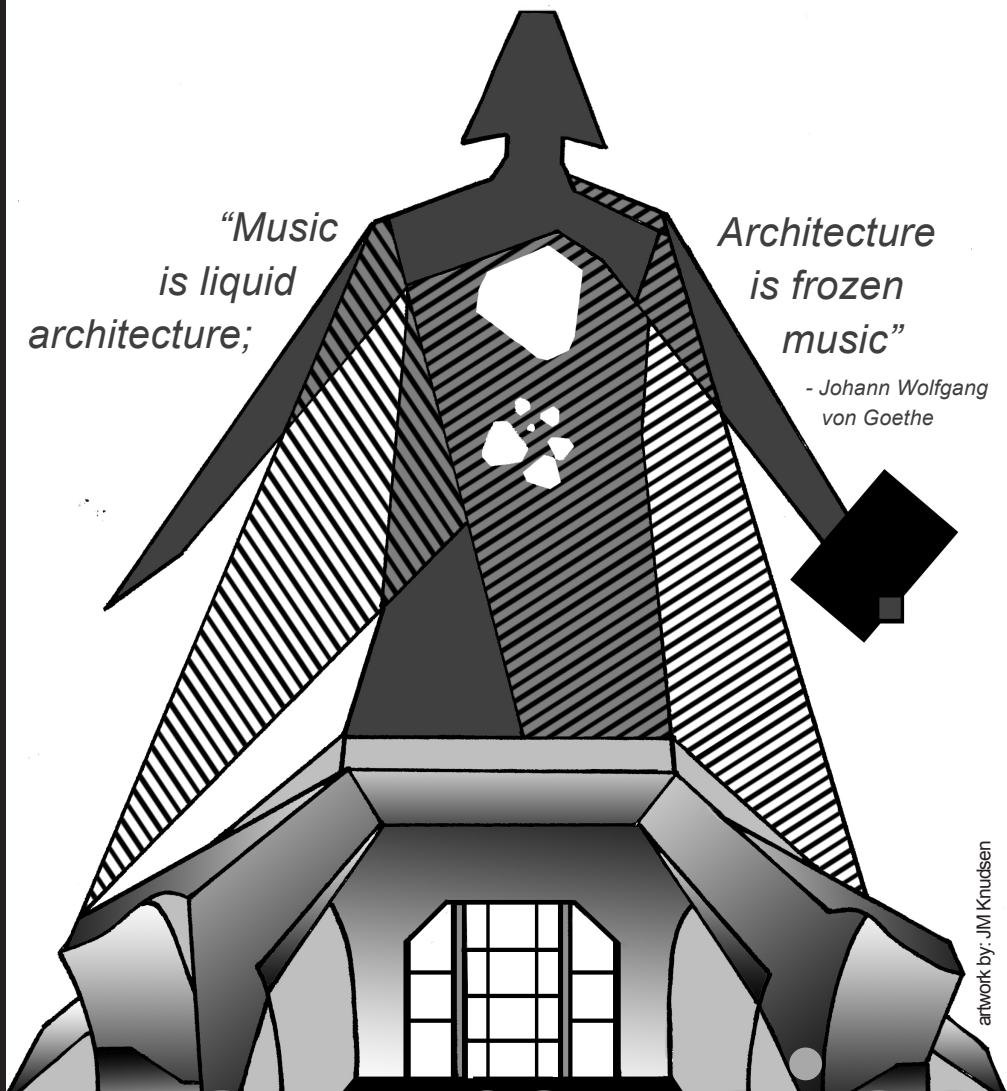


GOETHEANUM

*"Music
is liquid
architecture;"*

*Architecture
is frozen
music"*

*- Johann Wolfgang
von Goethe*



artwork by: JM Knudsen

vox musica

w/artwork by Gioia Fonda & the students from Sacramento City College

**MUSIC
WORTH
SHARING**

2.23.18

7:00 pm

Beatnik Studios

2.24.18

7:00 pm

Beatnik Studios

welcome

Goetheanum explores the world of tones and the mystery of our own musical structure. Rudolf Steiner (1861-1925) regarded the essence of music as something spiritual, inaudible to the senses. He spoke repeatedly about music as something inherent both in the cosmos and the human being. It plays an important role in many forms of ritual and worship, and people once perceived a link between music and the world of stars, which was seen as the dwelling place of the gods.

Steiner admired and was influenced by Johann Wolfgang von Goethe (1749-1832), poet, dramatist and novelist who was a leading figure in German Romanticism. He revered his interest in spirituality, and his emphasis on free subjective inward exploration. Many portions of Steiner's work can be traced back to Goethe, although Steiner changed much of what he found in Goethe's work, using it as a springboard for his own conceptions.

Steiner's tribute to Goethe was the building of the world center for the anthroposophical movement, the Goetheanum. Located in Dornach, Switzerland, the building was constructed between 1925 and 1928 and is based on an architectural concept in which each element, form and color bears an inner relation to the whole and the whole flows organically into its single elements in a process of metamorphosis. The building has an expressive power of architecture, interior design, color and space. The Goetheanum is like a work of art, a sculpture, a living entity.

We hope this concert project will offer you a platform for a synthesis of diverse artistic music, media and sensory effects.



organization

VOX MUSICA, INC.

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

Board President: **Mary Frank**
Vice President: **Ann Huntsman**
Member: **Jennifer Crawford**
Music Director: **Daniel Paulson**
Intern: **Jojo Minnick**



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Vox Musica was founded in 2006 in a niche of untapped potential in Sacramento's budding classical music scene. 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 premiers 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 18th century Venetian Ospedali, eastern music from India, Persia, and Georgia, a concert project for Taiko Drums and Women's Choir, a concert project for DJ and Women's Choir, and more recently a concert project for looping violin and Women's Choir. Vox Musica has released one compact disc, has been a featured artist on the prestigious Old First Concert Series in San Francisco and the American Choral Directors Association's 2011 National Convention in Chicago, IL. More recently, Vox Musica was selected as the recipient of the 2015-16 American Society of Composers and Publishers (ASCAP) National Award for Adventurous Programming.

"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.

Anne-Marie Endres, soprano I
Stephanie Tomicich, soprano I
Becky Parker, soprano I
Beth Nitzan, soprano I
Susanna Peeples, soprano II
Erin Brothers, soprano II
Heather Razo, soprano II
Laura Mclellan, soprano II

Veronica Tonus, alto I
Ema Gluckmann, alto I
Paige Kelly, alto I
Holly Goritz, alto I
Dana Daggett, alto I
Sarah Henshaw, alto II
Jennifer Crawford, alto II
Cat Fithian, alto II
Amy Lynne Spier, alto II

founder/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, Professor Emeritus of Choral Studies at Pasadena City College and former 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 the summer of 2014 teaching Choral/Vocal music at the University of 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 of service.

Contact us today if you can help!
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Featured Artist:

Gioia Fonda is an interdisciplinary artist working primarily in two-dimensional media (painting, drawing, sewing and photography) with occasional forays in sculpture, performance and new media. Her subject matter is wide ranging, from working in a colorful non-objective manner to directly addressing the fallout of the Great Recession. A resident member of Verge Center for the Arts, she is a dedicated member of the Sacramento art community, contributing as artist, curator, jurist and collaborator. She has a bi-coastal art education, receiving her BFA at the California College of the Arts and her MFA at the School of Visual Arts in New York. She is a tenured professor of art at Sacramento City College.



about the art:

"The works seen here, made of the most humble of materials (tissue paper and laundry starch) were created collaboratively, by myself and an outstanding team of former color theory students from Sacramento City College (named below). Without the generous offering of their time, the visual components of this project would not have been brought to such beautiful fruition. Despite my attempts at having "a plan", our process working together developed in a unique and sort of meandering way. I learned something new about the potential of these materials from each person that gave their time and am so glad to have involved their creativity. I'd also like to thank my colleagues, Terry Peterson, for his patient "laser" mentoring and Emily Wilson, for sharing her space and windows with this project these last few weeks."

"Should you be interested in learning more about painting, drawing, printing, sculpting, color theory or art in general, I invite you to consider our truly fantastic art department at Sacramento City College."

-Gioia Fonda

artists & contributors:

Louise Anderson	Mark Rasmussen	Ngan Tran
Joseph Conradson	Robert Richardson	Carrie Ziser
Uyen Do-Tran	Linda Roberts	Peggy Gee
Richard Ellman	Dolores Rodriguez	Mark Taber
Vanessa Jackson	Cheryl Skare	Gioia Fonda
Ana Morales	Eric Wood	(for starch delivery & general loving support)

Eurythmyst:

Alice Stamm, *eurythmist*, did her training in Stuttgart Germany and Dornach Switzerland. She has taught and performed since 1978; she now lives in Citrus Heights, CA and teaches kindergarten children in private and public schools in the Sacramento area. Eurythmy is a new art of movement to sounds in language and in music coming out of the work of Rudolf Steiner.



Anne-Marie Endres, *soprano*, is so pleased to be joining Vox for her fourth season! She has performed professionally as a soloist in operas, musical theatre, and many concerts. She has been a soloist here in Sacramento with the Sac Choral Society. Anne-Marie has a Master of Music degree in vocal performance and graduated from Circle in the Square Theatre School in New York City studying acting and musical theatre. She has doctoral studies in choral conducting under her belt from the Univ. of North Texas. She was the music director of Vivoce Womens Ensemble in Portland for five years. Currently she is also music director for Light Opera Theatre of Sacramento. Anne-Marie maintains an active voice teaching studio here.

Erin Brothers, *soprano*, is singing in her fifth season with Vox Musica and is an inaugural member of the group. Erin has been involved in music for longer than she can remember, playing and singing in various bands and choirs. She received degrees in both Music and Psychology from McMurry University in Abilene, TX. Currently she is the Director of Music Ministry at Dixon United Methodist Church. Her husband, Jeremiah is also a great musician and together they are raising a rock band, The Brothers Brothers: Eamon, Kellan, and Garrett.



Laura Mclellan, *soprano*, is delighted to be singing amidst such talented peers in her first season with Vox. A Boston-bred Canadian American, Laura was lucky to be raised under exceptional batons, singing in choirs and playing the violin in orchestras from an early age. After receiving a degree in Environmental Studies from Brown University, she heeded the call of the West and found herself, happily, working for the State Water Resources Control Board. When she is not working or singing, Laura can be found on the water, rowing with the River City Rowing Club.

Becky Parker, *soprano*, started her singing career with the San Francisco Girls Chorus and has performed with the San Francisco based women's vocal ensemble, Musae. Becky graduated from the University Of the Pacific in Stockton, CA with a degree in Music Therapy and Piano Performance and a minor in French. In 2014 she completed a music therapy internship at the UCSF Benioff Children's Hospital in Oakland. She currently works for the McConnell Music Therapy Services where she works with children with special needs and adult cancer patients. Becky enjoys hiking, fishing, and spending time with family. She currently lives in Placerville with her husband and their two Sierra newts, Romeo and Julietta.





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 Master of Music in Music Education. She currently saves the world by teaching high school choir in Stockton. Susanna is thrilled to be in her fifth season singing with the talented, dedicated musicians of Vox Musica!

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 fifth 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 Roseville City School District, and organizes workshops for elementary music teachers through the California Music Educators Association and American River Orff Schulwerk. When she is not doing music she enjoys hiking, running, or eating with friends.



Beth Nitzan, *soprano*, holds a BA in music from Pomona College with emphases in Vocal Performance and Choral Conducting and has just begun her first season with Vox. She has studied music education at Cal State Fullerton, where she obtained her teaching credential, and completed summer conducting programs at Westminster Choir College and San Jose State University. She has acted as assistant conductor for the UC Davis Early Music Ensemble and conducting intern for the Los Angeles Children's Choir. She currently teaches middle and high school music classes in the Sacramento area. When she isn't singing, she enjoys rowing, backpacking, cooking, and eating.

Heather Razo, *soprano*, holds a Bachelor of Arts degree in Humanities from Sacramento State University and is currently pursuing dual Master of Fine Arts degrees in Collaborative Piano and Vocal Performance at Notre Dame de Namur University. She is a staff accompanist and vocal coach at Sacramento City College and teaches private piano and voice lessons. Heather is thrilled to be embarking on her sixth season with Vox Musica.





Cat Fithian, *alto*, has been singing her whole life - in the car on family trips, throughout her schooling, in church choirs, and in storytimes at the public library. Cat has a Master's Degree in Library Science from Kent State University and is currently working for the Sacramento Public Library. She is Vice Chair of the Board of Uplift People of Elk Grove, a non-profit working to help people break out of poverty. She is also active in the Elk Grove United Methodist Church and is the biggest fan of her son, Simon, an up-and-coming film-maker. This is Cat's second season with Vox.

Ema Gluckmann, *alto*, is very happy to be starting her third season singing with Vox! Ema sang with the University Chorus at UC Davis (quite a few years ago!), as well as participating in the UCD alumni choir. She has performed in various local choirs and has even performed in some local musical theater. Her primary choral experience has been with the Congregation B'nai Israel Choir for the past 30+ years! When not singing, Ms. Gluckmann's day job as a high school chemistry and biology teacher keeps her quite busy.



Sarah Henshaw, *alto*, is very happy to start her second season with the great musicians and people at VOX. Sarah's life in the arts began at age 7 with her first musical, "On Top of the Clouds" (book/lyrics/music/choreography/costumes/makeup/sets/props by Sarah, and performed by her dolls.) She went on to study ballet, and later, other dance styles for her BA in Dance from CSUS. While at Sac State, she sang in all 3 of Don Kendrick's choirs and continued to perform in plays and musicals along the way. Now she is a regular performer with ComedySportz Sacramento, translates Japanese anime and games, and choreographs musicals at Sac Waldorf and Musical Mayhem Productions (sadly, without dolls). Her loves include food, her fur babies, and her woodland elf.

Holly Goritz, *alto*, is excited to be joining Vox Musica for her second season with the group, this time with her sister, Amy, by her side! Holly has been involved in music for most of her life, from singing in church and school choirs, to piano lessons and playing the french horn in school bands. She attended UC Davis, where she studied Human Development and Psychology, which led her to working in the field of early education. When Holly is not singing with Vox, she can be found spending time with her husband and their adorable chocolate lab puppy.



Jennifer Crawford, *alto*, is honored to be in her eleventh 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, herding cats, or knitting.



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 teaches elementary and junior high band in Davis, CA. This is Veronica's fifth season with Vox Musica.

Amy Lynne Spier, *alto*, is excited to be in her second season with Vox Musica after having recently moved back to Sacramento, and is even more thrilled to be singing alongside her sister Holly this year. When not singing with Vox, Amy works as the Clinical Director for a local residential substance abuse treatment facility, which leaves very little spare time for dull moments. However, she also makes time to spoil her four legged fur child, Addie. Amy loves making music and life memories with her Vox sisters and is grateful for the enrichment this ensemble brings to her life!



Paige Kelly, *alto*, is currently a Vocal Performance major at Sacramento State studying under the tutelage of Dr. Robin Fisher. She was first introduced to the world of classical music at the ripe young age of thirteen, fell head-over-heels in love with it, and never looked back. She has been in many musicals, operas, and choirs throughout her life and continues to study singing with gusto. She is very excited to be in her second season.

Dana Daggett, *alto*, is excited to be singing her second season with Vox Musica. She started singing at age 5 in the church choir. While at college at UC Davis, Dana sang in the University Chorus, University Chamber Ensemble, and several student directed choral groups while completing her degree in Genetics. She has sung in numerous church choirs and community choral groups since. When not singing, Dana enjoys cooking, wine, weaving, and, most of all, her family.



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

I.

Past Life Melodies Sarah Hopkins (b1958)
Erik Urbina, *cello*
El Paso de la Siguriya Charles B. Griffin (b1968)
Paige Kelly, *alto*
Veronica Tonus, *palmas* & Heather Razo, *contrapalmas*

II.

Abstract Blue Cliff Shockney (b1946)
Heather Razo, *piano*

III.

Northern Lights Ēriks Ešenvalds (b1977)
Becky Parker, *soprano*

IV.

Blue, Red, Yellow Daniel Paulson (b1977)
Erik Urbina, *cello*; Niko Zill, *hapi drum*

V.

Tundra Ola Gjeilo (b1978)
Heather Razo, *piano*; Anne-Marie Endres, *soprano*

INTERMISSION

VI.

Lieder: Heiss mich nicht reden Robert Schumann (1810-1856)
Paige Kelly, *soprano*; Heather Razo, *piano*

VII.

Lieder: Die Bekehrte Hugo Wolf (1860-1903)
Lieder: Gretchen am Spinnrade Franz Schubert (1797-1828)
Anne-Marie Endres, *soprano*; Heather Razo, *piano*

VIII.

Faust II Fanny Hensel-Mendelssohn (1805-1847)
Alice Stamm, *eurythmy*; Heather Razo, *piano*; Beth Nitzan, *Ariel*
Anne-Marie Endres, *soprano*; Susanna Peeples, *soprano*
Laura McClellan, *alto*; Cat Fithian, *alto*

Past Life Melodies

Sarah Hopkins (b1958)

Past Life Melodies was originally composed for acapella choir in 1991 and is dedicated to Sarah's father, John Hopkins. The work features harmonic overtone singing and is frequently performed the world over. Sarah writes; "The inspiration for Past Life Melodies came from two soul songs which sang through me in 1988 & 1990. The opening melody came to me during a time of deep grief and immediately it was a melody of profound connection, known and remembered, as though it were a song from a past lifetime. The aboriginal inspired chant sang through me in Darwin, as if there was an old aboriginal woman chanting deep inside me."

El Paso de la Siguiriya

Charles B. Griffin (b1968)

Charles Griffin was born and raised in New York. He currently lives in Orlando and teaches in Full Sail University's Bachelor of Science in Music Production degree program. His original music has been performed in 20 countries in venues like Washington DC's Kennedy Center, New York's Merkin and Weill recital halls, the American Cathedral in Paris, and festivals such as Aspen, SpoletoUSA and Mexico's International Cervantino. **El Paso de la Siguiriya**, with a text by Federico Garcia Lorca, was commissioned by Putni (Birds), a women's vocal ensemble based in Riga, Latvia. The composer has long been attracted to the possibilities inherent in engaging with music from cultures outside his early experience. His process in this case, as it has been with other world music, was to deeply and respectfully study Flamenco, and then discover how it would morph when applying its principles to a non-Flamenco context. He came to love and appreciate Flamenco as a hybrid art form that blends African rhythmic sensibilities with an Arabic approach to melody, with its high drama and expressivity. Lorca's text makes reference to the Siguiriya, one of Flamenco's many palos (traditional musical forms), and typical of Flamenco lyrics, Lorca's poetry is highly imagistic, emotionally evocative, and deliberately ambiguous. El Paso de la Siguiriya was premiered in Riga on October 7, 2007 at the Latvian History Museum.

Text: Translation:

<i>Entre mariposas negras</i>	Among black butterflies
<i>va una muchacha morena</i>	goes a dark-haired girl
<i>junto a una blanca serpiente</i>	beside a white serpent
<i>de niebla.</i>	of mist.

<i>Tierra de luz,</i>	<i>Earth of light.</i>
<i>cielo de tierra.</i>	<i>sky of earth.</i>

<i>Va encadenada al temblor</i>	She is chained to the tremor
<i>de un ritmo que nunca llega;</i>	of a never arriving rhythm;
<i>tiene el corazón de plata</i>	she has a heart of silver,
<i>y un puñal en la diestra.</i>	and a dagger in her hand.

<i>¿Adónde vas, siguiriya,</i>	Where are you going, siguiriya,
<i>con un ritmo sin cabeza?</i>	with such a mindless rhythm?
<i>¿Qué luna recogerá</i>	What moon will gather up your pain
<i>tu dolor de cal y adelfa?</i>	of whitewash and oleander?

Abstract Blue

Cliff Shockney (b1946)

Clifford W. Shockney holds a Bachelor's degree in Music Education from Indiana University. As a performer, he has been involved with a number of organizations, including the Sacramento Chorale, the Sacramento Master Singers, and as a recital soloist, organist, and accompanist in various locations, including the Crocker Art Museum. He has also composed and arranged a number of pieces, including "If Music Be the Food of Love" and "Wexford Carol," among others. With regard to **Abstract Blue**, viewing the works of Sam Francis as well as videos of his painting techniques inspired him to compose an unstructured work using the words for various shades of blue as the text in an abstract way along with the unexpected use of accent colors. The colors have their own musical themes. Shickney used the music to represent the blocks, sweeps and dots of color that Mr. Francis formed in his paintings. His goal was to create a piece that is interesting and accessible for the audience. Shckney also wanted to create a piece that is fun while still challenging for the singers.

Blue, Powder blue
Baby blue, Cobalt
Beryl purple, Ultra marine
Sapphire, Indigo, and Navy
Aquamarine, Blue-gray
Blue-green, Cerulean
Azure, Teal, Turquoise, Aqua, Red!

Northern Lights

Ēriks Ešenvalds (b1977)

Ēriks Ešenvalds studied composition with Selga Mence at the Latvian Academy of Music, completing his Master of Music there in 2004. He furthered his study by participating in various workshops and master classes throughout Europe. He has received many accolades for his compositions including the *Latvian Great Music Prize* in 2005 and 2007. In 2010, he received a British Composer Awards Nomination and a Composition Teaching Achievement Award from the Riga Dome Choir School. More recently, during the 2011-2013 academic years he held the position of Fellow Commoner in Creative Arts at Trinity College, University of Cambridge, UK. It's not quite right to say that inspiration struck Ēriks Ešenvalds like a bolt of lightning for **Northern Lights**, but it's close. The Latvian composer dreamed something up after seeing the Northern Lights during a trip to Norway. He wrote the song for a choir with hand chimes and water-filled goblets. His attempt was to create the sound of the Northern Lights. A soloist sings an intro in Latvian before the group's other voices join in with an English text the composer borrowed from journals that Charles Francis Hall (1821-71) and Fridtjof Nansen (1861-1930) recorded on separate Arctic expeditions.

It was a night, and I had gone
on deck several times.
Iceberg was silent, I too was silent.
It was true dark and cold.
At nine o'clock I was below in my cabin,
when the captain hailed me with the words:
"Come above, Hall, come above at once,
Hall! The world is on fire!"

I knew his meaning, and quick as thought,
I rushed to the companion stairs.
In a moment I reached the deck,
and as the cabin door swung open,
a dazzling light, overpowering light
burst upon my startled senses!

Oh, the whole sky was one glowing mass
of colored flames, so mighty, so brave!
Like a pathway of light the northern lights
seemed to draw us into the sky.

Yes, it was harp-music,
wild storming in the darkness;
the strings trembled and sparkled
in the glow of the flames
like a shower of fiery darts.

A fiery crown of auroral light
cast a warm glow across the arctic ice.
Like a pathway of light the northern lights
seemed to draw us into the sky.

Again at times it was like softly playing,
gently rocking, silvery waves,
on which dreams travel into unknown worlds.

Cik naksninas pret ziemeļi redzēj' kāvus karojam,
Ē, redzēj' kāvus karojam;
Karo kāvi pie debesu, vedīs karus mūs' zemē;
Ē, vedīs karus mūs' zemē.

Blue, Red, Yellow

Daniel Paulson (b1977)

Blue, Red, Yellow is an original work, by Vox Musica's Founder and Music Director, Daniel Paulson. It was commissioned by the Crocker Art Museum for their featured exhibition of internationally acclaimed California native Sam Francis (1923–94), one of Abstract Expressionism's top practitioners and California's most accomplished artists. For *Blue, Red, Yellow* short descriptions were extracted from the interpretations, receptions, and responses of Francis' work by over fifteen curators, historians, and critics, including his son, Shingo. These descriptions were then used to craft a new poetic text that served as the guiding inspiration for the musical work, *Blue, Red, Yellow*, and hopefully sow fresh understandings of Francis' art work. Just as Francis describes his output as "one continuous body of work with changing aspects, like a cloud," so does the music of *Blue, Red, Yellow*. Each movement connects to each other through similar harmonic and rhythmic material only slightly changing the melodic and modal approaches. At the heart of Francis' art work is a deep connection to the power of color. He claims that, "color is a receptacle for a feeling and a way for you to hold it until understanding arrives or meaning is extracted." This "credo" on color is realized in the music of *Blue, Red, Yellow* wherein stacked fifths, each representing a particular color of "Blue," "Red," "Yellow," are layered on each other filling the sound space,

saturating the canvas of silence with harmony, a musical receptacle for purpose, feeling, and understanding. Paulson explains, “just as it is the intention of Abstract Expressionism to invite an emotional response rather than an analytical one, it is my hope that the convergence of text and harmony in Blue, Red, Yellow will illuminate deep emotional connections to the life and art of Sam Francis.”

I. White Fields

White...
Blue, Red, Yellow
Majestic, vivid blues,
blazing reds, golden yellows
burn brightly in a white field,
the white field of mysticism.

II. Glaring White

Oceans of glaring white
interrupted by continents, and islands,
peninsulas, and isthmuses of intense,
Blue, Red, Yellow

III. Gift of Song

Mysteries unfold in color.
Vibrant colors,
Emotive colors,
Transforming colors,
Color is pure, Color can hear,
Color is powerful, Color can destroy,
Color is a gift of song.

IV. Beyond the Visual

Saturated, homogenous tones
intensely resonating pigments,
exceed in their imaginations,
beyond the visual, beyond the tangible.
Building bridges between
the inner most thoughts and emotions
of the surrounding world.
Blue, Red, Yellow

Tundra

Ola Gjeilo (b1978)

Born in Oslo, Norway, composer **Ola Gjeilo** moved to the United States in 2001 to study composition at Juilliard and film music at the University of Southern California; he now lives in New York. He knew he wanted to be a composer from a young age. Despite his many classical compositions, he also has a passion for improvisation and jazz as both composer and performer, and some of his works combine his interest in choral music and improvisation. **Tundra** depicts a specific place—the Hardangervidda region of Norway, a mountain plateau between Oslo and Bergen not far from where Gjeilo’s father grew up. Gjeilo’s studies at USC included film music, and “Tundra” paints visual images like the film scores he admires. “Tundra” grew out of a collaboration with Charles Anthony Silvestri (b.

1965), who has provided lyrics for many composers. “Collaboration between composer and poet is magic,” Silvestri states. “It opens for the composer opportunities for organic and dynamic creation not possible with previously published poetry, and gives the poet the thrill and responsibility that his words will be sung—not read—and will be heard attached to an emotional soundtrack.” In this piece, the repetitive piano part and the sustained downward lines of the women’s chorus induce a sense of being held in place in an unyielding landscape that knows its own strength; at the same time, a solo soprano voice soars above it like fast-moving clouds.

Wide, worn and weathered,
Sacred expanse
Of green and white and granite grey;
Snowy patches strewn,
Anchored to the craggy earth,
Unmoving;
While clouds dance
Across the vast, eternal sky.

Lieder: Heiss mich nicht reden

Robert Schumann (1810-1856)

Not quite a full generation younger than Schubert (1797–1828), **Robert Schumann** followed Schubert as the early nineteenth century’s most important composer in the miniature forms of solo piano pieces and lieder. His contributions to the song repertoire are seminal: his keen ear for vocal inflection, the expressive nuance of his piano accompaniments, and, most of all, his deep sensitivity to the discourse between poetry and music place Schumann’s lieder among his top artistic accomplishments. **Heiß mich nicht reden** is the fifth of Schumann’s *Lieder und Gesänge aus Wilhelm Meister*, composed in 1849. The cycle uses poems from Goethe’s second novel, *Wilhelm Meisters Lehrjahre*, which left a great impression on the deeply literate composer. Following his third reading of the novel—and especially affected by the character Mignon—Schumann produced this cycle of nine songs.

Text: Translation:

<i>Heiß mich nicht reden, heiß mich schweigen, Denn mein Geheimniß ist mir Pflicht; Ich möchte dir mein ganzes Innre zeigen, Allein das Schicksal will es nicht.</i>	Don’t ask me to speak - ask me to be silent, for my secret is a [solemn] duty to me. I wish I could bare my soul to you, but Fate does not will it.
<i>[Zur rechten]1 Zeit vertreibt der Sonne Lauf Die finstre Nacht, und sie muß sich erhellen; Der harte Fels schließt seinen Busen auf, Mißgönnt der Erde nicht die tiefverborgnen Quellen.</i>	At the right time, the sun’s course will dispell the dark night, and it must be illuminated. The hard rock will open its bosom; and ungrudgingly, the earth will release deep hidden springs.
<i>Ein jeder sucht im Arm [des Freundes]2 Ruh, Dort kann die Brust in Klagen sich ergießen; Allein ein Schwur drückt mir die Lippen zu Und nur ein Gott vermag sie aufzuschließen.</i>	Others may seek calm in the arms of a friend; there one can pour out one’s heart in lament. But for me alone, a vow locks my lips, And only a god has the power to open them.

Lieder: Die Bekehrte

Hugo Wolf (1860-1903)

Hugo Wolf composed **Die Bekehrte** in 1889. In the voice of a shepherdess, the poem tells of her seduction by a mysterious man named Damon. Seemingly a simple composition with folk song elements, the composer successfully fills in those unspoken feelings left unsaid in Goethe's poem. Key elements from the poem are written into the music, particularly, the sound of Damon's flute, which can be heard throughout in the piano accompaniment.

Text: Translation:

<i>Bei dem Glanz der Abendröthe Ging ich still den Wald entlang, Damon saß und blies die Flöte, Daß es von den Felsen klang, So la la! ...</i>	In the radiance of the sunset glow I walked quietly along the forest, Damon sat and played his flute So that it rang from the rocky cliffs, So la la! ...
<i>Und er zog mich zu sich nieder, Küßte mich so hold, so süß. Und ich sagte: blase wieder! Und der gute Junge blies, So la la! ...</i>	And he drew me down to him, Kissed me so beautifully, so sweetly, And I said: play again! And the good lad played, So la la! ...
<i>Meine Ruh ist nun verloren, Meine Freude flog davon, Und ich hör' vor meinen Ohren Immer nur den alten Ton, So la la! ...</i>	My peace is now lost, My joy has flown away, And in my ears I hear Always only the old sound, So la la! ...

Lieder: Gretchen am Spinnrade

Franz Schubert (1797-1828)

Of the more than 600 German songs that **Franz Schubert** composed during his short life, **Gretchen am Spinnrade** (1814) is arguably one of his greatest and notably changed the course of German song literature thereafter. In it, the ill-fated character of Gretchen from the story of Goethe's *Faust* is entranced under a spell and sings of her angst as she spins her wool. The sound of the spinning wheel can be heard in the piano accompaniment.

Text: Translation:

<i>Nach ihm nur schau ich Zum Fenster hinaus, Nach ihm nur geh ich Aus dem Haus.</i>	My peace is gone, My heart is heavy, I will find it never and never more.
<i>Sein hoher Gang, Sein' edle Gestalt, Seines Mundes Lächeln, Seiner Augen Gewalt,</i>	Where I do not have him, That is the grave, The whole world Is bitter to me.
<i>Und seiner Rede Zauberfluss, Sein Händedruck, Und ach, sein Kuss.</i>	My poor head Is crazy to me, My poor mind Is torn apart.

<i>Meine Ruh ist hin, Mein Herz ist schwer, Ich finde, ich finde sie nimmer Und nimmermehr.</i>	My peace is gone, My heart is heavy, I will find it never and never more.
<i>Mein Busen drängt Sich nach ihm hin. Auch dürf ich fassen Und halten ihn,</i>	For him only, I look Out the window Only for him do I go Out of the house.
<i>Und küssen ihn, So wie ich wollt, An seinen Küssen Vergehen sollt!</i>	His tall walk, His noble figure, His mouth's smile, His eyes' power,
<i>Ach, könnt ich ihn küssen, So wie ich wollt, An seinen Küssen Vergehen sollt!</i>	And his mouth's Magic flow, His handclasp, and ah! his kiss!
<i>An seinen Küssen Vergehen sollt! Meine Ruh ist hin, Mein Herz ist schwer.</i>	My peace is gone, My heart is heavy, I will find it never and never more.

Faust II

Fanny Hensel-Mendelssohn (1805-1847)

The works of Felix Mendelssohn's prodigious sister, **Fanny Hensel-Mendelssohn**, were highly competent; and yet her output of over 500 pieces of music is rarely performed, let alone discussed or researched at great length. The daughter of a bourgeois German family, Fanny displayed great musical talent from a young age. The manuscript of Hensel's **Faust** is dated 23 March 1843, and the first performance took place during a Sonntagsmusik in October of that same year. The text of Fanny Hensel's Faust is based on the opening stanzas (4613-4678) of Part II, Act I and depicts the song of Ariel and the chorus of elf spirits.

Ariel & Chorus

<i>Wenn der Blüten Frühlingsregen über alle schwebend sinkt, wenn der Felder grüner Segen allen Erdgebornen blinkt, kleiner Elfen Geistergröße eilet, wo sie helfen kann; ob er heilig, ob er böse, jammert sie der Unglücksmann.</i>	When the blossoms of spring float downward like rain over every one and thing, When the fields shimmer green for all who are born upon this earth, little elf spirits greatness hasten to help where it can; Be he holy or be he base, they lament for the unlucky man.
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Ariel

<i>Die ihr dies Haupt umschwebt im luft'gen Kreise, Erzeigt euch hier nach edler Elfen Weise: Besänftiget des Herzens grimmen Strauß! Entfernt des Vorwurfs glühend bittre Pfeile, Sein Innres reinigt von erlebtem Graus!</i>	You who hover around and encircle his head show yourselves here in the guise of noble elves; Assuage the ghastly strife in his heart! Remove the reproach of the poisoned arrows, cleanse from his soul the horror he has experienced!
--	--

*Vier sind die Pausen nächtiger Weile,
nun ohne Säumen füllt sie freundlich aus!
Erst senkt sein Haupt aufs
kühle Polster nieder,
dann badet ihn in Tau aus Lethes Flut!
Gelenk sind bald die
krampfstarren Glieder,
wenn er gestärkt dem Tag entgegenruht.
Vollbringt der Elfen schönste Pflicht:*

Four are the watches of the night,
now without fail fulfill them all kindly!
First lay his head down
upon cool cushions,
then bathe him in the dew from Lethe's source!
Soon are pliable his cramped-stiffened limbs,
when strengthened reposing the day.
Bring to completion your most important elfin
responsibilities:

Gebt ihn zurück dem Heil'gen Licht!

Restore him to the holy light!

Chorus

*Wenn sich lau die Lüfte füllen
um den grünumschränkten Plan
süße Düfte, Nebelhüllen
Senkt die Dämmerung heran,
lispelt leise süßen Frieden,
wiegt das Herz in Kindesruh,
und den Augen dieses Müden
schließt des Tages Pforte zu.*

When the air comes warmly wafting
around the verdant plain
fragrances sweet and misty covers
dusk descending bring,
dulcet peace lisping quietly,
rocks the heart in child's repose.
And the eyes of the tired one
close the portals of the day.

Quartet

*Nacht ist schon hereingesunken,
schließt sich heilig Stern an Stern,
große Lichter, kleine Funken
glitzern nah und glänzen fern;
glitzern hier im See sich spiegelnd,
glänzen droben klarer Nacht.
Tiefsten Ruhens Glück besiegelnd,
herrscht des Mondes volle Pracht.*

Night has already descended,
holy is linked star to star,
brilliant light and smallest shimmer
glisten near and gleam afar;
glisten here, reflected in the lake,
gleam above in the clear night.
Deepest repose in luck sealing,
Rules the moon's glorious light.

Ariel

*Schon verloschen sind die Stunden,
hingeschwunden Schmerz und Glück;
Fühl es vor! Du wirst gesunden;
Traue neuem Tagesblick!
Täler grünen, Hügel schwellen,
Buschen sich zu Schattenruh,
und in schwanken Silberwellen
wogt die Saat der Ernte zu.*

Disappeared already are the hours,
Pain and joy have passed away;
Experience it for yourself! You are healed;
Trust the new glance of day!
Valleys greening, mountains swelling,
bushes provide restful shade,
and in swelling silver waves
ripple fields of harvest grain.

Chorus & Quartet

*Wunsch um Wünsche zu erlangen,
schaue nach dem Glanze dort!
Leise bist du nur umfassen;
Schlaf ist Schale, wirf sie fort!
Säume nicht, dich zu erdreisten,
wenn die Menge zaudernd schweift!
Alles kann der Edle leisten,
der versteht und rasch ergreift.*

Wish upon wish, if you would obtain them,
look yonder at the burst of day!
Lightly are you surrounded;
Sleep is only a shell, throw it off!
Don't delay, don't dare to procrastinate,
when common folk linger and delay!
This noble man is able to do everything,
who is quick to understand and act.

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