



VOICES IN  
POETRY

VOX **musica**

Daniel Paulson, founder/music director

**MUSIC  
WORTH  
SHARING**

2.18.17 St. Paul's Episcopal Church

2.19.17 Beatnik Studios

## welcome

Welcome to the second concert of our eleventh musical season: a season that includes four stellar concert projects in the greater Sacramento area. This subscription season features collaborative concert projects with local musicians, composers, educators, artisans, and arts organizations. We are excited to continue bringing our audiences something daring and innovative!

**Voices in Poetry: An Adventurous Concert Project** features original compositions for women's voices based on the text of local poet, Renée Aubern. These newly commissioned works, and the improvisatory music of multi-instrumentalist Laura Inserra bring Renée's text to life and serve as the centerpiece for our presentation. Along with an amazing display of live art and poetry readings, we are thrilled to share the opportunity for you, our patrons, to engage in discussion with our composers, artists, and musicians.

As we continue our eleventh season of "*Music Worth Sharing*," we are overjoyed with the opportunity to share this innovative new music with you and are thankful for your undying passion and support of our mission, vision, and music. You come from far and wide because our music is of value to you; it enriches your lives, and the life of our community. We hope that you will continue to actively experience this amazing choral art and our "*Music Worth Sharing*" for years to come.

## organization

### VOX MUSICA, INC.

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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.

**Sarah Henshaw, soprano I**  
**Anne-Marie Endres, soprano I**  
**Stephanie Tomicich, soprano I**  
**Paige Kelly, soprano II**  
**Susanna Peoples, soprano II**  
**Erin Brothers, soprano II**

**Veronica Tonus, alto I**  
**Dana Daggett, alto I**  
**Heather Razo, alto I**  
**Ema Gluckmann, alto I**  
**Mary Frank, alto II**  
**Jennifer Crawford, alto II**  
**Cat Fithian, alto II**

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## 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.

## vox artists



**Sarah Henshaw**, soprano, is very happy to join 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.



**Laura Inserra**, *multi-instrumentalist*, is a composer, multi-instrumentalist, teacher, and artistic director. She is a classically trained musician with a strong improvisational background. She plays contemporary and world music in different projects as a percussionist, multi-instrumentalist and composer. She authors and performs music for theater, dance performances, exhibitions, and soundtracks for movies with internationally acclaimed musicians.

For 20 years she has been involved in the artistic direction of multidisciplinary performances in Europe and in the US. In 2007 she moved to the SF Bay Area and founded Samavesha, an international non-profit multidisciplinary performing art organization based out of Berkeley. Among her productions the Art in Nature Festival, the Cave Concerts, Creative Explorations, and Rose Labyrinth Series are some of the most popular. To know more about her vision, visit her blog [Fertile Art Conversation](#).

Audiences worldwide are not only mesmerized by this woman but also captivated by her virtuosity, profound musicality, and the passion she brings to the stage and the world around her.



**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 study in choral conducting at Portland State Univ. and the Univ. of North Texas. For five years she was the music director/conductor of Vivoce Womens Ensemble in Portland. She has sung professionally in everything from opera and musical theatre to contemporary popular styles of music. She currently maintains an active voice teaching studio. Anne-Marie is thrilled to be joining Vox for her third season.

**Paige Kelley**, *soprano*, 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 welcomed this year to the Vox Musica family for her first season.



**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 fourth 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.



**Erin Brothers**, *soprano*, is singing in her fourth 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 with hopes of obtaining a Master's Degree in Music Therapy in the future. 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 future musicians, the Brothers Brother's, Eamon, Kellan, and an as yet unnamed future Brothers Brother.

**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 fourth season singing with the talented, dedicated musicians of Vox Musica!



**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 fourth season with Vox Musica.

**Heather Razo**, *alto*, 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, maintains a private piano and voice studio, and can frequently be found collaborating on the piano in both the greater Sacramento area and the Bay Area. Heather is thrilled to be embarking on her fifth season with Vox Musica.



**Dana Daggett**, *alto*, is excited to be singing her first 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.



**Ema Gluckmann**, *alto*, is very happy to be starting her second season singing with Vox! After an embarrassing incident in high school choir she vowed never to be afraid to sing out again! She had a wonderful experience at UC Davis singing with the University Chorus, as well as participating in the UCD alumni choir. Ms. Gluckmann has sung with 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.

**Jennifer Crawford**, *alto*, is honored to be in her tenth 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.



**Mary Frank**, *alto*, is in her fifth 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 the Director of Education at Temple Or Rishon in Orangevale, California 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.

**Cat Fithian**, *alto*, is honored to be joining Vox this season. Cat 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 active in the Elk Grove United Methodist Church and is the biggest fan of her son, an up-and-coming film-maker.



# VOICES IN POETRY

*This concert will be presented without intermission.  
Please hold applause until the end of the performance.*

## Exhibition

*(Patrons are welcome to read the poetry prior to the concert)*

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**Countdown** - summer AM

Heather Razo

**Stay** - fall AM

Mario Burgos

**Romantic Scenescapes** - winter AM

Krista Penney

**Process Project** - spring AM

Adam Ward

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Morning - Evening

Laura Inserra

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**Dreamers No. 2** - summer PM

Sarah Wald

**Photo Lab** - fall PM

Daniel Paulson

**Sumpter, OR** - winter PM

Nathan Woodward

**To the Sound of** - spring PM

Joel Case

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## Exploration

*(Patrons are welcome to engage in conversation with the artists)*

## Explanation

*(Formal Q&A time with the creators, composers, and choir)*



**Renée Auburn**, *poet*, is a multidisciplinary artist fascinated with wedding poetry to other creative mediums. As the daughter of a photographer and songwriter, she has been playing music and creating art (or something like it) for most of her life. She is a native to Sacramento, CA and in 2008 was awarded the Laura Vromann Memorial Scholarship in creative art. This enabled her to move to New York, NY where she studied poetry and experimental art at The New School. After completing college in 2011, she took a residency at the circus in Brooklyn where she played the accordion and continued crafting poetry. When she wasn't performing in the circus or cabarets, she was writing. She

was part of the founding team of Luna Luna Magazine, a New York-based literary magazine that is dedicated to art, culture, sex, occult, and women. In 2013 she returned to California where she continues to write and explore the creative world around her.

## the project

This past fall Vox Musica launched a three-part education outreach project to support the composers interested in writing for women's choral ensemble. Phase one was a composing workshop. Interested individuals who wished to further their understanding of composition for women's choral ensemble, were invited to attend an in-person workshop on November 6th, 2016. At the workshop we discussed and demonstrated key compositional aesthetics that are important when writing for choral ensembles. We reviewed the musical scores, sang some excerpts, and we had some enlightening discussions with our guests. Part two was the critique phase wherein we provided composers an opportunity to submit short musical excerpts using the text of one of Renée Auburn's poems. Vox gathered for a rehearsal and we sang through these short excerpts and provided feedback for the submissions. The final phase was a final submission of a completed musical work for women's choir and percussion based upon one of the selected poems from Renée's "To Swim in Your Hazy Head." Tonight we present the final selected compositions.

## the poetry

### **To Swim In Your Hazy Head** - Renée Auburn

To Swim In Your Hazy Head is a raw, documentary-style work of poetry with a focus on time and the unconscious state of mind. Originally and unofficially dubbed the Seasons Project, it was an endeavor exploring my fascination with the dream state as well as the writer's headspace when creating content. The project itself is divided in four parts: fall, winter, spring, and summer, and then again: morning and night. For three consecutive weeks during each season in 2010-2011, I composed two poems each day – one right before I completely fell asleep for the night, and again immediately upon waking. The objective was to bring myself as close to writing unconsciously as possible, bookending the dream state with writing poetry, edged on the precipice of unconsciousness as close as I could manage. The experience itself had a free-write element, in that whatever image, thought, or idea came to mind is what was typed. The project was written on a typewriter originally, and summer was the premier season studied.

## **Countdown** - *summer AM*

Heather Razo

**Poet's Notes:** Inverse poem -- these were poems that after scanning, were inversed (black background, white text). This was to separate them from the other poems -- the inverse poems were created in heightened states of anxiety (stress dreams, nightmares, etc). "Countdown," as the title suggests, represents this sense of time running out. This was written in the summer, the premier season for this project. I was in Sacramento temporarily to see family and very restless to get back to New York, where I was living at the time.

**Composer's Notes:** "Countdown" features a recurring motif that imitates the ticking of the clock which anchors the piece. This motif uses a compositional technique called hocketing, which splits a single word up over multiple voice parts, so as to, in this case, hearken to the back and forth quality of the clock's ticking. As the vivid portions of the dream begin to give way, a hazy texture takes its place which eventually dissipates to the nothingness left when sleep ends and the dream is over.

## **Stay**- *fall AM*

Mario Burgos

**Poet's Notes:** This early morning poem was created from a somber headspace. I was feeling very lost, and even contemplated throwing away this whole project as I entered the second phase (fall aka sophomore slump? Just kidding). Feelings of being kind and hopeful amidst a very lonesome and hopeless state. I remember feeling on the edge of REM/dreaming, but not quite there.

**Composer's Notes:** Mario Burgos was inspired by the text of "Fall: III" which brought up the comforting, yet anxiety-laced inconsistency in one's falling into sleep. There is a constant ebb and flow – falling and rising, much like the ocean's waves – to this work. He wanted to acknowledge the desire to find peace and sleep while trying to calm the natural anxiety of an adult mind trying to fall gracefully into a dream state.

## **Romantic Scenescapes** - *winter AM*

Krista Penney

**Poet's Notes:** Move over Brian Eno, this is a poem for airports. Or rather a poem FROM an airport. This one was written in the morning after I had spent the night in JFK; after just barely missing a flight to Sacramento. I hadn't slept at all during that period of time and was in a sleepless stupor when I wrote this. The silver horse image was pulled from an elaborate Holiday display in one of the terminals. The "romantic" scenescape was the dead airport in early, early morning. I was exhausted, sick, and there was quite frankly nothing romantic about the experience.

**Composer's Notes:** The text I selected from Renée Aubern's "To Swim in Your Hazy Head" is "Romantic Scenescapes". The poem appealed to me because of the fantastic, peaceful, dreamlike imagery the words evoked. I tailored the music to emphasize the wonder in the text. I chose to include Laura Inserra's hang drum in the song to accentuate the dreamlike imagery in the text, particularly the crystal. The piece includes sections of free improvisation for Inserra to bring her creative voice into the composition. The piece is introspective, dreamy, and a little other-worldly.

## Process Project - *spring AM*

Adam Ward

**Poet's Notes:** Process Project happened in the early, early morning hours after I had walked home from the bars with friends. Very introspective. Very quiet. The seasons project was something for me to turn to during a more dissonant time in my life. This particular poem could be considered more meta. Spring was the final season I worked on this project from, and at this point I had begun reflecting on the project as it was coming to a close.

**Composer's Notes:** Putting together 'process project' truly manifested itself as a "process" and a "project". Much like the poem, detached and fragmented, I gave each line its own musical thought. It was this process of composing that allowed me to discover a personal connection to the text of the poetry.

For me, I realized that this poem absolutely encapsulates what is happening in our current political climate. "Cares" — most have them about a particular causes; "Cries" — most do before, during and after an event to which we perceive to having so little control. "Dance when it ends" — whatever power structure is in place there will be those who look to a new, better or completely different structure. "Something will arise" — perhaps destruction is followed by rebirth, hate will become love. "In the dark hour" — this rebirth will have a grim price. "Steps" — to which the process unfolds. "Sounds - Not at all" — as history will repeat itself and we do not listen to the lessons of the past.

Finally, the integration of the hang drum embedded in the choral texture was written in a most improvisatory way. Through this process its role will end up being much more improvisatory than I even imagined — something in itself a metaphor to that which whatever one's plans may be (even planned spontaneity) will yield results over which we have little to no control. In the present case it is in the hands of the amazing Laura Inserra, maestro Daniel Paulson and the phenomenal singers of VOX. Thank you for your artistry and what I know will be a surprisingly intuitive interpretation of "process project".

## Dreamers No. 2 - *summer PM*

Sarah Wald

**Poet's Notes:** This was an actual dream that I documented in text. The poems titled "dreamers no. 2" were all poems that occurred right as I was going into a dream, or right as I was coming out of one. This particular poem happened when I was staying with a friend in San Francisco. It was a very vivid, visual dream. Saturated color, all very surreal and cascading. This poem was all about recalling the dream that I was starting to go into.

**Composer's Notes:** Vox Musica's "Voices in Poetry" project provided me with a unique opportunity not only to compose for women's choir, but also to work with a text by a living poet and to incorporate percussion accompaniment and improvisation. I chose "dreamers no. 2" among the poems in Renée Aubern's set, *To Swim in Your Hazy Head*, because I was captivated by its vivid descriptions and stark contrasts: expansive nature imagery such as "white washed waves" and "blankets of trees" is juxtaposed with harsh lines such as "sandpapercut the rocks / against tender flesh" and with references to civilization, e.g., "congestion and talktalktalkers, busy the labored / streets buildings reach for sky." These contrasts informed the musical structure of my choral setting: certain harmonies, textures, or melodic ideas are associated with different categories of images or affects.

The texture of the music varies. Much of the work is polyphonic, i.e., there are several independent lines moving against each other, but a chordal texture takes over at certain moments. The voices are accompanied by a set of blossom bells—a unique instrument invented by Berkeley-based instrument maker Pete Engelhart—and there are two solo improvisation sections for the bells that dwell on some of the material presented by the voices, and on the harmonic and/or melodic material presented by the voices.

### **Photo Lab** - fall PM

Daniel Paulson

**Poet's Notes:** This poem came about from a very nostalgic headspace. The photo lab was a place of refuge during my very awkward high school years. I often miss it! As I was drifting off to sleep I was remembering the experience of being in the photo lab -- the way it looked and how I felt. I was such a vulnerable, uncomfortable misfit in my youth; then again, who wasn't? This poem documents a period of almost-sleep where I looked back on simpler, but yet more painful days.

**Composer's Notes:** At our first rehearsal our guest artist, Laura, brought with her a rare folk instrument from Laos, the *Khene*. She played it and I immediately fell in love with it. While listening to her play I was moved in a significant way. This moment served as inspiration and I decided to contribute to this concert by composing a work that would bring to life the marriage of this non-western instrument with a western vocal tradition.

My approach was to create a musical work that would serve as a vehicle to relive Renée's memories of vulnerability, passion, and personal discord. The images expressed in the poem, Photo Lab, seemed most appropriate. In my composition, two vocal lines weave in and out of each other, thus evoking the personal conflict between the conscious and the unconscious. I choose the voice part of Tenor and Alto so that the feeling of discord was captured through the pushing of the vocal ranges of each (high for the tenor and low for the alto.) Although both are in the extremes of their individual ranges together they are on the same or near the same pitch. With regards to the *Khene*, particular attention was made to the use of the instrument to both demonstrate its virtuosity, and to bring to the foreground the subtext of the poetry.

### **Sumpter, OR** - winter PM

Nathan Woodward

**Poet's Notes:** This poem was written in Sumpter, Oregon -- the town where my mom was living at the time. I was spending the holidays with her. I was cold all of the time, and staying in a tiny cabin in this snowy mountain range that is known in eastern Oregon as the blue mountains. It was a peaceful stay, minus the whole freezing cold thing. Very quiet, but a needed rest period from Manhattan living.

**Composer's Notes:** Reading through Renee Auburn's collection, *To Swim in Your Hazy Head*, the text of "Sumpter, OR" stood out because of its sharp imagery and clear contrasts. To put it more plainly, I liked it because it evoked so many vivid images, and thus seemed to me fertile compositional soil. Setting the text to music was a process of listening—to the sounds of the language, to the images the words brought to mind and the emotions and sensations that accompanied them. Much as Renee herself described her process of trying to capture the images and sounds of her subconscious into words on a page, so my process of composing was trying to capture images, emotions, and sensations

in pitches and rhythms. Listeners may pick up on some repeated motives (heard first in the soprano solo “Sing a lullaby...”), and note that (unlike the original poem), the piece returns from its frenetic middle section to a more subdued ending that reprises the opening. We were encouraged, for this project, to allow improvisational expression; as a composer, I believe my task is to set up and make space for that improvisation. In this piece, that occurs both with the Hang drum and in the choral timing of the phrase “the speckled.” With open-ended elements of a piece, each performance is unique. So listen well—like dreams, each performance is present only in the present moment, until it passes, like a vapor, into a hazy memory.

## **To the Sound of** - *spring PM*

Joel Case

**Poet’s Notes:** Inverse poem aka stress poem. During this time I was living in Manhattan, finishing my undergrad studies, and feeling very anxious of what would come next. Towards the end of the seasons project/Spring 2011, I was in a very stressed but actively trying to be optimistic. Fun/trivial fact that may or may not influence your impression of this poem: it, along with many PM spring poems, was written from my fire escape -- back in the day when I lived on the sixth floor of a six floor walkup.

**Composer’s Notes:** The poet’s choice of words and space encouraged me to explore what was unspoken in this poem. The tension, for me, came from not knowing whether she was near or far, in distance or time, from the person to whom she was speaking; or whether she was simultaneously near and far, in a figurative way. In this piece, I focused on giving a voice to the resolution of that tension.

Aubern’s collection of poems is deeply rooted in the essence of “time” (seasons, and hours at the threshold of dreaming and waking), which inspired me to write the music for twelve individual voices: symbolically matching the twelve months, twelve hours of a clock, and twelve voices of Vox Musica. At key points in the arrangement, the twelve-part score enables different singers to trade notes with each other, allowing a repeated chord to echo with fresh color. In accompaniment to the voices, Laura Inserra channels the spirit of nature through her hang drums, providing rhythmic enhancement to this springtime piece, reminiscent of rain chimes and renewal.

## the composers

**Mario Burgos** is a singer/songwriter and composer from central Pennsylvania. He focuses on pop and R&B styles, while incorporating electronic and classical elements. He started writing his own poetry and songs during his high school years while in the various choirs. He found home in classical styles and group singing during this time. He has written numerous choral pieces for a cappella and accompanied groups starting at the age of 15. His earlier works were performed by high school and church choirs in the Central Pennsylvania area. During his time at Ithaca College, while training as a classical vocalist, his piece “O Lux” was performed by the Sacramento based choir, Vox Musica. He chose to resume composing for chorus when inspired by Daniel Paulson, as well as Renee Auburn’s thought-provoking collection of poetry.

**Krista Penney** is a Sacramento-based composer. She's known for her signature rhythmic intensity and keen focus on timbre. Her music is exposed, playful, and approachable; often evoking a sense of childlike wonder. Although influenced by jazz and pop, Krista's music remains firmly rooted in the classical tradition. Vox Musica has performed Krista's work on two previous occasions. Krista completed her Master of Arts in Music in 2012. She studied at Washington State University under Ryan Hare, Scott Blasco, and Aleksander Sternfeld-Dunn. Krista has a Bachelor of Music in Composition from University of the Pacific. She graduated cum laude in 2008 and studied with Robert Coburn and François Rose. Krista lives with her husband, son and two dogs. She is an accountant, an avid sci-fi fan, and enjoys bicycling and travel.

**Adam Ward** is a San Francisco based singer and composer. Mr. Ward is currently in his tenth season with the international choral ensemble, Chanticleer, where he sings alto and soprano. Mr. Ward holds degrees in Horn performance from Manhattan School of Music and Yale School of Music. Mr. Ward sends a special thank you to Vox Musica, Daniel Paulson and Laura Inserra for bringing his music to life.

**Sarah Wald** was born in Chicago. She received a B.A. in music from Columbia University and her M.M. in composition from the San Francisco Conservatory of Music. She is currently pursuing her PhD in composition at the University of California, Davis. Sarah's music has been featured at various festivals, such as the Wintergreen Summer Music Festival, the Atlantic Music Festival, and the Brevard Music Center. Recently, her *Divertimento* for flute and cello was broadcast on WFMT's *Relevant Tones*. Sarah's awards include Columbia University's Rappaport Prize and individual artist grants from the Illinois Arts Council Agency and Chicago's Department of Cultural Affairs and Special Events, along with commissions from the Saint Xavier University Flute Choir, the University of Tennessee Martin's Contemporary Music Group, and Access Contemporary Music. When she is not composing, Sarah enjoys taking care of her ten lovebirds.

**Nathan Woodward** received his master's degree in music composition from the University of Missouri- Kansas City and is currently the Music Director at Elk Grove United Methodist Church. His musical output varies widely, and includes singer-songwriter work, instrumental and choral arranging and composition. He frequently serves as a guest conductor/educator in the Elk Grove Unified School District, and is an avid wilderness explorer, home chef, and dad. Beyond the numerous works written for his local congregation, his most widely performed works have been *A Dome of Many-Colored Songs*, a cycle based on the poetry of early 20th-century American Poet Amy Lowell, and *Psalm 86*, an a cappella choral work featured in UMKC's 2005 European Tour.

**Joel Case** is a south San Francisco native, now living in downtown Sacramento, studying music at Sacramento City College. Writing and arranging music has been a lifelong interest of mine, combined with a love of piano. My musical influences are extremely diverse, ranging from jazz (Art Tatum, Charlie Parker, Miles Davis) to classical (J.S. Bach, Chopin, Gershwin) to rock songwriters and lyricists (Lennon/McCartney, Leonard Cohen). Notable awards include a Sacramento Traditional Jazz Society scholarship for piano studies and a Sacramento Area Music Award (2015) in the Rock genre.

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Rancho De Los Amigos

## **INVESTOR** (\$500 to \$999)

Sandra & Richard Paulson  
Benjamin Ross  
Philip Trimboli  
Schwab Charitable Fund

## **SPONSOR** (\$250 to \$499)

Joy Morgan

## **SUPPORTER** (\$100 to \$249)

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Suzanne McNaughton  
David McGill  
Lee Meadows  
Ellen Kerrigan & Baker Peeples  
*In memory of Paul Lathrop*

## **FRIEND** (up to \$99)

Margarita Altamirano  
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*The donor list is as of February 7, 2017.  
If you think we may have missed your  
name, please let a board member know  
so we can quickly resolve the issue.  
Thank you for your continued generosity  
of MUSIC WORTH SHARING.*

## **Music Director**

Daniel Paulson

## **Accompanist**

Heather Razo

## **Photographer**

Beth Baugher, True Love Photo

## **Web Site Hosting**

Jennifer and Richard Crawford

## **PR Marketing**

Vox Musica

## **Social Media**

Amy Lynne Spier

## **Printing**

Urban Art Lithography

## **Artwork**

J.M. Knudsen  
Darby Peer

## **Rehearsal/Concert Venue Facilitation**

Beatnik Studios  
St. Paul's Episcopal Church

## **VOX MUSICA**

**INFO@VOXMUSICA.NET**

**WWW.VOXMUSICA.NET**

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