

# *Vox Grata*

WOMEN'S CHOIR

Conducted by  
Jeanette MacCallum

Presents

## ***Anne Frank: A Living Voice***

Music by Linda Tutas Haugen  
Text from The Diary of Anne Frank

With Special Guest Speaker  
Sonja DuBois

Westminster Presbyterian Church  
Nashville, TN  
Sunday, January 27, 2013  
4 PM

Please silence all cell phones and pagers for the duration of the program.

## “Preserving the Legacy”

Sonja DuBois

Brief time for meditation

\*\*\*\*

### **Anne Frank: A Living Voice**

Linda Tutas Haugen

*(Please hold your applause until the conclusion of the entire work)*

- I. It is the Silence
- II. My Nerves
- III. Hanneli
- IV. Sunshine and Cloudless Sky
- V. My Work
- VI. Peter
- VII. Ideals and Hopes

\*\*\*\*

### **I Thank You God**

Gwyneth Walker

\*\*\*\*

## **Program Notes**

**Anne Frank: A Living Voice** was commissioned by the San Francisco Girls Chorus (SFGC) in celebration of its Silver Anniversary. The text is based upon excerpts from *The Diary of Anne Frank*, taken from the 1952 and 1991 English translations of the book. The full musical work was premiered in 2004 by the San Francisco Girls Chorus.

Anne Frank was between the ages of 13 and 15 when she wrote her *Diary*, while living in a secret upstairs annex over a warehouse in Amsterdam with her family, the Van Pels family and Fritz Pfeffer. Despite the fears and frustrations she experienced in over two years of hiding from the Nazis, Anne learned how to survive, even to find beauty in small things and to hold on to her ideals.

Composer Linda Tutas Haugen writes: “My goals for this composition are to honor the life of Anne Frank and to gain a deeper understanding of what she, her family, and friends experienced during the Holocaust.”

The text excerpts are chronologically arranged, and span more than two years. They portray a psychological progression from fear and despair to strength and hope. The first three movements explore the grim reality of war and her situation. Anne’s feelings of helplessness are expressed when she discovers that one of her best friends, Hanneli Goslar, has been captured and deported.

In the next three movements, she finds meaning and purpose in nature, her writing, and her first love with Peter Van Pels. In the final movement, she recognizes the chaos and destruction of society and ideals, and faces the likelihood that she and her family will not survive. Amazingly, she is able to look beyond the present and herself, to a time when she believes that peace will return. The hope that one day she would be able to realize her ideals and dreams, gives her strength and courage.

The *Diary* has been published in 67 languages, and over 31 million copies have been sold.

**I Thank You God** was commissioned by the American Choral Directors Association (ACDA) and premiered at the National ACDA Convention in February, 1999. The text is adapted from the E.E. Cummings poem of the same name.

Composer Gwyneth Walker writes: “This is a poem of grandeur and of praise. Therefore it might be expected that this musical setting would aim at vastness, grandeur and awakening.” Walker accomplishes this through a variety of means. First, the piano introduction includes slowly unfolding piano arpeggios which focus on open intervals of octaves, fifths and fourths, exploiting the full range of the piano keyboard. The composer also takes the singers on a harmonic journey which begins in a low register in C minor, and then travels through a number of other key areas until it reaches the distant key of G-flat. At this point, the voices are drawn closely together into a tone cluster containing the pitches G-flat, A-flat and B-flat, only to open apart into the glorious C major chords which conclude the piece in the high register.

The speaker in the poem is almost breathless as he expresses his wonder at the natural world. In the customary style of the poet, the speaker hardly pauses, having no space even for punctuation. Walker conveys this aspect of the text through a number of sequences of the phrase “I thank you God” and through static melodic lines to set the poet’s adjectives (“how should tasting touching hearing seeing breathing any human merely being doubt you?”).

A central phrase, “I who have died am alive again today” returns frequently and expresses the rebirth of the soul with each “amazing day”.

## The Musicians

<b>Soprano I</b>	Catherine Holsen, Denise Pitzer, Della Smith, Sharon Warfield, Amanda Whatley
<b>Soprano II</b>	Emily Fredericksen, Beth Holzemer, Lea Maitlen, Jennifer Moss, Erica Scaramuzza
<b>Alto I</b>	Jennifer Barnes, Ellen Bourne, Carol Callaway-Lane, Kelly Christie, Susan DuPont, Marjorie Proctor
<b>Alto II</b>	Rachel Burkey, Monica Coombs, Bridget Simpson, Karen Weir
<b>Violin 1</b>	David Davidson
<b>Violin 2</b>	Wei Tsun Chang
<b>Viola</b>	Seanad Chang
<b>Cello</b>	Sari Reist
<b>Piano</b>	Dawn Seidenschwarz

**Jeanette MacCallum** is an Adjunct Professor in music theory and music history at Belmont and Lipscomb Universities in Nashville, TN and founder and Artistic Director of *Vox Grata*, a Nashville community women’s chorus. Previously she served as the Director of Choral Activities at St. Cecilia Academy in Nashville, TN,

from 2002 to 2012, where she conducted various ensembles and taught AP Music Theory. During her tenure at St. Cecilia, the Advanced Choir received superior ratings at all regional and state adjudication festivals in which it participated. In addition, the St. Cecilia Advanced Choir performed at ACDA and TMEA state conferences. Mrs. MacCallum led the St. Cecilia Choir on performance tours to Carnegie Hall, Canada and Italy. In 2007, the St. Cecilia Choir performed by invitation at the *Ospedale della Pietà* and the *Ospedale dei Derelitti* in Venice. Her students also earned positions in numerous All-State and ACDA Honor Choirs.

Reared in Princeton, New Jersey, Mrs. MacCallum's passion for choral music began as a member of the distinguished Princeton High School Choir. She received her musical education at the Eastman School of Music and Belmont University, and received the Master of Church Music degree from Belmont. A singer, pianist and conductor, Mrs. MacCallum has directed choirs at the Blair School of Music at Vanderbilt University, as well as at Westminster Presbyterian Church in Nashville. She currently serves as the ACDA Tennessee Chair for Women's Choir Repertoire and Standards. Mrs. MacCallum is the current Treasurer and Past-President of the Middle Tennessee Vocal Association. She is also the author of *"The Sacred Choral Works of the Venetian Ospedali,"* recently published by GIA in *"Conducting Women's Choirs: Strategies for Success,"* Debra Spurgeon, Editor and Compiler. (2012)

**Dawn Seidenschwarz** is Accompanist for Vox Grata Women's Choir. She currently serves as Organist and Choirmaster at Our Savior Lutheran Church in Nashville and is also Assistant Chorus Teacher/Accompanist at St. Cecilia Academy in Nashville, Tennessee. Her experience as an organist began as a teenager in her hometown of Stuttgart, Arkansas. Since then she has accompanied choirs in churches of many denominations in the U.S.A. and Japan. She earned a Bachelor of Music degree in Organ Performance from Middle Tennessee State University where she studied with Dr. Polly Brecht.

## Mission of Vox Grata

Vox Grata is comprised of joyful women who, out of gratitude for the fullness of their own lives, possess a desire to sing together for the benefit of others. The group performs repertoire that expresses a uniquely feminine spirit, especially works that promote the best interests of women in society. Vox Grata sings concert programs that directly benefit the needs of women in the Nashville community. The singers also enjoy the opportunity to mentor exceptional high school and college-aged women who participate in the choir as part of its choral scholar program.

## Special Thanks

- **Dr. John Semington**, Director of Music Ministry, Westminster Presbyterian Church
- **Dr. Sally Reid**, Chair Department of Music, Lipscomb University
- **Monisa Angell**, Contractor, String Quartet
- **Danielle Kahane-Kaminsky**, Executive Director of Tennessee Holocaust Commission
- **Kathy Masulis**, Executive Director of Better Decisions
- **Ian Petty**, Web and Poster Graphic Design – [ianpetty.com](http://ianpetty.com)
- **Marjorie Proctor** and **Paul Bieschke** of Madtown Media, Video Production
- **Jeff Pitzer**, Audio Recording
- **Joe DeBusk**, Sound Reinforcement
- **Westminster Presbyterian Church**

For information about supporting Vox Grata or to find out about auditions or upcoming events, please visit our website at [www.voxgrata.com](http://www.voxgrata.com).