

Vox Grata

WOMEN'S CHOIR

presents

Anne Frank: A Living Voice

with special guests

Blair Children's Chorus

and

Alias Chamber Ensemble

Jeanette MacCallum, Susan Kelly and Mary Biddlecombe,
Conductors

John Semingson, Pianist

The Temple Congregation Ohabai Sholom

Thursday, May 10, 2018

Ingram Hall, Blair School of Music

Tuesday, May 15, 2018

Free-will offering to benefit Miriam's Promise

Program

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

We Remember

Anne Frank: A Living Voice

Linda Tutas Haugen

(Please hold applause until conclusion of 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

Reflections from Yad Vashem

Daniel J. Hall

We Respond

Miserere

Eva Ugalde

Kindness

Christina Whitten Thomas

Alicia Enstrom and Amy Helman, violin
Marie Winget, viola
Emily Nelson, cello

Vox Grata Women's Choir

Soprano 1

Hannah Baisley
Catherine Birdsong Broyles
Brittany Carnegis
Anna Horne
Anne Louise Jones
Susan Kelly
Diana Neely
Libby Skolnik
Sharon Warfield

Soprano 2

Jan Allison
Jennifer Barnes
Emily Beavers
Jj Ebelhar
Katy Ferrell Burrows
Lauren Ritch Hallihan
Tracy Monaghan
Anne Reeve-Osborne
Jenna Payne
Erica Scaramuzza
Haley Smith
Elizabeth Stroud

Alto 1

Annabelle Absar
Julie Birdsong
Kelly Christie
Jane-Coleman Harbison Cottone
Amy Kadish
Jane Kirchner
Suzie Lane
Mary Louise McCullough
Janet Salyer
Rosie Smith
Carol Tate
Krysta Waldrop

Alto 2

Sylvia Leins
Denise Linn
Caitlyn Lovell
Jeanette MacCallum
Linda McFadyen-Ketchum
Mareike Sattler
Nancy Williams-Nettles

Blair Concert Choir

Mary Byrd
Mary Catherine Claverie
Becca Culley
Zoë Gardner
Sarita Jetton
Savannah Jetton
Hannah Kanotz
Amanda Langford
Lorelei McDaniel
Kylie McMahan
Hilde Medovich
Swasti Mishra
Hannah Park

Emma Reynolds
Claire Ritter
Mimi Rock
Sophia Saavedra
Timory Shaner
Madison Shaw
Jennie Mae Sprouse
Gigi White
Bethany Whitney
Olivia Whitney
Elena Wierich
Lillian Worley
Rina Xu

Lauryn Moody, Accompanist

Jeanette MacCallum is the Director of Music Ministries at Second Presbyterian Church in Nashville, TN and founder and Artistic Director of *Vox Grata*. She previously served as an Adjunct Professor in music theory and history at Belmont and Lipscomb Universities. In addition, she served as the Director of Choral Activities at Saint Cecilia Academy in Nashville, TN, from 2002 to 2012, where she conducted various ensembles and taught AP Music Theory. During her tenure at Saint Cecilia, the Advanced Choir received superior ratings at all regional and state adjudication festivals in which it participated in addition to performing at ACDA and TMEA state conferences. Her students earned positions in numerous All-State and ACDA Honor Choirs. MacCallum led the choir on performance tours to Carnegie Hall and Canada. In 2007, the choir performed by invitation at the *Ospedale della Pietà* and the *Ospedale dei Derelitti* in Venice, Italy.

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 frequent adjudicator and clinician, Mrs. MacCallum has directed choirs at the Blair School of Music at Vanderbilt University, as well as at Westminster Presbyterian Church in Nashville, TN. She is the President of Tennessee ACDA and has served as the Tennessee Chair for Women's Choir Repertoire and Standards. Mrs. MacCallum is the Past President and Treasurer of the Middle Tennessee Vocal Association. She is also the author of "*The Sacred Choral Works of the Venetian Ospedali*," published by GIA in "*Conducting Women's Choirs: Strategies for Success*," Debra Spurgeon, Editor and Compiler (2012).

Dr. Susan Kelly was recently appointed Assistant Professor of Music/Choral Director at Tennessee State University. She directs the University Choir and Meistersingers, teaches classes in Music Education and Conducting, teaches Applied Voice, and serves as advisor for Club V, the student vegan organization. Aside from her work at TSU, Susan is the Associate Conductor for Vox Grata Women's Choir, and serves as a soprano section leader at Westminster Presbyterian Church. Additionally, she sings soprano with the Tennessee Chamber Chorus, a professional choir based in East Tennessee and The Cecilia Ensemble, a professional choir based in Augusta, Georgia.

Dr. Kelly taught at Abington Heights High School in Clarks Summit, Pennsylvania, where she directed the 120-voice Concert Choir, the Women's Ensemble, the Men's Ensemble, and served as music director for the musical. She was also the director of the Cantare Choir of The Choral Society of Northeast Pennsylvania, a community high school women's ensemble that performed at both state ACDA and PMEA conferences. She also served as the Director of Music at First Presbyterian Church of Clarks Summit, and sang soprano with The Lyric Consort, an eight-voice vocal ensemble.

Susan holds undergraduate degrees in Music Education and English Education from Wilkes University, a Master of Music degree in Vocal Performance and Choral Conducting from Temple University, and a Doctor of Musical Arts degree in Choral Conducting from the University of South Carolina. Currently she is serving as the President-Elect for ACDA-TN.

Mary Biddlecombe serves as Artistic Director of the Blair Children's Chorus at Vanderbilt University. She conducts each of the six graded choirs of the program, including the Concert Choir (high school girls), Young Men's Chorus (changed men's voices), Choristers (middle school girls), Boychoir (unchanged boys), Training Choir, and the select treble ensemble, Chorale.

Biddlecombe has taught music at every grade level. Choirs under her direction have been invited to perform for conventions of the American Choral Directors Association, as well as symphonic works with significant orchestras. Recent projects have included Benjamin Britten's *War Requiem*, Roger Waters' *Ça Ira*, and Gustav Mahler's *Eighth Symphony* with the Nashville Symphony Orchestra, and John Rutter's *Mass of the Children* with the Vanderbilt Symphony Orchestra and Symphonic Choir. Biddlecombe is in demand as an adjudicator and clinician and has presented interest sessions at conferences all over the Southeast. In 2017 she conducted the Florida All-State Middle School Treble Choir. A native of Syracuse, N.Y., she holds degrees from Florida State University and the Crane School of Music at SUNY Potsdam.

Dr. John W. Semingson serves as Accompanist for Vox Grata Women's Choir. Since 2001, John has served as the Director of Music Ministries for Westminster Presbyterian Church – Nashville, where he oversees a multi-faceted music program of nine choirs involving over 200 children, youth, and adults. John holds the Doctor of Musical Arts degree in choral conducting, the Master of Church Music in both conducting and organ, and the Bachelor of Music in organ performance. He has conducted and/or served as an accompanist for church, community, and university choirs in Illinois, New Jersey, North Carolina, and Tennessee over the past 30 years.

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. Vox Grata is a 501(c)(3) nonprofit, tax-exempt organization.

To be added to our mailing list, for information about supporting Vox Grata or to find out about auditions and upcoming events, please visit our website at www.voxgrata.com, or visit our Facebook page at <https://www.facebook.com/VoxGrata>.

100% of the contributions received at this program will benefit Miriam's Promise whose mission is to ensure the well-being of the child by nurturing individuals and families through offering pregnancy counseling, parenting coaching and adoption services. All donations to Miriam's Promise are tax-deductible.

Special Thanks

Vox Grata Board of Directors – St. Clair Blue, Karen Weir, Sylvia Leins, Susan Hassell, Laurie Cooper, Jennie Renwick, Jane Kirchner, Linda Koon, Jane Ferrell, Vicky Tarleton, Doug MacCallum, Jeanette MacCallum, and Franco Scaramuzza
Ian Petty, website design

Rev. Dr. Mary Louise McCullough, Pastor, **Second Presbyterian Church**

Dr. John Semingson, Director of Music Ministries, **Westminster Presbyterian Church**

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Pam Schneller, **Blair School of Music**

Lea Maitlen, Executive Director, **Alias Chamber Ensemble**

Alicia Enstrom, Artistic Director, **Alias Chamber Ensemble**

Second Presbyterian Church

The Temple

Blair School of Music



Miriam's Promise

Pregnancy, Parenting & Adoption Services



ALIAS

CHAMBER ENSEMBLE

Texts and Translations

Anne Frank: A Living Voice

Linda Tutas Haugen

I. It is the Silence

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...go outdoors...I’m very afraid that we shall be discovered and shot...We have to whisper and tread lightly during the day, [or] the people in the warehouse might hear us. Someone is calling me.”

January 13, 1943. “Terrible things are happening outside. At any time of...day...helpless people are being dragged out of their homes...Families are torn apart; men, women, and children are separated...Everyone is scared...the entire world is at war...and...the end is nowhere in sight...All we can do is wait...for it to end. Jews and Christians alike are waiting, the whole world is waiting, and many are waiting for death.”

II. My Nerves

October 29, 1943. “My nerves often get the better of me, especially on Sundays...The atmosphere is stifling, sluggish, [and heavy as lead]. Outside you don’t hear a single bird, and a deathly...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...Sleep makes the silence and the terrible fear go by more quickly, helps pass the time since it’s impossible to kill it.”

November 8, 1943. “I simply can’t imagine the world will ever be normal for us again.”

III. Hanneli

November 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...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...if only You could tell her I’m thinking of her with compassion and love, it might help her go on.”

IV. Sunshine and Cloudless Sky

February 23, 1944. “I go to the attic almost every morning...This morning...Peter was...cleaning up. He finished quickly and came over to where I was sitting...on the floor. The two of us [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 could not speak...We breathed in the air, looked outside, and both felt the spell should not be broken...‘As long as this exists...this sunshine and 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...”

V. My Work

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...seemed so far away, so unreal, like a fairy tale...until Saturday night...I slid to the floor...and began...saying my prayers...I drew my knees to my chest, lay my head on my arms and cried...I finally realized that I must do my...work...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...I want to go on living even after my death...I’m so grateful to God for [giving] me this gift which I can use...to express all that’s inside me! When I write I can shake off...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!”

VI. Peter

April 19, 1944. “Is there anything more beautiful in the world than to sit before an open window and...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...”

VII. Ideals and Hopes

July 15, 1944. “It’s twice as hard for us young people to hold on to our opinions...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 those problems...dreams and cherished hopes rise within us, only to be crushed by grim reality. It’s...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...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...will end, that peace...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!”

Reflections from Yad Vashem

Daniel J. Hall

Darkness covered the surface of the deep... (Genesis 1:2) Israel Ofrecht, Nelya Kolos, Ytzkhak Faierman, Zuza Cohen, Tommy Kolmar, Sarah Fleischmann, Claude Naxara, Ninnon Beja. Gently perplexing descent into darkness, Cavernous spiral and fragmented void, Floating and falling in rapt contemplation, Fathomless chasm of pure life destroyed. Maya Synayskaya, Zhenya Zaslavskaya, Alla Verkhovskaya, Franya Waldliferant, Emiliya Morgovskaya, Edith Spiegel, Rahel Lamm, Sonya Svetnikov. As the stars of the sky and the sand on the seashore... (Genesis 22:17) Marcel Fleschner, Zina Dwyer, Rosetta Scheffer, Salomon Ramer, Hende Bittman, Asya Schterengas, Judith Salzer, Fira Skylar, Isaak Tridman. Dapples and dustings of luminous starlight, Astral projections of souls now released, Beacons of burnished fire ever reflected, Essence of innocence kindly bequeathed. Syoma Tabarinski, Dotia Tatiyevski, Zhenya Bolotyanski, Lyova Levandovski, Sofya Ildarova, Lulush Pinkert, Raya Britva, Bella Ostrinskaya. Adonai Ro’i lo echsar (The Lord is my Shepherd)... Be thou the mother of thousands of millions...(Genesis 24:60) Pristine oblivion of wind-whispered names and candle flame, Infinite space and the faces of children by mercy reclaimed. Sofya Ildarova, Numi, numi, nim (Sleep, sleep), Bella Ostrinskaya, Lyova Levandovski, Raya Britva, Numi, numi, nim.

Miserere [Sung in Latin]

Eva Ugalde

Have mercy on me, O my Lord, for I have called out to you all the day. For you, O Lord, are good and forgiving and plenteous in mercy to all who call upon you. Incline your ear, O Lord, and hear me, for I am needy and poor. (Psalm 86:1-7)

Kindness

Christina Whitten Thomas

Text: Naomi Shihab Nye

Before you know what kindness really is
you must lose things,
feel the future dissolve in a moment
like salt in a weakened broth.
What you held in your hand,
what you counted and carefully saved,
all this must go so you know
how desolate the landscape can be
between the regions of kindness.
How you ride and ride
thinking the bus will never stop,
the passengers eating maize and chicken
will stare out the window forever.
Before you learn the tender gravity of kindness,
you must travel where the Indian in a white poncho
lies dead by the side of the road.
You must see how this could be you,

how he too was someone
who journeyed through the night with plans
and the simple breath that kept him alive.
Before you know kindness as the deepest thing inside,
you must know sorrow as the other deepest thing.
You must wake up with sorrow.
You must speak to it till your voice
catches the thread of all sorrows
and you see the size of the cloth.
Then it is only kindness that makes sense anymore,
only kindness that ties your shoes
and sends you out into the day to mail letters and purchase bread,
only kindness that raises its head
from the crowd of the world to say
it is I you have been looking for,
and then goes with you everywhere
like a shadow or a friend.

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 frustration 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 its 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.

Reflections from Yad Vashem is a gentle, ethereal work and a musical and poetical response to the poignant and lingering impressions evoked by the composer’s visit to the Yad Vashem Children’s memorial in Jerusalem. The text is a combination of scripture from Genesis, selected children’s names from the actual Yad Vashem database, some original verses, the Adonai Roi (or 23rd Psalm) set in Hebrew and a liberal treatment of the Hebrew lullaby, *Numi, Numi, Yaldati* or Sleep, Sleep, My Little Girl.

The intent of the verses from Genesis is juxtaposed with the composer’s own personal aims as he strived to describe various aspects of the experience. The text from Genesis 1:2 is a reference not only to the primordial formlessness of pre-creation, but also a likening of this darkness to the disorienting shadow experienced upon entering the memorial. The text from Genesis 22:17 is a reference to the covenant in which Abraham is promised that his posterity would be as the “stars of the sky and the sand on the seashore” – also, a direct corollary to the children whose names are listed in the Yad Vashem records, and invoked in this music. The composer states: “In my mind, they are represented as stars burning in the darkness of the void.” The text from Genesis 24:60 is included to pay homage not only to the mothers of the victims, but to all mothers and motherhood itself as a divine calling and election. The composition reaches its architectural and spiritual climax in the 23rd Psalm.

Following each verse are the composer’s own words of physical and spiritual description. Their purpose is to invoke not only a literal image of the memorial, but a cosmic spirituality and serenity. They should not be seen as dogma but as simple, contemplative musings of a composer moved by the beauty of the location and symbolism. (Notes by the publisher)

Miserere was composed by Eva Ugalde (born 1972), an active singer and composer in Spain. She was born in San Sebastian, where she later went on to study Musical Composition and Choir Direction with Gotzon Aulestia and Miguel Amantegi, respectively. Her work is principally centered on choral music, and she has written several pieces for women's choirs. She is a member of a women's choir conducted by Javier Busto. “Miserere” was written in dedication to the victims of war. The piece was chosen as a compulsory work for the 2006 Tolosa choral competition.

Kindness was commissioned and premiered by Vox Femina Los Angeles in 2016. The composer describes being moved by the poem and the over-arching need for kindness as a beacon in today’s world. She notes the poem’s juxtaposition of mundane, daily living with the most profound sensation of loss. To capture that musically, Thomas writes ever-growing musical phrases for each section of this metaphorical journey towards an understanding of kindness. In descriptive gestures that start small – “Before you know what kindness really is, you must lose things, feel the future dissolve in a moment like salt in a weakened broth” – these details and sensations eventually culminate in a central lesson about realizing empathy.

Christina Whitten Thomas’s compositions have been described as “stunning,” “shaped with great skill and commitment,” “imaginative,” and “extraordinarily moving.”



Miriam's Promise

Pregnancy, Parenting and Adoption Services

*OUR MISSION is to ensure the well-being of the child
by nurturing individuals and families.*

The ministry of Miriam's Promise extends the promise of hope and healing to birthparents, pregnancy clients, adoptive families, and children as they cope with issues of grief, loss and transition. Miriam's Promise is dedicated to healing and emotional well-being by providing services that center around the child and family.

Many of the children we serve began their lives in hard places; in chaotic birth families, in orphanages or long-term foster care, or were born after very stressful pregnancies. Our staff gives hope and healing through adoption services, both domestic and international, through pregnancy counseling, and through family attachment coaching. We also provide two jail ministries for pregnant females and incarcerated moms.

This unique ministry is formed by our calling to love God and our neighbor and a belief in the inviolable integrity of each person. The ministry of Miriam's Promise is based on the belief that all clients should be treated with dignity and respect, and that a compassionate response to the crisis of infertility and unplanned pregnancy can have life-altering consequences for both adults and children.

HEALING BEGINS WITH YOU.

Become involved as a volunteer or be present with us as lives change through your donations on our website: www.miriamspromise.org.

Friends of
Vox Grata
WOMEN'S CHOIR

Conductor's Circle \$1,000 +

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Sallie Bailey
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Linda Koon
Bruce A. LaBar
Doug and Jeanette MacCallum

Benefactor's Circle \$500 - \$999

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Susan Hassell
Sylvia Leins
Monique Muri
Lisa Pellegrin
Randy Moore and Cindy Netherton
Second Presbyterian Church Choir

Gold Circle \$100 - \$249

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Martha Bess Dewitt
Mr. Robert Early
Jane and Mike Ferrell
Patricia Fredericksen
Perry A. MacDonald
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Mary Rose Smith
John Springer

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The Community Foundation of Middle Tennessee
Martha J. Trammell
Rae Carol Yarbrough

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