

CREATION

her hands made the stars

Sunday, March 1, 2026 at 7pm

First Congregational Church of Los Angeles

VOX
femina
LOS ANGELES



VOX FEMINA LOS ANGELES

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Gabriela Atkinson
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SINGERS

Sopranos

Bailey Anderson
Natalie Anibal
Desiree Balfour
Justine Boonstra
Ann Bowden
Suzanne Brown
Ana Bulger
Kate Burns
Catherine Card
Geetha Chandroth
Rhonda Dillon
Shannon Fish
Cynthia Glass
Katie Letaif
Allison Linker
Sonia Ohan
Rachel Paterno-Mahler
Raeanne Pfeifer
Natalia Ramos
Jessica Rau
Mary Read
Lori Marie Rios
Lani Stait
Laurel van der Toorn

Altos

Sara Austin
August Barringer
Lesili Beard
Emma Benatar
Gillian Bieler
Casey Burgess
Evi Desser
Eileen Dorn
Betsy Ginsburg
Melody Gonzalez
Saira Grewal
Jolie Hughes
Morgan Bailey Keaton
Roxana Leonard
Helen Mendoza
Hillary Ngo

Missy Nieto
Marcela Pan
Erin Rye
Luka Schellenbach
Ashley Sheagley
Sumana Wolf

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Welcome to VOX Femina's Season 29!

Dear Friends,

Welcome to VOX Femina's second concert of the 2025-26 season! We are so honored you have joined us today as we gather in community. In a time of continued uncertainty and transition, music offers us a path to connection, solace, and shared hope. In raising our voices together, VOX continues to demonstrate the enduring power of choral music to elevate diverse voices, foster understanding, and promote social change.

This season, VOX Femina presents three distinct concerts—each inviting us to engage with big questions, luminous imagination, and the heart of our community. Tonight, we continue our 29th season with *Creation: Her Hands Made the Stars*, which offers an immersive evening featuring the premiere of "Creation," a visionary new work by Jocelyn Hagen. Woven from the words of eight women poets (including Emily Dickinson and Hannah Arendt), and accompanied by animated projections, "Creation" reimagines the genesis of the cosmos through a feminine lens.

We are excited to be joined this evening by the young singers from Granada Hills Charter High School's Concert Choir and their director, VOX's own Dr. Desiree Balfour. This collaboration affords these students a unique opportunity to experience performing with VOX, and it illustrates VOX's dedication to shaping the future of choral music championed through our growing Music Education programs.

In June, our season culminates with *I, Too, Sing America*, a musical journey honoring America's 250th anniversary. This program brings together voices from across traditions: from Native American and Appalachian folk to expressions from today's immigrant communities. Featuring new commissions from composers B.E. Boykin and Carlos Cordero, the concert encourages reflection on our shared history and a renewed vision for our collective future.

Thank you for being part of this season's journey. Your presence, your listening, and your willingness to engage make VOX Femina's mission come alive. In each of these concerts, we hope to offer not only music, but space – for reflection, for connection, for renewal.

We look forward to seeing you again this season and in the future.

With deep gratitude,



Dr. Iris S. Levine
Founding Artistic Director



Rebecca Wink
Executive Director

Dr. Iris S. Levine, Founding Artistic Director



Dr. Iris S. Levine is a nationally acclaimed choral conductor, educator, and arts leader, widely recognized for her contributions to women's choral music and higher education. She is the founder and artistic director of VOX Femina Los Angeles, Southern California's premier women's chorus. Under her visionary leadership, VOX has earned an esteemed reputation through over 350 performances across the United States, Mexico and Canada, and appearances at major national conferences, including ACDA, Chorus America, and GALA Choruses. Dr. Levine is known for cultivating strong, collaborative relationships with composers, resulting in nearly 70 commissioned works that have significantly expanded the treble choir repertoire.

Dr. Levine currently serves as Interim President of California State Polytechnic University, Pomona, where she has held a range of academic leadership roles including Interim Provost and Vice President for Academic Affairs, Dean of the College of Letters, Arts, and Social Sciences, Interim Dean of the College of Education and Integrative Studies, and Chair of the Department of Music. As a faculty member, she taught conducting and music education courses and conducted the Kellogg Chamber Singers.

She holds a Doctor of Musical Arts in Choral Music from the University of Southern California, where she studied with Rod Eichenberger and James Vail, and a Master of Music in Choral Conducting from Temple University under Alan Harler.

An active leader in the American Choral Directors Association, Dr. Levine has served in numerous state, regional, and national roles. She is the editor of the Iris S. Levine Treble Choral Series with Pavane Publishing and a contributing author in *Conducting Women's Choirs: Strategies for Success*, *Choral Reflections: Insights from American Choral Conductor-Teachers*, and *Choral Repertoire by Women Composers*. She continues to inspire singers and conductors nationwide as a frequent clinician, adjudicator, and advocate for inclusive and innovative choral artistry.

Dr. Levine lives in Culver City, California, with her wife, Lesili, and their two cats, who believe every rehearsal is for them.

Lori Marie Rios, Associate Conductor



Lori Marie Rios is a highly accomplished conductor, soloist, educator and voice teacher. She currently serves as Associate Professor of Music at College of the Canyons, Valencia where she is the music director of the Chamber Singers and Voices of the Canyons Community Chorus. She also teaches voice and administrates the applied music program. Prior to her appointment at COC, she directed the choral program at La Cañada High School. Ensembles under her direction have sung all over the United States. Her choirs have appeared at the American Choral Directors Association Regional

Convention in Las Vegas in 2004 and in 2007 were selected to appear at the ACDA National Convention in Miami. The choirs at La Cañada also performed at the California Music Educators Conference. Lori Marie also is an adjunct professor at Pasadena City College where she conducts the Concert Choir. She is also on faculty at California State University, Los Angeles Summer Graduate Program where she teaches voice and graduate level conducting. Lori Marie is on the choral-vocal faculty of the Idyllwild Arts Summer Program where she serves as Assistant Director.

Ms. Rios has presented workshops for the American Choral Directors Association and this past year presented three workshops for the Nevada Music Educators Association. She is in much demand as a clinician and adjudicator. She has conducted district and state wide honor choirs. She also sits on the Los Angeles Bach Festival Board of Directors. She made her Walt Disney Concert Hall debut in 2006 as the soprano soloist in Mozart's Requiem.

Lisa Edwards, Collaborative Pianist



Following her undergraduate studies in piano performance at University of North Texas, Lisa Edwards earned her Master of Music degree in the Keyboard Collaborative Arts program at the University of Southern California with honors. While at USC, she was awarded the Gwendolyn Koldofsky Scholarship.

Currently, Ms. Edwards is the pianist/music assistant for the Los Angeles Master Chorale, under the direction of Grant Gershon and performs regularly on stage at the Walt Disney Concert Hall. Her concert credits include performances with the Los Angeles Master Chorale, the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra and the Santa Barbara Symphony. On disc, Lisa can be heard on two Nonesuch recordings of Steve Reich's music - "You Are (Variations)" and "Daniel Variations."

Previous faculty positions include California State University Long Beach, Glendale Community College, and Pasadena Community College. In addition to being the pianist for VOX Femina Los Angeles, Ms. Edwards holds positions with San Marino Community Church, Stephen S. Wise Temple in Bel Air, and Congregation Kol Ami in West Hollywood. Lisa travels throughout the United States as a vocal/chamber music pianist.

Jocelyn Hagen



Jocelyn Hagen composes music that has been described as “simply magical” (Fanfare Magazine) and “dramatic and deeply moving” (Star Tribune, Minneapolis/St. Paul). She is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic music, dance, opera, and publishing. Her first forays into composition were via songwriting, still very evident in her work. The majority of her compositions are for the voice: solo, chamber and choral. Her melodic music is rhythmically driven and texturally complex, rich in color and deeply

heartfelt. In 2023 her opera *The Song Poet*, written with Hmong writer Kao Kalia Yang, premiered with Minnesota Opera, and sold out their run over six months prior to the premiere date.

In 2019 she celebrated the premiere of her multimedia symphony *The Notebooks of Leonardo da Vinci*, which includes video projections created by a team of visual artists, highlighting da Vinci’s spectacular drawings, inventions, and texts. The work has already been performed over fifty times across the United States, as well as in Canada, Sweden, Croatia, and England. Hagen describes her process of composing for choir, orchestra and film simultaneously in a Tedx Talk given at the Walker Art Center in Minneapolis, now available on YouTube.

Hagen’s commissions include Voces8, Conspirare, the Minnesota Opera, the Minnesota Orchestra, the International Federation of Choral Music, True Concord Voices and Orchestra, the American Choral Directors Associations of Minnesota, Georgia, Connecticut and Texas, the North Dakota Music Teachers Association, Cantus, the Boston Brass, the Metropolitan Symphony Orchestra and the St. Olaf Band, among many others. Her work is independently published through JH Music, as well as through Graphite Publishing, G. Schirmer, EC Schirmer, Fred Bock Music Publishing, Santa Barbara Music Publishing, and Boosey and Hawkes.

For program notes by the composer and information on the artists, please scan the QR code.



Dr. Desiree Balfour



Dr. Desiree Balfour is the choral director at Granada Hills Charter High School and a former Adjunct Professor at California State University, Los Angeles. She earned her doctorate in choral conducting from UCLA, where she conducted, sang in, and prepared ensembles across the School of Music, served as chorus master for opera, and conducted the Symphony. While at UCLA, she was named the inaugural Paul and Barbara Bent Choral Fellow, received the Dean's Medal, and was selected as graduate commencement speaker. In 2021, she participated as a singer and in preparing the UCLA Chamber Singers for their Grammy Award-winning recording (Best Choral Performance).

A Southern California native, Dr. Balfour holds degrees from CSU Northridge and CSU Los Angeles. She has taught at the middle school, high school, and collegiate levels, helped found the music department at Ramon C. Cortines School of Visual and Performing Arts, and her ensembles have earned consistent Superior/Gold ratings at festivals throughout California and New York. Her honors include the Guitar Foundation of America's Excellence in Guitar Education Award and being named a quarterfinalist for the Grammy Foundation's Music Educator Award. In 2025, she conducted her students at Carnegie Hall.

Dr. Balfour has served as a guest conductor and adjudicator, collaborated extensively with many of the Los Angeles Master Chorale's Oratorio Projects, held leadership roles in the Los Angeles Secondary Music Teachers Association, and is a longtime member of VOX Femina, where she was the initial assistant conductor fellow who helped launch its youth outreach program.

SINGERS



Granada Hills Charter Choir with Dr. Desiree Balfour (front left)

The Granada Hills Charter (GHC) choral program offers four curricular ensembles as well as three student-led a cappella groups. The four courses are Advanced Chamber Singers, G-Notes Show Choir, Honors Choir, and Concert Choir. Concert Choir is the program's non-auditioned, entry-level ensemble and performs SA and SSA repertoire. Concert Choir is deeply honored to have been invited to perform with VOX Femina. This collaboration represents an extraordinarily rare and high-impact opportunity for students at the very beginning of their musical paths. For many, this will be their first experience working at a truly professional artistic level. Experiences of this caliber at such an early stage are often transformational: they build aspiration, confidence, and long-term commitment to the arts, and frequently serve as a catalyst for students to envision themselves as lifelong musicians and artists.

Johanie Ada
Iniyah Collins
Fia Cayamanda
Angelica Crespín
Grace De Soto
Hazel Dorado
Zoe Eleopoulos
Hennessy Garcia
Maya Garcia

Amira Islam
Tesza Loop
Emma Lynch
Kayleen Mahmoudi
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Abigail Medina
Ilariaa Nashed
Isabelle Noblefranca
Hailey Nuguid

Sara Olvera
Azka Ramadhani
Julianna Sistos
Joydex Soldevilla
Aleyna Thomas-Tolbert
Alejandra Vargas-Escobar
Sophia Vu
Justene Wong
Halaina Yuson

PROGRAM NOTES

Opening the concert this evening, VOX is excited to welcome the Granada Hills Charter High School Concert Choir. Their program brings together three contemporary works that explore sound as a living, breathing force—by turns meditative, evocative, and exuberant.

“Be Like the Bird” by Abbie Betinis is a powerful meditation inspired by a short poem by Victor Hugo, examining themes of trust and perseverance. This simple canon creates a sense of stillness and reassurance, inviting the listeners into a moment of quiet reflection. In *Evocation*, Hye-Young Cho crafts a sound world that feels both ancient and immediate. Rather than following a linear narrative, the music unfolds as a series of sonic impressions, emphasizing color, texture, and resonance, and drawing the listener into an introspective space shaped by memory and imagination. Playful, bold, and rhythmically charged, *Jam* brings an infectious sense of momentum to the program. Tracy Wong’s writing embraces groove, repetition, and energetic interaction, blurring the lines between composed music and spontaneous play. Interlocking patterns and lively grooves create a dynamic conversation full of surprise and celebrates collaboration and joy in music-making.

VOX joins the GHC Concert Choir for Elaine Hagenberg’s “Measure Me, Sky!” originally commissioned by the Nashville School of the Arts for the 2023 National American Choral Directors Association Conference. The text comes from a poem by poet and violinist Leonora Speyer (1872-1956) that is full of words that illustrate the embodiment of flight: “Sky, be my depth/Wind, be my width and my height.” Hagenberg paints these words with expansive triplet phrases that are extended through deft hand-offs between higher and lower voices. This energy is matched with triplet figures in the piano that drive the rhythmic charge and soar alongside, creating an uplifting close to this part of the program.

Cecilia Payne-Gaposchkin (May 10, 1900 – December 7, 1979), to whom this work is dedicated, was born in England, where she studied physics and chemistry at Newnham College in Cambridge University. She became interested in astronomy in 1919 after hearing Sir Arthur Eddington speak about his 1919 expedition to observe the solar eclipse, where he was able to test Einstein’s Theory of General Relativity. Although she completed her studies, she was unable to obtain her degree, as Cambridge did not award degrees to women until 1948. The only career option available to her in England was to become a teacher, so she began to search for fellowships that would allow her to study in the United States. In 1923, she received one to study at Harvard University. In 1925 she earned her doctorate, becoming the first woman in the United States to receive a PhD in astronomy.

For her dissertation, Payne was able to use new advances in atomic physics to determine both the temperature and chemical abundance of stars based solely on their spectrum, showing that stars are over 90% hydrogen and the other 10% is primarily helium. This was in direct contrast to the prevailing theory of the time that the composition of the stars was nearly identical to that of the Earth, which consists primarily of heavier elements. Her results were so shocking that she was told to downplay them by other astronomers, including one of her committee members, Henry Norris Russell. To accommodate him, she included a statement in her dissertation that her results were “almost certainly not real.” Four years later, Russell came to the same conclusion using a different method, and while

PROGRAM NOTES

he briefly credited Payne for her work, he received most of the credit for the discovery. It is only recently that Payne has received the credit that she deserves for this groundbreaking work. Nearly 40 years after she wrote her dissertation, astronomer Otto Struve called it “the most brilliant PhD thesis ever written in astronomy.” Today, 100 years after she wrote it, that statement still stands.

Similarly to Cecilia Payne, Vera Rubin (July 23, 1928 – December 25, 2016) was a pioneer for women in astronomy. While not the first person to postulate the presence of dark matter, Rubin’s observations systematically verified its existence. Her observations defied the standard expectation, suggesting that there was significantly more mass outside the center of galaxies than was visible. Because we cannot observe this extra mass using any standard observational techniques, astronomers call this mass “dark matter.” Trying to determine what, exactly, dark matter is, is an area of active research, and we are no closer to understanding it today than we were at the time of Rubin’s observations. Although this discovery upended the standard paradigm of astronomy and physics, Rubin was continually overlooked by the Nobel Committee. Only five women have been awarded the Nobel Prize in physics in the history of the prize, and prizes are not awarded posthumously. However, her accomplishments have been recognized today through her inclusion in the American Women Quarters Program. She also has an observatory named after her.

Both Cecilia Payne and Vera Rubin made ground-breaking discoveries in the face of systemic sexism. Although their discoveries revolutionized the field, they were denied proper credit until much later. Today, we recognize them for the luminaries of the field that they are.

–Dr. Rachel Paterno-Mahler, astrophysicist and VOX singer



Cecilia Payne



Vera Rubin

CREATION

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Lisa Edwards, Collaborative Pianist

Be Like the Bird
Evocation
Jam

Abbie Betinis
Hye-Young Cho
Tracy Wong

*Granada Hills Charter High School Concert Choir
Dr. Desiree Balfour, Conductor
Rachel Wang, Accompanist*

Measure Me, Sky!

Elaine Hagenberg

VOX Femina Los Angeles and Granada Hills Charter Concert Choir

CREATION

Jocelyn Hagen, Composer

Part One

If the Beginnings
Silent Symphony
Bloom

Poet
Gretchen E. Henderson
Maria Popva
Emily Dickinson

Part Two

Birth
Autumn
What We Love
Mothers

Emory Hall
Kao Kalia Young
Hannah Arendt
Emory Hall

Part Three

In Any Event
The Cosmos of the Possible
Come Sit by my Garden
Searching for Dark Matter
Another Word for Love is Light

Dorianne Laux
Maria Popova
Emory Hall
Rebecca Elson
Gretchen E Henderson

*Multimedia Operator, Helen Mendoza
Lisa Dondlinger, violin
Ginger Murphy, cello
Stephanie Payne, double bass
Eileen Holt, flute; Ayaka Miura, trumpet
Yuri Inoo, Eliza Kinney, Lauren Kosty, percussion*

TEXTS

Part One

1. If the beginnings

by Gretchen E. Henderson

(retold from the perspective of Eve)

In the beginning was an upending
of a beginning undone to begin.
In the beginning was a transcending
of darkness with light, ascending again.
In the beginning was an attending
to fish, fowl, and fruit seeded to place
what had begun to be appalling
retold as falling, behind and from grace.

And it was so.
And so it was.
And was it so?

At the beginning renounced an ending,
the name for “beginning” contended with
when the beginning fell to portending,
a condescending that would not give in
to the beginning that found renaming
beginnings as more: intending to mend
what began as a story of rending
middle from ending, started to bend.

And it was so.
And was it so?
And so it was.

If we could fathom a garden of tending
more than defending sore borders of
words
then our anthems could sing beyond
tensions compressed as expulsion,
pulsing a dirge.
If this beginning grew more beginnings,
where grace allowed questions as much
as faith,
what’s still falling might open to loving
as more beginnings begin to amaze.

Let it be so.
So let it be:
receding apple,
reseed tree.

2. Silent Symphony (*unison recitative*)

Two hundred million years ago, long
before we walked the Earth, it was a
world of cold blooded creatures and dull
color – a kind of terrestrial sea of brown
and green. There were plants, but their
reproduction was a tenuous game of
chance – they released their pollen
into the wind, into the water, against the
staggering improbability that it might
reach another member of their species.
No algorithm, no swipe – just chance.

But then, in the Cretaceous period,
flowers appeared and carpeted the
world with astonishing rapidity –
because, in some poetic sense, they
invented love. Once there were flowers,
there were fruit – that transcendent
alchemy of sunlight into sugar. Once
there were fruit, plants could enlist
the help of animals in a kind of trade:
sweetness for a lift to a mate. Animals
savored the sugars in fruit, converted
them into energy and proteins, and a
new world of warm blooded mammals
came alive. Without flowers, there would
be no us.

No poetry.
No science.
No music.

And, suddenly, the flower emerges not
as this pretty object to be admired, but
as this ravishing stem of aliveness –
a kind of silent symphony
of interconnected resilience.

3. Bloom by Emily Dickinson

Bloom – is Result – to meet a Flower
And casually glance
Would cause one scarcely to suspect
The minor Circumstance
Assisting in the Bright Affair
So intricately done
Then offered as a Butterfly
To the Meridian –
To pack the Bud – oppose the Worm –
Obtain its right of Dew –
Adjust the Heat – elude the Wind –
Escape the prowling Bee
Great Nature not to disappoint
Awaiting Her that Day –
To be a Flower, is profound
Responsibility –

Part Two

1. birth by Emory Hall

you built a life. under ten moons, you
were a house of water. you held a second
heart in the arms of your rib cage,
dreamed two sets of dreams. merged the
rivers of your bloodlines under your skin.
and then, in the early hours of a spring
morning, i watched a piece of you leave,
swallowed in the pain of your shattering.
you broke, and the rains of new life
poured out of you.

you are now the mother of that dawning
ground. the guardian of its soil. the
mender of its aching. the gardener of its
joy. this is your work now.

you were born in your dying. you were
delivered to a new life as you birthed
one into existence.

you are utter magic.
building that mountain.

2. Autumn by Kao Kalia Yang

The baby came...a little boy, mouth
opened like a little bird, a version of me,
eyes closed, skin translucent.
My little boy who weighed nothing in my
arms – despite the weight I had felt with
him inside of me,
the weight of life,
the weight of hope,
the weight of humanity,
the gravity of my little love story –
his body was more light than anything
else it could have ever been.

I looked at autumn, my favorite season,
as I had never seen it before, barren, full
of bold promises waiting to die.
My annual garden,
dollar-store pots
full of cheerful blooms,
my geraniums, marigolds, begonias,
impatiens,
could continue living, but I didn't want
them to.

I stopped watering them.
I watched them die.
The blooms withered first,
then the leaves started drying out in
the sun and the strong winds.

I thought about watering them in those
final days, but my heart was so heavy
I could not find the strength.

What did a few more days of bloom
matter when in the end, we would all
die anyway?

TEXTS

3. What We Love? by Hannah Arendt “Love and Saint Augustine”

(unison recitative)

We are, in some deep sense, what we love – we become it as much as it becomes us, beckoned from our myriad conscious and unconscious longings, despairs, and patterned desires.

A love that seeks anything safe and disposable on earth is constantly frustrated, because everything is doomed to die.

Even if things should last, human life does not. We lose it daily. As we live the years pass through us and they wear us out into nothingness. It seems that only the present is real, for “things past and things to come are not”; but how can the present (which I cannot measure) be real since it has no “space”? Life is always either no more or not yet. Like time, life “comes from what is not yet, passes through what is without space, and disappears into what is no longer.” Can life be said to exist at all?

4. Mothers by Emory Hall

there are millions of mothers
that live inside my chest.
i speak to them in quiet moments
under night skies
and in my dreams.

we are the keepers of a forest full
of hearts.
the tenders of its fertile soil
the readers of its leaves
the guardians of its wild territory.

sometimes,
we dance together
drunk on the perfume of
a thousand blossoms of love.

Mothers (continued)

sometimes,
we rub honey on our ribs,
broken from a thousand lifetimes
of heartbreak.

sometimes,
we rest
and forget the weight we carry,
just for a moment.

i meet these mothers in secret
but they teach me everything I know.

Part Three

1. In Any Event by Dorianne Laux

If we are fractured
we are fractured
like stars
bred to shine
in every direction,
through any dimension,
billions of years
since and hence.

I shall not lament
the human, not yet.
There is something
more to come, our hearts
a gold mine
not yet plumbed,
an uncharted sea.

Nothing is gone forever.
If we came from dust
and will return to dust
then we can find our way
into anything.

What we are capable of
is not yet known,
and I praise us now,
in advance.

2. The Cosmos of the Possible

by Maria Popova (*unison recitative*)

We live our human lives in the lacuna between truth and meaning, between objective reality and subjective sense making laced with feeling. All of our longings, all of our despairs, all of our reckonings with the perplexity of existence are aimed at one or the other. In the aiming is what we call creativity, how we contact beauty – the beauty of a theorem, the beauty of a sonnet.

3. come sit by my garden

by Emory Hall

let my gardens speak for me when i am gone. let them speak in colored whispers of all the beauty I have seen. and felt. and lived. let them speak of how much death had to find me; how many hard seasons it took to make me a living, breathing thing. let them speak of my seasons of growth and abundance, but let them also tell of my seasons of loss and decay. let the soft, wet earth be a reminder of hardness that didn't win. of sadness that didn't calcify. of surrender that triumphed over resistance. and let the glorious, fragrant blooms speak of my life and its greatest lesson: that the beauty we make never dies.

4. Searching for Dark Matter

by Rebecca Elson

For this we go out dark nights, searching
For the dimmest stars,
For signs of unseen things:

To weigh us down.
To stop the universe
From rushing on and on
Into its own beyond
Till it exhausts itself and lies down cold,
Its last star going out.

Whatever they turn out to be,
Let there be swarms of them,
Enough for immortality,
Always a star where we can warm
ourselves.

Let there be enough to bring it back
From its own edges,
To bring us all so close we ignite
The bright spark of resurrection.

5. Another Word for Love is Light

by Gretchen E. Henderson

If we could plant a garden of stars,
reseed the sky to unearth your
root in my pulse and breath in your
bloom, our ends might begin
to tend heavens within
cell, star, seed
loss and life. Hold this pace
in the dark. Another word for
love is light. Find light in the night.
Always let there be light.

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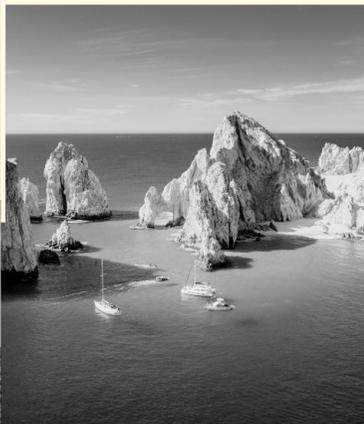
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Thank you to all our volunteers this afternoon who are ushering, assisting with Will Call, and making this concert a stellar experience for our audience, and to all the friends and family members who volunteer their services to support VOX throughout the year.

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