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SANTA FE WOMEN'S ENSEMBLE

LINDA RANEY, MUSIC DIRECTOR



Songs of Peace  
Songs of Strength & Inspiration  
2017-2018 - 37<sup>th</sup> Season

# Welcome to the Santa Fe Women's Ensemble's 37<sup>th</sup> season!

This December we continue our special Santa Fe tradition as we bring you *Songs of Peace* to fill your holidays with tranquility and light. Our winter concerts will feature the world premiere of award-winning composer Karen Siegel's *Tell Me/Oseh Shalom Ur'fuah*, the Ensemble's newest commissioned piece. In May we round out the season with *Songs of Strength and Inspiration*. May you take pleasure from the blessings of music and friends, and may our voices embrace you and touch your hearts.



## Mission Statement

The Santa Fe Women's Ensemble performs choral music from many centuries and cultures in innovative and inspiring concerts. The Ensemble promotes the recognition, appreciation and creation of women's choral repertoire through performance, recording and commissioning new music, and furthers its community involvement through outreach and education. With an ongoing commitment to excellence, singers hone their musical skills with constant self-monitoring and evaluation by the director.

Formed in 1981, the Santa Fe Women's Ensemble was the first group to perform in the beautiful Loretto Chapel since the sisters of Loretto in the 1950s. The 2012 recipient of the Chorus America/ASCAP Adventurous Programming Award, the Women's Ensemble is distinctly proud of our dedication to the mission of commissioning and performing new music. The 2017–18 season's commission marks our 36th new choral work for women's voices.





## Songs of Peace – Winter 2017

O Come, O Come Emmanuel..... Arr. by Richard Felciano  
 O Magnum Mysterium..... Cristobal Morales  
 Congratulamini Mihi Omnes..... Jacob Handl



Midwinter..... Lana Walter  
 Winter - Snowy River from Four Seasons..... Zhou Long  
 The Gate of the Year..... Eleanor Daley



Shalom, Words of Peace..... Linda Rice Beck  
 Tell Me/Oseh Shalom UR'fuah..... World Premiere..... Karen Siegel



Ding, Dong Merrily on High..... Arr. by David Willcocks  
 How Far Is It to Bethlehem?..... Arr. by David Willcocks  
 Past Three A Clock..... Arr. by John Rutter



The Infant King..... Arr. by John Rutter  
 Deck the Hall..... Arr. by John Rutter



Gloria in Excelsis Deo..... Linda Rice Beck  
 Away in a Manger..... Arr. by David Willcocks  
 A Merry Christmas..... Arr. by John Rutter

\*\* Thank you for holding your applause until the end of each set of songs.

# Songs of Peace

## Winter Program Notes

The profound beauty of unaccompanied choral music can lead deep into our subconscious. The simple vibrations of the human voice allow us to rest in a safe place where we can find peace, resolution and connection. Our holiday concert, *Songs of Peace*, is a collection of music with myriad styles and texts, from ancient to modern, where we will journey deep within the stillness of the winter season.

### Ancient Songs

Our journey begins with an ancient European plain-song so familiar and yet as fresh as if it were written today. American composer Richard Felciano arranges **O Come, O Come, Emmanuel** by beginning with a unison voice that expands to three-part harmony.

To the south in Seville, Spain, Cristobal Morales served as choirmaster in Avila from 1526 to 1530. He entered the priesthood in 1535 and traveled to Rome, becoming a singer in the papal choir. By 1545 he had returned to Spain and spent his remaining years as a musician at Toledo, Marchena and Malaga. His motet **O Magnum Mysterium** begins with all the voices declaiming, "O great mystery, to be marveled," before continuing in exquisite counterpoint.

In northern Europe the Slovenian composer Jacob Handl was known for his sacred music. He was a member of the Viennese court chapel in 1574 and choirmaster to the bishop of Olmütz (modern Olomouc, Czech Republic) from 1579 to 1585. Handl represented the Counter-Reformation in Bohemia. The beginning of his motet **Congratulamini Mihi**

**Omnes** is the opposite of Morales's **O Magnum Mysterium**, starting with counterpoint and ending with the voices declaiming the text at the same time.

### O Come, O Come, Emmanuel

Arranged by Richard Felciano (b. 1930)

### O Magnum Mysterium

Cristobal Morales (1500?-1553)

O great mystery and wonder that the lowly animals should see the Lord's birth and Him lying in a manger. Blessed is the Virgin whose womb was worthy to bear the Lord Christ. I heard your voice and became afraid; I considered your works and am overwhelmed with awe: you, between two animals.

### Congratulamini Mihi Omnes

Jacob Handl (1550-1591)

This text is Mary's declaration to all to celebrate her great fortune to be chosen to bear the Messiah, and it includes part of the *Magnificat*. She exclaims, "Rejoice with me, all those that love the Lord. ... I have pleased the Highest: and from my womb shall come God and man. All generations shall call me blessed, for God has regarded his lowly handmaiden."

### Winter Songs

As we continue our journey, the texts of these next three pieces describe winter in the northern hemisphere. Oregonian Lana Walter's **Midwinter** describes the season as "a robe of rest, not death's reprimand." This lovely

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piece begins with a haunting solo, then uses intriguing harmonies to depict the beautiful imagery of the text.

Born in Beijing but living in the United States, Zhou Long is considered a composer whose music bridges the East and the West. *Winter ~ Snowy River* from *Four Seasons* uses poetry of Lui Zong-yuan, who lived in the Tang Dynasty from 773 to 819.

Canadian Eleanor Daley chose the preamble to an obscure poem, "God Knows," written in 1908 by Minnie Louise Haskins, for her piece *The Gate of the Year*. The poem was recited by George VI in his Christmas 1939 broadcast to the British Empire as they faced the uncertainty of a long war. The writer was unknown until midnight on Boxing Day (December 26), when the BBC announced that the author was Minnie Louise Haskins, a retired London School of Economics academic. This poem remained a favorite of the royal family and is inscribed at the entrance to the George VI memorial chapel in St. George's Chapel, Windsor, and in a window at the Queen's Chapel of the Savoy. It was read at the funeral of Elizabeth, the Queen Mother in 2002. Daley adds the Latin phrase *lux aeterna* ("light eternal") to her composition. Starting with a single voice, the piece expands into five parts at the end. This extraordinary piece will travel with us on our journey to the British Isles next summer.

## Midwinter

Lana Walter (b. 1948)

Alicia Solomon & Marty Noss Wilder, solos

Dark and cold, the winter shrouds the weary  
land;  
Every creature struggling, deprivation to  
withstand.  
No thing ventures outward, vital forces guarded  
near.  
To the eye unseeing, all the earth is bleak and  
drear.

Mustering his strength to climb the pallid sky,  
Brother Sun tries wanly to sustaining warmth  
supply.  
Sister Moon outshines him, flaunting crystal  
halo 'round.  
All to no avail, their rays reflected by the  
glitt'ring ground.

Brown and withered grasses lie entombed in  
snow.  
Lonely branches reach toward fallen comrade  
leaves below.  
Mossy garlands offer consolation sparse and  
gray.



Not through sight or sound does life a secret  
smouldering [sic] betray.

Yet, within the heart of ev'ry being chill,  
Strong and ancient life resolves to reassert  
its will;  
Death's apparent triumph soon belied by bud  
and shoot,  
On and on, the turning wheel of life disclosing  
primal truth.

Winter's chilly cloak is not death's reprimand,  
But a robe of rest, conferred by nature's  
loving hand.

— Lana Walter

## Winter – Snowy River from *Four Seasons* Zhou Long (b. 1953)

This spare text and crystalline music paint a stark picture of a lone man fishing on a snowy river. However, there is still something very hopeful about a fisherman, especially in wintertime.

## The Gate of the Year

Eleanor Daley (b. 1955)

Julie Kirk, solo

I said to the man who stood at the gate of the year,

“Give me a light that I may tread safely into the unknown.”

Lux aeterna.

And he replied, “Go out into the darkness and put your hand into the hand of God.

That shall be to you better than light, and safer than a known way!”

So I went forth and finding the hand of God, trod gladly into the night.

Lux aeterna.

## Hebrew Songs

Hebrew texts have contributed much to understanding of peace, including the power of healing inherent in the word *shalom*. This expanded meaning is represented in the two following compositions, **Shalom, Words of Peace** by Linda Rice Beck and **Tell Me/Oseh Shalom Ur’fuah** by Karen Siegel.

### Shalom, Words of Peace from Words of Peace

Linda Rice Beck (b. 1952)

Linda Beck writes, “In 2014, Women’s Ensemble singers Mickey Bond and Sue Katz commissioned a set of five songs, **Words of Peace**, centered around peace and the deep meanings of the word shalom. They compiled favorite, familiar prayers and readings focused on shalom, and asked that both Hebrew and the English translations be used to make the music more accessible to our listeners. For this concert we sing the first song in the set, **Shalom, Words of Peace**, which introduces the many meanings of *shalom*.”

Shalom, words of peace,  
So many meanings in one word.

Shalom, words of peace,  
Ufros aleynu sukat sh’lomecha.  
(Spread a shelter of peace over us.)

Shalom is a place of refuge, of safety and of calm,

A perfect peace, completeness, and wholeness and health.

Shalom speaks of fullness and abundant peace,

Shalom is soundness,

And harmony, without and within ...  
and tranquility.

Shalom, words of peace,  
So many meanings in one word,  
Baruch attah Adonai sukat, haporeis sukat shalom.

(Blessed are you, Adonai, who spreads the shelter of peace over us.)

— Linda Rice Beck and  
Shabbat liturgy (prayer book)

### Tell Me/Oseh Shalom Ur’fuah

Karen Siegel (b. 1980)

Of her piece Karen Siegel writes, “Expressions of hatred and anger toward people seen as outsiders are becoming disturbingly common in today’s United States. These negative actions are especially being directed toward our Muslim neighbors. **Tell Me/Oseh Shalom Ur’fuah** (“*Tell Me/Creating Peace and Healing*”) is my response to hearing about injustices and violence toward Muslim friends, and learning about incidents of hate speech and hate acts in the news. It combines an English poem that is an expression of listening and understanding with Hebrew prayers for healing and peace. Through interpersonal understanding, healing and peace may come.

“The two Hebrew prayers are both different here from the way they are recited in religious contexts. The traditional ‘Ana El Na’ prayer for healing is attributed

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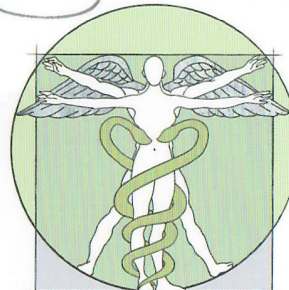
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to Moses, referring to his sister Miriam. I have adapted it (thanks to guidance from Jenny Labendz and Rabbi Robert Scheinberg), adding text referring to spiritual healing from the 'Mi shebeirach' prayer, and directing it toward all of us, creating a prayer for the healing of all of our minds and hearts. I have set only the first part of the 'Oseh Shalom' prayer for peace. I omitted the second part, 'V'al kol Yisrael, v'imru amen' ('And on all Israel, and let us say amen'), so that the focus is on the wider community of all religions."

**Tell Me/Oseh Shalom Ur'fuah** was commissioned by the Santa Fe Women's Ensemble, thanks to Ensemble member Susan Phillips, in memory of her beloved husband, Ransom Reynolds, and in honor of her stepdaughter, Stephanie Reynolds.

Ana el na r'fa na lanu (Please God heal us)  
r'fuat hanefesh (with renewal of the soul)  
— *Shabbat liturgy (prayer book),*  
adapted by Karen Siegel

Tell me what they said.  
Tell me what they did.  
I may not understand your pain,  
But I can listen and try.

Oseh shalom bimromav (May the One who  
created peace in the heavens)  
hu yaseh shalom aleinu (create peace around us)  
— *Daily liturgy (prayer book),*  
excerpt from prayer

## Christmas Songs

We finish our journey and close our program with a collection of Christmas carols, including an original carol by Ensemble singer Linda Rice Beck, **Gloria in Excelsis Deo**. It seems like after Halloween, Christmas carols are piped into every mercantile corner of our lives; we associate them as a part of winter, like the snow and cold. Perhaps we need to listen to the carols more mindfully in order to remember the holiday season in its more spiritual meaning, as a season of peace and joy.

### Ding Dong Merrily on High Arranged by David Willcocks (1919–2015)

The tune of this carol is a dance in the *Orchesographie* of *Thoinot Arbeau*, a collection of music and choreography of the 16th century. Englishman G. R. Woodward added the text at the turn of the 20th century.

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## How Far Is It to Bethlehem?

Arranged by David Willcocks (1919–2015)

Written by Frances Alice Chesterton, wife of G. K. Chesterton, this carol expresses the profound longing we feel to experience firsthand the miracle of the Christmas story, not just as thinking adults, but with the wonder of children. The childlike question “How far is it to Bethlehem?” and the simple response “Not very far” begin this gentle carol. The lyrics go on to reveal the “little smiles and tears” that children bring as their gifts, as well as their inherent trust, as they fall asleep.

## Past Three A Clock

Arranged by John Rutter (b. 1945)  
Text by G. R. Woodward (1848–1934)

This traditional carol, arranged by John Rutter, describes how the heavens and earth will praise the birth

of the Christ child. Since the Middle Ages and before the advent of clocks, the London “waits” (or town criers) patrolled the town and sounded the hours. By the late 17th century, the waits were primarily civic musicians, who sounded the hours with signature tunes dating from the Middle Ages. They had a Christmas repertory that included carols that were sung at public occasions and during evening street processions that reminded everyone of the earlier watchmen.

## The Infant King

Arranged by John Rutter (b. 1945)

This Basque tune appeared in a collection of the French music teacher and composer Charles Bordes (1863–1909) that included “The Angel Gabriel from heaven came.” Although not a direct translation, the English text strives to capture the essence of the original. It is by Sabine Baring-Gould, a clergyman, hagiographer, religious philosopher, novelist and hymn-writer, who is best known for the text of *Onward Christian Soldiers*.

## Deck the Hall

Arranged by John Rutter (b. 1945)

This carol is a favorite of the Ensemble and demonstrates John Rutter’s skill in arranging the music and setting the scene. The Welsh tune “Nos Galan” is of the competitive *canu penillion* tradition. Merry-makers dance in a circle around a harpist, and each dancer adds an extemporized or remembered verse. When new material to the experience is not added, the dancer falls out. The “fa la la” refrain gives dancers a chance to think of their unique verse.

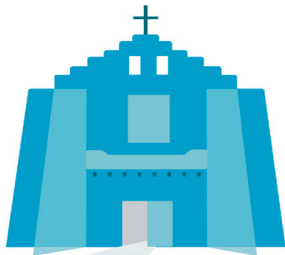
## Gloria in Excelsis Deo

Linda Rice Beck (b. 1952)

Written in 2008 to honor loyal patrons and dear friends of the Ensemble Mack and Mary Wright, this short carol captures the peaceful pastoral mood we associate with the angels appearing to the shepherds.

Gloria in excelsis Deo.  
Angels are singing “Christ is born!”  
Lift your heart and voice.  
Fill the air, everywhere,  
Sing with praise, rejoice!

Come, let us seek the newborn King,  
On this blessed morn.  
Follow the star, seen from afar,  
Christ the Savior is born!



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## Away in a Manger

Arranged by David Willcocks (1919–2015)

Although this carol has been attributed to Martin Luther, its origin is unknown. American Lutherans possibly wrote this beloved poem in 1883 for a 400th-anniversary celebration for Luther. Many tunes have been sung with these same words.

## A Merry Christmas

Arranged by John Rutter (b. 1945)

When Christmas caroling, this is the tune that gets you back to a warm car to go to the next house. It is tradition!

*Permissions:* Thanks to Lana Walter for permission to print the text of *Midwinter*; to Linda Rice Beck for *Shalom*, *Words of Peace* and *Gloria*; and to Karen Siegel for *Tell Me/Oseh Shalom Ur'fuah*.



It has been an honor to perform this inspiring music for you. Thank you for your support of the Ensemble, and we look forward to greeting you at the end of the concert.



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## The Music: It Starts with Our Mission

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One of the goals of the Santa Fe Women's Ensemble as affirmed in our mission statement is to expand the repertory of women's choral music by commissioning new works. In 37 seasons, we have commissioned 36 pieces for treble voices.

Our 2017–18 commission piece, *Tell Me/Oseh Shalom Ur'fauh*, by Karen Siegel, was sponsored by Women's Ensemble alto Susan Phillips, in honor of her late husband, Ransom Reynolds, and her stepdaughter, Stephanie Reynolds. Susan writes about what motivated her to sponsor this piece:

*For several years I had been considering sponsoring a commissioned piece for the Women's Ensemble in memory of my late husband, Ransom Reynolds. He loved choral music, and though not having any formal training he had a nice tenor voice. He was always very supportive of the Women's Ensemble, underwriting two of our CDs through Reynolds Insurance, Inc. and enthusiastically attending all of our concerts throughout the years. I learned from Ensemble singer Julie Kirk and her husband, Ken, last summer that the commission composer for this*

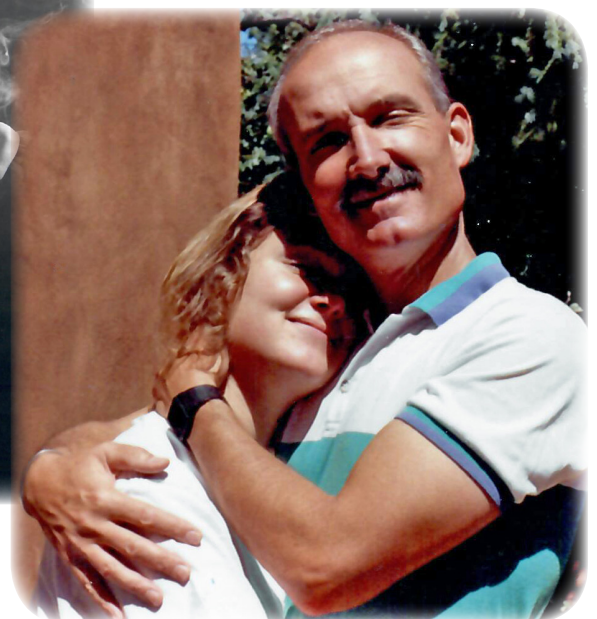
*year was Karen Siegel and that as of that time there was not a sponsor for the piece.*

*Director Linda Raney, who had been at Chorus America with Karen that June, sent me some emails about the text that Karen was considering. I was struck with Karen's thoughtfulness and care in choosing a text that was inclusive and respectful of other points of view and experiences. She says it best: "It combines an English poem that is an expression of listening and understanding with Hebrew prayers for healing and peace. Through interpersonal understanding, healing and peace may come."*

*Though he was not a religious man, Ransom would have liked that on many levels. He was an exceptional listener because he had taken the time to understand his own story and heal, and he was at peace. He died suddenly in 2007, and he had no unfinished business except for several trips we were already planning.*

*I also wanted to honor my stepdaughter, Stephanie Reynolds. Stephanie is a lovely, kind person whom I have loved since I met her at 12 years old (she is now approaching 50). I was honored to be a witness to their father/daughter relationship, which developed into mutual respect (love and fun were always there).*

— Susan Phillips



Above: Ransom in one of his whimsical newspaper ads.  
Right: Ransom and his daughter, Stephanie.



*Chimayo*

*Andy Ritch*  
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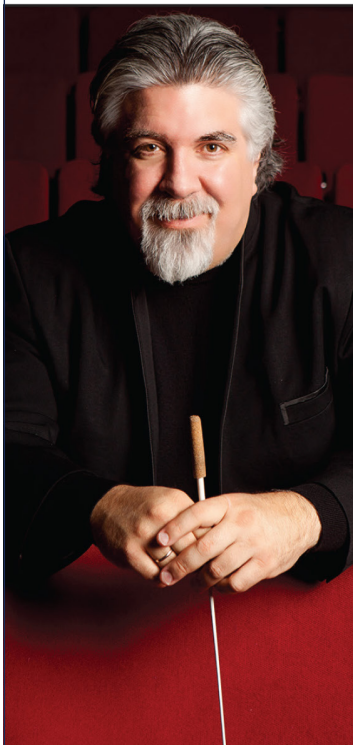
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The Santa Fe Symphony's 2017–2018 Season is funded in part by the Santa Fe Arts Commission and the 1% Lodgers' Tax; New Mexico Arts, a Division of the Office of Cultural Affairs; and the National Endowment for the Arts.



## Songs of Strength and Inspiration – Spring 2018

Bring Me Little Water, Silvy..... Arr. by Moira Smiley  
Swing Low, Sweet Chariot..... Arr. by Stacey V. Gibbs



Cantate Domino..... Michelle Roueche  
Ave Maria..... Guy Forbes  
Prayer of St. Francis of Assisi..... Linda Rice Beck



Stabat Mater..... Dean Roush



Even When He Is Silent..... Kim André Arnesen  
Mary Speaks..... Daniel Gawthrop



'Tis a Gift..... Arr. by Nancy Grundahl  
Songs of the Sea..... Aulis Sallinen  
Čepeni..... Arr. by Zdeněk Lukáš



Fruits of the Selfless Heart..... Elizabeth J. Atkinson

\*\* Thank you for holding your applause until the end of each set of songs.

# Songs of Strength and Inspiration

## Spring Program Notes

Where do we find strength and inspiration during times of difficulty? Hearing the combined voices of women can lead us to that deep inner well of consciousness where strength abounds. The primal voice of the feminine calls us back to health and wholeness. For this repertory we have selected songs that bear witness to that courage as we face the challenges of modern life.

### Witness of African-American Strength in Adversity

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The music of the African-American community has given strength and inspiration to countless individuals for centuries. The power of these pieces to get one “up and going” in the face of trying times is legendary.

We not only sing the words and music of Moira Smiley’s **Bring Me Little Water, Silvy**, but we also combine it with the movements she created for the piece. A “musical polyglot” and “vocal shape-shifter,” Smiley is a singer/composer who creates and performs new work for voices. Her works and performances are heard on feature films, BBC and PBS television programs, NPR and more than 60 albums. She also tours with Indie artist tUnE-yArDs, Irish music powerhouse Solas, the Lomax Project and Billy Child’s “Laura Nyro Re-Imagined.” The text of the piece was written, collected and adapted by Alan Lomax and Huddie W. Ledbetter.

Born in Flint, Michigan, Stacey V. Gibbs has arranged more than 26 spirituals, mostly in a traditional style. He describes **Swing Low, Sweet Chariot**: “This sorrow song refers to ‘a heavenly place of rest.’ Historians have categorized it as a ‘coded spiritual’—a road map to freedom for the oppressed. I was inspired by the comforting melody and angelic colors the female voice produces.”

### Bring Me Little Water, Silvy

Arranged by Moira Smiley (b. 1976)

Bring me little water Silvy  
Bring me little water now  
Bring me little water Silvy  
Ev’ry little once in a while

Bring it in a bucket Silvy  
Bring it in a bucket now  
Bring it in a bucket Silvy  
Ev’ry little once in a while

Silvy come a runnin’  
Bucket in my hand  
I will bring a little water  
Fast as I can

Can’t you see me comin’  
Can’t you see me now  
I will bring a little water  
Ev’ry little once in a while

### Swing Low, Sweet Chariot

Arranged by Stacey V. Gibbs (b. 1964)

Lord, I’m comin’ home  
Comin’ for to carry me home,  
Swing low, sweet chariot,  
Comin’ for to carry me home.

I looked over Jordan and what did I see  
Comin’ for to carry me home?  
A band of angels comin’ after me,  
Comin’ for to carry me home.

Workin’ for the kingdom, yes good Lord.  
If you get there before I do,  
Tell all my friends I’m comin’ too,  
Comin’ for to carry me home.

Got on my travelin’ shoes,  
Comin’ on home,  
Wade in the water,  
Swing low chariot, oh fix me Lord.

### Witness of Ancient Words in New Songs

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Throughout the ages, certain texts have intrigued composers to give new voice to familiar words. Three American composers provide a contemporary “sound world” to timeless texts.

Michelle Roueche, the composer of **Cantate Domino**, is the music director at Brenau University. Not only a gifted composer and conductor, she is also a sought-after accompanist, working with such singers as Susan Graham, Mary Jane Johnson and Edward Pleasant.

Guy Forbes is a graduate of Florida State University and holds a doctorate from the University of Florida. An associate conductor of choirs and the chair of music education at Millikin University in Decatur, Illinois, he wrote this **Ave Maria** for the Millikin University Freshman Women's Ensemble. The middle section is meterless, as solo voices repeat *ora pro nobis* ("pray for us").

Ensemble singer Linda Beck's setting of this beautiful **Prayer of St. Francis** was written for our concert tour of Italy in 2008. It was sung by the Ensemble for mass in the Basilica of St. Francis of Assisi, where St. Francis is buried—a truly inspirational experience. Director Linda Raney commented then, "From the minute I saw the score and heard the beautiful harmonies of this piece, it spoke to me of how the most difficult things of life can be transformed by love."

## Cantate Domino

Michelle Roueche (b. 1964)

Sing to the Lord a new song,  
Sing to the Lord all the earth.  
Sing to the Lord, and bless God's name.

— Traditional

## Ave Maria

Guy Forbes (b. 1947)

Hail, Mary, full of grace: The Lord is with you,  
blessed are you among women and blessed  
is the fruit of your womb, Jesus. Holy Mary,  
Mother of God, pray for us sinners, now and  
at the hour of our death. Amen.

— Traditional

## Prayer of St. Francis of Assisi

Linda Rice Beck (b. 1952)

O Lord, make me an instrument of Thy  
peace. Where there is hatred, let me sow  
love. Where there is injury, pardon. Where  
there is darkness, light. Where there is sad-  
ness, joy! Where there is doubt, faith, and  
where there is despair, hope.

O divine Master, grant that I may not so much  
seek to be consoled as to console, to be  
understood as to understand, to be loved as  
to love. For it is in giving that we receive, it is  
in forgiving that we are pardoned, and it is in  
dying that we are born to Eternal Life.

— Attributed to St. Francis of Assisi

## Witness of the Mother's Love

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### Stabat Mater

Dean Roush (b. 1952)

Dana Winograd, cello

For this extraordinary setting of the **Stabat Mater** text, the Ensemble is joined by beloved cellist Dana Winograd. The cello timbre juxtaposed with women's voices extends the sound envelope to convey this poignant story. Strength and inspiration abound in this melding of words and music. Dean Roush is director of musicology/composition at Wichita State University. He composed this piece for the Ensemble in 1995, and it is one of the finest pieces that we have commissioned.

At the cross her station keeping,  
Stood the mournful Mother weeping,  
Close to Jesus at the last.

Through her heart His sorrows sharing,  
All His bitter anguish bearing,  
Now at length the sword had passed.

Oh, how sad and sore distressed  
Was that Mother, highly blest,  
Of the sole begotten One!

Christ above in torment hangs;  
She beneath beholds the pangs  
of her dying glorious Son.

Is there one who would not weep,  
Whelmed in miseries so deep,  
Christ's dear Mother to behold?

Can the human heart refrain  
From partaking in her pain,  
In that Mother's pain untold?

For the sins of His own nation,  
Saw him hang in desolation  
All with bloody scourges rent.

She beheld her tender Child,  
Bruised, derided, cursed, defiled,  
Till His Spirit forth he sent.

O thou Mother! Fount of Love!  
Touch my spirit from above,  
Make my heart with thine accord.

Make me feel as thou hast felt;  
Make my soul to glow and melt,  
With the love of Christ my Lord.

Holy Mother, pierce me through;  
In my heart each wound renew  
Of my Savior crucified.

Let me share with thee His pain,  
Who for all my sins was slain,  
Who for me in torment died.

Let me mingle tears with thee,  
Mourning Him who mourned for me,  
All the days that I may live.

By the cross with thee to stay,  
There with thee to weep and pray,  
Is all I ask of thee to give.

Virgin of all virgins blest!  
Listen to my fond request:  
let me share thy grief divine.

Let me to my latest breath,  
In my body bear the death  
Of that dying Son of thine.

Wounded with His every wound,  
Steep my soul till it hath swooned  
In His very blood away.

Be to me, O Virgin, nigh,  
Lest in flames I burn and die  
In His awful Judgment Day.

Christ, when Thou shalt call me hence,  
Be Thy Mother my defense,  
Be Thy cross my victory.

While my body here decays  
May my soul Thy goodness praise  
Safe in Paradise with Thee!

— *Translation by Father Edward Caswall  
(1814–1878), Lyra Catholica (1849)*

## Witness of Inspirational Modern Words and Music

---

Anonymous words written on the wall at a concentration camp, with music by Kim Arnesen, and a poem by Madeleine L'Engle, with music by Daniel Gawthrop, give us examples of finding hope during times of hopelessness.

### Even When He Is Silent Kim André Arnesen (b. 1980)

Kim André Arnesen is one of the most frequently performed classical composers from Norway today. He grew up in Trondheim and started music school at the age of six, playing the piano. At the age of 10

he started singing in the Nidaros Cathedral Boys' Choir. Since then he has written music that has been performed by choirs all around the world.

In 2011, *Even When He Is Silent* had its premiere during the St. Olav Festival (Olavsfestdagene) in Trondheim, Norway. The piece was commissioned by the festival and has been performed many times around the world. The profound text is taken from a longer poem—more an anonymous credo, or statement of belief—that was found on a wall in a concentration camp after World War II ended. These words are a testament of clarity, hope and peace in the midst of extreme darkness.

I believe in the sun even when it is not shining.  
I believe in love even when I feel it not.  
I believe in God even when He is silent.

— *Adapted by Kim André Arnesen*

### Mary Speaks Daniel Gawthrop (b. 1949)

Of this deeply touching piece, with words by Madeleine L'Engle, "PC (USA) pastor and mother" Erica Schemper writes in her blog, *Don't Flay the Sheep*, "When I sang this piece in college, there was not a mother among those of us in the choir, except for our choir director. She got it—the power of this connection between Mary and Jesus, the way that the relationship between a mother and child is the absolute primal relationship of the human experience. And she cried while we sang it.

"We at 18 years old cried, too. Partly because our director cried and partly because we understood something of the intensity of mother-child relationships, but largely, I suspect, because the musical arrangement, by Daniel Gawthrop, is raw and exposed. I was sucking back tears when I sang it last night, this time as a thirty-something mother, too."

Mary is speaking in the poem, and she concludes with a description of her "final test of motherhood"—that of letting go. She asks Christ to help her "open her arms," changing their bond together as child and mother.

## Witness of the Power of Folksongs

---

Folk music links us to the strength of the past in a unique way. In combining the insights of words with the power of music, it joins us to cultures that may be different from our own, but with struggles that we, as humans, understand.



## 'Tis a Gift

Arranged by Nancy Grundahl (b. 1946)

The American Shaker brothers and sisters give a unique witness to spiritual life. In the midst of the minimalist style of their surroundings is the picture of them dancing fervently for God in *'Tis a Gift* by Nancy Grundahl: “by turning, turning, we come 'round right.” From Minneapolis, Grundahl is an active conductor, composer and soloist. More than 60 of her arrangements and compositions for choirs have been published by Kjos, Hal Leonard, Augsburg Fortress, Alliance and Santa Barbara music publishers. She conducts honor choirs throughout the upper Midwest and is active as an adjudicator, clinician, soloist and guest conductor.

'Tis the gift to be simple, 'tis the gift to be free,  
'Tis the gift to come down where we ought  
to be,  
And when we find ourselves in the place just  
right,  
'Twill be in the valley of love and delight.

When true simplicity is gained,  
To bow and to bend we shan't be ashamed,  
To turn, turn will be our delight,  
Till by turning, turning we come 'round right.

— Traditional

## Songs of the Sea

Aulis Sallinen (b. 1935)

Finnish composer Aulis Sallinen's music has been described as “remorselessly harsh,” a “beautifully crafted amalgam of several 20th-century styles” and “neo-romantic.” *Songs from the Sea* falls into the neo-romantic category. Sallinen uses three Finnish folk texts and a poem by his two sons to craft an original work for children's choir. The translation of these texts by Michael Hurd makes them appropriate for women.

The first song, *Sea Prayer*, implores the weeping rain and sighing wind to bring “my brother” back home, and the second, *Ship Shape*, describes a seaworthy boat swiftly sailing on the ocean. The third song, *Sea Danger*, warns of the unfathomable dangers of the ocean, and the fourth, *Ballad*, deals with the heart-break of farewell and the uncertainty of life at sea.

## Čepeni

Arranged by Zdeněk Lukáš (1928–2007)

Arranged by prolific Czech composer Zdeněk Lukáš, *Čepeni* is a collection of several Bohemian folk

songs that describe the range of feelings of a young bride at her marriage ceremony. One song is about the bride's costume change during the ceremony—exchanging a wreath or ring of green branches on her head for a red hood, which symbolizes the bride giving herself to her husband. Another song is the sad farewell of the bride to her unmarried girlfriends. The piece ends with the new bride committing to learning how to dance and sew.

I wore a green wreath 'till yesterday. Now I  
wear a bright red hood. Dressed as maids we  
were free yesterday, but I'm a maid no longer.  
. . . I give the wreath which I've worn since  
childhood to you, my husband. Dear ones  
from my childhood, now at last I leave you. . .  
. My heavy heart, it should not be sad. I gave  
my wreath away.

— Traditional Czech

## Witness of a Modern Day Saint

### Fruits of the Selfless Heart

Elizabeth J. Atkinson (b. 1951)

In this touching piece, the text written by St. Teresa of Calcutta outlines a simple path to strength and inspiration in a lovely mantra. She gently affirms that the “fruits” of silence, prayer, faith, love and service are, ultimately, peace.

*Permissions:* Thanks to Moira Smiley for permission to print the text of *Bring Me Little Water, Silvy*. Thanks to Stacey V. Gibbs for permission to print the text of *Swing Low, Sweet Chariot*. Thanks to Dean Roush for permission to print the text of *Stabat Mater*.



As we prepare to leave for our tour to London, Wales and Scotland, we thank you for sharing this powerful music with us. It is our privilege to perform for you, and we look forward to greeting you at the end of the concert. Thank you for your support of the Santa Fe Women's Ensemble.

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## 2017-18 Commission Sponsorship

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*Commissioning new music for women's voices is a significant part of the Ensemble's mission. We are most grateful to this year's commission underwriter, Susan Phillips, who has shown extraordinary support through her generous sponsoring gift, as well as her many years as an Ensemble singer. Tell Me/Oseh Shalom Ur'fuah by Karen Siegel, the 36th commission in our 37-year history, will premiere in December 2017. We welcome your inquiries about sponsoring a commission. Please contact us at (505) 954-4922 or info@sfwe.org.*

## Santa Fe Women's Ensemble Fund for the Future

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*The Ensemble thanks the Bateman/Noss family for its contribution in memory of Martha Bateman. This invested fund insures the future of the Women's Ensemble, and we welcome contributions and bequests with deep gratitude.*

## 2017 Raffle

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*Our sincere thanks to all who donated prizes for our raffle fundraiser. Thanks also to those who supported us by purchasing raffle tickets.*

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*Twice a year, Il Vicino hosts Ensemble Day and donates a generous 20% of the day's proceeds to SFWE. Thanks for providing such a tasty way to support us!*

## Music Director

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### Dr. Linda Raney, Music Director

Celebrating her 29th year with the Women's Ensemble, **Dr. Linda Raney** has been the music director and guiding spirit of the group since 1988. Indiana University provided her an excellent music education, and she holds doctorate, master's and bachelor's degrees from that famous institution. Since graduation she has taken advantage of the teaching of many contemporary choral teachers during Chorus America conferences and Perspectives workshops. In 2010 Linda received a Santa Fe Mayor's Recognition Award for Excellence in the Arts, an honor that celebrates her commitment to beautiful music. In June 2012 she accepted the Adventurous Programming Award from Chorus America on behalf of the Women's Ensemble.

Linda recently retired from the Santa Fe Symphony Chorus, where she had been the chorus director since 1996. She is the director of music/organist at First Presbyterian Church, where she has worked since 1986. Leading an ambitious church music program, she directs an adult choir, various vocal ensembles and hand-bell choir, and manages the TGIF concert series. Offering fine concerts every Friday at 5:30, TGIF is becoming a unique Santa Fe experience.



Photo Credit: Anton Brkić

## Singers

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**Linda Rice Beck**, soprano, also sings and plays handbells at First Presbyterian Church of Santa Fe. A published composer and ASCAP member, Linda's music has been commissioned and performed by community, university and church choirs across the United States and in Europe. She was honored to be the Ensemble's commissioned composer in 2008 and 2014.

**Mickey Bond**, alto, joined the Ensemble in 2006. An abstract painter, she is the curator of themed shows and special events at the Jay Etkin Gallery in Memphis. Mickey is opening a new art studio and workshop center near Abiquiú, NM. You can see her work at [www.mickeybond.com](http://www.mickeybond.com).

**Barbara Doern Drew**, soprano, celebrates her 35<sup>th</sup> season with the Ensemble and feels blessed to sing with this dedicated, talented group of women. Other passions include her tarot practice, writing and editing spiritual material, and co-teaching with her husband, Walter, their "Creative Aging: Embracing Life with Passion, Purpose and Possibility" courses and workshops.

**Gwen Gilligan**, alto, is convinced she has the most adorable twin grand babies ever! She spends

time with them when she is not singing with this group or selling real estate, both of which she has been doing for the past 30 years. She was also a founding member of the Sangre de Cristo Chorale.

**Sue Katz**, alto, joined the Women's Ensemble in 2005. She has also sung with the Santa Fe Symphony Chorus, Santa Fe Pro Coro and Canticum Novum. Sue has been a family physician with La Familia Medical Center for 27 years and is the medical director at the Villa Therese Clinic.

**Julie Kirk**, soprano, was a member of the Ensemble from 1986 to 1990 and rejoined in 2004. She also sings with Zia Singers and the NM Bach Society Chorale and Orchestra. A watercolor painter, she volunteers with the Santa Fe Civitan Club. Julie edits our website and Facebook page.

**Nancy Maret**, soprano, has enjoyed singing since childhood. Grateful for opportunities to study and practice vocal technique, she is happy to participate in her second season with the Ensemble. She has sung with the Symphony Chorus and First Presbyterian choir, and she supports the choral arts in many ways.

**Connie Marks**, alto, is delighted to sing in her ninth season with the Ensemble. She served two



Photo by Ken Kirk

Back row (L to R): Bill Epstein, Connie Romero, Mickey Bond, Sandra Twibell, Julie Kirk, Gwen Gilligan, Linda Beck, Nancy Maret, Connie Marks. Front row (L to R): Susan Phillips, Alicia Solomon, Marty Noss Wilder, Jill McCormick, Sue Katz, Linda Raney, Chris Wismer, Barbara Doern Drew.

terms on the SFWE Board of Directors and now assists its grants committee. A retired teacher of students who are deaf, she volunteers with the Santa Fe Civitan Club and enjoys life in Santa Fe.

**Jill McCormick**, soprano, is a faculty member at the Santa Fe Waldorf School, where she sings her way through the day with her kindergarteners. She attended the Tama-Do Academy for healing with tone, light, color and movement, which was developed by Fabien Maman and includes the ancient wisdom of the Kotatama.

**Susan Phillips**, alto, is a lifelong singer and has been singing with the Women's Ensemble for the past 29 years. She has sung with the UNM women's chorus, Las Cantantes and the UNM Symphony Chorus, as well as with the Santa Fe Symphony Chorus and Canticum Novum.

**Constance Romero**, soprano, received her BA in voice and MA in music education at New Mexico Highlands University. She has been a member of the Santa Fe Symphony Chorus since it started. She has also sung with Pro Coro, Coro de Cam-

era and Quintessence. She loves singing solos for numerous events.

**Alicia Solomon**, alto, has appeared with the Santa Fe Opera, the Santa Fe Symphony and the Desert Chorale. In 2006 she co-founded Opera Alta, presenting "Opera on the Rocks" in Bandelier National Monument. Alicia teaches voice, piano and guitar in Los Alamos, and sings solos for the Christian Science Church, Santa Fe. ([www.aliciasolomon.com](http://www.aliciasolomon.com))

**Sandra Twibell**, alto, first sang in New Mexico while touring with Columbia Artists Community Concerts. Three months later, she met her future husband while an apprentice with the Santa Fe Opera. She has degrees in vocal performance and speech-language pathology, and she taught voice for 25 years at the College of Santa Fe's Performing Arts Department.

**Marty Noss Wilder**, soprano, has a BA in music from Stanford University. She is a licensed massage therapist and a registered biodynamic craniosacral therapy practitioner working in private practice and at the Christus St. Vincent Regional Cancer Center.

Singing with the Ensemble is a delightful, challenging and expanding part of her life.

**Chris Wismer**, alto, is a physical therapist and Feldenkrais practitioner. She grew up in a musical family and has been singing her whole life. Chris was in college before she realized that not everyone sings in four-part harmony! She has sung in numerous groups over the years, most recently with the Santa Fe Symphony Chorus.

**Bill Epstein**, pianist, began studying piano at age 8 in Linden, New Jersey. Further studies were at the Chicago Musical College and Harvard University. In 2002, Bill moved with his wife, Sheila, to Santa Fe, and he became the Women's Ensemble accompanist in 2006. His work here has included church jobs,

playing for eurythmy dance at the Santa Fe Waldorf School, and accompanying the Santa Fe Symphony Chorus, Canticum Novum, the Men's Camerata and the Santa Fe Community College Chorus.

**Mary Kreutz**, administrator, is a native Midwesterner who in 1985 struck out looking for adventure with a couple of close friends, her trusty beagle and a few prized possessions. They headed west, became entranced with northern New Mexico and ended up in Santa Fe. The journey for her is ongoing and has only enhanced her fundamental love of music and the arts, inspired her creative writing and brought her more in tune with her existence. She holds a real estate broker's license but specializes in offering administrative support to local entrepreneurs.



## In Memoriam

We are sad to share the recent passing of Lara Hill, Ensemble singer from 1984 to 1993. Lara's inspired poetry became the libretto for Michael Mauldin's 1990 commission *With This Child*. Lara was a loyal supporter who always greeted us with her beautiful smile. She sang with us at our 30<sup>th</sup> anniversary reunion. Lara was a positive, mystical being who took care of others in so many ways, whether it was through massage, poetry or haircuts. Gwen Gilligan said, "... I will miss her in the world." And we agree.



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## Guest Artists

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### Karen Siegel, 37<sup>th</sup> Season Commissioned Composer

This year's commissioned composer, **Karen Siegel**, draws on her experience as a vocalist in her creation of innovative choral and vocal works. Hailed as "complex and wonderful" (TheatreScene.net) and "colorful and at times groovy" (WQXR.org), her works are frequently performed by the New York City-based ensemble C4: The Choral Composer/Conductor Collective, which she cofounded in 2005.

Karen is the winner of the 2014–2015 POLYPHONOS Choral Composition Competition in the "National Composer" category. This prize is awarded by the Esoterics vocal ensemble and resulted in the commission and premiere of

*Clouds, Ephemeral* by the ensemble in Seattle. She is also a winner of the Khorikos ensemble's 2015 ORTUS competition. She was awarded first prize in the New York Virtuoso Singers 2013 Choral Composition Competition for her humorous a cappella choral work from 2006, *Confessions from the Blogosphere*, which sets excerpts from online blogs. *Sponge Squeezed Dry*, her 2008 piece for mixed chorus and horn that sets an original text, was awarded the 2009 Starer Award for Composition at the City University of New York Graduate Center.

Karen's choral work *Saguaro* was recorded by C4 and released on the album *Volume 1: Uncaged* in 2013. Inspired by the desert landscape and history of Tucson, Arizona, *Saguaro* was commissioned by the Manhattan Choral Ensemble as a result of being a winner of their Commissioning Project Competition in 2008.

Karen is also active as a conductor and as a soprano, often performing her own works. She received a PhD in composition from the CUNY Graduate Center, where she studied with Tania León. She also holds degrees from Yale (BA in psychology) and NYU Steinhardt (MM in composition), where she studied with Marc-Antonio Consoli. Karen has been on the faculty at Drew University and the City College of New York. Her works are published by See-A-Dot Music Publishing ([www.SeeADot.com](http://www.SeeADot.com)) and self-published through Chestnutoak Press ([www.KarenSiegel.com](http://www.KarenSiegel.com)). She lives in Hoboken, New Jersey, with her husband and two sons.

### Dana Winograd, cello

Originally from Los Angeles, **Dana Winograd** received her bachelor's and master's degrees in performance from the Juilliard School in New York, where she studied with Harvey Shapiro and Channing Robbins, as well as members of the Juilliard String Quartet for chamber music. Following graduation, Dana led an active freelance career in New York City, including performances at Carnegie Hall with the American Composers Orchestra and the American Symphony, and Broadway appearances (both in the pit and on stage) with *Phantom of the Opera*, *Cats*, *Beauty and the Beast* and *Once Upon a Mattress*. She also played backup for Rod Stewart, Luther Vandross, Lyle Lovett, Manhattan Transfer and Harry Connick Jr.

Since moving to Santa Fe in 1999, Dana has been a member of the New Mexico Symphony (now New Mexico Philharmonic), and she is principal cellist of the Santa Fe Symphony. She has appeared as a soloist with the Chamber Orchestra of Albuquerque, the Plainfield Symphony in New Jersey and the Julius Grossman Orchestra in New York. As a chamber musician, Dana plays frequently with the Taos Chamber Music Group, Serenata of Santa Fe and Chatter. She is one of the Santa Fe Symphony's orchestra mentors for the Santa Fe Public Schools, and she is also the cello teacher of many budding musicians in the Santa Fe area.

Dana is in her fifth year working with the Santa Fe Youth Symphony Association. She and her husband, Gil, have started a scholarship for Youth Symphony kids, in honor of their recently deceased dog, Sydney. They live happily together with Sydney's three friends: Poco, Loco and Lily.

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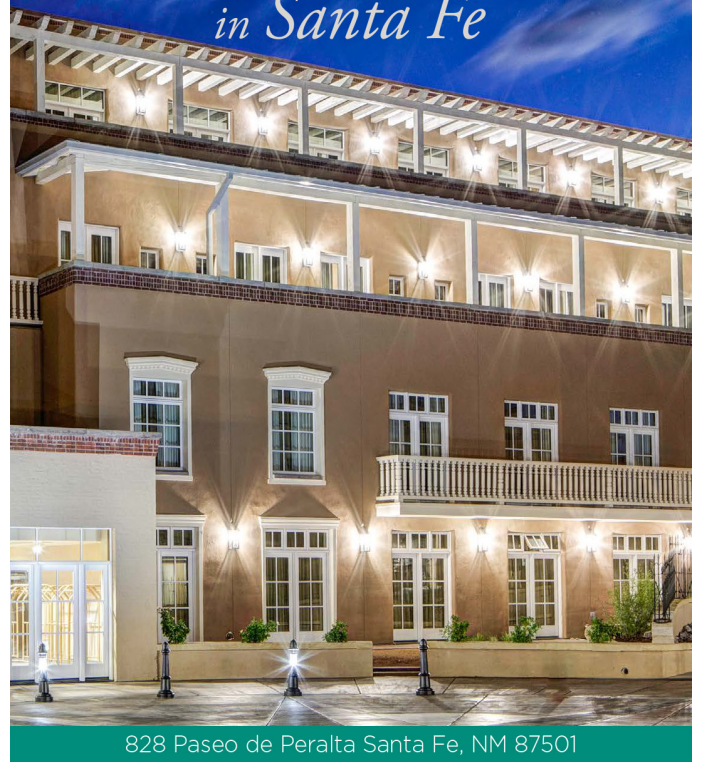
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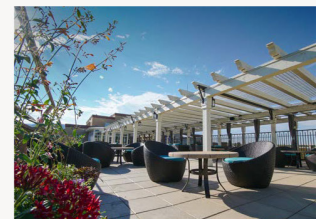
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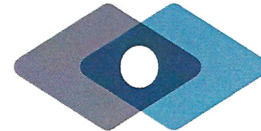
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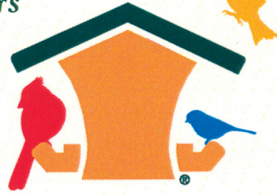
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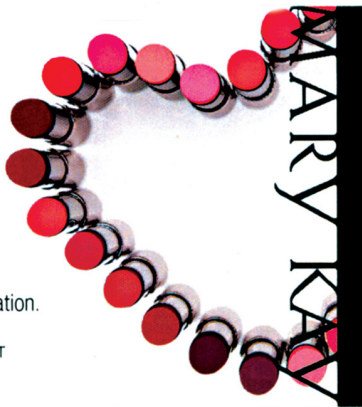
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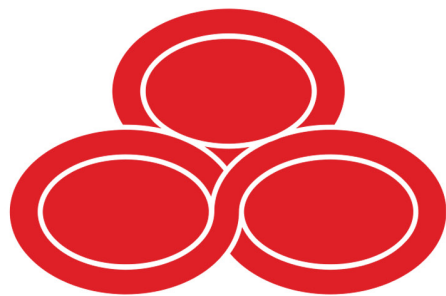
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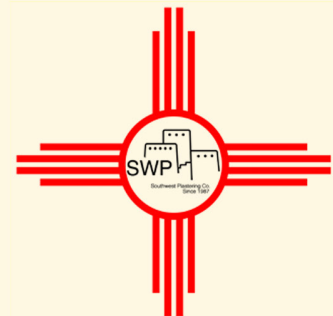
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Tell Me/Oseh Shalom Ur'fuah.....	Karen Siegel.....	Christmas 2017
Voice of My Song.....	Samuel Gordon.....	Spring 2017
Reina de la Noche.....	Z. Randall Stroope.....	Spring 2016
Words of Peace (דברי שלום).....	Linda Rice Beck.....	Christmas 2014
Kennst du das Land? (Do You Know the Land?).....	Emma Lou Diemer.....	Spring 2014
That Passeth All Understanding.....	Bradley Ellingboe.....	Christmas 2012
Love All in All.....	Joel Martinson.....	Spring 2012
The Circle.....	Linda Rice Beck.....	Spring 2011
Two Andalusian Songs.....	Stephen Paulus.....	Christmas 2010
Listen.....	Kinley Lange.....	Christmas 2009
Echoes of Assisi.....	Linda Rice Beck.....	Spring 2009
Every Stone Shall Cry and Gloria.....	Linda Rice Beck.....	Christmas 2008
Ave Maria.....	Linda Rice Beck.....	Spring 2008
All This Night.....	Samuel Gordon.....	Christmas 2007
Winter Solstice.....	Paul Carey.....	Christmas 2006
Let There Be Joy.....	Daniel Gawthrop.....	Christmas 2005
Seasonal Dances.....	Craig H. Russell.....	Spring 2005
Learn to Think Lizard.....	Naomi Stephan.....	Spring 2004
Taladh an Leinibh Iosa..... (Lullaby to the Infant Jesus)	Robert Rothchild.....	Christmas 2003
A Jobim Sampler by Antonio Carlos Jobim.....	Robert C. Jones.....	Spring 2003
Chester Carol.....	Katherine Dienes.....	Christmas 2002
Dreams, Rain, and Autumn.....	Robert C. Jones.....	2003
Magnificat.....	Lana Walter.....	Christmas 2000
The Storke.....	Gerald Near.....	Spring 2000
To Crown the Year.....	John Ferguson.....	Christmas 1997
We Are One.....	Michael Mauldin.....	Spring 1997
Goblin Market.....	Lawrence Cave.....	Spring 1996
Stabat Mater.....	Dean Roush.....	Spring 1996
Come Love We God.....	Lynne Palmer.....	Spring 1996
Epiphanies.....	Jean Belmont.....	Spring 1993
With This Child.....	Michael Mauldin.....	Christmas 1990
Small Fry, Lazy Afternoon, Alone Together..... Jazz arrangements	Jack Manno.....	Spring 1989
Three Poems of Sylvia Plath.....	Shanna Suzanne MacLean.....	Spring 1984
Kyrie.....	Joseph Moore.....	Christmas 1983
Homage to Emily Dickinson.....	Shanna Suzanne MacLean.....	Spring 1983
The Great Invocation.....	Shanna Suzanne MacLean.....	Christmas 1982



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