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LINDA RANEY, MUSIC DIRECTOR

2019-2020 — 39th Season

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SANTA FE
WOMEN'S
ENSEMBLE
LINDA RANEY, MUSIC DIRECTOR



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 2019–20 season's commission marks our 38th new choral work for women's voices.



This project is made possible in part by New Mexico Arts, a division of the Department of Cultural Affairs, and the National Endowment for the Arts. It is partially funded by the 1% Lodger's Tax and the City of Santa Fe Arts Commission.



*Carols &
& Blessings*

from Around the World

Winter 2019

Hark!
the Herald Angels Sing
Felix Mendelssohn; arr. by Gladys Pitcher

The Friendly Beasts
Arr. by Gladys Pitcher

The Snow
Edward Elgar

I Wonder as I Wander
Adapted and arr. by John Jacob Niles and
Lewis Henry Horton

Joy to the World!
George F. Handel; arr. by Gladys Pitcher

Christmas
World Premiere
Linda Rice Beck from *The Raney Songs*

Hanukkah Blessings
Ron Jeffers

Oseh Shalom
Arr. by Linda Rice Beck

*Shepherds, Shake Off Your
Drowsy Sleep*
Arr. by Gladys Pitcher

Ave Maria
Rebecca Clarke

*Lo, How a Rose E'er
Blooming*
Michael Praetorius; arr. by Gladys Pitcher

There Is No Rose
Z. Randall Stroope

*Ziemas svētki
sabraukuši*
Andrejs Jansons

*Balts sniedziniš snieg uz
skujinām*
Andrejs Jansons

Northern Lights
Ola Gjeilo

Il est né le divin enfant
Arr. by John Rutter

He Came Down
Arr. by Nancy Grundahl

with
Bill Epstein, piano
Christine Chen, violin
Carla Kountoupes, violin

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

Carols & Blessings from Around the World

Winter Program Notes

Our concerts this 39th season celebrate diversity, being crafted to give you that “around the world” experience. Have you ever vacationed in a place where each evening you could enjoy diverse cuisines? What a treat to sample a different corner of our planet each night. Similarly, in our December concerts you will experience a delicious musical smorgasbord of pieces from a variety of cultures and traditions.

— Please hold your applause until the end of each set of songs.

Hark! the Herald Angels Sing

Felix Mendelssohn (1809–1847)
Arr. by Gladys Pitcher (1890–1996)

Originally a somber and solemn piece composed in 1739 by Charles Wesley and called *For Christmas Day*, this carol went through several iterations over the next century. The current joyful tune was adapted by William H. Cummings from Felix Mendelssohn’s 1840 cantata *Festgesang* commemorating Gutenberg’s printing press.

The Friendly Beasts

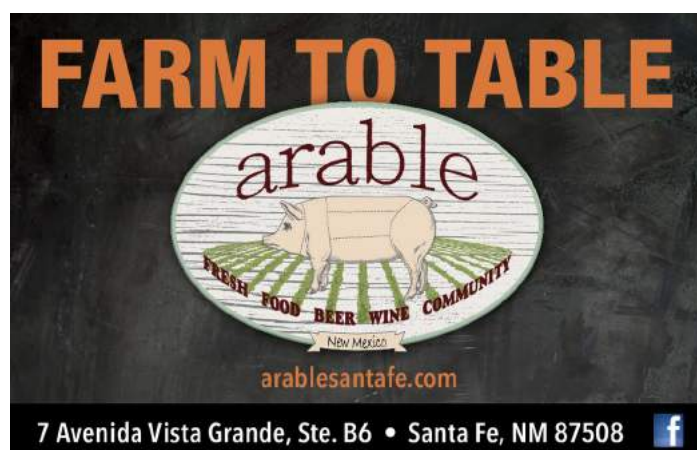
Arr. by Gladys Pitcher (1890–1996)

This medieval carol originated in 12th-century France, set to the Latin song *Orientis Partibus*. The tune is also believed to have been part of the Fête de l’âne (“The Donkey’s Festival”), which celebrated the donkey that carried the holy family to Egypt. During the regular Christmas mass in 13th-century France, it was even common for a donkey to come into the church. When the song emigrated to England, the lyrics were rewritten to focus on the Nativity instead. It is for this reason that some sources give the origin of this song as England.



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The Snow

Edward Elgar (1857–1934)
Text: Caroline Alice Elgar (1848–1920)

Bill Epstein, piano
Christine Chen and Carla Kountoupes, violin

When he was 29, Edward Elgar took on a new pupil, Caroline Alice Roberts, a published author of fiction, both verse and prose. Her family disinherited her when she married the unknown Roman Catholic musician. Caroline served as his business manager and social secretary, striving to gain him recognition in influential circles. Although a successful writer in her own right, she wrote in her diary, “The care of a genius is enough of a lifework for any woman.” In 1894 Elgar set this poem by his wife for two violins, piano and three-part women’s voices.

*O snow, which sinks so light,
Brown earth is hid from sight,
O soul, be thou as white as snow.
O snow, which falls so slow,
Dear earth quite warm below;
O heart, so keep thy glow
Beneath the snow.*

*O snow, in thy soft grave
Sad flow’rs the winter brave;
O heart, so soothe and save, as does the snow.
The snow must melt, must go,
Fast, fast as water flow.
Not thus, my soul, O sow
Thy gifts to fade like snow.*

*O snow, thou’rt white no more,
Thy sparkling too, is o’er;
O soul, be as before,
Was bright the snow.
Then as the snow all pure,
O heart be, but endure;
Through all the years full sure,
Not as the snow.*

I Wonder as I Wander

Adapted and arr. by John Jacob Niles (1892–1980)
and Lewis Henry Horton (1898-1978)

Bill Epstein, piano

I Wonder as I Wander is a Christmas hymn written by John Jacob Niles based on a fragment he heard while traveling in the southern Appalachians. Niles derived the germ of the song from the young daughter of a traveling evangelist, then composed a complete folk song that he performed while accompanying himself on dulcimer.

In this piece, the “wanderer” ponders why Jesus was sent to die for “ordinary people like you and like I.” As he looks at the sky and God’s promise shown through a star, he contemplates the scenario of the Christmas story and Jesus’s powerful role as the Savior. Notice that the melody of the verses wanders from sopranos to mezzos, then down to the valley of the altos, then roams back up to finish with the sopranos. Even the tempo of this music is a walking pace. An arrangement of wandering!

Joy to the World!

George F. Handel (1685–1759)
Arr. by Gladys Pitcher (1890–1996)

Not originally intended to be a Christmas song, *Joy to the World!* was written to celebrate the second coming of Christ and to be sung year-round. The music for this text has been attributed to George Frederick Handel, but most scholars believe that it was actually composed by Lowell Mason, a prominent hymn writer, in 1839.



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Christmas

World Premiere

Linda Rice Beck (b. 1952)
from *The Raney Songs**
Raymond Raney, poet (b. 1947)

Christine Chen and Carla Kountoupes, violin

Says composer Linda Rice Beck, “Creating new choral music is a journey, and it is especially meaningful when the poetry inspires the composer. This tender poem was so personal, focusing on what is truly important during this season, that I knew it had to be part of *The Raney Songs*, the remaining four of which will be sung in our spring concert. The lovely poetry of Raymond Raney is both inspiring and enlightening. For Raymond to allow us to see inside his soul is a truly courageous thing to do. Knowing that so many of his gentle poems are about his wife, who also happens to be our dear director, Linda Raney, made this endeavor especially poignant to me.”

*A red splendid sunset
a warming fire
the light of oil lamps flicker
your love and care
the tenderness we share
the breath that keeps us here together,
living for now.*

*What wonderful gifts
to want and to give,
to whisper a thank you to our Lord
and to kiss you again.*

Printed with permission by Raymond Raney.

Hanukkah Blessings

Ron Jeffers (1943–2017)

Ron Jeffers was a choral conductor, photographer, composer, founder of Earthsongs—a music publishing company that specializes in ethnic music of all cultures—and editor of *Translations and Annotations of Choral Repertoire*, an important reference for choral directors.

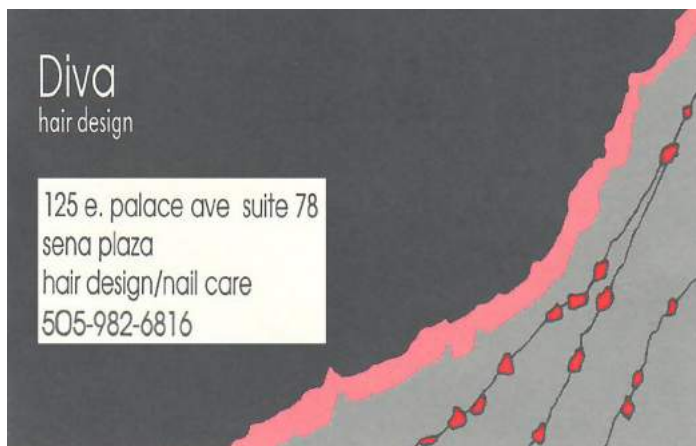
Hanukkah is an eight-day celebration starting on the 25th day of the Hebrew month of Kislev, which in the Gregorian calendar may occur from late November to late December. Every night two *berochot* (“blessings”) are chanted or recited. The first is a blessing over the candles themselves, and the second *berachah* expresses thanks for the miracle of deliverance. There is a third *berachah* that is chanted or recited only on the first night, the *Sheheheyanu* prayer, pronounced by Jews on all happy occasions. The composer has added this blessing to the end of the piece.

*Blessed You, Lord our God,
King of world,
who has sanctified us by his commandments
and has commanded us
to light candle of Hanukkah.*

*Blessed You, Lord our God,
King of world,
who has performed miracles for our forefathers
in days those of season this.*

*[This last is the third blessing.]
Blessed You, Lord our God,
King of world,
who has granted us life
and who has sustained us
and who has allowed us to reach season this.*

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Oseh Shalom

Arr. by Linda Rice Beck (b. 1952)

Christine Chen, violin

Oseh Shalom is a lively new arrangement with violin of a traditional Hebrew song sung at the Friday-evening Shabbat service. Meant to be familiar and exuberant, it is the fifth song in *Words of Peace*, commissioned by Sue Katz and Mickey Bond for the Ensemble in 2014.

*May the source of peace in the heavens
cause peace to descend on us
and all Israel,
and let us say
amen.*

Shepherds, Shake Off Your Drowsy Sleep

Arr. by Gladys Pitcher (1890–1996)

This carol, from the eastern part of France near the border with Switzerland, appeared in the “Recueil de Noël’s anciens au patois de Besançon,” published in 1842. The melody is probably from the 17th century.

*Shepherds, shake off your drowsy sleep,
Rise and leave your silly sheep;
Angels from heav’n around loud singing,
Tidings of great joy are bringing.
Shepherds, the chorus come and swell!
Sing Noël, O sing Noël!*

*See how the flow’rs all burst anew,
Thinking snow is summer’s dew;
See how the stars afresh are glowing,
All their brightest beams bestowing.*

*Shepherds! Then up and quick away!
Seek the Babe ere break of day;
He is the hope of ev’ry nation,
All in Him shall find salvation.*

Ave Maria

Rebecca Clarke (1886–1979)

Rebecca Clarke was a renowned violist and composer of her time. Studying with Sir Charles Stanford at the Royal College of Music, London, she was a popular chamber music performer and played with many noted instrumentalists. Though her output of compositions is small, her piano trio and her viola sonata are considered masterworks. Her songs for solo voice are still performed, but her choral music is not as well known. This *Ave Maria*, composed in 1937, was the first of her choral works to be published.

*Ave Maria gratia plena, Dominus tecum.
Benedicta tu in mulieribus
Et benedictus fructus ventris tui, Jesus.
Sancta Maria, Regina Coeli, dulcis et pia, O Mater Dei.
Ora pro nobis peccatoribus ut cum electis te videamus.*

*Hail Mary, full of grace, the Lord is with you.
Blessed are you among women,
and blessed is the fruit of your womb, Jesus.
Blessed Mary, Queen of heaven, gentle and merciful,
O Mother of God
Pray for us sinners that with the chosen we may see you.*

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Lo, How a Rose E'er Blooming

Michael Praetorius (1571–1621)
Arr. by Gladys Pitcher (1890–1996)

The image of the rose, and especially as a metaphor for Mary, is a common theme in literature. The origins of this familiar and beloved Advent “rose” hymn may be traced back to the late 16th century in a manuscript found in St. Alban’s Carthusian monastery in Trier. The original German, “Es ist ein Ros entsprungen,” described Mary sprouting from the tree of Jesse (Isaiah 11:1). The famous German composer Michael Praetorius helped the popularity of this tune immensely by harmonizing it in his collection *Musae Sioniae* (“Zion’s Music”) in 1609.

*Lo, how a Rose e'er blooming
from tender stem hath sprung!
Of Jesse's lineage coming
As men of old have sung.*

*It came, a flowret bright, Amid the cold of winter,
When half-spent was the night.*

*Isaiah, 'twas foretold it,
The Rose I have in mind,
With Mary we behold it,
The Virgin Mother kind.*

*To show God's love aright She bore to men a Savior,
When half-spent was the night.*

There Is No Rose

Z. Randall Stroope (b. 1953)

Bill Epstein, piano
Carla Kountoupes, violin

This stunning carol is based on text from the first half of the 15th century. The principal manuscript is now almost unreadable in places, so transcriptions vary.

*There is no rose of such virtue
As is the rose that bare Jesu.
Alleluia.*

*For in this rose contained was
Heaven and earth in little space;
Resmiranda.*

*The angels sungen the shepherds to:
Gloria, transeamus,
Gloria in excelsis!*

*Now leave we all this worldly mirth,
And follow we this joyful birth;
Transeamus Domini.*

Alleluia, alleluia, alleluia ...

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Ziemas svētki sabraukuši ("Winterfest")

Andrejs Jansons (b. 1938)

Andrejs Jansons spent his childhood in Riga, Latvia. During World War II he was held in the Displaced Persons camp at Esslingen, Germany, and emigrated to the United States in 1949. He has studied at Julliard and the Manhattan School of Music, and has a doctorate in conducting from Rutgers. One of the most recognizable and respected conductors in both the Latvian exile community and Latvia itself, he received the Latvian Order of the Three Stars in 1996. This piece and *Balts sniedzīnš snieg uz skujiņām* are two of his beloved Latvian folk songs.

*Lo, behold, a sleigh is coming,
stallion prancing, bells ajingling.
Hurry, children, wait no more,
Winterfest is at the door!*

Look and see,

*how nobly dressed is the steed of Winterfest:
Golden reins and ribbons streaming,
diamonds in the bridle gleaming.
O'er the hilltop God is riding,
slowly riding, gently guiding,
Light the way with fires glowing,
bring him in your humble dwelling.*

Balts sniedzīnš snieg uz skujiņām ("Riding to Church on Christmas Eve")

*A gentle snow is on the ground,
on bush and tree and all around.
The sleigh bells jingle peacefully
and I'm as happy as can be.
Tonight I feel my spirit fly
way up into the heaven high,
Where angels sing in harmony
on golden clouds and pearly seas.
Tonight I feel that I could be
like angels pure and heavenly,
And shine like diamond stars above
all the world and those I love.
I'm happy as a child can be,
surrounded by family.
For Christmas Eve I'm finely dressed
and feeling like I'm truly blessed.
I feel content and whole tonight,
my heart is filled with delight.
Oh, will it always be this way?
Or will it change, now who can say?*

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Northern Lights

Ola Gjeilo (b. 1978)

Composer Ola Gjeilo writes:

“*Northern Lights* is my most Norwegian production in years, composed in an attic outside of Oslo at Christmas time in 2007. It’s one of the few works I have written in Norway since I moved to New York in 2001. Most of all, this piece and its text is about beauty. About a ‘terrible,’ powerful beauty, although the music is quite serene on the surface.

“Looking out from the attic window, over a wintry lake under the stars,” he continues, “I was thinking about how this ‘terrible’ beauty is so profoundly reflected in the northern lights, or aurora borealis. It is one of the most beautiful natural phenomena I’ve ever witnessed, and has such a powerful, electric quality that must have been both mesmerizing and terrifying to people in the past, when no one knew what it was and when much superstition was attached to these experiences.”

*Pulcra es, amica mea,
suavis et decora sicut Jerusalem,
terribilis ut castrorum acies ordinata.
Averte oculos tuos a me,
quia ipsi me avolare fecerunt.*

*Thou art beautiful, O my love,
sweet and comely as Jerusalem,
terrible as an army set in array.
Turn away thy eyes from me,
for they have made me flee away.*



Il est né le divin enfant

Arr. by John Rutter (b. 1945)

The tune for *Il est né le divin enfant* (“He is born the divine Child”), a traditional French Christmas carol, was first published in 1862 and was perhaps modeled after an old Normandy hunting tune. The text of the carol was published for the first time in a collection of ancient carols, in either 1875 or 1876.

This is a song of rejoicing and celebration for the birth of Jesus, which had been prophesied for more than 4,000 years. People are singing, oboes and bagpipes are playing, as the child is adored for his fair looks, his charm and his sweet, gentle nature. Even though a tiny infant born in a lowly stable, he is hailed as an all-powerful king who comes to reign supreme over those who have awaited this joyous day.

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He Came Down

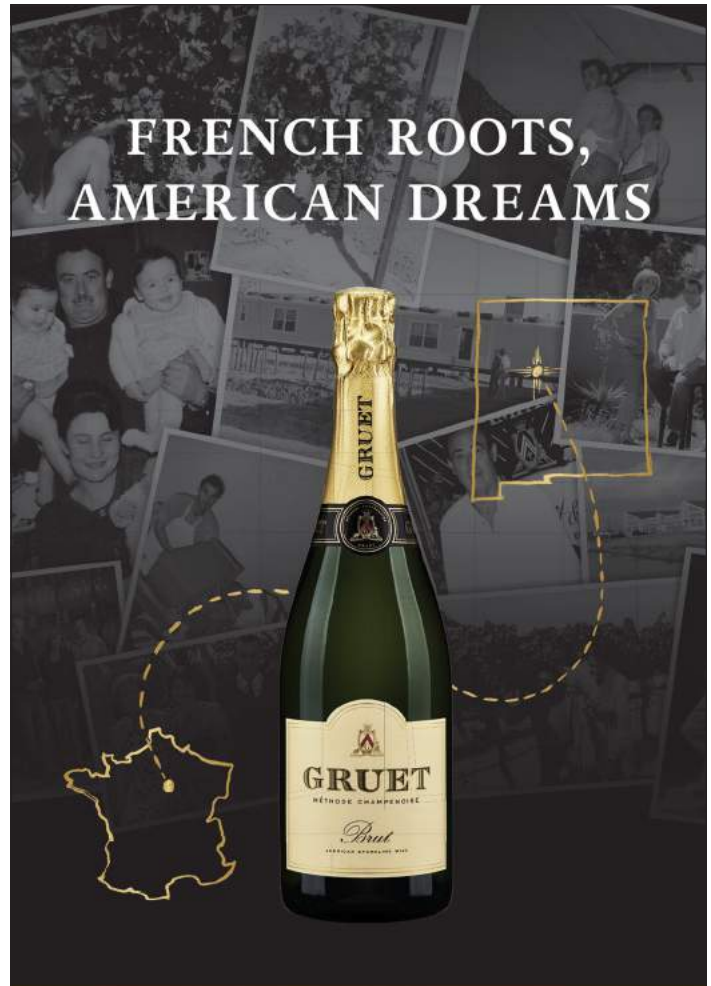
Arr. by Nancy Grundahl (b. 1946)

This traditional song from Cameroon, which is known as “Africa in miniature” because of its geographical and cultural diversity, has been a Christmas favorite of the Ensemble for years. With its simple, yet powerful message, “He came down that we may have love, hope, truth, joy and peace,” it is a fitting close to our concert exploration of the creative, inspirational music from our fellow countries around the globe.

❖
Happy Holidays!
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The Women's Ensemble

Bios 2019–20

Music Director



Dr. Linda Raney

Celebrating her 31st 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 retired in 2017 from the Santa Fe Symphony Chorus after more than 20 years as chorus director. 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 the handbell choir, and manages the TGIF concert series. Offering fine concerts every Friday at 5:30, TGIF has become a unique Santa Fe experience.

Singers

Linda Rice Beck, soprano, also sings and plays handbells at First Presbyterian Church Santa Fe. A published composer and ASCAP member, Linda is honored to be the Ensemble's commissioned composer once again, and she has truly loved the opportunity to set to music the beautiful poetry of Raymond Raney. (See "Guest Artists.")

Mickey Bond, alto, joined the Ensemble in 2006. A mixed-media artist, she is launching a new art space in Santa Fe for hands-on teaching and "art experiences" such as themed painting parties. Mickey has a studio near Abiquiu and shows in the Abiquiu Studio Tour. [instagram.com/MickeyBondArt](https://www.instagram.com/MickeyBondArt)

Nina Brown, alto, sang with the Ensemble in the 1980s. She has sung with the Pacific Chorale in California and the Kentucky Opera, among others. She holds a master's degree in voice from CSULB, Long Beach, CA. Nina sings in the First Presbyterian Church choir and studies with Sandra Twibell.

Barbara Doern Drew, soprano, is celebrating her 37th season with the Ensemble. Other passions include her professional tarot practice, writing and editing spiritual material, and traveling the world speaking, writing and teaching about "Creative Aging: Embracing Life with Passion, Purpose and Possibility" with her beloved husband of 30 years, Walter.

Gwen Gilligan, alto, has been with the group for all but three years of its existence and as such most audience members have read everything they need to know about her. This year she wants to quote Dr. Martin Luther King Jr.: "Hatred confuses life, love harmonizes it."

Amy Gross, alto, performed for many years with the Austin Singers in Austin, TX, and has sung in several



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Standing: Gwen Gilligan, Nina Brown, Chris Wismer, Bill Epstein, Mickey Bond, Alicia Solomon, Jill McCormick, Linda Rice Beck, Marty Wilder, Constance Romero, Sue Katz, Amy Gross. Sitting: Barbara Doern Drew, Nancy Maret, Julie Kirk, Linda Raney, Susan Phillips, Connie Marks, Anita Hett

church choirs. She is the managing editor of a publishing company and an alto in First Presbyterian Church's Chancel Choir. This is Amy's second season with the Santa Fe Women's Ensemble.

Anita Hett, alto, comes from a musical family and has been singing her entire life. She enjoys playing music with her family, both professionally and for fun, and she is the song leader at her church. In 2013 Anita traveled to Italy, singing solos at various venues.

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 is a family physician at La Familia Medical Center and a volunteer provider at the Villa Therese Clinic.

Julie Kirk, soprano, sang with the Ensemble in the late 1980s and rejoined in 2004; this is her 20th year! Julie edits our website, YouTube and Facebook page. A watercolor painter and renowned chocoholic, she is a longtime volunteer with the Santa Fe Civitan Club and sings with Zia Singers.

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Nancy Maret, soprano, is happy singing for her fourth season as the Women's Ensemble has its 39th. Additional singing credits include 13 seasons with the Symphony Chorus and 18 years with First Presbyterian Choir. In her third year of Ensemble Board service, she continues as the treasurer and fundraising chair.

Connie Marks, alto, is delighted to sing her 10th season with the Ensemble. She has served on the group's 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.

Jill McCormick, soprano, has also enjoyed singing with the Santa Fe Symphony Chorus and the First Presbyterian Chancel choir. She recently completed Tama-Do Academy of Healing with tone, color and movement. This past summer, she graduated from Antioch University with a master's degree in transdisciplinary education as a healing art.

Susan Phillips, alto, is a lifelong singer and has been singing with the Women's Ensemble for over 30 years. She has also sung with the UNM women's chorus, Las Cantantes, and the UNM Symphony Chorus, as well as the Santa Fe Symphony Chorus and Canticum Novum.

Constance Romero, soprano, received her BA in voice and MA in music education at NM Highlands University and is retired from Pecos Independent Schools. She has sung with the Santa Fe Symphony Chorus, Pro Coro, Coro de Camera and Quintessence, and loves singing solos. She joined the Ensemble in 2016.

Alicia Solomon, alto, has appeared repeatedly in past decades with the Santa Fe Opera, Symphony and Desert Chorale. She currently sings at the Church of the Holy Faith on Palace Avenue, teaches voice and piano in Santa Fe, and is delighted to rejoin the Women's Ensemble for her third season.

Marty Noss Wilder, soprano, has a BA in music from Stanford University. A licensed massage therapist and a registered biodynamic craniosacral therapy practitioner, she works in private practice and at the Christus St. Vincent Regional Cancer Center. Singing with the Ensemble is a delightful and expanding part of her life.

Chris Wismer, alto, is a physical therapist and Feldenkrais practitioner. A lifelong singer, having grown

up in a musical family, Chris was in college before she realized that not everyone sings in four-part harmony! She has sung in numerous groups over the years, including 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.

Guest Artists



Linda Rice Beck

*39th Season Commissioned
Composer*

Composer Linda Rice Beck is a native of Las Vegas, NM, and graduated from the University of Akron, OH. Her music is published by Fred Bock Music (Hal Leonard) and National Music Publishers, and she is a member of the American

Society of Composers, Authors, and Publishers (ASCAP). Besides composing, Linda also sings soprano with the Santa Fe Women's Ensemble and First Presbyterian Chancel Choir, and she plays handbells in the Chancel Bell Choir.

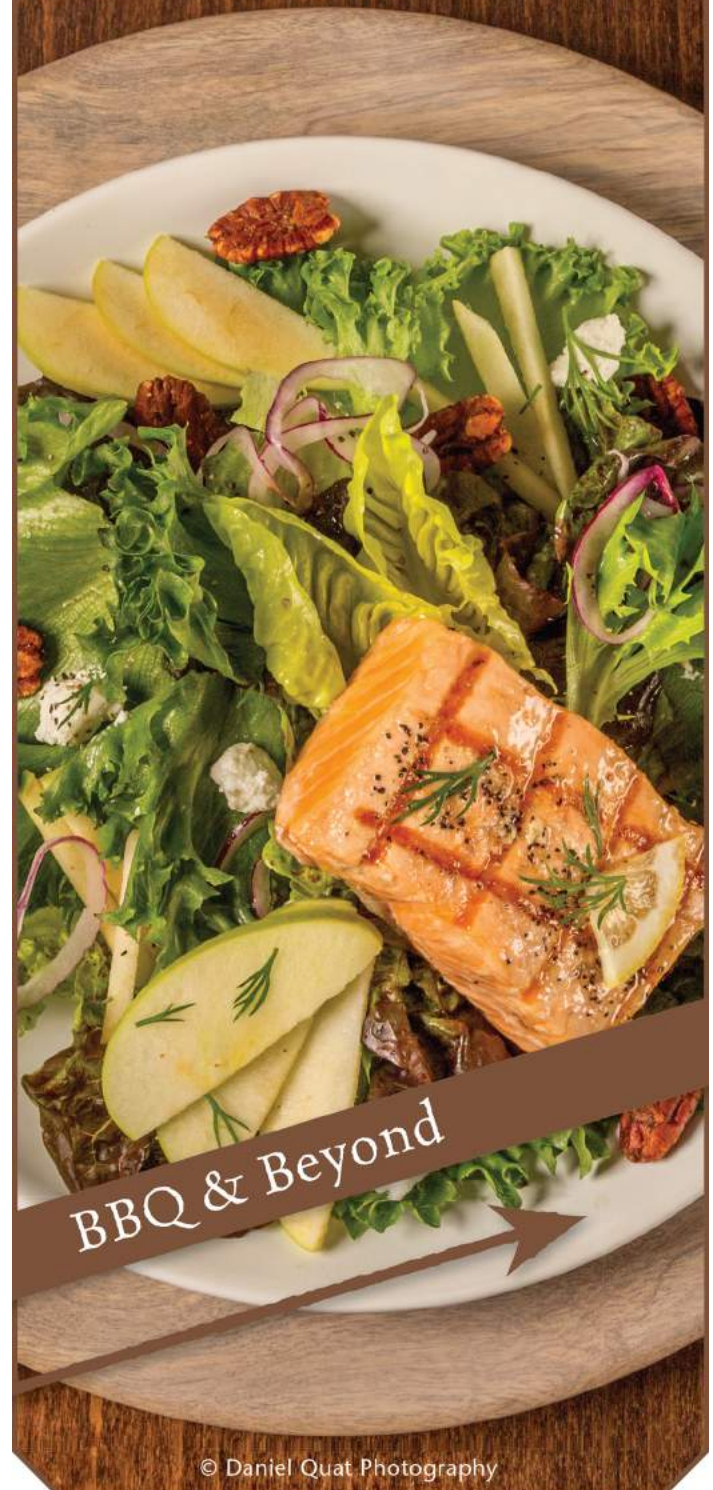
Linda has done graduate study in composition with Dr. Samuel Gordon at the University of Akron, from which she

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received two Outstanding Artistic Achievement Awards for her compositions.

Linda's music has been commissioned by community, university and church choirs, and performed throughout the U.S. and in Europe, including Rome at the Vatican church, Santa Maria Maggiore (*Pie Jesu* from the *Requiem*). Her *O Sacrum Convivium* was sung at the Cathedral Basilica of St. Francis of Assisi in Santa Fe for both the 400th anniversary celebrations and the 50th anniversary celebration for Archbishop Sheehan in July 2014. Her *Requiem* has been performed numerous times, most recently in Nashville, TN, in November 2018.

Linda was the 2008–2009 commissioned composer for the Santa Fe Women's Ensemble and was commissioned by Ensemble singers Sue Katz and Mickey Bond in 2014 to write *Words of Peace*. She is extremely honored to have been chosen for this third commission, and she is deeply grateful for the opportunity to set to music the beautiful poetry of Raymond Raney.

Other commissions include those for New Mexico Highlands University; the Sangre de Cristo Chorale, Santa Fe; First Christian Church, Cuyahoga Falls, OH; the Durango Women's Choir, Durango, CO; Northwoods

Presbyterian Church, Houston, TX; St. Bede's Episcopal Church, Santa Fe; and most recently the Durango Choral Society, Durango, CO, in honor of their 50th season this year (premieres December 8, 2019).

Linda is very active in the musical life of Santa Fe as a singer, composer and patron. She and her husband, Jim, have two sons and two grandchildren.

Raymond Raney

Poet

Raymond Raney describes his lifelong love affair with poetry this way: "I write. I have been writing since the fifth grade. But I've always thought of myself as a poet. Not that I'm published, but that has been my choice. I write for myself and for those for whom I write my poetry. I decided to share a small selection of poems with Linda Rice Beck as possible texts for her compositions for the Santa Fe Women's Ensemble. I was humbled when she thought they were worth her attention.

"My formal higher education began with a major in English literature with an emphasis on creative writing,



Wishbone

Andy Ritch
humritch0@gmail.com

but journalism became my second major, and soon I was writing for a living. However, poetry was the constant, a way of apprehending feelings and focusing myself.

“I worked as a journalist for 15 years and came to Santa Fe as news editor at the Santa Fe New Mexican. When that career path ended, I moved my focus to the visual arts and received degrees in art history and photography, and taught media studies at the University of New Mexico and Santa Fe Community College. After 12 years, I answered the call to ministry and was ordained as an Episcopal priest in 2006.

“As I contemplate retirement this year, I find my heart returning to poetry, and this collaboration with Linda Beck has opened a new possibility for my own expression.”

Christine Chen

Violin

Christine Chen has been on the faculty at St. John’s College since 2006. She played with the Boston Philharmonic while studying Russian and music at Wellesley and Yale, later pursuing her MA and PhD in Russian and East

European studies at Harvard and at Cambridge University. In Santa Fe, Christine performs regularly with Pro Musica and enjoys giving recitals at the college when she is not reading or chasing after her two toddlers, two dogs and one husband.

Carla Kountoupes

Violin

Carla Kountoupes is a member of the Santa Fe Symphony Orchestra, Arizona Opera Orchestra, Santa Fe Pro Musica Chamber Orchestra and Piazzolla da Camera Piano Trio. Carla has toured and performed professionally with orchestras and chamber ensembles in Central America, Taiwan, Germany and all over the United States. A dedicated music educator, she is currently on the faculty at the New Mexico School for the Arts and is director of the orchestra program at the Mandela International Magnet School. She holds a degree from Oberlin Conservatory and enjoys performing and recording many genres of music in addition to classical, including Latin/world, alt-rock/pop and jazz. Carla’s violin was made in the 1740s and was inherited from her grandfather.



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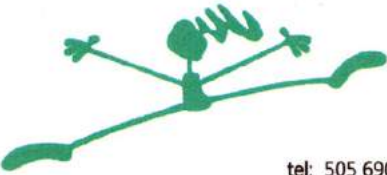
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Songs of the
Magnificent Creation
Spring 2020

The Name Is Changeless

Gwyneth Walker

*Every Child Has
Known God*

Mark Sirett

*Illuminations of
Julian of Norwich*

David J. Hall

*Choose Something
Like a Star*

Randall Thompson

Only Tell Me

Béla Bartók

The Road Home

Stephen Paulus

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World Premiere

Linda Rice Beck

*Living
For Eleanor
You Are (Home)
To Linda*

In Time of Silver Rain

René Clausen

A Song of Rain

Anne Boyd

Spring

Béla Bartók

*In This
Sweet Summertime*

Kim André Arnesen

A Witness to Majesty

Andrea Ramsey

with

Bill Epstein, piano

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

Songs of the Magnificent Creation

Spring Program Notes

Explore with us, through poetry and music, the “magnificent creation” of our planet. When we consider different components of the natural world, we marvel at its complexity and diversity. All the things that weave together to make up our environment are an aggregate of individual uniqueness, and yet, as our paths cross with those of others, we are brought into a deeper communion with all on Earth.

We begin with the Creator. Each one of us has our own way of describing the “ground of all being.” Robert Frost uses the metaphor of the steadfastness of a star, a hermit in the sky. Raymond Raney begins a poem that explores our personal connections with the words “My life winds and intertwines with the daily rhythm of your breath.” Then we expand outward to the natural world to explore the time of growth of springtime, the healing power of rain, the splendor of trees and the wonder of animals, like the lark. As poet Sara Teasdale says so elegantly, it leads us to awe “to be witness of so much majesty.”

The “magnificent creation” of our planet— all its beauty and those we love within it— has been our focus for this spring concert. Through poetry and music we have explored and marveled at our natural world and its complexity and diversity. We hope all of you will leave feeling a connection to the exquisite splendor of life!


— Please hold your applause until the end of each set of songs.

The Name Is Changeless

Music ~ Gwyneth Walker (b. 1947)
Poetry ~ May Swenson (1913–1989)

Beloved by audiences and musicians, the music of Dr. Gwyneth Walker is enjoyed for its energy and beauty. She is a graduate of Brown University and the Hartt School of Music, with advanced degrees in music composition. A former faculty member of the Oberlin College Conservatory, she resigned in 1982 in order to pursue a career as a full-time composer. Gwyneth is the recipient of numerous distinguished musical awards.

Since her first collection of poems, *Another Animal*, was published by Scribner in 1954, poet May Swenson’s work has been admired for its adventurous word play and exuberance. Her poems have been compared to those by poets e. e. cummings and Gertrude Stein. Four months before her death, she wrote: “The best poetry has its roots in the subconscious to a great degree. Youth, naivety, reliance on instinct more than learning and method, a sense of freedom and play, even trust in randomness, is necessary to the making of a poem.”

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God

They said there was a
that could not
They could not
it so they
it
They had to
so then it must be
It had a
It must exist
The
was
the
that could not
They could not
it What is
is
They had to
for what could not be
What can't be
is
It is
The
is clue The
is

They
the
The
is

Thing
Change
Find
Named
God
Search
There
Name
Somewhere
Name
God
Thing
Change
Find
Lost
God
Search
Found
Found
Changeless
God
Name
Thing
Lost
Somewhere
Found
Name
Name
Changeless
God

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Every Child Has Known God

Music ~ Mark Sirett (b. 1952)

Poetry ~ Hafiz (1320–1389)

Bill Epstein, piano

Mark Sirett is the founding artistic director of the award-winning Cantabile Choirs of Kingston, Ontario, Canada. Native of Kingston, Sirett holds advanced degrees in both choral conducting and pedagogy from the University of Iowa and taught at the University of Alberta, University of Western Ontario and Queen's University. He has received prestigious awards for his contribution to choral art in the province and his outstanding choral compositions, and he was awarded Distinguished Alumnus of Grant MacEwan University, Edmonton.

Fourteenth-century Sufi mystic Hafiz expressed love and unity for the Divine in poetry, but he also spoke out about the shortcomings of society.

*Ev'ry child has known God,
Not the God of Names,
Not the God of Don'ts,
And not the God who does ev'rything weird
But the God who knows only four words,
And keeps repeating them:
Come dance with me.*

Hafiz translated by Daniel Ladinsky.

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Illuminations of Julian of Norwich

Music ~ David J. Hall (b. 1971)
Words ~ Julian of Norwich (1342–1416)

Bill Epstein, piano

David Hall writes: “The word *Alleluia* does not appear in any of the selected Julian texts, but the composition gently requested such a culminating passage. The two solos represent celestial messengers—reminiscent of the traditional duo seraphim or ‘two angels’—calling to one another as seen in settings by masters such as Victoria and Monteverdi. The messengers gently urge and teach the listener, very much in the manner of Julian herself.”

Julian of Norwich is celebrated as a deeply devout, highly influential anchoress and mystic. Her *Revelations of Divine Love* (c. 1395) is believed to be the first book in the English language written by a woman. The text for this composition brings together four fragments from Julian’s *Revelations*.

*All shall be well,
and all manner of thing shall be well.
It behoved that there should be sin.
And for Love He made mankind.
And for the same Love would be man.
Turning all our blame into endless worship.
Alleluia.*

*Mercy is a sweet gracious working in love,
Mingled with plenteous pity.
For mercy worketh in keeping us,
And mercy worketh turning to us all things good.
All shall be well,
and all manner of thing shall be well.*

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The Stars and the Heavens

Choose Something Like a Star (from *Frostiana*)

Music ~ Randall Thompson (1899–1984)
Poetry ~ Robert Frost (1874–1963)

Bill Epstein, piano

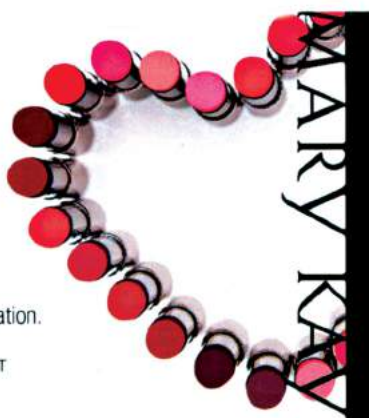
Randall Thompson was an American composer, well known for his choral works. He attended Harvard University, became assistant professor of music and choir director at Wellesley College, and received a doctorate in music from the Eastman School of Music in Rochester. He also taught at Harvard and the well-known Curtis Institute, and his students included many famous future composers, including Leonard Bernstein!

In this inspiring poem by Robert Frost, the narrator asks a star in the sky to impart some wisdom, something for humanity to hold onto in challenging times. When the star replies simply, “I burn,” he implores it to be more specific, yet is greeted only by silence. The message he gleans from his encounter is that the star sits steadfastly apart from the world like a hermit, inviting us likewise to seek lofty perspectives when the imbalance of mob mentality emerges—to “stay our minds on” and not be swayed by the actions and opinions of others.

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Paths and Roads

Only Tell Me

Music ~ Béla Bartók (1881–1945)

Text ~ Old Hungarian poem, translated by Nancy Bush

While in his early 20s in 1904, Béla Bartók heard a peasant woman singing her indigenous folk music and began recording native musicians singing their tunes in small villages of Hungary and Romania. Recording and notating thousands of original melodies, not only did he preserve a unique culture, but the music influenced his personal composing of music for his lifetime.

His *27 Choruses for Children's and Female Voices* was written between 1935 and 1936. The texts are from Hungarian folk songs, but Bartók removed words, phrases and whole lines from the original folk texts, sometimes replacing them with his own text to perfect the rhythm and metrical accent of the verses. Often, his music blurs the distinction between folk music and abstract art music.

*Only tell me, dear one
By which road you leave me,
Tell me and I'll plough it
with a golden plough share;
I shall sow it also
with fine pearls I'll sow it;
And that road I'll harrow
with my sad tears falling.*

"Only Tell Me" by Béla Bartók. © Copyright 1942 by Hawkes & Son (London) Ltd. International Copyright Secured. All Rights Reserved.

The Road Home

Music ~ Stephen Paulus (1949–2014)

Poetry ~ Michael Dennis Browne (b. 1940)

Stephen Paulus was a beloved composer of many genres, including opera and choral music. The Santa Fe Women's Ensemble commissioned him to write *Two Andalusian Songs* in 2010 and enjoyed a weekend celebration with him for the world premiere in Santa Fe. Though he died from complications of a stroke in 2014, his music lives on, frequently performed and described by critics as "original, often gorgeous, moving and uniquely American."

Born in England, poet Michael Dennis Browne came to the US in 1965 and attended the University of Iowa. After teaching stints at Iowa, Columbia and Bennington, he taught for 39 years at the University of Minnesota, where he is now a professor emeritus. The recipient of numerous distinguished awards, his poems have been published in many magazines and anthologies. As a librettist, he has written many texts for compositions by Stephen Paulus. Their post-Holocaust oratorio, *To Be Certain of the Dawn*, was nominated for the Pulitzer Prize.

*Tell me where is the road
I can call my own,
That I left, that I lost,
So long ago?
All these years I have wandered,
Oh, when will I know
There's a way, there's a road
That will lead me home?*

*After wind, after rain,
When the dark is done,
As I wake from a dream
In the gold of day,
Through the air there's a calling
From far away,
There's a voice I can hear
That will lead me home.*

*Rise up, follow me,
Come away, is the call,
With the love in your heart
As the only song;
There is no such beauty
As where you belong;
Rise up, follow me,
I will lead you home.*

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The Raney Songs

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**Living
For Eleanor
You Are (Home)
To Linda**

Music ~ Linda Rice Beck (b. 1952)
Poetry ~ Raymond Raney (b. 1947)

Bill Epstein, piano

Composer Linda Beck shares: "After reading many of Raymond Raney's poems, these four kept coming back into my mind so often that melodies started to weave themselves into songs. Three of the poems are tender and loving thoughts specifically about our beloved director, Linda Raney, and the fourth, *For Eleanor*, is about Linda's mother. Quite personal and introspective, the poems are profound in their focus on the depth of a person's character. To repeat what I said in the Winter Program Notes, it made the composing of these songs especially touching to me."

A former journalist, news editor and professor of media studies, Episcopal priest Raymond Raney describes his lifelong love affair with poetry: "I have been writing since the fifth grade, but I've always thought of myself as a poet. Not that I'm published, but that has been my choice. I write for myself and for those for whom I write my poetry. I decided to share a small selection of poems with Linda Rice Beck as possible texts for her compositions for the Santa Fe Women's Ensemble. I was humbled when she thought they were worth her attention."

Living

*My life winds
and intertwines
with the daily rhythms
of your breath.*

*I cast my tomorrows
into this today
as we share
and embrace our love.*

*I walk with you,
my hand in yours
my heart beats the fifth
to the melody of your smile.*

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For Eleanor

*Sunlight rises
through green abundance,
as spring transcends
the dead of winter,
to create anew
the promise—
life does not end;
it only sleeps.*

You are (Home)

*Your skin is spring buttermilk
scented of the fresh clover.
Your eyes speak of wild daisy
and joyous romps in a meadow.
Your voice sings of honeysuckle
and the melodious tales of pasture.
And all you are says—"home."*

To Linda

*Tender is the soul who lies beside me
through the night,
rises with me at morning,
and walks beside me with the sun.
Soft is her nature,
light her countenance,
and deep her sensitivity.
In her
I find love,
truth, comfort, growth.
In her reflection,
I find myself,
and in us
I find
God.*

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Rain

In Time of Silver Rain

Music ~ René Clausen (b. 1953)
Poetry ~ Langston Hughes (1902–1967)

Bill Epstein, piano

A professor of music at Concordia College, Moorhead, MN, Dr. René Clausen is a renowned composer and arranger, having written over 100 commissioned compositions for organizations such as the King's Singers, Mormon Tabernacle Choir and American Choral Directors Association. He is also a frequent guest conductor, composer-in-residence, clinician and lecturer. He is the artistic director of the award-winning Concordia Christmas Concerts, which are frequently featured by PBS stations nationwide.

American poet James Mercer Langston Hughes was a social activist, novelist, playwright and columnist from Joplin, MO. He moved to New York City as a young man, where he made his career. One of the earliest innovators of the then-new literary art form called jazz poetry, Hughes is best known as a leader of the Harlem Renaissance. In addition to poetry, Hughes wrote plays, short stories and several nonfiction works.

*In time of silver rain,
the earth puts forth new life again,
and again,*

*Green grasses grow
and flowers lift their heads,
and over all the plain
the wonder spreads of life!*

*In time of silver rain
the butterflies lift silken wings
to catch a rainbow cry,
and trees put forth new leaves to sing
in joy beneath the sky,
in time of silver rain*

*As down the roadway passing
boys and girls go singing, too,
in time of silver rain,
when spring and life are new.*

A Song of Rain

Music ~ Anne Boyd (b. 1946)
Poetry ~ C. J. Dennis (1876–1938)

Born in Sydney, Anne Boyd was sent by her mother at age 3 to live with relatives on a sheep station after her father died. She loved this intimate experience with the Australian landscape—expansive and filled with “indescribable energy.” Inspired by it, she began composing at the age of 8 for recorder and voice. Reunited with her mother when she was 11, she later studied music composition at the University of Sydney with Peter Sculthorpe. After receiving her BA degree, she received a PhD in composition from the University of York in England.

Clarence Michael James Stanislaus Dennis, better known as C. J. Dennis, was a published Australian poet in the early 20th century. His humorous poems, *Songs of a Sentimental Bloke* (1916), sold 65,000 copies in its first year, and by 1917, he was the most prosperous poet in Australian history. Together with Banjo Patterson and Henry Lawson, he is one of Australia's three most famous poets and was called the “Australian Robert Burns” at his death at age 61.

*Because a little vagrant wind
veered south from China sea;
Or else because a sunspot
stirred or yet again, maybe
Because some idle god in play
breathed on an errant cloud,
The heads of twice two million folk
in gratitude are bowed.
Patter, patter . . . Boolcoomatta,
Adelaide and Oodnadatta,
Pepegoona, parched and dry
Laugh beneath a dripping sky.
Riverina's thirsting plain
Knows the benison of rain.
Ararat and Arkaroola
Render thanks with Tantanoola
For the blessings they are gaining,
For it's raining!*

*In the lonely silent places,
Men lift up their glad, wet faces,
And their thanks need no explaining—
For it's raining!*

Flora and Fauna

Spring

Music ~ Béla Bartók (1881–1945)
Text ~ Old Hungarian poem,
translated by Nancy Bush

*Soft the swallow twitters,
hidden by eaves,
While the morning dew
still brightens the leaves.
Lark overhead so high
mounts in the empty sky on her brown wings.
Half hidden out of sight,
treading a beam of light,
sweetly she sings.
Now the woodland stirs
with joyful singing,
Back to earth the voice
of springtime bringing.
Early buds are breaking,
leaf and grass awaking,
fields are dew-pearled,
And as light is dawning,
rush of wings at morning wakens the world.
Now the sudden wind
of springtime bloweth,
Now the farmer to his meadow goeth.
Oxen are driven forth
over the wintry earth,
merry is he.
Gladly he guides the plough,
driving his furrow now right readily.
Blesséd he who to his labour goeth,
Blesséd he who reapeth, he who soweth.
In all his laboring
God is beside him and Strength is given.
God has appointed thus
labour on earth for us,
joy in Heaven.*

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Linda Rice Beck
COMPOSER • ASCAP

505 983 1971

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SANTA FE, NEW MEXICO

In This Sweet Summertime

Music ~ Kim André Arnesen (b. 1980)
Poetry ~ Paul Gerhardt (1607–1676)
Translated by Catherine Winkworth (1827–1878)

Kim André Arnesen is a popular Norwegian composer who was a chorister at the famous Nidaros Cathedral in Trondheim. Although well versed in many styles of music, his passion is for choral music and he has written for choirs all over the world. He writes: "*I denna ljuva sommertid* (in this sweet summertime) is a well-known traditional summer psalm in Sweden. ... As a composer, arranging songs that can be regarded as a national treasure in another country is something that is done with great respect. But also, working with another country's traditional music, music that is not in one's own blood, can hopefully result in a fresh and new take on the original."

Paul Gerhardt was a 17th-century German theologian, Lutheran minister and hymnodist. In fact, he is considered Germany's greatest hymn writer.

*Go forth, my heart, and seek delight,
While summer reigns so fair and bright,
View God's abundance daily;
The beauty of these gardens see,
Behold how they for me and thee
Have decked themselves so gaily.*

*The trees with spreading leaves are blessed,
The earth her dusty rind has dressed
In green so young and tender.
Narcissus and the tulip fair
Are clothed in raiment far more rare
Than Solomon in splendor.*

*The lark soars upward to the skies,
And from her cote the pigeon flies,
Her way to woodlands winging.
The silver-throated nightingale
Fills mountain, meadow, hill and dale
With her delightful singing.*

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Awe

A Witness to Majesty

Music ~ Andrea Ramsey (living)
Poetry ~ Sara Teasdale (1884–1933)

Bill Epstein, piano

Dr. Andrea Ramsey has an international presence as a composer, conductor, scholar and music educator. Her teaching experiences range from K–12 to collegiate voices. She enjoys regular opportunities to conduct all-state and divisional-level honor choirs and festival events at Carnegie Hall, as well as serving as a principal conductor for the Pacific International Young Women's Choral Festival in Eugene, Oregon.

Sara Teasdale was a member of The Potters, a group of female artists in their late teens and early 20s who published *The Potter's Wheel*, a monthly artistic and literary magazine in St. Louis. Her numerous collections of poems were well received by critics, and in 1918 she won a Pulitzer Prize for her poetry collection *Love Songs*.

*Alone in the night
On a dark hill
With pines around me
Spicy and still,*

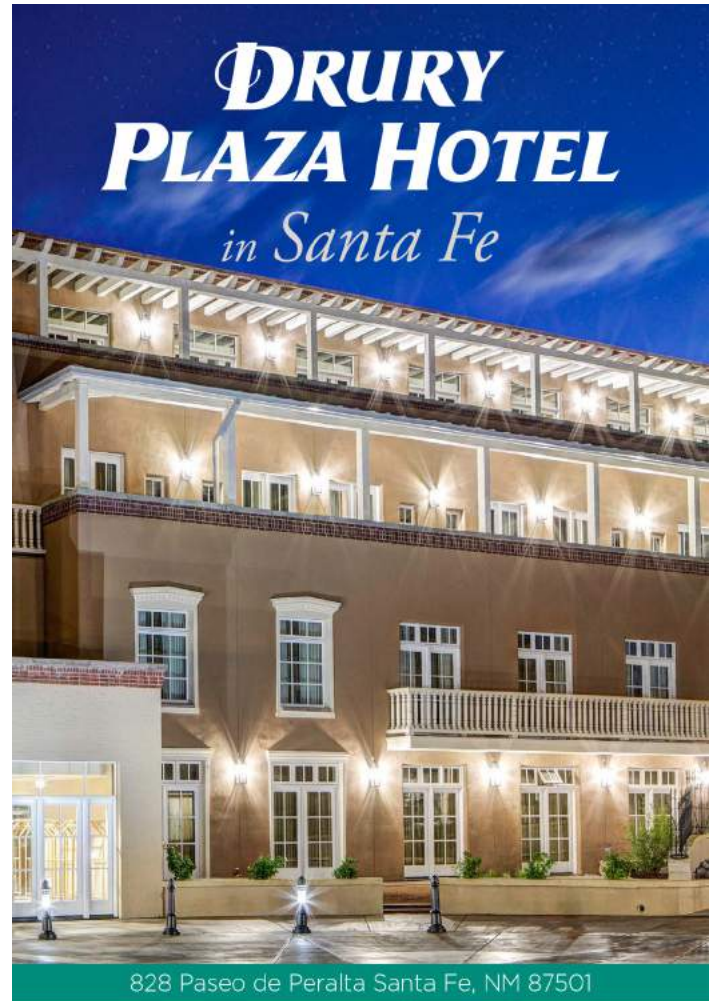
*And a heaven full of stars
Over my head
White and topaz
And misty red;*

*Myriads with beating
Hearts of fire
That aeons
Cannot vex or tire;*

*Up the dome of heaven
Like a great hill,
I watch them marching
Stately and still,*

*And I know that I
Am honored to be
Witness
Of so much majesty.*

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We would like thank Ken Kirk, our former treasurer, whose term ended last year.
We appreciate his dedicated service to the Ensemble.



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2019-20 Commission Sponsorship

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 underwriters, Linda and Raymond Raney, who have shown extraordinary support through their generous sponsoring gift. *The Raney Songs* by Linda Rice Beck, the 38th commission in our 39-year history, will be premiered in both December 2019 and May 2020. 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

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

2019 Raffle

Our sincere thanks to all who generously donated prizes for our raffle fundraiser. Thanks also to those who supported us by purchasing raffle tickets. Special thanks are given to Dr. Marty Finkelman for donating his Santorini cave house and to Ruth and Doug Johnson for donating their condo in Zihuatanejo.

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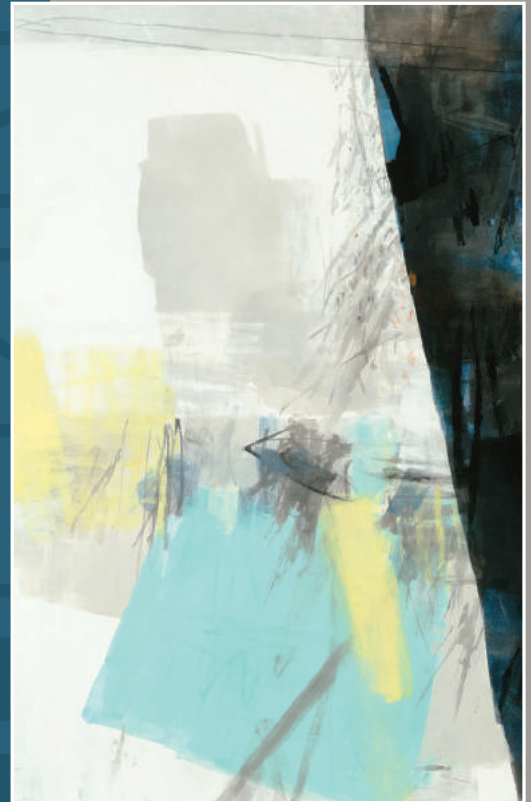
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Commissioned Works

The Raney Songs	Linda Rice Beck.....	Spring 2020
Mementos of the Compass of Time	David W. Beatty.....	Spring 2019
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, 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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