



SFWE

SANTA FE WOMEN'S ENSEMBLE

LINDA RANEY, MUSIC DIRECTOR

*Songs of Hope and Light
Songs of Connection*
2018-2019 — 38th Season

*Techyd Da ("To your good health"), as they say in Wales.
Welcome to our 38th season!*

This season we offer an array of pieces to touch and uplift your heart, mind and spirit
in our winter *Songs of Hope and Light* and our spring *Songs of Connection*.



We ourselves have been deepening our connections with other singers and audiences this year, in our two-week concert tour of the British Isles in June 2018, in our upcoming collaboration with the New Mexico Performing Arts Society in January 2019, and in our joint concerts in the spring of 2019 with the Durango Women's Choir, both in Santa Fe and in Durango.

May hope be kindled within you in this land of magical light within and without, as you soar with the connection of our shared music.

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.



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.

Songs of Hope and Light

Winter 2018

This concert is dedicated to the memory of Sheila Epstein.

Processional: Hodie chant from Ceremony of Carols..... Benjamin Britten

Hodie Christus natus est..... Giovanni Pierluigi da Palestrina

In natali Domini..... Michael Praetorius
Arr. by Victoria Glaser

with Puer natus in Bethlehem keyboard interlude..... Samuel Scheidt

Gloria in Excelsis..... John Taverner

In dulci jubilo..... Arr. by R. L. de Pearsall
Adapted by John Rutter



Hope is the thing with feathers..... Emma Lou Diemer

When it's cold and raining..... Thomas Keesecker

In the Bleak Mid-Winter..... Peter Williams

Tundra..... Ola Gjeilo

God Rest You Merry, Gentlemen..... Arr. by David Willcocks

Intermission

He Smiles Within His Cradle..... Arr. by David Willcocks

Eve..... Judi A. Lamble

Ave Maria..... Eleanor Daley

Hark! The Herald Angels Sing..... Arr. by David Willcocks
Adapted by W. H. Cummings

Joy to the World..... George F. Handel
Arr. by Gladys Pitcher



A Psalm of Praise..... Eleanor Daley

O Little Town of Bethlehem..... Lewis H. Redner
Arr. by Gladys Pitcher

Beati quorum via..... Charles Villiers Stanford
Arr. by David W. Beatty

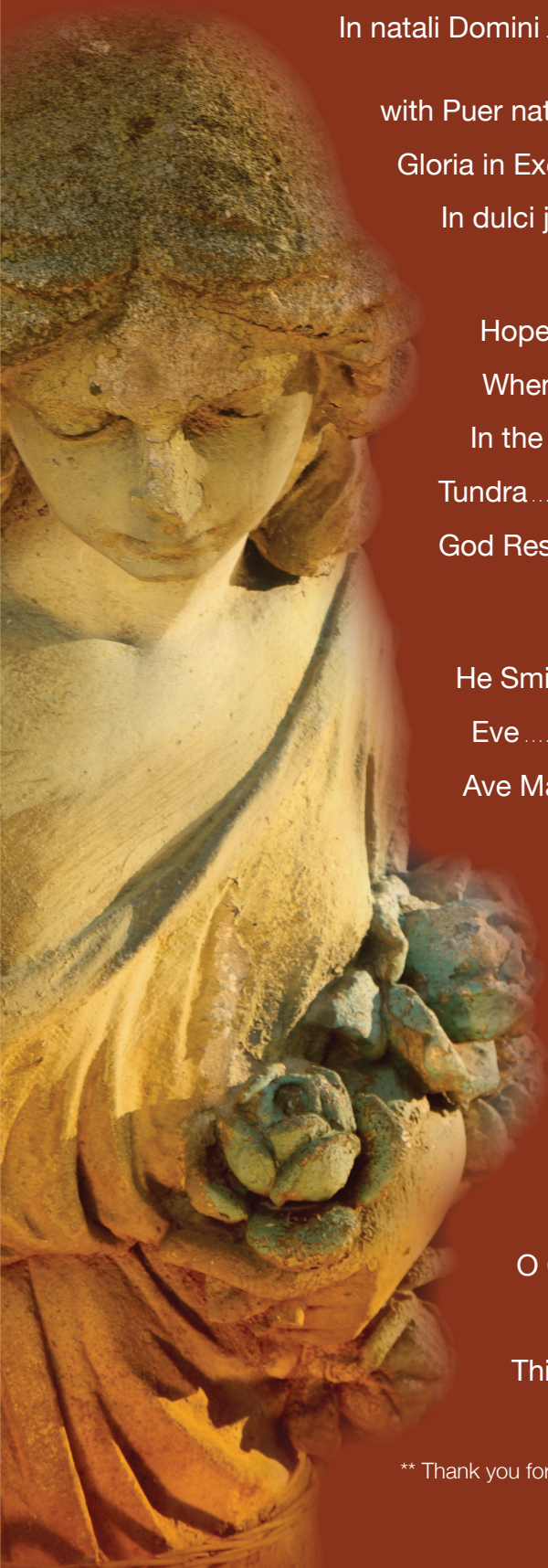
O Come, All Ye Faithful..... Arr. by David Willcocks



This Little Light of Mine..... Arr. by Robert T. Gibson

Instrumentalists: Bill Epstein, piano • Charly Drobeck, flute (Eve)

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



Songs of Hope and Light

Winter Program Notes

Emily Dickinson wrote, "Hope is the thing with feathers, that perches in the soul, and sings the tune without the words, and never stops at all." Our music in these concerts presents many different tunes that awaken hope in our souls. Our journey begins with several pieces of early music with liturgical texts that sing of hope in the birth of a savior. Then we travel into songs inspired by the season of winter. As cold winds blow and the days shorten, sometimes hope feels farther away. However, if you listen, *In the Bleak Mid-Winter* tells us of the joy of giving, and *When it's cold and raining* reminds us that despite outer conditions, blessings are to be found when we are connected with one another and the Divine. As we voyage together, hope also comes in the forms of women—mothers, angels, Eve and the Virgin Mary—and in the beloved carols sprinkled throughout the program. In the last section we sing psalms of hope in Hebrew and Latin, and finish with a spiritual that encourages us to shine our own light brightly. Even in winter, hope and light are alive and singing.

»»» Processional »»»

Hodie chant from Ceremony of Carols

Benjamin Britten (1913–1976)

This ancient plainsong of hope celebrates new beginnings. Regardless of one's spiritual background, the birth of a child gives us hope for the future. This chant begins the beloved song cycle *Ceremony of Carols*, for treble voices by Benjamin Britten.

*Hodie Christus natus est:
hodie Salvator apparuit:*

*Today Christ is born;
today the Savior has appeared;*

*hodie in terra canunt angeli:
laetantur archangeli:
hodie exsultant iusti dicentes:*

*Gloria in excelsis Deo.
Alleluia!*

*today the angels sing,
the archangels rejoice;
today the righteous rejoice,
saying,
Glory to God in the highest.
Alleluia!*

»»» Early Music of Hope »»»

Hodie Christus natus est

Giovanni Pierluigi da Palestrina (1525?–1594)

This piece is a Magnificat antiphon written by the celebrated Italian composer Palestrina, whose compositions are considered the culmination of Renaissance polyphony. Each line of text is followed by "Alleluias" or "Noe's." Noe could mean "Nowell" or "Noel."

»»»»»

In natali Domini

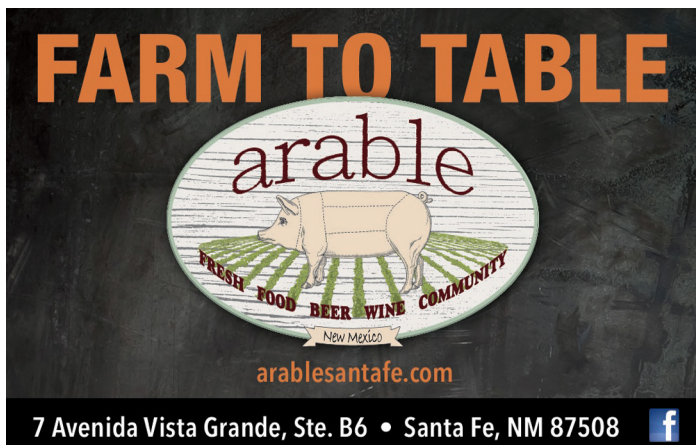
*Michael Praetorius (1571–1621)
Arr. by Victoria Glaser (1918–2008)*

with Puer natus in Bethlehem

*Samuel Scheidt (1587–1654)
Bill Epstein, piano*

Both of these composers represent the excellence of German music of the early 17th century. By pairing the short motet with a complementary keyboard piece, the variety of music from this period is demonstrated. Since the motet's text is in both Latin and German, it is an example of a "macaronic" carol.

*At the birth of our Lord all mortals cry out with amazement:
"Where is the child who is born for us?"
He is born in Bethlehem, a little child, wearing swaddling
clothes:
Jesus is his name.*





Gloria in Excelsis

John Taverner (1495–1545)

In 1526, Taverner was appointed by Cardinal Thomas Wolsey as the first organist and master of the choristers at Christ Church, Oxford. He held this position until 1529, when Wolsey fell out of favor. This motet is an excellent example of his craft as a composer.

Gloria to God in the highest, and on earth peace to all of goodwill.



In dulci jubilo

Arr. by R. L. de Pearsall (1795–1856)

Adapted by John Rutter (b. 1945)

Julie Kirk, Barbara Doern Drew, Susan Phillips
Chris Wismer, Anita Hett, solos

A traditional German carol, this timeless favorite is another example of a “macaronic” carol, with words vacillating between English and Latin.

»»» Winter ~ Challenges to Hope «««

Hope is the thing with feathers

Emma Lou Diemer (b. 1927)

Bill Epstein, piano

Emma Lou Diemer was the Women’s Ensemble’s commissioned composer in 2014, driving all the way from California to visit us for our concerts. She has been a leader for American women composers in music, and we are indebted to her for being an inspiration. Her charming setting of this favorite Emily Dickinson poem demonstrates her agility at setting text. “Hope is a thing with feathers that perches in the soul” is an unforgettable image that bolsters the weary.

*Hope is a thing with feathers that perches in the soul,
And sings the tune without the words,
And never stops at all,
And sweetest in the gale is heard;
And sore must be the storm
That could abash the little bird
That kept so many warm.
I’ve heard it in the chillest land
And on the strangest sea;
Yet, never in extremity,
It asked a crumb of me.*



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When it's cold and raining...

Thomas Keesecker (b. 1956)

Thomas Keesecker is a musician at St. Margaret's Catholic Church in Bel Air, MD. His lovely setting of 13th-century-poet Rumi's evocative poem describes how winter and snow bring him closer to his beloved and the inner majesty of Spirit. "Song of Solomon" from the Hebrew scriptures is another example of poetry that uses words for human love to describe love for the Divine. These poems are powerful expressions of hope.

*When it's cold and raining,
You are more beautiful
And the snow brings me even closer to Your Lips.
The Inner Secret, that which was never born,
You are that Freshness, and I am with You now.
I can't explain the goings or the comings.
You enter suddenly, and I am nowhere again.
Inside the Majesty.*

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In the Bleak Mid-Winter

Peter Williams (1952–2011)

Bill Epstein, piano

This piece has been a favorite of the Ensemble for years. Christina Rossetti (1830–1894) wrote the magnificent poem that has described winter for so many in North America, with its message that hope is gained through giving.



Tundra

Ola Gjeilo (b. 1978)

Bill Epstein, piano, Julie Kirk, solo

Tundra is a unique marriage between text and music. Charles A. Silvestri's description of the tundra intertwined with Ola Gjeilo's musical gestures perfectly amplify this scene. As the piano and voices blend together, let your imagination run free with the striking images this haunting soundscape evokes.

*Wide, worn and weathered,
Sacred expanse of green and white
and granite grey;
Snowy patches strewn,*

*Anchored to the craggy earth,
Unmoving;
While clouds dance
Across the vast, eternal sky.*

"Tundra" lyrics by Charles A. Silvestri. © 2011 Walton Music Corp., a division of GIA Publications, Inc.



God Rest You Merry, Gentlemen

Arr. by David Willcocks (1919–2015)

This traditional English Christmas carol is referred to in *A Christmas Carol* by Charles Dickens. Scrooge is irked at hearing this piece sung outside his door, so he grabs a ruler and scares the young singer away. The word *rest* means "remain," as in "rest assured." Thus, "Remain merry, gentlemen, let nothing you dismay. ..."

Intermission

Early Women of Hope

He Smiles Within His Cradle

Arr. by David Willcocks (1919–2015)

Julie Kirk, Susan Phillips, solos

From a beloved Austrian melody comes this lovely carol, a soothing lullaby, showing the gentleness of a mother singing her baby to sleep.



Eve

Judi Lamble (1959)

Charly Drobeck, flute

Judi Lamble is an award-winning composer of Jewish music, an attorney with a deep commitment to feminist causes, a former insurance-company executive, a mother of two accomplished college-age daughters, the wife of a Jewish professor from New Jersey, and a lifelong singer in professional and community choruses. Her text of *Eve* is adapted from Genesis 3:6–7. Omitting the concept of "original sin," in this interpretation *Eve* is not the temptress in the story. Instead, she simply "tasted knowledge and it was good," and she shared it with another. This new perspective on *Eve* reframes her as spreading hope.

*Woman saw the tree was good and full of ripe and juicy
fruit, a delight to behold.
The tree bore knowledge of good and evil.*

*The tree bore wisdom.
She tasted.
She took of the fruit and ate its wisdom, she tasted
knowledge and it was good!
She shared with another.
They opened their eyes.*

Text © 2013 and printed with permission of the composer.



Ave Maria

Eleanor Daley (b. 1955)

Canadian Eleanor Daley is a prolific master composer of music for treble voices. Another favorite of the Ensemble, this setting of the *Ave Maria* shows her incredible ability to create a sound world where hope abounds and is beautifully portrayed. The Virgin Mary has been considered an ambassador of hope since she said yes to the Angel Gabriel.

*Hail Mary, full of grace, the Lord is with thee, blessed art
thou among women, and blessed is the fruit of thy womb,
Jesus. Holy Mary, Mother of God, pray for us sinners,
now and at the hour of our death. Amen.*



Hark! The Herald Angels Sing

Arr. by David Willcocks (1919–2015)

This carol first appeared in 1739, but was a slow and solemn version, not the joyful tune it is today. The music was adapted from Felix Mendelssohn's cantata commemorating Gutenberg's printing press!

Psalms of Hope

Joy to the World

George F. Handel

Arr. by Gladys Pitcher (1890–1996)

According to Wikipedia, as of the late 20th century, *Joy to the World* was the most-published Christmas hymn in North America. It was first published in 1719.



A Psalm of Praise

Eleanor Daley (b. 1955)

Eleanor Daley sets this Hebrew text from Psalm 92:1–4 very eloquently, alternating the words in Hebrew and English for easy understanding.

How good it is to give thanks to you Lord, to sing praises

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Congratulations on 38 Seasons
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unto thy name, O Lord most high.
To declare thy loving kindness ev'ry morning, and thy
faithfulness by night.
With the sound of the ten string lyre, with music of lute
and harp.
Thou hast made me glad through thy work, O Lord.
I will rejoice in the works of thy hands.



O Little Town of Bethlehem

Lewis H. Redner
Arr. by Gladys Pitcher (1890–1996)

This carol was written for Philips Brooks' Sunday school in 1868, having been inspired by his Christmas visit to Bethlehem three years earlier. Composer Lewis Redner "was roused from sleep in the middle of the night by an angel-strain whispering in his ear ..." and jotted the music down.



Beati quorum via

Charles Villiers Stanford (1852–1924)
Arr. by David W. Beatty (b. 1953)

Originally written for mixed choir by Charles Villiers Stanford, this beautiful anthem has been arranged for women's voices by David W. Beatty, this year's commissioned composer.

CONGRATULATIONS SANTA FE WOMEN'S ENSEMBLE



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The texts of the psalms have traditionally been an integral part of Judeo-Christian worship services and have given much hope to their congregations.

Psalm 119:1 ~ Blessed are those whose way is blameless, who walk in law of the Lord.



O Come, All Ye Faithful

Arr. by David Willcocks (1919–2015)

The text was originally written in Latin (*Adeste Fideles*), and the tune was first published 1751. Our favorite lyrics are: "Sing, choirs of angels, joyful and triumphant" — that should be the way to celebrate!

»»» Spiritual of Hope «««

This Little Light of Mine

Arr. by Robert T. Gibson (b. 1989)

A poignant symbol of hope is light, which this traditional spiritual, gloriously arranged by Robert T. Gibson, evokes. It joyfully affirms that it is our responsibility to shine our light everywhere we go, and in all circumstances, as it is God given.

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As you go out into the darkness, may our music free the song of hope and light that is perched in your soul. It has been an honor to share this inspirational music with you this evening.



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Congratulations to Dr. Linda Raney on your 30 years as music director for the Santa Fe Women's Ensemble!

We thank you, Linda, for sharing your delight in bringing choral music for women's voices onto a national stage with the Adventurous Programming Award from Chorus America. You've shaped and guided our performances, both a cappella and with instrumentalists, and engaged renowned composers to present a remarkable variety of choral music to audiences in Santa Fe. Always insisting on our best work, our journey as musicians has been strengthened through your leadership. From ancient chants to modern harmonies, you've faithfully led us to explore a panorama of music together and, most important of all, to inspire those who listen.

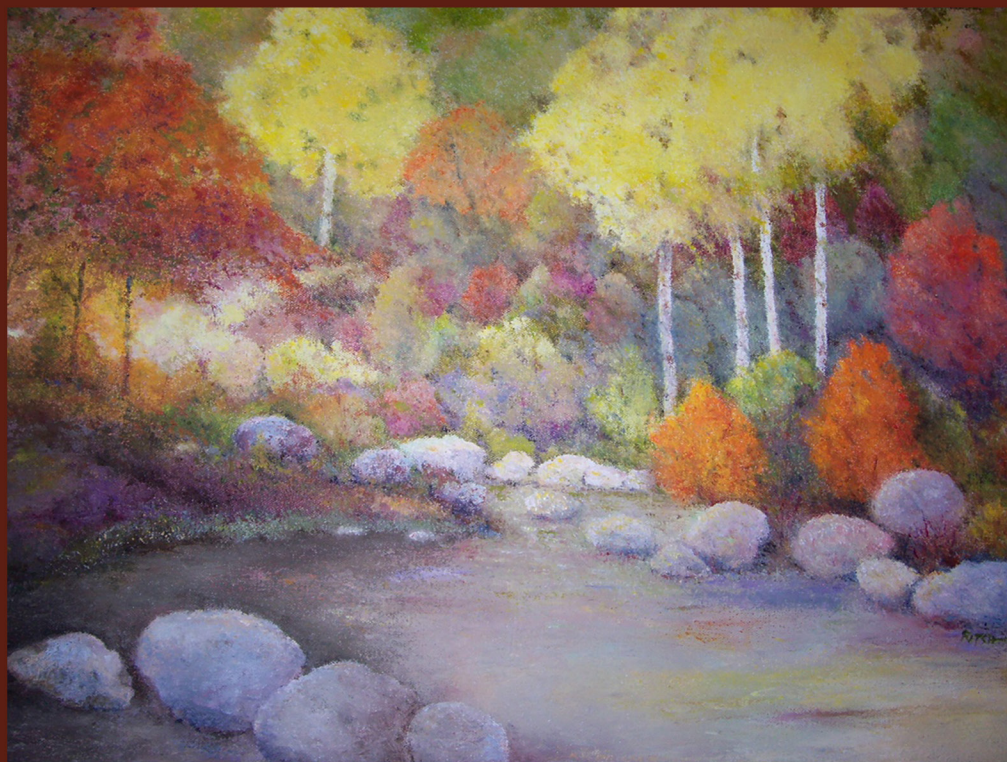
Pauline and Jim Toevs were so inspired they decided to sponsor this year's 37th commissioned work. Pauline shared, "Jim and I have been friends with Linda and Raymond Raney for many years. We wish to honor Linda because of all she has given to the community. For 30 years she has directed the Santa Fe Women's Ensemble. As the director of music at First Presbyterian Church, she was the driving force behind bringing the Fisk organ to Santa Fe. She also directed the Santa Fe Symphony Chorus. Linda is a versatile choral director and organist, proficient with any type of music and always a capable, sensitive leader of a choral group. We have great respect for her as a professional musician and as a friend. At the same time Linda is celebrating 30 years as director of the Women's Ensemble, we are celebrating our 30th wedding anniversary—a perfect combination of joyous occasions to honor with new music."



*We wish to dedicate the music commission to Dr. Linda Raney
in celebration of her 30 years as music director of
the Santa Fe Women's Ensemble, bringing beautiful music
to our community.*

*In addition, the commission celebrates our own
30th wedding anniversary.*

Jim Toevs & Pauline Trujillo Toevs



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The Ensemble – Bios 2018–19

Music Director



Dr. Linda Raney

Music Director

Celebrating her 30th 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 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 is becoming 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 was honored to be the Ensemble's commissioned composer in 2008 and 2014. Her music has been commissioned and performed nationally by many community, university and church choirs.

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.

Nina Brown, alto, is delighted to be singing with the Ensemble again, having been a member during the 1980s. She has sung with the Pacific Chorale in California and Kentucky Opera, among others. She holds a master's degree in voice from CSULB, Long Beach. Nina sings in the First Presbyterian Church choir and studies with Sandra Twibell.

Barbara Doern Drew, soprano, has been with the Ensemble since 1982 and feels continually enriched from the experience! Other passions include her 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 husband, Walter.

Gwen Gilligan, alto, has sung with the group for well over 30 years. She was also a founding member of the Sangre de Cristo Chorale. Gwen has lived in Santa Fe for 45 years and both of her adult children currently live in New Mexico with their families.

Amy Gross, alto, performed for many years with the Austin Singers in Austin, TX, and has sung in several 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 first season with the Santa Fe Women's Ensemble.





Back row (L to R): Connie Marks, Sue Katz, Constance Romero, Nancy Maret, Marty Noss Wilder, Nina Brown, Barbara Doern Drew, Amy Gross, Bill Epstein, Gwen Gilligan. Front row (L to R): Julie Kirk, Chris Wismer, Susan Phillips, Linda Raney, Anita Hett, Linda Rice Beck, Jill McCormick, Mickey Bond. Photo by Ken Kirk

Anita Hett, alto, is a lifelong singer. She is excited to return to the Women's Ensemble. She performs with her husband and is the song leader at her church. In 2013, Anita traveled to Italy, singing solos at various venues. She occasionally sings with her father at Rancho de Chimayo.

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, was a member of the Ensemble from 1984 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, is happy to sing for her third season as the Women's Ensemble has its 38th season. Additional singing credits include 13 seasons with the Symphony Chorus and 17 years with the First Presbyterian Choir. In her second year of Ensemble Board service, she is the secretary and fundraising chair.

MOORE & ASSOCIATES

RICK MOORE

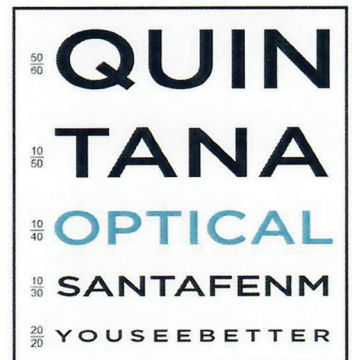
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Connie Marks, alto, is delighted to sing in her 10th season with the Ensemble. She served two terms on the Ensemble Board of Directors and now assists its grants committee. A retired teacher of students who are deaf, Connie volunteers with the Santa Fe Civitan Club and enjoys life in Santa Fe.

Jill McCormick, soprano, teaches at Santa Fe Waldorf School. Her professional development has led her to pursue an advanced degree in transdisciplinary learning, education as a healing art. She has enjoyed singing in the chancel choir at First Presbyterian Church and in the Santa Fe Symphony Chorus.

Susan Phillips, alto, is a lifelong singer and has been singing with the Women's Ensemble for the past 30 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 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 Women's Ensemble in 2016.

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, 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.

Guest Artists

David Beatty

38th Season Commissioned Composer

A native New Mexican, David Beatty was born and raised in Albuquerque, where he attended Sandia High School. He did undergraduate work in music theory and composition at Eastern New Mexico University and Indiana University, and graduate work in vocal pedagogy at Oklahoma City University.

David taught voice at OCU and voice and music theory at Midwest Christian College, Oklahoma City, and was organist at Western Oaks Christian Church (DOC). He was a vocal coach with Opera in the Ozarks, Eureka Springs, AR.

David has been heard in many opera and musical roles. He toured with Dave Brubeck and the New Mexico Symphony Orchestra & Chorus in performances of Brubeck's *La Fiesta de la Posada* and was an understudy for both the bass and baritone kings.



Since moving back to New Mexico, David has served as director of music at Christ Lutheran Church, Santa Fe, and now serves as associate musician at First Presbyterian Church.

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He is a contract singer with the Santa Fe Symphony Chorus and a member of the Opera Southwest chorus. He is an occasional organ recitalist on the TGIF Concert Series, First Presbyterian Church, and around Northern New Mexico.

David's compositions and arrangements range from sacred choral, organ and solo vocal works to bell choir and Celtic harp. More than a few works have been premiered at First Presbyterian Church, Santa Fe, as service music or on the TGIF Concert Series. He recently created editions of Henry Purcell's *I Was Glad* and Claudio Monteverdi's *Messa a 4 da Cappella* especially for the Santa Fe Symphony Chorus. Among his works are commissions, dedicatory and occasional pieces, including for Concord Choir (OR), Christ Memorial Episcopal Church (OK), Cimarron United Methodist Church (NM), the Oklahoma Music Educators Association, St. Paul's Episcopal Cathedral (OK), the Episcopal Church of the Resurrection (OK) and Western Oaks Christian Church (OK). For more information, please visit dwbeatty.com.

Miriam Sagan

Poet

Miriam Sagan is the author of 30 published books, including *Geographic: A Memoir of Time and Space* (Casa de Snapdrag-on), which won the 2016 Arizona/New Mexico Book Award in Poetry. She founded and headed the creative writing program at Santa Fe Community College until her retirement in 2016. Miriam has been a writer-in-residence in four national parks, at Yaddo, MacDowell, Colorado Art Ranch, Andrew's Experimental Forest, Center for Land Use Interpretation, Iceland's Gullkistan Residency for creative people, Kura Studio in Japan and another dozen or so remote and unique places. Her awards include the Santa Fe Mayor's Award for Excellence in the Arts and the Poetry Gratitude Award from New Mexico Literary Arts.

Charly Drobeck

Flute

Charly Drobeck studied music and sociology at Indiana Uni-

versity, graduating with a BA in music. She has spent the past 33 years in the Santa Fe area, making music with the Women's Ensemble on numerous occasions, as well as with Santa Fe Pro Musica and other local groups. Charly also enjoys teaching, hiking, gardening and enjoying the beauties of the Southwest.

Durango Women's Choir, Songs of Connection, Spring 2019

Linda Mack Berven

Guest Conductor

Dr. Linda Mack Berven earned her doctoral degree from the University of Illinois and was a longtime professor of music at Fort Lewis College. She currently serves as artistic director and conductor of the Durango Choral Society, which has twice been awarded the Chorus America Alice Parker/AS-CAP Award for Adventurous Programming of Contemporary Music. Linda also conducts the Durango Women's Choir and is a former music director of the Santa Fe Desert Chorale. Her appearances as a conductor, pianist and harpsichordist have included the San Juan Symphony, Fort Lewis College faculty recitals, Third Avenue Arts Recital Series, Showcase Concert Series and the Durango Bach Festival, and she regularly performs with C. Scott Hagler as part of the Vivace Piano Duo. Linda has conducted choirs and orchestras at Carnegie Hall in 2010 and 2018, as well as in Prague, Greece, Zagreb, Salzburg, Innsbruck and Linz.

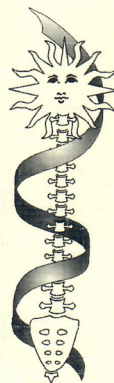
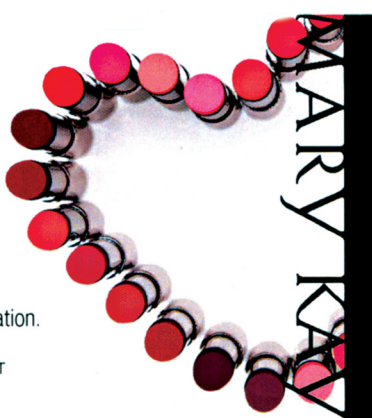
The **Durango Women's Choir** has been a part of the regional arts community for more than 20 years. The 17 talented singers, under the direction of Dr. Linda Mack Berven, have performed a wide variety of repertoire in numerous venues.



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Their many performance engagements include the Durango Bach Festival and the Choral Society Cabaret, as well as regular seasons of sacred and secular music. The choir has recently performed works by Duruflé, Fauré, Mozart, Brahms, Palestrina and Handel, and is especially known for the annual

presentation of He and She, a musical battle of the sexes with the Men's Choir from Fort Lewis College. Today's performance marks their third joint project with the Santa Fe Women's Ensemble, and they are proud to work together with their musical friends and partners.

Durango Women's Choir Members

Christi Livingston, *Piano*

Laurie Barker
Julie Brett
Karla Brown
Sarah Choszczyk
Rhianna Johnson

Elizabeth Crawford
Alison Dance
Mandy Gardner
Helen Jauregui

Gemma Kavanagh
Jean Owens
Erin White Sinberg
Dawn Spaeder

Zoa Stuntz
Carol Thurman
Liza Tregillus
Sue Weber

In Memoriam



We fondly remember Women's Ensemble supporter Sheila Epstein, who passed away this fall. The wife of our accompanist, Bill Epstein, Sheila graciously volunteered for the group, as well as faithfully attended our concerts. Having traveled with us to Durango, Colorado, for our two previous collaborations with the Durango Women's Choir, Sheila will be particularly missed this spring in our third joint concert with Durango. Describes Bill: "Sheila was a lifelong teacher who was trained in Waldorf education and taught special education in the Santa Fe public schools. A lover of classical music, she played viola and sang in several Santa Fe choruses, including the Santa Fe Symphony Chorus." We will miss her quiet, positive presence and how she and Bill made such an inspiring team as they traveled along their journey of life together. Our love goes to Bill as he grieves this great loss in his life.

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NMPAS Annual Winter Blues Concert

New Mexico Performing Arts Society and the Santa Fe Women's Ensemble present a beautiful program of music for women's voices and chamber ensemble. Program includes works by Johannes Brahms, the world premiere of a choral setting of Psalm 115 by Aaron Alter, *The Storke* by Gerald Near for women's voices and harp, as well as chamber music for flute and harp. The ensemble also includes French horns and string bass. Artistic directors Linda Raney and Franz Vote share the podium.

SUNDAY, JANUARY 6, 2019, 5:30 PM
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«»» New Mexico Performing Arts Society «»»

Franz Vote, Artistic Director and Conductor

Born and educated in California, Franz Vote's first post as opera conductor was at the Musiktheater im Revier in Gelsenkirchen, Germany. He continued to appear in major music centers throughout Germany, including Aachen, Munich and Berlin. He served as assistant conductor to Daniel Barenboim and James Levine at the Bayreuth Festival. Maestro Levine then invited him to join the Metropolitan Opera conducting staff, where he led many performances, including the 1996 New Year's Eve Gala. In 2001 he served as music director of the Seattle Opera's highly praised production of Wagner's Ring der Nibelungen. Maestro Vote has appeared as guest conductor at a number of American opera companies including Memphis, Orlando, Sarasota and Naples.

After his distinguished career, Maestro Vote moved to Santa Fe in 2009. Impressed with its vital musical life, he established the New Mexico Performing Arts Society to give performance opportunities to professional musicians who live in New Mexico.

Linda Marianiello, Executive Director and Flutist

Linda Marianiello's multifaceted career encompasses a broad range of activities as soloist, recitalist, orchestra member, founder of chamber music groups, teacher and artist-in-residence. As soloist, she has performed with leading orchestras and chamber groups in Germany and this country. She appeared frequently on television and is featured on numerous CDs. In addition to her responsibilities as executive director of NMPAS, she is artistic director of Santa Fe Flute Immersion, which provides young musicians with performance-skills training in their instruments of choice.

The Women's Ensemble Does Great Britain!

We began our journey in London, exploring the many historic sights and sites... St. Paul's cathedral, the Thames, Westminster Abbey, Big Eye, high tea at the Ritz, the Victoria and Albert Museum... We marveled at the juxtaposition of the old and the ultra modern.

Then we were off to Wales and Scotland, enjoying so many beautiful places: charming Bath, ancient Stonehenge, the glorious Royal Mile in Edinburgh (including its Harry Potter tour!), the mystical islands of Staffa and Iona, a lovely fishing village named Oban, the glimmering city of Glasgow, and the sparkling lochs all along the way. We even visited the incredible family castle of our own Susan Phillips in Wales!

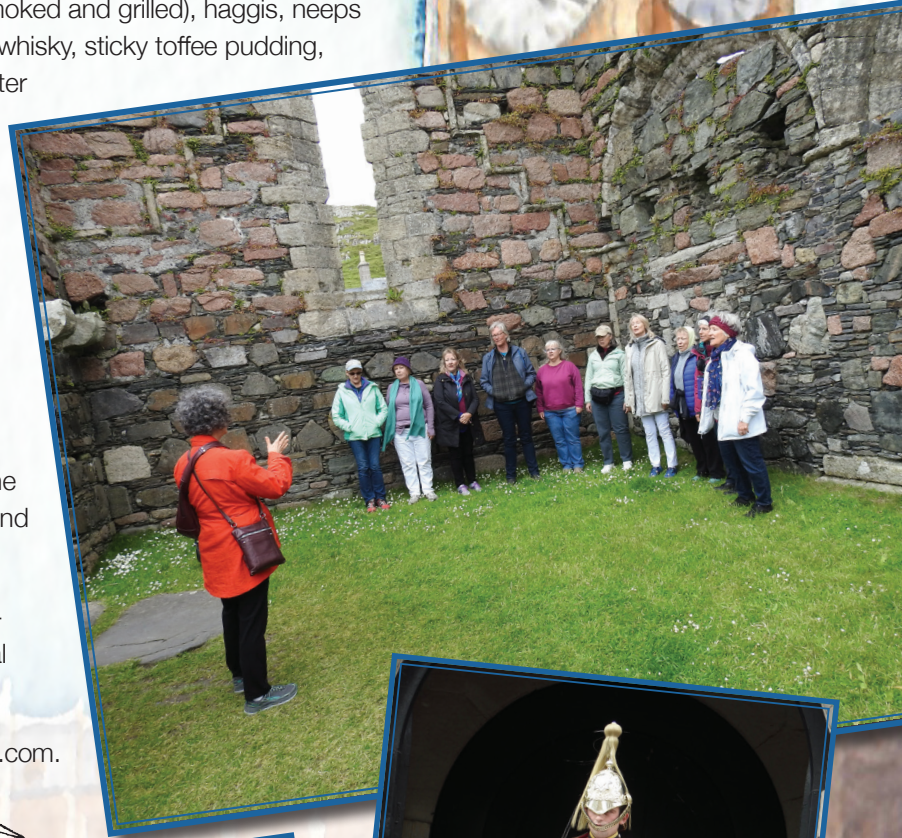
We traveled by plane, Tube, double-decker bus, Ferris wheel, riverboat, taxi, bus, canal barge, motor coach, ferry, Uber, boat and foot. We visited manors, abbeys, restaurants, markets, bridges, shops, beaches, museums, monasteries, castles, cemeteries, pubs, cathedrals, ruins and gardens.

Every place we went, we greatly enjoyed tasting local delicacies ... lots of fish and chips, high tea, Cullen skink, Scottish salmon (both smoked and grilled), haggis, neeps and tatties, rhubarb soda, cranachan, scallops, Oban whisky, sticky toffee pudding, ales, meat pies, Welsh rarebit, Indian Bangladeshi (butter chicken, garlic nan, tandoori), mussels, bubble and squeak, cider, marzipan, ice cream, Welsh cheeses, Cornish pasties, Pimm's ... Yum—our palates were so happy!

And we sang in amazing places... with the young Welsh ladies of Côr Llunsain in London, England; at St. David's Cathedral in St. David's, Wales; with the St. Mary's Priory choir in Abergavenny, Wales; and in Scotland, at St. Giles Cathedral in Edinburgh, for a benefit concert for St. John's Cathedral in Oban, in the ruins of the Augustinian nunnery on the Isle of Iona, and in the Royal Chapel at Stirling Castle.

So many memorable experiences shared, in such extraordinary places. We will always cherish our magical time together.

For more, check out: sfwenotesfromtheroad.wordpress.com.



KEEP  SING
CALM AND ON



SFW SANTA FE WOMEN'S
ENSEMBLE JUNE 2018





Songs of Connection

Spring 2019

Joint concert of the Santa Fe Women's Ensemble and
the Durango Women's Choir

Sunday, April 28, 2019, at 3:00 p.m.
First Presbyterian Church, Santa Fe



»» Joint Choirs ««
Linda Mack, conductor

No Time..... Arr. by Susan Brumfield

»» Durango Women's Choir ««

Homeland Z. Randall Stroope

Getting Used to Heavens Brad Ellingboe

Ban, Ban Caliban Dan Forrest

»» Santa Fe Women's Ensemble ««

Give Thanks for Music Alice Parker

I carry your heart with me David C. Dickau

Benigne fac Domine Antonio Sacchini

»» Joint Choirs ««
Linda Raney, conductor

Mementos of the Compass of Time David W. Beatty
Summer • Autumn

Intermission

»» Joint Choirs ««

Mementos of the Compass of Time David W. Beatty
Winter • Spring

»» Durango Women's Choir ««

Ave Maria Johannes Brahms

The Name Is Changeless Gwyneth Walker

Dies Irae Z. Randall Stroope

»» Santa Fe Women's Ensemble ««

Loch Lomond Arr. by Anne-Marie Hildebrandt

La Providence Sydney Guillaume

Eli Jenkins' Prayer Iild Anne Jones

»» Joint Choirs ««
Linda Mack, conductor

The New Colossus Kevin A. Memley

Pianists: Bill Epstein, Santa Fe Women's Ensemble • Christi Livingston, Durango Women's Choir

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

Songs of Connection

Spring Program Notes

As human beings, we connect with one another in many ways and on varying levels. We try to find what we have in common, whether mutual experiences, language, purpose, shared past or emotions, such as hope, and, of course, music. How we connect with each other builds a sense of empathy; we share our humanness. In this concert we are thrilled to join with the Durango Women's Choir to explore with you these different connections in song.

»»» Community «««

We are a part of many diverse communities. But by working together for a common cause, we feel whole and reassured that we are not alone.

Joint Choirs



No Time

*Arr. by Susan Brumfield
Linda Mack, conductor
Christi Livingston, piano*

Combining two camp songs *Rise, Oh Fathers* and *No Time*, Susan connects our ears to the rallying sounds of people singing together in the past.

*Rise, oh fathers (mothers) rise, let's go meet 'em in the skies,
we will hear the angels singing in that morning.
No time to tarry here, no time to wait for you,
no time to tarry here, for I'm on my journey home.*

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»»» Places «««

It is amazing how living in a particular environment ties us together. In meeting new people, how often do you find you have been to the same locations? It is fun to reminisce with new acquaintances about shared places you have experienced. These locales take on a warm glow that connects us.

Durango Women's Choir



Homeland

*Z. Randall Stroope (b. 1953)
Christi Livingston, piano*

This stirring piece by Z. Randall Stroope uses parts of an English patriotic poem by Sir Cecil Spring-Rice, "I Vow to Thee My Country," which was written in 1921 shortly after the end of the "War to End All Wars" (WWI) and the beginning of the rumblings in Germany that would lead to the Second World War. In 1921, Gustav Holst set the words to music using the melody he had used in "Jupiter" from *The Planets*, and Z. Randall Stroope later arranged a choral version of this song called "Homeland."

*I vow to you, my country, all earthly things above,
Entire and whole and perfect, the service of my love:
The love that asks no question, the love that stands the
test,
That lays upon the altar the dearest and the best:
The love that never falters, the love that pays the price.
The love that makes undaunted the final sacrifice.
Though the road has bends and turns, and my spirit
suffers,
Humans fail, systems fail, shadows fall.
But the ruts run deep, cut by the blood of faces above,
And voices now silent, but the message loud is heard:
"Homeland, homeland, Renew your youth, restore your
soul!"
Homeland, the country that I love, hold out your arms to me.
I strive for you, and give you the best I hope to be.
May your wisdom be your armour, your compassion be
your sword;
May your strength be forged with mercy, your courage
lives restore.*

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»»» Hope «««

How do we best encourage one another, but by sharing what gives us hope? When life is at its bleakest, holding on to those experiences and signs of hope can get us through our darkest hours.

Getting Used to Heavens

*Bradley Ellingboe (b. 1958)
Christi Livingston, piano*

Albuquerque composer Bradley Ellingboe evokes the depth and power of music in this lyrical and stirring setting of Rainer Maria Rilke's atmospheric poetry.

*The sublime is a departure.
Instead of following, something
in us starts to go its own way*

*and getting used to heavens.
Is not art's extreme encounter
The sweetest farewell?
And music: that last glance that we ourselves throw back
at us.*

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Ban, Ban Caliban

*Dan Forrest (b. 1978)
Christi Livingston, piano*

This wild piece is a setting from Shakespeare's *The Tempest*, as the half-human servant Caliban drunkenly celebrates his freedom from serving his former master, Prospero.

*Ban, Ban, Caliban,
Has a new master, get a new man.
No more dams I'll make for fish,
Nor fetch in firing at requiring.
Nor scrape treacher, nor wash dish.
Freedom, high-day, freedom!*



We connect through music. So many people have said to me, if you are lonely, join a choir. Even if you are shy by nature, get busy learning music with a group of people. You could make lifelong friends, and loneliness disappears from your life. This may explain why one out of four people living in the US is associated with a choral group of some type!

Santa Fe Women's Ensemble



Give Thanks for Music

Alice Parker (b. 1925)

Alice Parker is the matriarch of choral music in America. She composes, arranges, conducts and teaches; however, she is very clear that she "does not sing." But what beautiful music she writes! This piece captures her exuberance for life and the music that brings us together.

*Sing of the music that draws us together,
vibrating word, tone and beat:
flesh of notation, spirit in sound.
Give thanks for music and praises for friendship,
Keep the song ever flowing.
Sing of the friendships opening, growing,
laughter and tears, birth and death:
Steps on the pathway, life's holy ground
Sing in all beauty, power and joy.*

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»»» Loved Ones »»»

We also connect through special people. What a blessing to have dear ones in our lives who fill us with joy and help us to put our best selves forward in the world. Having those deep connections gives us the courage to live fully.

»»»»»

I carry your heart with me

David C. Dickau (b. 1953)

David has set this tender poem by e. e. cummings in a delicate, lyrical way. Between the text is a repeated piano interlude that gives us a moment to sit with the deep experience of committed love and relationship cummings has described, which "is the wonder that's keeping the stars apart."

*i carry your heart with me (i carry it in my heart)
i am never without it (anywhere I go you go, my dear: and
whatever is done by only me is your doing, my darling)
i fear no fate (for you are my fate, my sweet)
i want no world (for beautiful you are my world, my true)
and it's you are whatever a moon has always meant and
whatever a sun will always sing is you.
here is the deepest secret nobody knows
(here is the root of the root and the bud of the bud
and the sky of the sky of a tree called life; which grows
higher than the soul can hope or mind can hide)
and this is the wonder that's keeping the stars apart
i carry your heart (i carry it in my heart)*

"i carry your heart with me (i carry it in)." Copyright 1952, (c) 1980, 1991 by the Trustees for the E. E. Cummings Trust, from Complete Poems: 1904–1962 by E. E. Cummings, edited by George J. Firmage. Used by permission of Liveright Publishing Corporation.

»»» Words »»»

From religious texts to national anthems and community songs, familiar phrases help us to feel part of something bigger, saving us from the emptiness of being alone. Having words in common frees us from the emptiness of being apart.

Benigne fac Domine

Antonio Sacchini (1730–1786)

Bill Epstein, piano

Though from Florence, Antonio Sacchini's operas were most successful in Rome. In 1768 he moved to Venice to be director of the Conservatory of the Ospedaletto, an orphanage for girls made famous by Antonio Vivaldi. This individual piece is a part of his *Miserere*, written in 1772 for the girls. It provides a thrilling conclusion to this extended work.

*Deal favourably, O Lord, in thy good will with Sion;
that the walls of Jerusalem may be built up.
Then shalt thou accept the sacrifice of justice, oblations
and whole burnt offerings:
then shall they lay calves upon thy altar.*

»»» Seasons »»»

The seasons connect us in unique ways at different times of the year, inspiring gatherings that spark wonderful traditions and happy memories.

Joint Choirs

»»»»»

Mementos of the Compass of Time

David W. Beatty

Linda Raney, conductor

For the Santa Fe Women's Ensemble's 37th commission, composer David Beatty has written *Mementos of the Compass of Time*, four beautiful settings of renowned local poet Miriam Sagan's expressive poems about the seasons (please see her program bio). It will be the first time our commissioned music has been premiered as a joint effort—by the Santa Fe Women's Ensemble and the Durango Women's Choir. What a lovely way for us to celebrate our third collaboration together!

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Mementos of the Compass of Time was generously sponsored by Jim and Pauline Toevs. It is dedicated to Dr. Linda Raney in celebration of her 30 years as our music director. In addition, the commission celebrates the 30th wedding anniversary of Jim and Pauline.

Summer

*Thunder without rain,
I want to paint the day
with all its ordinary intricacies
but wind swirls the iridescent colors
and I've not mastered
stillness.
I forgot to lock your gate
and let the clouds in by mistake
dark red at sunset
pale and enticing pink at dawn.
From every frame, every window of the house
clouds sit waiting
to grow heavier
and rain to earth.*

Autumn

*From a distance, the mountain seems to me
like a puzzle with so many pieces,
thousands of pieces, the yellow are aspen.
The slopes glow with the season's lovely imperative.
This clonal colony, these aspen sisters fear the fire, yet
without it they will die.
Just for a moment
I wish upon a falling leaf
to live with you
in the space between this and that.
In the grove, the aspen sisters, gangly girls who toss their
tousled selves
to dance before winter comes.*

»»»«««

Intermission

»»»«««

Joint Choirs

»»»«««

Mementos of the Compass of Time

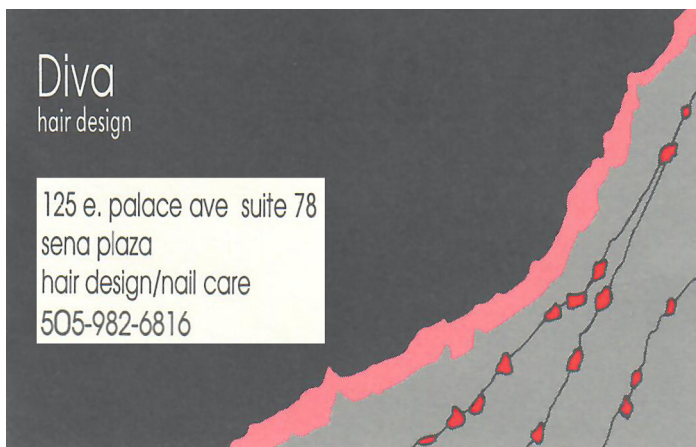
Winter

*Frozen waterfall,
swirled transparencies become
music in sculpture.
Lantern-lit pathway,
Half-seen canopy of dreams
above a white bed.
Light from ringed moon,
to remember is somehow
also to forget.*

Spring


*The music page is torn,
eccentric winds of spring
have scattered all the notes
up into the sky.
Melody fills the air,
half-heard and then confused
with honeysuckle sweet,
scent of fragrant blooms.
Beneath the cooling stove
flamenco-dancing mice,
hail on the high tin roof,
castanets of rain.
The buzz of bees inspires
a meadow in my mind,
mustard and Queen Anne's lace,
twining purple peas.
Among these songs and flowers,
never alone am I,
since you are on your way
coming home to me.
You might be anywhere
You might be everywhere.
But you're not here and
I am waiting for you.
You come from anywhere.
You come from everywhere.
And when you're here I'm
everywhere with you.*

Text from the poetry of Miriam Sagan is printed here with permission of the author.



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»»» The Divine «««

Durango Women's Choir

»»» «««

Ave Maria

Johannes Brahms (1833–1897)
Christi Livingston, piano

This beautiful four-part setting of the ancient prayer to the Virgin Mary exemplifies Brahms' brilliant use of lush harmony and expressive phrasing.

*Hail Mary, full of Grace, the Lord is with Thee.
Blessed art Thou among women,
And blessed is the fruit of Thy womb, Jesus.
Holy Mary, Mother of God, pray for us sinners,
Now and at the hour of our death, Amen.*

The next two pieces describe God in two different ways. The first holds that God is changeless, which is the most recognizable feature of the Divine. The second states that God is the strict judge whom we fear.

»»» «««

The Name is Changeless

Gwyneth Walker (b. 1947)

*They said there was a thing that could not change.
They had to search so then it must be there.
It had a name, it must exist somewhere.
The name was God, the thing that could not change.
They could not find it, what is lost is God.
They had to search for what could not be found.
What cannot be found is changeless, it is God.
The name is clue, the thing is lost somewhere.
They found the name,
The name is changeless,
God.*

Words by American poet May Swenson (1913–1989). Permission for the use of the poetry has been granted by the estate of May Swenson.

»»» «««

Dies Irae

Z. Randall Stroope (b. 1953)

This dramatic work is set to an ancient Latin text on the subject of the last judgment. Composer Stroope employs pulsing rhythms, driving accompaniment and powerful vocal lines to reflect the fear of God's justice as well as the hope of salvation.

*Day of wrath, day of judgment,
Day that will dissolve the world in ashes,
As David prophesied with the Sibyl.
How great will be the trembling
when the Judge will come to strictly sentence all.
Merciful Lord Jesus, grant them rest.*

»»» Friends «««

Santa Fe Women's Ensemble

»»» «««

Journeying through life with people who are a constant presence is a source of strength and comfort.

Loch Lomond

Arr. by Anne-Marie Hildebrandt (b. 1974)

Having just experienced the beauty of Scotland firsthand, the Ensemble sings this favorite Scottish folksong describing the parting of two friends. The narrator will be taking the "low road," or the spiritual road of death, while the friend will be remaining on the "high road," or the physical world on Earth.

»»» Spiritual Power «««

The next two pieces, *La Providence* and *Eli Jenkins' Prayer*, show completely different relationships with the Divine. In *La Providence* the text is very formal, thoughtful and respectful, as compared to the familiar, personal and folksy language of *Eli Jenkins' Prayer*.



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La Providence

Sydney Guillaume (b. 1982)

Haitian-American Sydney Guillaume composed this piece for the Saint-Mary-of-the Woods College Madrigals, conducted by Michael B. Boswell, a Desert Chorale singer. Sydney writes: "The French text of this piece was inspired by the words of Saint Mother Théodore Guérin (1798–1856), the foundress of the Sisters of Providence of Saint Mary-of-the-Woods, and also of Saint Mary-of-the-Woods College in Indiana. Mother Guérin, originally from Brittany, France, was a woman well ahead of her time who impacted countless lives. She was an entrepreneurial leader dedicated to serving all people, regardless of race, religion or background, a value still held by the Sisters of Providence today. Mother Théodore was canonized a saint by the Catholic Church in 2006."

Following is a translation of the French text:

*God's will be done.
God of Providence,
You who have never failed us,
Be blessed now and always.
You created all things with an eternal love,
For our greater good You gave them to us;
The bird, our brother, does not sow nor harvest;
Though for him to be fed, oh Lord, You provide.
A simple lily, a tiny flower,
Surpasses the splendor of the great King Solomon.
God of Providence,
You who have never failed us,
Be blessed now and always.
Why must we worry of the things to come?
Why so many concerns for our future?
God of Providence, Master of the Universe,
You give to your children more than is needed.
In spite of our fears and despite our misfortunes,
In our moments of joy and even in our pains,
We implore You, oh Lord, God of Providence,
You offer us always your divine presence.
Let us search joyfully for the Kingdom of God,
For Love and Justice, for Good, for the Peace of the Lord.
All that is left will forever be our blessings,
And our hearts shall receive the divine inheritance.
God's will be done.
"All in all,*

*May God's will be done."
Amen! Amen! Amen!*

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»»»»»

Eli Jenkins' Prayer

Ilid Anne Jones (b. 1963)

The Ensemble had a wonderful concert tour of London, Wales and Scotland last summer. We had the superb pleasure of singing with Côr Llunsain, a choir of young professional women originally from Wales, who work in London. The group prepared a setting of *Eli Jenkins' Prayer* from *Under Milk Wood* by Dylan Thomas, composed by Ilid Anne Jones. We are delighted they gave us permission to share their treasure.

*Every morning when I wake, Dear Lord, a little prayer I
make.
O please to keep Thy loving eye, on all poor creatures
born to die.
And every evening at sundown, I ask a blessing on the
town,
For whether we last the night or no I'm sure is always
touch and go.
We are not wholly bad or good Who live our lives under
Milk Wood.
And Thou, I know, wilt be the first to see our best side,
not our worse.
O let us see another day! Bless us all this night, I pray,
And to the sun we all will bow,
And say, goodbye, but just for now!*

»»» Hospitality »»»

We connect by opening our arms and inviting strangers in. There are many stories about offering hospitality in folklore and scripture. Including people who are unfamiliar to us is one of the biggest adventures life has to offer. Can we open our circle wide enough to include everyone? This is a challenge—and a wonderful opportunity—for us all.

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Singer, Voice Instructor,
Choral Director

Priscilla Zimmermann VOICE

priscillazimmermannvoice.wordpress.com

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*Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch,
Whose flame is the imprisoned lightning,
And her name Mother of Exiles.
From her beacon hand glows worldwide welcome;
Her mild eyes command the air-bridged harbor that twin
cities frame.
"Keep ancient lands, your storied pomp," cries she with
silent lips.
"Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.*

*Send these, the homeless tempest tossed to me.
I lift my lamp beside the golden door!"*

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This season we have had the honor to sing about hope, light and connection. May you leave this concert filled with optimism and illumination, and ready to expand your circle. It has been such a delight to join with you through this marvelous music and an honor to sing with the Durango Women's Choir.



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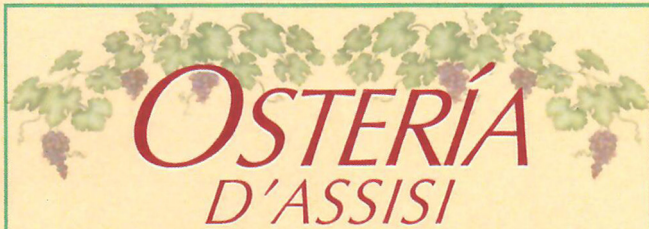
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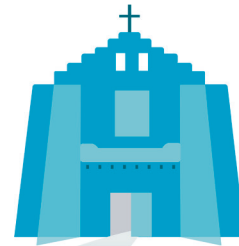
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Commissioning new music for women's voices is a significant part of the Ensemble's mission. We are most grateful to this year's commission underwriters, Jim Toevs and Pauline Trujillo Toevs, who have shown extraordinary support through their generous sponsoring gift. *Mementos of the Compass of Time* by David Beatty, the 37th commission in our 38 year history, will premier in April 2019. 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 insures the future of the Women's Ensemble, and we welcome contributions and bequests with deep gratitude.

2018 Raffle

Our sincere thanks to all who 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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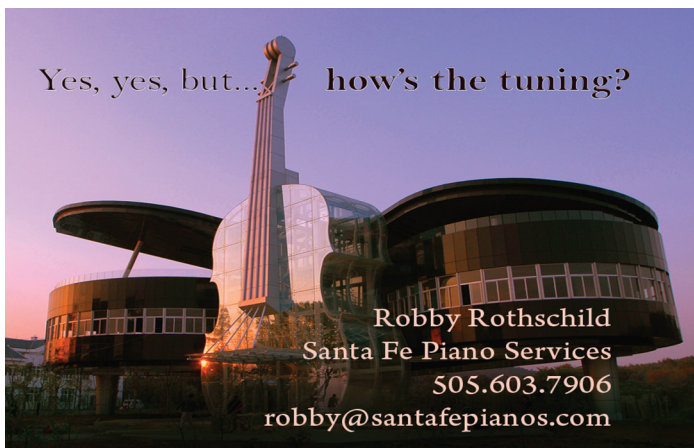


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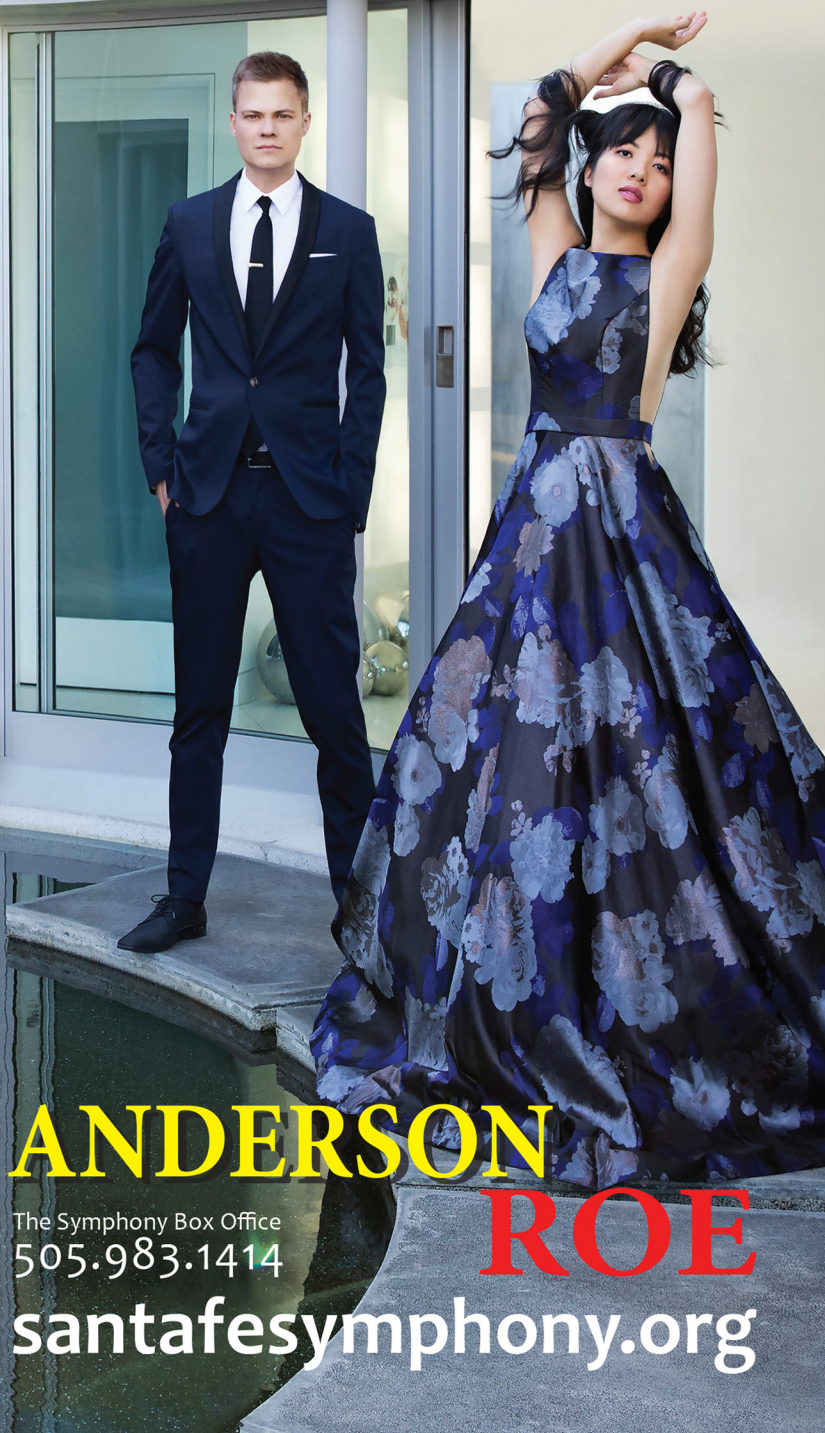


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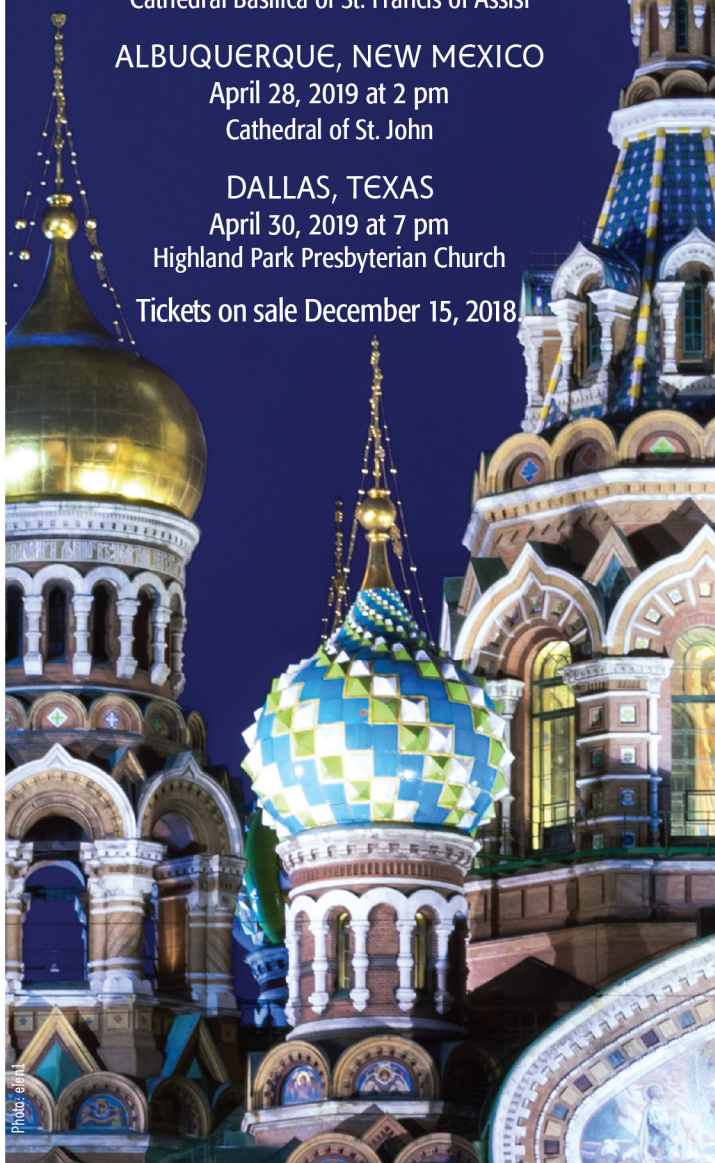


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Commissioned Works

Mementos of the Compass of Time	David 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 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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