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LINDA RANEY, MUSIC DIRECTOR



Winter
Lights

SAWE

SANTA FE WOMEN'S ENSEMBLE
LINDA RANEY, MUSIC DIRECTOR



Left section: Julie Kirk, Amy Gross, Sue Katz, Maggie Wright, Barbara Doern Drew, Bill Epstein, Nancy Maret. Middle section: Gwen Gilligan, Linda Rice Beck, Elena Guardincerri. Right section: Connie Marks, Jill McCormick, Laura Fram Cowan, Lynn Osborne, Cheryl McCulla, Mickey Bond, Linda Raney. Photo courtesy of Ken Kirk.

Welcome to our Winter 2023 concerts!

As the days shorten and the nights extend in December, it is amazing how many ways “light” brings radiance into our dark winter environment. Whether it is light from the moon, candles, fires in our fireplaces, farolitos lining Santa Fe pathways, or other beings, human and divine, our lives at this time of the year are full of beacons of illumination.

We invite you to join us in celebrating the contrasts of December with this music that will lift your spirits, inspire your thoughts and connect your ears to the sonic chorus of the universe. The Ensemble has grown from the joy and poignancy expressed in these compositions. May these pieces light up your hearts and your holiday season as they have ours!

Our Mission

The Santa Fe Women's Ensemble's mission is to present adventurous programming in live and online choral performances, to commission new music for treble voices, and to engage in community outreach and education.



This project is supported in part by New Mexico Arts, a division of the Department of Cultural Affairs, and by the National Endowment for the Arts.

Winter Lights

Winter 2023

Silent Night

Franz Gruber
Arr. by Gladys Pitcher

I Will Light Candles This Christmas

Kim André Arnesen

Huron Carol

Arr. by Edward Henderson

O Lux Beatissima

Mark Patterson

Riu riu chiu

Arr. by Erica Phare-Bergh

O Nata Lux

Richard Ewer

December Moon

Sean Ivory

Silent Night ~ Instrumental

Ola Gjeilo

Gloria in altissimis Deo

Chiara Margarita Cozzolani

Quartet: Nancy Maret, Julie Kirk,
Barbara Doern Drew, Amy Gross

Blow, Blow, thou Winter Wind

Jennifer Lucy Cook

Eight Days of Lights

Judith Clurman, with David Chase

Red and Green

Maddy Prior
Arr. by Joan Szymko

The Work of Christmas

Dan Forrest

He Came Down

Arr. by Nancy Grundahl

with
Bill Epstein, piano
Diana Sharpe, percussion
Lynn Osborne, recorder

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Don Giovanni Illustration
by Benedetto Cristofani

Winter Lights

Program Notes

Beginning our 43rd season, our **Winter Lights** concerts feature a beautiful variety of seasonal music relating to the importance of various forms of light in the darkest time of the year. Diverse in centuries, cultures and styles, some compositions a cappella and others accompanied by the energizing or sometimes mystical piano of Bill Epstein and the stirring rhythms of percussionist Diana Sharpe, these pieces are sure to inspire your bodies, hearts, minds and spirits. Enjoy!



Silent Night

Text: Joseph Möhr (1792–1848)
Music: Franz Gruber (1787–1863)
Arr. by Gladys Pitcher (1890–1996)

We process singing the familiar beloved carol *Silent Night*. The celebrative text, which exclaims “Son of God, love’s pure light” and “Radiant beams from Thy Holy Face,” is in stark contrast to the dark of winter.

Silent night, holy night,
All is calm, all is bright,
Round yon Virgin Mother and Child.
Holy Infant, so tender and mild,
Sleep in heavenly peace.

Silent night, holy night,
Shepherds quake at the sight,
Glories stream from heaven afar,
Heav’nly Hosts sing alleluia;
Christ, the Savior, is born!

Silent night, holy night,
Son of God, love’s pure light
Radiant beams from Thy holy face,
With the dawn of redeeming grace,
Jesus, Lord, at Thy Birth.



I Will Light Candles This Christmas

Text: Howard Thurman (1899–1981)
Music: Kim André Arnesen (b. 1980)
Bill Epstein, piano

The composer Kim André Arnesen is from Trondheim, Norway, where he sang in the famous Nidaros Cathedral Boys’ Choir and studied at the Music Conservatory of Trondheim. The first part of his sensitive setting of two texts from *The Mood of Christmas & Other Celebrations*, by author, philosopher, educator and civil rights leader Howard Thurman, invites us to light candles, a common action of this season: “candles of joy despite all sadness” and “candles of peace for tempest-tossed days.” The second section encourages us to continue the “work” of the holiday season in our hearts, minds and actions throughout the year.

I will light Candles this Christmas;
Candles of joy despite all sadness,
Candles of hope where despair keeps watch,
Candles of courage for fears ever present,

Candles of peace for tempest-tossed days,
Candles of grace to ease heavy burdens,
Candles of love inspire all my living,
Candles that will burn all year long.

When the song of the angels is stilled,
When the star in the sky is gone,
When the shepherds are back with their flock,
The work of Christmas begins:
To find the lost,
To heal the broken,
To feed the hungry,
To release the prisoner,
To rebuild the nations,
To bring peace among others,
To make music in the heart.



Huron Carol

Text: Traditional
Music: Arr. by Edward Henderson (b. 1950)
Bill Epstein, piano

Edward Henderson has years of experience composing for film, theater, concerts and recordings. Listen as the driving piano part amplifies the cold wind and freezing temperatures of winter contrasted by the tender melody of the voices, which describes the radiance of the Christ Child.

'Twas in the moon of winter time
When all the birds had fled.
That mighty Gitchi Manitou
Sent angel choirs instead;
Before their light the stars grew dim,
And wand'ring hunters heard the hymn:
"Jesus your King is born,
Jesus is born,
In excelsis gloria."

Within a lodge of broken bark
The tender Babe was found,
A ragged robe of rabbit skin
Enwrapp'd his beauty round;
But as the hunter braves drew nigh,
The angel song rang loud and high:
"Jesus your King is born,
Jesus is born,
In excelsis gloria."

O children of the forest free,
O sons of Manitou.
The Holy Child of earth and heav'n
Is born today for you.
Come kneel before the radiant Boy
Who brings you beauty, peace and joy.
"Jesus your King is born,
Jesus is born,
In excelsis gloria."



O Lux Beatissima

Text: Traditional Latin and Mark Patterson
Music: Mark Patterson (b. 1969)
Bill Epstein, piano
Diana Sharpe, percussion

Mark Patterson is a Presbyterian Church musician from Virginia. Originally from Texas, he is a renowned music educator. This lovely setting for voices, handbells and piano of the Latin text "O lux beatissima" ("O blessed light") celebrates the pervasiveness of light. Notice how the voices expand the notes the handbells play at the beginning.

O lux beatissima,
Reple cordis intima
Tuorum fidelium.

Veni, lumen cordium.
Veni, dator munerum,
Et emitte coelitus
Lucis tuae radium.

O Light most blessed,
Fill the inmost heart
Of all thy faithful.

Come, lights of hearts.
Come, giver of gifts,
And send forth from heaven
Thy ray of light.



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Riu riu chiu

Text: Anon, 16th century *villancico*
Music: Arr. by Erica Phare-Bergh (b. 1964)
Diana Sharpe, percussion
Lynn Osborne, recorder

Erica Phare-Bergh obtained her master of music in choral conducting from McGill University. A native of Montréal, she formerly conducted the Vanier College Choirs, FACE Young Singers and the McGill Conservatory Choirs. Currently she lives in Victoria, BC, where she directs the Voices in Motion Choir, a choir for singers with Alzheimer's. Beginning as a research project of the University of Victoria, this choir has demonstrated how music can prevent or slow the progression of dementia.

Riu riu chiu was first published in Venice in 1556 in a collection entitled *Cancionero de Upsala*. It resembles a *villancico*, usually a secular song with verses and a refrain. This *villancico* has a religious text in Spanish rather than Latin, and it is believed that this music was written to entice people back to the Roman church after the Spanish Reconquest (a series of campaigns by Medieval Christian states in Spain and Portugal to recapture territory from the Muslims [Moors], who had occupied most of the Iberian Peninsula in the early eighth century). It is believed by some that "*Riu riu chiu*" is an imitation of a bird call, perhaps a kingfisher.

Refrain:

Riu riu chiu, la guarda ribera:
Dios guardo el lobo de nuestra cordera.

Éste qu'es nascido es El Gran Monarca,
Cristo Patriarca de carne vestido:
Hanos redimido con se hacer chiquito:
Aunque era infinito, finito se hiciera.
(Refrain)

Muchas profecias lo han profetizado;
Y'aun en nuestros dias lo hemos alcançado.
A Dios humanado vemos en el suelo.
Y'al hombre nel cielo por qu'er le quisiera.
(Refrain)

Este viene a dar a los muertos vida
y viene a reparar de todos la caida.
Es la luz del dia a queste mocuelo:
Este es el cordero San Juan dixera.
(Refrain)

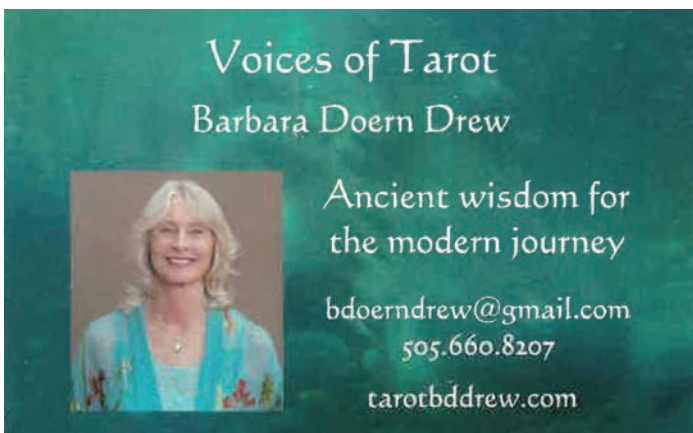
Refrain:

River roaring river, guard our homes in safety
As God kept the wolf from our lamb.


The one who is born is the Great Monarch,
Christ the Patriarch clothed in flesh:
He has redeemed us by making himself small:
Though he was infinite He became finite.
(Refrain)

Many a prophecy told of his coming,
And now in our days we have seen them fulfilled.
God became man, on earth we behold him.
And see man in heaven because he so willed.
(Refrain)

He comes to give life to the dead
and comes to redeem the fall of man.
The child is the light of day:
He is the lamb Saint John prophesied.
(Refrain)



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O Nata Lux

Text: Traditional Latin
Music: Richard Ewer (b. 1955)

Another Latin text about light is *O Nata Lux*, by Richard Ewer, a music educator at the Chandler Preparatory Academy in Gilbert, Arizona. He is also a busy composer and arranger for voice and instruments, as well as an active singer, guitarist, pianist and musical theater performer. Richard demonstrates his skill with a cappella voices, weaving three contrapuntal voices that come together for the end of phrases. After a contrasting middle section, the opening theme is repeated briefly before the peaceful conclusion.

O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes preces que sumere.

Qui carne quondam contegi
dignatus es pro perditis.
Nos membra confer effici,
tui beati corporis.

O Light born of Light,
Jesus, redeemer of the world,
with loving-kindness deign to receive
suppliant praise and prayer.

Thou who once deigned to be clothed in flesh
for the sake of the lost.
Grant us to be members
of thy blessed body.



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December Moon

Text: May Sarton (1912–1995)

Music: Sean Ivory (b. 1969)

Bill Epstein, piano

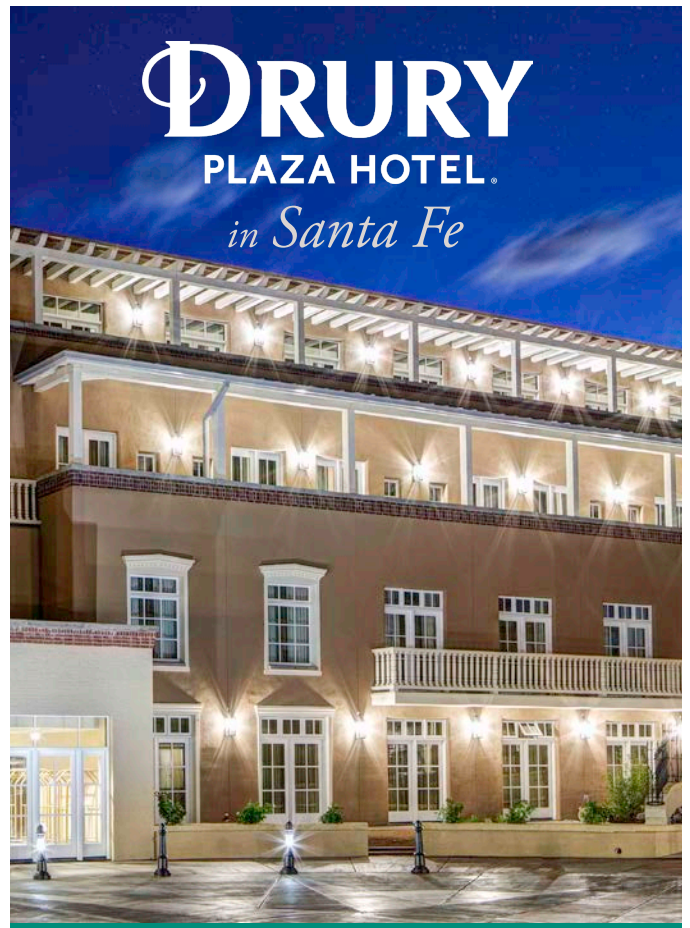
Sean Ivory is a choral conductor, pianist and composer residing in Grand Rapids, Michigan. He writes: "The piece expresses the wonder of waking to a new world, one in which many things have changed and shifted while we were sleeping. Key changes and mood shifts are sudden and sometimes jarring, as the landscape we thought we knew becomes criss-crossed and written on. The final return to E minor comes as we accept how much can come and go while we sleep away the cold, white night." The piece ends surprisingly with an A9 chord, rather than an E minor or E major chord, to remind us of how life changes.

Before going to bed
After a fall of snow
I look out on the field
Shining there in the moonlight
So calm, untouched and white
Snow silence fills my head
After I leave the window.

Hours later near dawn
When I look down again
The whole landscape has changed
The perfect surface gone
Criss-crossed and written on
Where the wild creatures ranged
While the moon rose and shone.

Why did my dog not bark?
Why did I hear no sound
There on the snow-locked ground
In the tumultuous dark?

How much can come, how much can go
When the December moon is bright,
What worlds of play we'll never know
Sleeping away the cold white night
After a fall of snow.



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Silent Night ~ Instrumental

Music: Ola Gjeilo (b. 1978)
Bill Epstein, piano

Born in Norway in 1978, Ola Gjeilo moved to the United States in 2001 to begin his composition studies at the Juilliard School in New York City. He currently lives in Laguna Beach, California. He is a gifted composer and pianist, known for his marvelous improvisations during performances of his choral works. This arrangement of *Silent Night* appears in his *Winter Songs Piano Collection*. Listen for his clever use of the familiar carol.



Gloria in altissimis Deo

Text & music: Chiara Margarita Cozzolani (1602–c. 1677)
Bill Epstein, organ
Angeli: Julie Kirk & Nancy Maret
Pastori: Barbara Doern Drew & Amy Gross

Chiara Margarita Cozzolani was a Benedictine nun at the convent of Santa Radegonda, located across the street from the Milan Cathedral. From a rich family, she served many times as prioress and abbess of her convent. In her *Gloria in altissimis Deo*, four voices sing the roles of angels and shepherds conversing about the birth of the Christ child. This dialogue concludes with an “Alleluia” ending with a decrescendo, which is labeled with the instructions of “lower one’s voice little by little as if going away.”

[Angeli] Gloria in altissimis Deo,
et in terra pax hominibus bonae voluntatis.
Agite Pastores,
expergiscimini, accurrite, videte, adorete.

[Pastori] Quae nova lux?
Quae laeta vox? Quis nuntius alacer?

[Angelus I] Ecce vobis gaudium magnum:
ecce de caelo labitur Deus, nascitur Deus.
Ecce splendor Patris,
ecce candor lucis aeternae,
terras irradiat, homines visitat.

[Pastore I] O beata nox, o lucidae tenebrae.
O dulce, o canorum noctis silentium.

[Angelus II] Vobis edicitur Virginis partus,
Verbi nativitas.
Vobis indicitur iubilus mentis,
cordis iucunditas,
aurea pax, serenitas, tranquillitas, gloria.

[Pastore II] O felices nos,
o dicite, cives caelici,
ostendite Verbum quod factum est,
reserate misterium, revelate miraculum.

[Angeli] Agite ergo, agite Pastores,
expergiscimini, accurrite, videte, adorete.

[Tutti] Alleluia.

[Angels] Glory to God in the highest,
and peace on earth to all men of good will.
Come, o Shepherds,
awaken, make haste, see and adore.

[Shepherds] What new light is this?
What joyful voice? Who is this spirited messenger?

[Angel I] Behold a great joy for you:
Behold, from Heaven a God descends, a God is born.
Behold the splendor of the Father,
behold the brilliance of eternal light,
which spreads over the earth and visits men.


[Shepherd I] O blessed night, o luminous darkness.
O sweet, o melodious silence of night.

[Angel II] To you the Son of the Virgin shows himself,
the newborn Word.
For you await happy thoughts,
a glad heart,
golden peace, serenity, tranquility, glory.

[Shepherd II] O how happy are we,
o speak, citizens of Heaven,
show the Word which has been made flesh,
disclose the mystery, reveal the miracle.

[Angels] Come, therefore, come, o Shepherds.
Awaken, make haste, see and adore.

[All] Hallelujah.



Blow, Blow, thou Winter Wind

Text: William Shakespeare (~1564–1616)
Music: Jennifer Lucy Cook (b. 1988)
Diana Sharpe, percussion

With a text from *As You Like It* by Shakespeare, Los Angeles composer Jennifer Lucy Cook writes, “When ingratitude and feigned friendship stings more than the winter wind, you need music that you can still dance to without ignoring the truth at the heart of the matter! It’s a sort of ‘haters gonna hate, I’m just gonna shake it off’ anthem, except unlike Taylor Swift’s pop song, this is a modern take on a medieval folk dance.”

Jennifer begins her piece with an aleatoric version of the first phrase of the melody. The Ensemble sings the opening phrase of music, each at their own pace for 20 seconds, ending with the word *blow*, sounding an E11 chord. Very jazzy! Then we travel back in time with a lively dance reminiscent of the Middle Ages that changes meter frequently. The piece concludes with an aleatoric section like the beginning, with the singers singing at their own pace that concludes decisively in a unison, loud “D.”

Blow, blow, thou winter wind,
Thou art not so unkind
As man’s ingratitude;

Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

Heigh-ho! Sing, heigh-ho! Unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot:

Though thou the waters warp,
Thy sting is not so sharp
As friend remembered not.

Heigh-ho! Sing, heigh-ho! Unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly.



Eight Days of Lights

Text: Liturgy English adaptation by Judith Clurman
Music: Judith Clurman (b. 1953) with David Chase (b. 1964)
Bill Epstein, piano

Judith Clurman is a conductor, vocal educator and choral specialist, who has been nominated for Emmy and Grammy Awards. She currently directs Essential Voices USA and the Symphony Singers with the New York Pops, and she is a faculty member of the Manhattan School of Music. David Chase is a music director, music supervisor and/or arranger for over 35 Broadway musicals and many productions in London’s West End.

In this arrangement, Judith blends the Hebrew liturgical text with an English adaptation of it. Chanukah celebrates the Maccabees’ dedication of their temple after their victory in the Syrian/Greek War. During the ceremony, they lit their eternal flame. The tradition states that they had oil for only one day, but it lasted for eight days. Today the Jewish community commemorates this miracle by lighting a menorah with eight candles, one candle per day.

Sh’monat y’mei Chanukah,
Eight days of lights,
Haneirot halalu kodesh,
Eight sacred lights!

We give thanks to Your Name
For your miracles,
We give thanks to Your Name
For your wonders.

Sh’monat y’mei Chanukah,
Eight days of lights,
Haneirot halalu kodesh,
Eight sacred lights!



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Red and Green

Text and music: Maddy Prior (b. 1947)
Arr. by Joan Szymko (b. 1957)
Bill Epstein, piano

Joan Szymko is a renowned composer and choral director living in Portland, Oregon. She writes of this piece: In “‘the dark time of the year,’ when everything else is barren, the holly tree remains green and continues to bear fruit. And so, over the ages people have found special meaning of the red berries and green leaves of the holly. To the early Celts, who began the tradition of adorning houses with holly during the winter months, this evergreen signifies persistence and triumph, fertility and growth—even in times of darkness. To this day, its thorns are symbolic of its perceived protective properties.”

Refrain:

Red and green together be seen
In the dark time of the year
Red and green together be seen
In the time of dread and fear

Green for the thorn of the holly leaf
That shines in the candlelight
That holds the hope of evergreen
That glimmers in the night
(Refrain)

Red for the berry round and full
A drop of blood on snow
That shows us our humanity
The fruit from which we grow
(Refrain)

These rocky fields of black and white
Demanding endless toil
The misty sun gives tired light
To raise the sleeping soil
(Refrain)



The Work of Christmas

Text: Howard Thurman (1899–1981)
Music: Dan Forrest (b. 1978)
Bill Epstein, piano

Dan Forrest is a composer, pianist, educator and music editor. He writes about finding this text online after the Christmas season had ended. He describes: “Its beautiful lines call us not to merely take in the sights and sounds of the Christmas celebration, but to respond by doing our part in working toward ‘peace on earth’ that we so often sing about. I never set a text to music unless it ‘sings to me’—that is, it suggests some musical setting to me in which its external and internal beauty might be heightened by being joined to music.” Dan adds that this “text seems to sing right off the page.”

The words of this piece may sound familiar to you because they were set to music earlier in our program by Kim André Arnesen, in *I Will Light Candles This Christmas*. This powerful poem requires many settings to deliver its full melodic potential. We are reminded again of the opportunity to make “peace on earth” happen.

When the song of the angels is stilled,
When the star in the sky is gone,
When the kings and princes are home,
When the shepherds are back with their flock,
The work of Christmas begins:
To find the lost,
To heal the broken,
To feed the hungry,
To release the prisoner,
To rebuild the nations;
To bring peace among brothers,
To make music from the heart.



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He Came Down

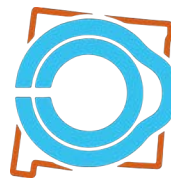
Text: Traditional Cameroon song
Arr. by Nancy Grundahl (b. 1946)
Diana Sharpe, percussion
Soloists: Amy Gross and Julie Kirk

This piece of music is a favorite of our audiences as well as of the Ensemble singers themselves. The verses move from a simple monophonic (one voice) statement to a four- to five-voice rendering of the text. Please enjoy this arrangement in its simplicity and complexity as we again celebrate the lights of December that help bring the world love, hope, truth and joy, as well as peace.

He came down that we may have love.
He came down that we may have hope.
He came down that we may have truth.
He came down that we may have joy.
He came down that we may have peace.
He came down that we may have love.
Hallelujah forevermore!



**Thank you for celebrating
the lights of winter with us.
Let's go forth and
share our radiance
with the world!**



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Meet the Women's Ensemble



Director ~ Linda Raney

Celebrating her 35th year with the Women's Ensemble, Dr. Linda Raney has been the music director and guiding spirit of the group since 1988. The choral arts are a passion for Linda, and she is especially committed to raising awareness about the gifts of women singers, instrumentalists and composers, and their contributions to our community.

Last season the Ensemble received a New Mexico Humanities Council grant. These extra funds enabled the Ensemble to video their spring 2023 concert, *The Wonder of Women*, which is on the NMHC website, and offer preconcert lectures to the community.

Indiana University provided her an excellent music education, and she holds doctorate, master's and bachelor's degrees from that famous institution. She continues her musical studies in workshops, study groups and private music lessons.

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 is also the director of music and 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, as well as manages the TGIF concert series. Offering fine concerts every Friday at 5:30 for the past 15 years, TGIF has become a unique Santa Fe experience.

In Santa Fe, Linda taught at the Santa Fe Community College for almost 10 years and served as choral director for the Santa Fe Symphony Chorus for more than 20 years.

In her spare time, she enjoys hiking, reading and enjoying the beautiful scenery of New Mexico.



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Singers

Linda Rice Beck, soprano, is a published composer and member of ASCAP. She has written three commissions for the Santa Fe Women's Ensemble, as well as for the Sangre de Cristo Chorale, St. Bede's and several others. She is thrilled to have composed *The Raney Songs*, with the beautiful poetry of Raymond Raney!

Mickey Bond, alto, joined the Ensemble in 2006. A mixed-media artist, she is co-owner of Artful Soul: Creative Experiences Santa Fe, a studio and gallery featuring creative art classes for adults. Artful Soul is located downtown in the Santa Fe Village Mall (www.artfulsoulsantafe.com).

Barbara Doern Drew, soprano, has sung with the Women's Ensemble since 1982. Other passions include writing spiritual articles and teaching workshops and courses about relationships and the aging process with her husband, Walter (creativeagingdrew.com); her children; and her professional tarot practice (voicesoftarot.com).

Laura Fram Cowan, alto, is pleased to continue performing in this 2023–2024 season with the Ensemble. She has been enchanted by Santa Fe for 40 years and raised her two beautiful

children here. In 2014, Laura began her Artworks business—fused glass, watercolors, sculpture and glass jewelry. Visit <https://www.LauraFramCowanArtworks.com> to view her artwork.

Gwen Gilligan, alto, has been with the group for over 35 years. She wants to thank the audience members for continuing to show support for this long-standing Santa Fe choral institution and hopes you all enjoy the music that has been chosen for this performance. Gwen invites you to sit back and take it all in!

Amy Gross, alto, is singing in her fifth season with the Ensemble. She performed for many years with the Austin Singers in Austin, Texas, and has sung in several church choirs, including First Presbyterian Church of Santa Fe. Amy is a legal secretary, freelance editor and avid birder.

Elena Guardincerri, soprano, is delighted to join the Ensemble this season. She has sung with the Santa Fe Symphony Chorus and the Los Alamos Choral Society. Elena is a physicist at Los Alamos National Laboratory and, in her free time, grows lavender and keeps bees with her husband, Flaviano Prosperini, and their beloved dogs and cat.



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Front row, L to R: Maggie Wright, Amy Gross, Linda Raney, Lynn Osborne, Mickey Bond, Jill McCormick. Back row, L to R: Barbara Doern Drew, Bill Epstein, Connie Marks, Nancy Maret, Laura Fram Cowan, Sue Katz, Gwen Gilligan, Cheryl McCulla, Julie Kirk, Linda Rice Beck, Elena Guardincerri. Photo courtesy of Ken Kirk

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, is in her 24th year with the Ensemble. She manages our website and Facebook page, and is on the editing, publications and repertoire committees. Julie has sung with the Zia Singers for 22 years. She is an insatiable reader, loves to meet new people and to travel the world.

Nancy Maret, soprano, is happy to be singing in her eighth Ensemble season. After six years of board service and recently retiring from a long professional career in financial technology, she is enjoying a less stressful lifestyle. Additional singing credits include the Santa Fe Symphony Chorus and First Presbyterian chancel choir.

Connie Marks, alto, is in her 15th season with the Women's Ensemble. She has also served as a past president of the board of directors. The joy of singing sustains her hope and passion for the positive effect of music as a force for healing in our world.

Jill McCormick, soprano, a lifelong singer and musician, has also sung with the First Presbyterian Chancel Choir and

the Symphony Chorus. She enjoys working with tuning forks to bring healing tone into the body in her practice at Ancient Tides Wellness. She expresses other creative outlets through training Waldorf teachers.

Cheryl McCulla, alto, a retired Latin teacher, is thrilled to join the Ensemble this season. She has been a choral singer for almost as long as she has been talking, and on a number of different continents as well. She also loves reading, painting and fiddling with her motley collection of musical instruments.

Lynn Osborne, alto, migrated from New York City in her twenties to be the scenic charge person at the Santa Fe Opera; New Mexico and opera enchanted her. In New Mexico, Lynn created sets and murals, switching midlife to teaching elementary school music. Now retired, she sings and creates art with kids and adults.

Maggie Wright, soprano, is a second-year member of the Ensemble. She is on maternity leave but has rehearsed with us this fall as long as she could. She will be back for our spring concerts, and we look forward to her return. Maggie works as a homecare nurse and facilitates contemplative prayer with small groups of incarcerated people. She enjoys life in Chimayó with her partner, JJ, their toddler Uriel, and their baby-to-come in December 2023.

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 Musician ~ Diana Sharpe

Romanian native Diana Sharpe is a classically trained percussionist who performs with multiple orchestras throughout the United States. After completing her studies at the Enescu Conservatory in Romania, Diana moved to the United States in 2006 when she received the prestigious Woodroof Award at Columbus State University. She completed her master's degree at Cleveland State University, where she studied with members of the Cleveland Orchestra.



Diana moved to New Mexico in 2019 and is a frequent player for the New Mexico Philharmonic, Santa Fe Symphony, Opera Southwest, Charleston Symphony, Hilton Head Symphony, Alabama Symphony and Chatter. Recently, she expanded her studies in the medical field and now also works in the operating room as a neurophysiologist.

★ Board of Directors & Administrator

Terrell Falk, president, is a retired marketing and museum professional whose last position was COO of the Perot Museum in Dallas. She has written a historical novel based upon her museum experiences, currently being edited for publication. A passionate music lover, choral singer and former violin player, Terrell is married, with two adult children and six grandchildren.

Jill McCormick, singer representative to the board, is a lifelong singer and musician, and has also sung with the First Presbyterian Chancel Choir and the Symphony Chorus. She enjoys working with tuning forks to bring healing tone into the body in her practice at Ancient Tides Wellness. She expresses other creative outlets through training Waldorf teachers.

Maggie Odell, vice president, enjoyed past membership in the SF Symphony Chorus and Zia Singers, and she brings that love of singing and music to the Ensemble board. She also devotes her time to volunteering at the Santa Fe Opera, playing tennis, bicycling around town, knitting (in cold weather) and putting in the home garden.

Kathie Redmond, secretary, was born in Michigan and has a BA in comparative literature from Michigan State University. She attended University of Texas Graduate School in film and worked as a location scout, manager and production coordinator. An illustrator and songwriter, Kathie was a finalist in the Kerrville New Folk Competition and the Austin Songwriters Competition.

Jane Yuster, director, has had successful careers in industry, as a CEO of a biotechnology company, and in education, as the superintendent of schools in California. Jane is both an instrumentalist and a vocalist. She has a passion for performing early music and for historically informed baroque music as well.

Nancy Maret, administrator, wandered west from New York to Santa Fe in 1994. She has enjoyed singing and volunteering for the Ensemble enough to take an administrative role. Forty years in corporations gave her valuable perspectives on organizations. While maintaining the daily bookkeeping and ongoing operations, she pursues opportunities for long-term sustainability. She invites you to share your ideas!



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Rick Moore, Moore and Associates

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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 season's commission underwriters, James Beck and Linda Rice Beck, who have shown extraordinary support through their generous sponsoring gift. Our 41st commission in our 43-year history is by Marie-Claire Saindon and will premiere in April 2024. We welcome your inquiries about sponsoring a commission. Please contact us at (505) 303-8648 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.

Santa Fe Women's Ensemble Board of Directors 2023–24

Terrell Falk, president
Maggie Odell, vice president
Kathie Redmond, secretary

Jane Yuster, director
Jill McCormick, singer representative

We would like to thank past board members who continue to support the Ensemble in various capacities:

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Santa Fe Women's Ensemble List of Commissioned Works

<i>A Christmas Telling St. Bride of the Isles</i>	Sarah Jaysmith	Winter 2022
<i>Our Roots</i>	Bob Chilcott	Winter 2021
<i>The Raney Songs</i>	Linda Rice Beck	Spring 2020, 2021
<i>Mementos of the Compass of Time</i>	David W. Beatty	Spring 2019
<i>Tell Me/Oseh Shalom Ur'fuah</i>	Karen Siegel	Winter 2017
<i>Voice of My Song</i>	Samuel Gordon	Spring 2017
<i>Reina de la Noche</i> ("Queen of the Night")	Z. Randall Stroope	Spring 2016
<i>Words of Peace</i> (דברי שלום)	Linda Rice Beck	Winter 2014
<i>Kennst du das Land?</i> ("Do You Know the Land?")	Emma Lou Diemer	Spring 2014
<i>That Passeth All Understanding</i>	Bradley Ellingboe	Winter 2012
<i>Love All in All</i>	Joel Martinson	Spring 2012
<i>The Circle</i>	Linda Rice Beck	Spring 2011
<i>Two Andalusian Songs</i>	Stephen Paulus	Winter 2010
<i>Listen</i>	Kinley Lange	Winter 2009
<i>Echoes of Assisi</i>	Linda Rice Beck	Spring 2009
<i>Every Stone Shall Cry, Gloria</i>	Linda Rice Beck	Winter 2008
<i>Ave Maria</i>	Linda Rice Beck	Spring 2008
<i>All This Night</i>	Samuel Gordon	Winter 2007
<i>Winter Solstice</i>	Paul Carey	Winter 2006
<i>Let There Be Joy</i>	Daniel Gawthrop	Winter 2005
<i>Seasonal Dances</i>	Craig H. Russell	Spring 2005
<i>Learn to Think Lizard</i>	Naomi Stephan	Spring 2004
<i>Taladh an Leinibh Iosa</i> ("Lullaby to the Infant Jesus")	Robert Rothchild	Winter 2003
<i>A Jobim Sampler</i> Arrangements of Antonio Carlos Jobim songs	Robert C. Jones	Spring 2003
<i>Chester Carol</i>	Katherine Dienes	Winter 2002
<i>Dreams, Rain, and Autumn</i>	Robert C. Jones	Spring 2001

<i>Magnificat</i>	Lana Walter	Winter 2000
<i>The Storke</i>	Gerald Near	Spring 2000
<i>To Crown the Year</i>	John Ferguson	Winter 1997
<i>We Are One</i>	Michael Mauldin	Spring 1997
<i>Goblin Market</i>	Lawrence Cave	Spring 1996
<i>Stabat Mater</i>	Dean Roush	Spring 1995
<i>Come Love We God</i>	Lynne Palmer	Winter 1994
<i>Epiphanies</i>	Jean Belmont	Spring 1993
<i>With This Child</i>	Michael Mauldin	Winter 1990
<i>Small Fry, Lazy Afternoon, Alone Together</i> Jazz arrangements	Jack Manno	Spring 1989
<i>Three Poems of Sylvia Plath</i>	Shanna Suzanne Mac Lean	Spring 1984
<i>Kyrie</i>	Joseph Moore	Winter 1983
<i>Homage to Emily Dickinson</i>	Shanna Suzanne Mac Lean	Spring 1983
<i>The Great Invocation</i>	Shanna Suzanne Mac Lean	Winter 1982



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