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SANTA FE WOMEN'S ENSEMBLE

LINDA RANEY, MUSIC DIRECTOR

43rd Season

*Giving Voice to Our Song*

Music of Joy and Resilience

# SAFE

SANTA FE WOMEN'S ENSEMBLE  
LINDA RANEY, MUSIC DIRECTOR



Back row (L to R): Julie Kirk, Sue Katz, Barbara Doern Drew, Nancy Maret, Gwen Gilligan, Elena Guardincerri, Connie Marks, Laura Fram Cowan, Cheryl McCulla, and Mickey Bond.  
Front row (L to R): Amy Gross, Maggie Wright, pianist Bill Epstein, Linda Rice Beck, Jill McCormick, Lynn Osborne, Dr. Linda Raney. Not pictured: Serine Calvin-Grothe.  
Photo courtesy of Ken Kirk.

## Welcome to Our 43<sup>rd</sup> Season Spring Concerts!

For *Giving Voice to Our Song: Music of Joy and Resilience*, Dr. Linda Raney has chosen a repertory of uplifting pieces that encourage us to stay strong in the face of adversity and tap into the joy within. "As I have worked with the selections for this concert, I have felt a new energy and creativity. Each piece was birthed from a time of hardship and challenge. How can one not be heartened by what has been generated from personal struggles?"

Joining our music making are Dana Winograd, cello; Diana Sharpe, percussion; Dave Anderson, flute; and our faithful accompanist, Bill Epstein, piano and organ. Let your ears be enchanted, let your feet dance, and let your soul soar. Enjoy!



### 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.

# *Giving Voice to Our Song*

## Music of Joy and Resilience

Spring 2024

*Caritas Abundat*

Michael John Trotta

*A Blessing of Cranes*

Abbie Betinis

*Colorful*

Philip E. Silvey

*The Voyage* \* World Premiere \*

Marie-Claire Saindon

*By Night*

Elaine Hagenberg

*The Swan* – Instrumental

Camille Saint-Saëns

*Regna terrae, cantate Deo*

Chiara Margarita Cozzolani

*Ad Astra*

Jacob Narverud

*A Rose by Any Other Name*

Frances Farrell

*Elegy*

*Women Are Not Roses*

*A Red Robin*

Daniel Brinsmead

*Voice on the Wind*

Sarah Quartel

*If You Can Walk You Can Dance*

Elizabeth Alexander



**with**

Dana Winograd, cello; Diane Sharpe, percussion  
Dave Anderson, flute; Bill Epstein, piano



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*Don Giovanni* Illustration  
by Benedetto Cristofani

# Giving Voice to Our Song

## Music of Joy and Resilience

### Program Notes

In this time of violence, global warming and countless other instabilities, how can we find the determination and optimism to persevere? In today's concert, each piece has an uplifting story of resilience and joyful positivity that can give us the strength to "Move forward, look upward," as we are encouraged in *Ad Astra*, by Jacob Narverud. The musical styles you will experience range from lush harmonies to rhythmic extravaganzas. We are excited to present this varied collection of pieces perfect for inspiration during this time of ours!

### *Caritas Abundat*

Text: Hildegard of Bingen (c. 1098–1179)

Music: Michael John Trotta (b. 1978)

Dave Anderson, flute

Diana Sharpe, percussion


Hildegard, the first woman composer, wrote this text about the inner strength that is deep within our souls. In her time, society gave her two choices for her life: domestic service and motherhood, or becoming cloistered in the church. By being sequestered, Hildegard was able to exercise her multiple gifts to administrate her monastic community, write texts, compose music, study plants and pursue countless other interests.

Based in New York City, Michael John Trotta is an exciting new voice in choral music, with several major works in addition to many small choral pieces. In the first section of *Caritas Abundat*, he combines driving percussion with clapping and stomping by the Ensemble. Dave Anderson, flute, plays a vibrant tune that contrasts the repeated declamations of the voices. In the center of the work is a chant section reminiscent of the glorious melodies of Hildegard for first sopranos, which the flute duplicates in canon. The altos and second sopranos accompany as an underlying drone.

I am the great and fiery force,  
That breathes life into all things.  
I am what awakens and supports life  
And enkindles all living things.  
I am the great and fiery force,  
That breathes life into all living things:  
Everything in the cosmos  
Is encircled with my wisdom.  
I am the beauty in the fields,  
The force, that moves like a graceful wind  
I shine in the waters, and burn in the sun,  
Glimmering in the stars.  
Caritas abundat in omnia.  
("Grace abounds for everyone.")



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## A Blessing of Cranes



Text: Michael Dennis Browne (b. 1940)

Music: Abbie Betinis (b. 1980)

Duet: Julie Kirk, Amy Gross  
Bill Epstein, piano

After the atomic bomb destroyed Hiroshima, Japan, in 1945, Sadako Sasaki was blasted out of her house at age 2 and somehow survived. However, by age 12 she showed signs of leukemia from the radiation. A friend visited her in the hospital and brought her a golden origami paper crane. Japanese legend states that a wish is granted to one who folds 1,000 cranes. Sadako made over 1,300 cranes from her hospital bed and pledged "to write peace on their wings" so "they would fly all over the world." She wished for an end to war. The statue of the Children's Peace Monument in Hiroshima is Sadako holding an origami crane, now the worldwide symbol of peace.

Composer Abbie Betinis describes her concept in creating the music. She asked herself, "What if each choir could sing a crane into existence musically, every time they perform the song? Could I compose the piece so the notes fold together and recombine into something else, just like the paper crane does? ... I realized I could make a kind of 'aural origami,' and transform the whole folding process into sound." She has done this exquisitely.

How do we love you more than to shape you?  
Turning so firmly in the shadows of fingers.  
How do we love you more than to let you go?

Waves of earth's oceans, waves of our willing hands  
Creasing and folding, creasing and folding, unfolding.  
How do we love you more than to shape you?

Never a thought of thinking, only this weaving,  
Thousands of wings we make to carry our longing;  
How do we love you more than to let you go?

No trembling before the task, simply this sweetness,  
Freedom from fear, receiving this heartbeat, receiving.  
How do we love you more than to shape you?

Blossoms that shimmer and gather about their  
branches,  
Returning to earth her peace, her original blessing;  
How do we love you more than to let you go?

Deeper than dream to say, even than singing,  
Releasing the wishes we have, the asking for healing;  
We make thousands of wings.  
How do we ever love you more than to shape you?  
How do we love you more than to let you go?

## Colorful



Text & music: Philip E. Silvey (b. 1965)

Dana Winograd, cello  
Bill Epstein, piano

Philip Silvey teaches music education and is a treble chorus director at Eastman School of Music in Rochester, NY. He wrote the text for this charming piece with input by the Gates Chili High School Advanced Treble Choir. They express how they see themselves flourishing despite the messages given to them by adults. What words of empowerment for all of us!

Be colorful, Be brave,  
Once in a while misbehave (a little)  
Be colorful, please do be colorfully you.

Everything you see is not  
what you need to be,  
Is not necessarily you.

Be curious, Be flawed.  
Come as you are, be odd!  
And shock and let them talk!

Why would you stay out of the way,  
Quiet and small, not yourself at all?

When others set the status quo for how  
far that you can go,  
all those people didn't know you!

Be powerful, Be bold!  
Once in a while don't do as you're told!  
Be colorful, please do, please do be  
colorfully unapologetically you! Be you!

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# *The Voyage* \*World Premiere\*

Text: Linda Studley (b. 1957)

Music: Marie-Claire Saindon (living composer)

Bill Epstein, piano

Our commission for the 43<sup>rd</sup> season, financed by a generous donation from Linda Rice Beck and James Beck, is a beautiful melding of text by Linda Studley and music by Franco-Ontarian composer Marie-Claire Saindon. Listen carefully to the further blending of voices and piano in this gorgeous setting.

Linda is a writer, musician, independent recording artist, and visual and digital artist who lives in northern British Columbia, Canada. She shares, "As to inspiration for the poem, it was written on December 24th, 2012, and I think we all become a bit introspective as a year comes to its close. It was a difficult year, and my beloved partner's brush with mortality shook my world and made me starkly aware of my own mortality, of the inescapable mortality of us all. I wanted to convey how, although life might be a struggle and although we do our best with what we have, we still are all made of hope and we can always find beauty, find peace and reach out to others."

Marie-Claire is based in Montréal. She is composer-in-residence for Choeur Adleisia, runs creative choral/vocal workshops and enjoys teaching Irish fiddling. "For me, text always comes first when creating," she says. "If it speaks to me, if I feel a spark within my chest, then I know it's a good fit. I strive to bring people through a musical journey, and *The Voyage* by Linda Studley lends itself perfectly to this. I've been ceaselessly mining Linda's body of work, and she has always graciously allowed me to set them to music. What can I say? Her texts are a breath of fresh air, and her subject matters are universal." *For more biographical information, see "Commissioned Composer" and "Poet."*

What is a year but an unwieldy barge  
that drifts on a river of dreams?  
What is desire but a broken oar  
that we use to stem the stream?

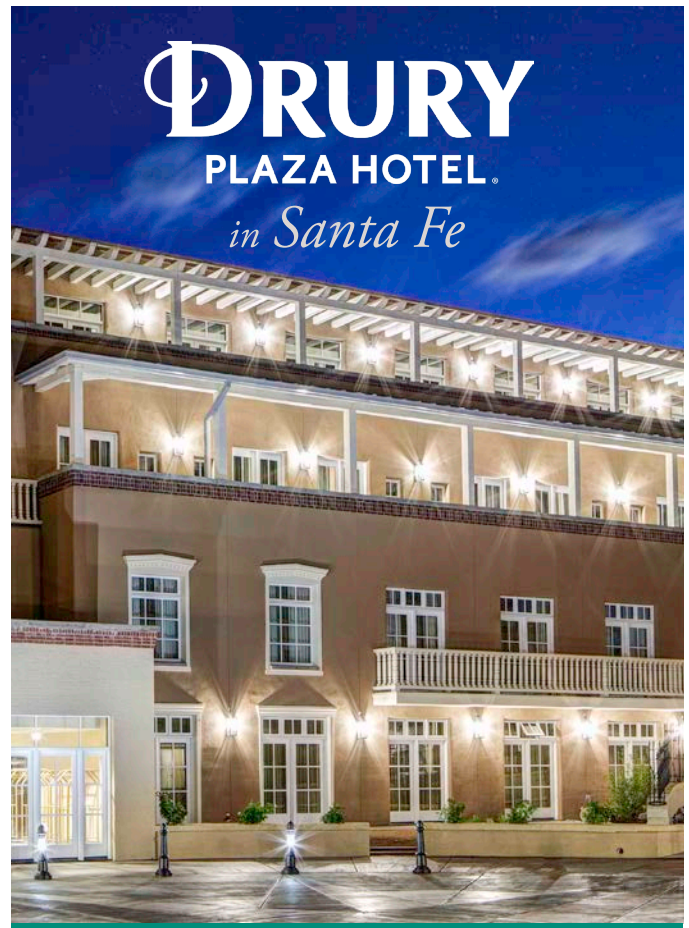


What are words but a patchwork sail  
that occasionally catches a breeze?  
What is hope but a tattered chart  
of strange exotic seas?



But the river is wide, and I'll sail my barge  
I'll ply my oar, and search my charts,  
I'll raise my sail at each passing wind  
and if I see you flounder, friend,

I'll heave to and lend a hand  
and together we'll set sail and  
drift into the setting sun,  
Until another year is done.



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## By Night

Text: Harriet Prescott Spofford (1835–1921)  
Music: Elaine Hagenberg (living composer)

Dana Winograd, cello  
Diana Sharpe, percussion  
Bill Epstein, piano

Known as an American writer of novels, poems and detective stories, Harriet Prescott Spofford wrote this text in 1897. Her writing career began at 17, when her father and mother suddenly became invalids and she became the major breadwinner of the family. She was launched quickly as a writer when her story “In a Cellar” was accepted by the *Atlantic Weekly*.

Elaine Hagenberg’s music, says the *ACDA Choral Journal*, “soars with eloquence and ingenuity.” With over 50 commissioned works, her compositions are performed worldwide. Their collaboration in *By Night*, published in 2022, is electrifying!

Hagenberg’s website provides this vivid description: “Spofford’s poem depicts a young woman who discovers a bold new world of thrilling beauty when she ventures beyond her familiar walls. A galloping accompaniment underscores this wild discovery, and a soaring wind motif in the vocal line rushes forth as if to take the viewer’s breath away. A contrasting middle

section pauses briefly to meditate on the ‘beauty born in its Maker’s thought’ before racing forward again, painting a cinematic scene of wonder and awe.”

Deep in the tarn the mountain  
A mighty phantom gleamed!

She leaned out into the midnight,  
And the summer wind went by,  
The scent of the rose on its silken wing  
And a song its sigh.

And, in depths below, the waters  
Answered some mystic height,  
As a star stooped out of the depths above  
With its lance of light.

And she thought, in the dark and the fragrance,  
How vast was the wonder wrought  
If the sweet world were but the beauty born  
In its Maker’s thought.

## The Swan – Instrumental

Music: Camille Saint-Saëns (1835–1921)  
from *The Carnival of the Animals*

Dana Winograd, cello  
Bill Epstein, piano



In 1886, Saint-Saëns visited a small Austrian village and composed *The Carnival of the Animals*, a humorous musical suite of fourteen movements, which he intended for Mardi Gras. Although since transcribed for many instruments, it was originally scored for cello and two pianos. This piece was the only one from this suite that Saint-Saëns allowed to be performed in public. The remainder of the movements seemed too unsophisticated to him and he feared that it would damage his credibility as a composer, but it has become his most famous work.



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# Regna terrae, cantate Deo

Text & music: Chiara Margarita Cozzolani (1602–c. 1677)

Edited by Meredith Y. Bowen

*Solo:* Amy Gross

*Duet:* Julie Kirk, Nancy Maret

*Quartet:* Julie Kirk, Nancy Maret, Amy Gross, Cheryl McCulla

*Quintet:* Elena Guardincerri, Barbara Doern Drew, Nancy Maret, Amy Gross, Cheryl McCulla

Dana Winograd, cello

Bill Epstein, organ



Chiara Margarita Cozzolani was a Benedictine nun at the convent of Santa Radegonda (located across the street from the Milan Cathedral), where she served many times as prioress and abbess. This piece is a setting of Psalm 67: 33–36, from Cozzolani's volume of music from 1642. Written originally for women's voices, organ and continuo, it has sections for soloists, small ensembles and the full choir. Cozzolani's convent was noted for its excellent concerts, where the nuns performed behind a wall or grate, so their faces could not be seen by their audience. People traveled from all over to be inspired by their magnificent music.

*Refrain:*

Regna terrae, cantate Deo, psallite Domino.

Psallite Deo, qui ascendit super caelum caeli  
ad orientem.

*(Refrain)*

Cantate Deo, ecce dabit vocem suam virtutis.

Date gloriam Deo, super Israel magnificentia  
eius et virtus eius in nubibus.

Cantate Deo, psallite Domino.

Mirabilis Deus in sanctis suis,  
Deus Israel.

Ipse dabit virtutem et fortitudinem plebis suae;  
benedictus Deus.

*(Refrain)*

*Refrain:*

You kingdoms of the earth, sing to God,  
sing psalms to the Lord.

Sing psalms to God, who has ascended over  
the heavens in the east.

*(Refrain)*

Sing to God, for He will give you His voice,  
the voice of strength.

Give glory to God, for his splendor is over Israel  
and his strength in the clouds.

Sing to God, sing psalms to the Lord.

The Lord is wonderful in His holy places,  
the God of Israel.

He shall give power and fortitude to His people;  
blessed be the Lord.

*(Refrain)*



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# Ad Astra

Text & music: Jacob Narverud (b. 1986)

Bill Epstein, piano

Jacob Narverud was born in Meriden, Kansas, and has remained there, attending and teaching at their fine educational institutions. He is an accomplished composer and arranger, as well as the conductor of several secondary and collegiate choirs. The simple Latin text in *Ad Astra*, "To the stars through difficulties, look upward, move forward, leave all cares behind," is the motto of the state of Kansas and here is sung in both English and Latin. The piano drives the energy of the words with a repeating ostinato.

Ad astra per aspera.

To the stars through difficulties.

Sursum.

Look upward.

When you're tired and troubled and you have lost your way,  
don't let hard times lead you astray.

Though you may be weary, just know you're not alone,  
for the stars will lead you home.

Movere deinceps, sine cura, post omnes.    Move forward, leave all cares behind.

Move forward, look upward, leave all cares behind.



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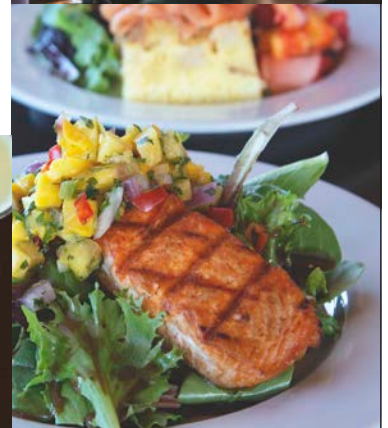
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## *A Rose by Any Other Name*

Music: Frances Farrell (b. 1971)

*Elegy* text: Hilda Doolittle (1886–1961)

*Women Are Not Roses* text: Ana Castillo (b. 1953)

Bill Epstein, piano

Composer Frances Farrell is from Nova Scotia and received degrees from University of Manitoba, McGill University and University of Toronto. She currently directs a community choir and two senior high school choirs. We will sing two of the three movements of this work.

### *Elegy*

The poet of this movement is Hilda Doolittle, who originally was from Bethlehem, PA. In 1911, she moved to London, where her career began. She used two initials, “H.D.,” to identify her work, which included poetry, novels and memoirs. She co-founded the avant-garde Imagist group of poets with American poet and critic Ezra Pound. Farrell uses an ostinato for the altos that mimics a stringed instrument and accompanies the lyric melodies of the first and second sopranos. The music played by the piano ties these three elements together.

### *Women Are Not Roses*

The last movement sets a poem by Ana Castillo, a Chicana novelist, poet, short story writer, essayist, editor, playwright, translator and independent scholar. Known as a leading voice in Chicana experience, her feminist ideas include Xicanisma. Farrell begins and ends her composition with the phrase “Tell her women have no beginning only continual flow.”

### *Elegy*

Oh, night, you take the petals of the roses in your hand,  
but leave the stark core of the rose to perish on the  
branch.

### *Women Are Not Roses*

Women have no beginning only continual flow.

Though rivers flow women are not rivers.

Women are not roses, women are not oceans,  
women are not stars.

I would like to tell her this but I think she already knows.

## *A Red Robin*

Text & music: Daniel Brinsmead (b. 1988)

*Descant*: Julie Kirk, Barbara Doern Drew  
Bill Epstein, piano

Daniel Brinsmead is a composer, director, accompanist and singing and piano tutor. He writes: “‘A Red Robin’ is a simple, folk-like ballad. It was composed in 2016 upon returning to my hometown of Albury, Australia, after two years of studying a master of music in Cardiff, United Kingdom. This was a time of upheaval; farewelling dear friends, reflecting on my time away and beginning a new chapter in Australia.”

The robin has been associated with new beginnings, wisdom, clarity and even the Divine. In *A Red Robin*, the robin sings all year round, in both the prosperous springtime and in the bleak winter landscape. It is an ever-present guide that represents a passionate and resilient flame within each of us—a strength that helps us weather every season of life.

I saw a red, red robin, on a bright new morn,  
heralding the heavens with his song.  
And to the earth and sky,  
his glory did but sing a sonnet for the weary soul.

Singing, “Oh my dear heart,” singing “Oh my sweet child,  
I will sing all through the day, if you sing on through  
the night.”  
And this the robin sang to me.

I saw a red, red robin in a frosty field,  
huddled in the branches, bare and stark.  
Yet, to the wintertime,  
his song did greet the sun, calling to the lonely soul.

Singing, “Oh my dear heart,” singing “Oh my sweet child,  
I will sing all through the day, if you sing on through  
the night.”  
And this the robin sang to me.

I saw a red, red robin in the springtime green,  
rev’ling in the mirth of all things new.  
And as my friend took wing,  
I surely did but sing the song so often sung to me.

Singing, “Oh my dear heart,” singing “Oh my sweet child,  
You have weathered ev’ry storm, you have sung all  
through the night.”  
And this the robin sang to me. And this is what I’ll  
sing to thee.

*A Red Robin*. Words and music by Daniel Brinsmead.  
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## Voice on the Wind

Text & music: Sarah Quartel (b. 1982)

Solo: Elena Guardincerri  
Diana Sharpe, percussion

Canadian composer and educator Sarah Quartel is known for her fresh and exciting approach to choral music. Deeply inspired by the life-changing relationships that can occur while making choral music, Sarah writes in a way that connects singer to singer, ensemble to conductor, and performer to audience.

I heard a voice on the summer wind, hoo wah hoo  
wah hoo

Who she is I can't explain. hoo wah hoo wah hoo

I heard a voice on the summer wind,  
Blowing free and blowing wild.

I heard a voice on the summer wind,  
Strength and spirit in her song.

I heard a voice on the summer wind,  
With a song I seem to know.

I heard a voice on the summer wind,  
Sounds familiar like my own.

I heard a voice on the summer wind,  
Moves me like she knows me well.

I heard a voice on the summer wind,  
Sounds familiar like my own.

I am the voice on the summer wind,  
Strong, and sure where'er I stand.  
I am the voice.

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## If You Can Walk You Can Dance

Text: Zimbabwean Proverb  
Music: Elizabeth Alexander (b. 1962)

Duet: Julie Kirk, Amy Gross  
Diana Sharpe, percussion  
Bill Epstein, piano

Jim Mecham, a past Women's Ensemble board president, died on December 30, 2023. Right before he passed, he shared these words of resilience with Michael Adee, a close friend: "I am ready to move on to my next great adventure." In our final song today, we give thanks for Jim's contribution to the Ensemble and invite you to join us in singing "If you can walk, you can dance; if you can talk, you can sing." May we, too, have resilience in life and in death to consider those experiences as more great adventures!

If you can walk, you can dance,  
If you can talk, you can sing.

We've "given voice" to so many  
aspects of resilience and joy  
together today.

As we leave, let's remember how  
important it is to continue to be  
colorful, look upward  
and to dance!



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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 produce a video of our spring 2023 concert and pre-concert lecture, *The Wonder of Women*.

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](http://www.artfulsoulsantafe.com)).

**Serine Calvin-Grothe**, soprano, is excited to join the Ensemble, having moved here in 2023. In Seattle, she sang with numerous church choirs and performed with The Washingtonians! in the large ensemble and chamber chorus. She sang in *Amahl and the Night Visitors* with the Fargo-Moorhead Opera Chorus, North Dakota. Serine is happily retired.

**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.

**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](http://creativeagingdrew.com)); her children; and her professional tarot practice ([voicesoftarot.com](http://voicesoftarot.com)).

**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. Not pictured: Serine Calvin-Grothe. 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

## 🎵 Commissioned Composer ~ Marie-Claire Saindon



Marie-Claire Saindon (b. 1984) is a Franco-Ontarian composer based in Montréal. She began creating in high school, where she wrote and produced her first musical, *Jeanne* (Joan of Arc). She continued to participate in many collaborations, from choral pieces to scoring short films and full documentaries, to accompanying dancers, to fiddling in a team of folk musicians on a historical

steam train. She sang in the award-winning female vocal ensemble *Concerto Della Donna*, led by acclaimed choral director Iwan Edwards.

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. Maggie works as a homecare nurse and facilitates contemplative prayer with small groups of incarcerated people. She enjoys living in Chimayó with her husband JJ, her mom and *suegra*, Rosalie and Patricia, and her young sons, Uriel and Patricio.

**Bill Epstein**, Ensemble 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.

Marie-Claire holds a bachelor of music in composition from the Schulich School of Music (McGill) and a master of music in composition—film and multimedia music—from Université de Montréal. She is the winner of the SOCAN Young Composers' National Awards in the vocal category (2013), the Gregg Smith National Choral Composition Contest (2015), the Canadian Choral Composition Competition hosted by Chor Leoni (2018), the Ruth Watson Henderson Choral Composition Competition (2018), the inaugural Eastern Horizon Composition Competition (2018) and the Hong Kong Children's Choir 50th Anniversary Composition Competition (2018).

Her choral works are published with Boosey & Hawkes, Cypress Choral Music, Hal Leonard Choral, Earthsongs Choral Music and Alliance Music Publications, and are distributed by MusicSpoke.

Marie-Claire currently scores films (often with Melki Films), composes choral commissions and is composer-in-residence for the Montreal upper-voice ensemble *Choeur Adleisia*.

## Poet ~ Linda Studley



Linda Studley is a writer, musician and artist from northern British Columbia. She has released three music CDs and one book of poetry, with another scheduled to be released in the spring of 2024. Her poetry has a propensity for popping up in unusual places—as choral music, as a tattoo, in calligraphic art, even hanging in trees to save a forest. Stop in and say “Hi” at [www.lindastudley.com](http://www.lindastudley.com).



## About the Commission

“One of the most exciting parts of my job is commissioning new music for the Women’s Ensemble,” says Linda Raney. “You might wonder what process leads up to a world premiere of a brand-new composition. Each piece has a special story; let me share our saga of our latest commission.

“In 2021, the Ensemble sang Marie-Claire Saindon’s *Méditations de la Vierge Marie* and greatly enjoyed it. After that wonderful experience, I decided that we needed to commission a new piece for the Ensemble by this exciting, young composer. She was not available until 2023–24, so we grabbed the date.

“When singer and composer Linda Beck heard we had engaged Marie-Claire for the commission, she and her

husband, Jim, decided to fund this project. “I absolutely loved Marie-Claire’s three-part *Méditations de la Vierge Marie* and wanted to gift her another commission,” she exclaims. “Simple as that! It seemed like she would be perfect to do another one for our group.” She adds, “I love the theme of *The Voyage* and all that it represents. Marie-Claire has been in our thoughts and hearts every step of the process.”

Linda Raney continues, “Marie-Claire began to explore texts in the summer of 2023 and discovered a wonderful poem by Linda Studley, a poet from British Columbia, Canada. Linda Beck and I reviewed it and then waited for the composition to take shape. I saw a draft of the voice parts in December 2023, and by January 2024 she had a finished composition for us.

“It is another stunner! The piano part, although supportive accompaniment for the voices, can stand alone as a piece unto itself. The voice parts beautifully express the thought-provoking, elegant text. Each time I look at the score I find something new that has made each rehearsal an ‘aha!’ moment. For listeners, you will be immersed in a peaceful sound world that will lead you to your own ‘aha!’ moment, as you contemplate your special relationships. The Ensemble is very grateful for the opportunity to get to know these two gifted women.”



## Guest Musicians



### Dana Winograd

Originally from Los Angeles, cellist Dana Winograd received her bachelor’s and master’s degrees in performance from the Juilliard School in New York. After graduation, she led an active freelance career in New York City, including performances at Carnegie Hall; Broadway appearances in several major musicals; and playing backup

for Rod Stewart, Luther Vandross, Lyle Lovett, Manhattan Transfer and Harry Connick Jr.

Since moving to Santa Fe in 1999, Dana has been a member of the New Mexico Philharmonic and Santa Fe Pro Musica and is principal cellist of the Santa Fe Symphony. She has appeared as soloist in symphonies and orchestras in Santa Fe, Albuquerque, New Jersey and New York.

An active chamber musician, Dana plays regularly with Chatter, the Santa Fe Symphony string quartet, Taos Chamber Music Group and Serenata of Santa Fe. She is the orchestra director at St. Michael’s High School and works mentoring young string students in the Santa Fe Public Schools. Dana and her husband, Gil, live happily with two great dogs, Riley and Lily.



### 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 Woodroff 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.

### Dave Anderson

Flutist, saxophonist and clarinetist Dave Anderson, originally from Tulsa, began playing music in dance bands in high school in Albuquerque. In 1971, after graduation from the University of New Mexico, he and his wife, Jane, moved to Santa Fe. Working





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initially as a communications consultant for Mountain Bell Telephone Company, Dave then became an elementary band director with Santa Fe Public Schools, teaching thousands of young Santa Feans over 28 years.

Since retiring in 2008, he has continued performing as an ensemble musician, soloist and recording artist. His 60-year career includes work with Nancy Ames, Ella Fitzgerald, Cher, Rosemary Clooney, Bob Hope, Glen Campbell, Rita Moreno, Mel Tormé and Linda Ronstadt, as well as the New Mexico Symphony Orchestra, Santa Fe Pro Música, the National Flute Association, the Santa Fe Community Orchestra, the Santa Fe Women’s Ensemble, the Zia Singers, the National Dance Institute, the Three Faces of Jazz, SuperSax New Mexico and Time Out for Brubeck.



## 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 Santa Fe 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 puttering 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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Members of the Santa Fe Women's Ensemble Board of Directors, the administrator, singers of the Women's Ensemble and the music director contribute in ways too numerous to list to make these concerts possible. Many thanks to all of them for their enthusiastic efforts and hard work on behalf of making beautiful music. Their names are listed elsewhere in this program. In addition, we are grateful to the following supporters for giving generously of their time, expertise and services:

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## 2023–24 Commission Sponsorship

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 41<sup>st</sup> 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@sfw.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  
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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>The Voyage</i>	Marie-Claire Saindon	Spring 2024
<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 ("Queen of the Night")</i>	Z. Randall Stroope	Spring 2016
<i>Words of Peace (דברי שלום)</i>	Linda Rice Beck	Winter 2014
<i>Kennst du das Land? ("Do You Know the Land?")</i>	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 ("Lullaby to the Infant Jesus")</i>	Robert Rothchild	Winter 2003
<i>A Jobim Sampler: Arrangements of Antonio Carlos Jobim songs</i>	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 (Jazz arrangements)</i>	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

# Don't Miss Our Joint June 2024 Concerts with the Durango Women's Choir:

## Together Again!

Sunday, June 2: Durango, CO; St. Mark's Episcopal Church, 2:00 p.m.  
Sunday, June 9: Santa Fe; First Presbyterian Church, 2:00 p.m.



### Artistic Director ~ Rhonda Muckerman

Artistic Director of the Durango Choral Society, Rhonda is an accomplished musician, teacher and conductor. She holds a bachelor of music in music education from Michigan State University and a master of music degree from the College-Conservatory of Music/University of Cincinnati in conducting. For over 35 years, Rhonda has taught instrumental and choral music to musicians of all ages, programming diverse repertoire designed to uplift the human spirit. She served as the artistic director for the Telluride Choral Society for 11 years. Her book *Of Song and Water* was published by Morgan James Publishing in April 2022.

### Durango Women's Choir

The Durango Women's Choir has been a part of the regional arts community for more than 25 years. The talented singers, now under the direction of Rhonda Muckerman, have performed a wide variety of repertoire in numerous venues. Their many performance engagements include the Durango Bach Festival and the Choral Society Cabaret, as well as regular seasons of sacred and secular music, featuring diverse programming from the classical through contemporary repertoire. Today's performance marks their fourth joint project with the Santa Fe Women's Ensemble, and they are thrilled to work together with their musical friends and partners.



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