

SFWe

SANTA FE WOMEN'S ENSEMBLE
LINDA RANEY, MUSIC DIRECTOR



Connect!

Winterscapes ~ Springscapes

2024-2025 ~ 44th Season

SAFE

SANTA FE WOMEN'S ENSEMBLE
LINDA RANEY, MUSIC DIRECTOR



Back Row (L to R): Barbara Doern Drew, Serine Calvin-Grothe, Bill Epstein, Lynn Osborne, Elena Guardincerri, Fitzhugh Cline,
Musical Director Dr. Linda Raney, Cheryl McCulla, Nancy Maret (seated), Julie Kirk, Mickey Bond
Front Row (L to R): Jill McCormick, Amy Gross, Connie Marks, Sue Katz

Photo courtesy of Ken Kirk.

Welcome to the Santa Fe Women's Ensemble's 44th Season: *Connect! Winterscapes ~ Springscapes*

Both our December 2024 and May 2025 concerts explore the wondrous connections available in our world in winter and spring. Music both energizing and introspective will treat your ears to the glorious sounds of these favorite times of the year. As we connect with sacred events, people, places, animals and nature—things outside of ourselves—we're grateful you're here with us today as we find meaning and fulfillment together.

All concerts are at First Presbyterian Church. Our concert dates are:

Winterscapes

Saturday, November 23, at 3:00 p.m.:
Children's Concert
Sunday, December 8, at 3 p.m.
Tuesday, December 10, at 6:30 p.m.
Saturday, December 14, at 3:00 p.m.
Sunday, December 15, at 3:00 p.m.

Springscapes

Saturday, April 26, at 3:00 p.m.:
Children's Concert
Saturday, May 10, at 3:00 p.m.
Sunday, May 11, at 3:00 p.m.

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.



Winterscapes

December 2024

Hodie

Joan Szymko

Season of Light

Jacob Narverud

Mary Had A Baby

African American Spiritual
Arr. by Philip Kern

Snowflakes

Zachary Wadsworth

Winter Stars

Jimmy Baas

Across the Vast, Eternal Sky ~ Instrumental

Ola Gjeilo

Emmanuel ~ Instrumental

Michel Colombier

See, Amid the Winter's Snow

John Goss
Arr. by Dan Forrest

Hey Ho! Nobody Home

Traditional British Carol
Arr. by Donald Patriquin

Lullay, My Liking

Gerda Blok-Wilson

I Saw Three Ships Come Sailing In

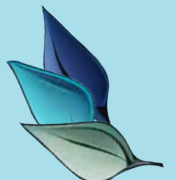
William Sandys
Arr. by Edward Henderson

Winter's Blanket

Leonard Enns

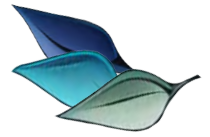
with

Dave Anderson, saxophone; Diana Sharpe, percussion; Bill Epstein, piano



Winterscapes

Program Notes



During the Santa Fe winter, we enjoy cold temperatures, snow, ice and winds, along with bright sunlight during the shorter days. We also celebrate the winter solstice and many holidays, including Christmas, New Year's Day, saints' feast days, Hanukkah and Pueblo feast days. During the Ensemble's music today, we invite you to connect with a variety of vignettes of this magical season.

Saxophonist Dave Anderson, percussionist Diana Sharpe and pianist Bill Epstein join the Women's Ensemble for an uplifting musical experience.

Hodie

Text: Vespers Antiphon for Christmas Day

Music: Joan Szymko (b. 1957)

We begin with the joyous scene that announces, "Christ is born, and the Angels sing and rejoice!" Connect with this ancient story!

Pacific Northwesterner Joan Szymko, this season's commissioned composer, has written an engaging setting of the "Hodie Christus natus est," which begins with an original melody written in the style of the Gregorian chant. Suddenly it changes into a quick, driving, rhythmic ostinato repeating the word "Gloria," which later combines with the beginning original melody for a powerful conclusion.

Hodie Christus natus est:

Hodie Salvator apparuit:

Hodie in terra canunt Angeli,

Laetantur Archangeli:

Hodie exsultant justi, dicentes:

Gloria in excelsis Deo,

Alleluia!

Today Christ is born:

Today the Savior has appeared:

Today the Angels sing,

The Archangels rejoice:

Today the righteous rejoice,
saying:

Glory to God in the highest,

Alleluia!

Season of Light

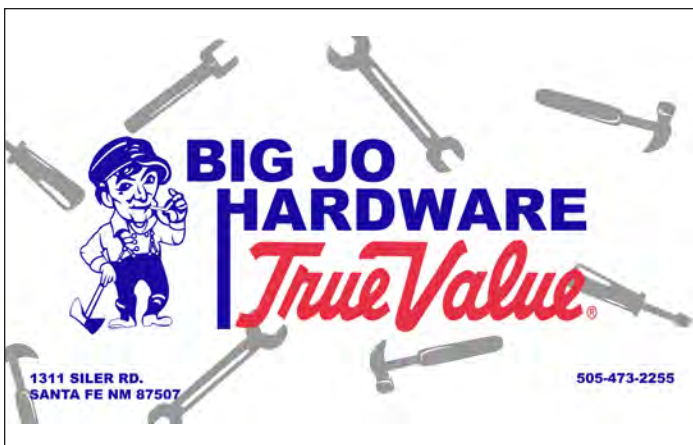
Text and music: Jacob Narverud (b. 1986)

Our second piece places us by a fire; maybe inside, maybe outside. While we reflect on our memories of this time of year, the snow is gently falling. In our hearts we are experiencing that "all is calm and all is bright." Connect with the lights of winter!

Kansan Jacob Narverud is currently the music director of the Chamber Singers and conducting professor at Molloy College in New York. Demonstrating his talents as a poet and composer, this lovely atmospheric piece brings radiance to the darkness of the winter solstice.

**Come sit by the fire and share stories of old,
Bright visions of time and of wonders we're told,
Surrounded by comfort and stillness of night,
We live in the memories of the season of light.**

**Come join in the cheer of the fresh falling of snow,
Where wonder and radiance set hearts all aglow.
For a moment on Earth all that's wrong turns to right
And we're warm in the spirit of the season of light.**



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Mary Had A Baby

Music and text: African American spiritual
Arr. by Philip Kern (b. 1960)

Get on board a Gospel train and view familiar scenes of the Christmas story. Connect in your imagination by traveling with us!

Philip Kern, the chair of the Performing Arts Department of Marian University in Indianapolis, Indiana, has been arranging music since 1994. *Mary Had A Baby*, an African American spiritual, has many variants, several of which Kern uses in this arrangement. The “Gospel train” refrain, for example, signifies the “traveling of the soul to God,” which may be a version from the early 19th century, when train travel began to flourish. Kern also includes the Beethoven tune *Ode to Joy* in a syncopated form that is not part of the spiritual, but which adds variety and stark contrast in his arrangement.

Train done gone, but the people come,
Train done gone, but they keep a-comin’.
Mary had a baby, yes, my Lord.
The people keep a-comin’ and the train done gone.
Where did she lay him? Yes, my Lord.
Laid him in a manger, yes, Lord.
What did she name him? Yes, my Lord.
Named him King Jesus, yes, Lord.
Who heard the singing? Yes, my Lord.
Shepherds heard the singing, yes, my Lord.
“Glory, glory, halleluia!” all the angels sing above.
Shepherds leave their fields to find him,
Searching for this child of love.
All the wise men travel onward, following the star
so bright.
Angels, shepherds, wise men coming to the light!
And the star will shine above him sleeping on
this holy night.
Mother Mary singing softly, while her babe
sleeps in the hay.
Stars keep a shinin’, movin’ in the elements.
Jesus went to Egypt, traveled on a donkey. Yes,
my Lord!
Angels went around him.
Yes, my Lord!

Mary Had A Baby
Traditional Spiritual
Arranged by Philip Kern
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Snowflakes

Text: Henry Wadsworth Longfellow (1807–1882)
Music: Zachary Wadsworth (b. 1983)

Imagine snowflakes gently falling around you. Feel them lightly landing on your coat, the trees and the earth. Overhead, the clouds hang dark and heavy above you. Longfellow’s poem, used by Zachary Wadsworth in *Snowflakes*, vividly describes this experience and how the troubled heart confesses, as the sky quietly expresses grief to “wood and field.” Connect with the wonder of snowflakes!

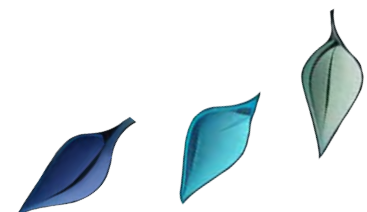
The saxophone’s haunting melody, interweaving with the piano, begins this piece, exploring the many modal possibilities of the B-flat scale before the voices enter. After a short interlude, the instruments lead us to the modal possibilities of the D scale. Then the piece recaps the opening choral section and closes with a subdued coda.

Wadsworth teaches composition at Williams in Williamstown, Massachusetts. As the 2012–2013 recipient of the Douglas Moore Fellowship for American Opera, he was in residence at the Metropolitan Opera and the Santa Fe Opera. He also taught at the University of Calgary, Alberta.

Out of the bosom of the air,
Out of the cloud-folds of her garments
shaken,
Over the woodlands brown and bare,
Over the harvest-fields forsaken,
Silent, and soft, and slow
Descends the snow.

Even as our cloudy fancies take
Suddenly shape in some divine expression,
Even as the troubled heart doth make
In the white countenance confession,
The troubled sky reveals
The grief it feels.

This is the poem of the air,
Slowly in silent syllables recorded;
This is the secret of despair,
Long in its cloudy bosom hoarded,
Now whispered and revealed
To wood and field.



Winter Stars

Text: Sara Teasdale (1884–1933)

Music: Jimmy Baas (b. 1964)

Grab your coat and boots as we again travel outside to observe the night sky. As you gaze upward in awe, connect to the “faithful beauty of the stars.”

The poem “Winter Stars” was written by Sara Teasdale in 1920. The story begins with the speaker (possibly Teasdale herself) describing her current sorrowful state, perhaps with World War I in mind, and then raising her head to see the constellation Orion in the eastern winter sky. This takes her back to her childhood, when she remembers also watching Orion from her family’s house. She observes that while everything on the human scale has changed—dreams have faded, youth has left and wars have come—the stars, appearing from our vantage point largely constant, offer solace and comfort.

Composer Jimmy Baas’s stirring, soaring setting brilliantly complements the text as it moves us through Teasdale’s narrative. Residing in Arlington, Texas, Baas is a retired director of choirs, pianist, music educator and composer.

**The young blood flowing beyond the sea.
Seemed to have drenched my spirit’s wings,
I bore my sorrow heavily.**

**But when I lifted up my head,
From shadows shaken on the snow,
I saw Orion in the east,
Burn steadily as long ago.**

**From windows in my father’s house
Dreaming my dreams on winter nights,
I watched Orion as a girl
Above another city’s lights.**

**Years go, dreams go, and youth goes too.
The world’s heart breaks beneath its wars.
Save in the East, all things are changed.
The faithful beauty of the stars.**

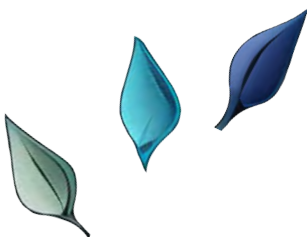
Winter Stars

by Jimmy Baas

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Across the Vast, Eternal Sky ~

Instrumental

Music: Ola Gjeilo (b. 1978)

Piano solo by Bill Epstein

The winter sky above us seems immense and is studded with stars. Connect with the sky!

In addition to this stunning piano version of *Across the Vast, Eternal Sky*, Ola Gjeilo has arranged the piece for divisi mixed voices with piano and string quartet accompaniment.

Born in Norway in 1978, 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.

Emmanuel ~ Instrumental

Music: Michel Colombier (1939–2004)

Duet by Dave Anderson and Bill Epstein

Many wonderful people pass through our lives. Connect with the people you love.

French composer, arranger and conductor Michel Colombier wrote this piece for saxophone in memory of his young son Emmanuel, who died in infancy.



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See, Amid the Winter's Snow

Text: Edward Caswall (1814–1878)

Music: John Goss (1800–1880)

Arr. by Dan Forrest (b. 1978)

Now we are miles above the globe, looking down at a tender scene. You can imagine that we are on Google Earth and able to blow up small areas of this big scene to see its details. As we look, we are joyous at such a wondrous sight. Connect with joy!

Percussion adds mystery to this setting of the carol *See, Amid the Winter's Snow*. Following the verses of the hymn, Dan Forrest paints a “sonicscape” with flowing music for the Ensemble and the piano that carries the listener to each of the different scenes the text describes. Forrest is a coeditor at Beckenhorst Music and self-publishes his music.

Alleluia.

See, amid the winter's snow,
Born for us on earth below,
See the tender Lamb appears,
Promised from eternal years.

Refrain:

Hail, thou ever blessed morn,
Hail redemption's happy dawn,
Sing through all Jerusalem:
“Christ is born in Bethlehem.” Alleluia!

Lo, within a manger lies
He who built the lofty skies,
He, who, throned in light sublime,
Sits amid the cherubim. Alleluia!
(Refrain)

Sacred infant, all divine,
What a tender love was Thine,
Thus to come from highest bliss,
Down to such a world as this.
(Refrain)

Hey Ho! Nobody Home

Music and text: Traditional British carol

Arr. by Donald Patriquin (b. 1938)

We are now 16th-century English carolers going from door to door. Imagine our drab dress and how cold we must be, as we sing for food and drink. Here is a sample of our caroling repertory. Connect through song!

Soal (soul) cakes, mentioned repeatedly throughout *Hey Ho! Nobody Home*, are a traditional British treat (small, round, spiced cookie/cake creations, often with nuts and dried fruit) made for both pagan and Christian traditions, Samhain and All Souls' Day and All Saints' Day. The cookies were often called “souls” and were given out to “soulers” (children and the poor), who went from door to door singing and promising to say saying prayers for the souls of the households and their friends.

Currently living in Quebec, Canada, Donald Patriquin is known for his energetic and inspiring music and for bringing world music to the choral stage.

Hey ho, nobody home,
Meat nor drink nor money have I none,
Yet shall we be merry.

Refrain:

Soal, a soal, a soal cake, please good missus, a soal cake,
An apple, a pear, a plum, a cherry,
Any good thing to make us all merry,
One for Peter, two for Paul, three for Him who made us all.

O bless the master of this house, likewise the mistress too,
and all the little children that 'round the table grow;
The cattle in your stable, the dog by your front door;
And all that dwell within your gates, we wish you ten
times more.

(Refrain)

Go down into the cellar and see what you can find.
If the barrels are not empty, we hope you will be kind;
We hope you will be kind with your apple and your pear,
For we'll come no more a' soalin' till this time next year.
(Refrain)

The streets are very dirty, my shoes are very thin;
I have a little pocket to put a penny in.
If you haven't got a penny, a ha' penny will do;
If you haven't got a ha' penny, then God bless you!
(Refrain)

Now to the Lord sing praises all you within this place,
And with true love and brotherhood each other now embrace
This holy tide of Christmas, of beauty and of grace,
Oh, tidings of comfort and joy,
Comfort and joy,
Oh, tidings of comfort and joy!

Lullay, My Liking

Text: Anonymous, 15th century
Music: Gerda Blok-Wilson (b. 1955)

Return again to the Christmas story and imagine singing this lullaby. Connect with a mother's love for her child.

Lullay, My Liking follows the structure of familiar carols, with a refrain and three verses, each expanding the original.

Gerda Blok-Wilson, who is based in Vancouver, British Columbia, Canada, describes her musical evolution: "Because my parents immigrated from the Netherlands with nothing, I had my first formal lessons entering high school, where I studied piano, voice and music theory and sang in school and community choirs. I sang solo in special events at church and school." Now she is a composer, conductor and music educator, who enjoys "musiking" with imaginative and creative singers. She continues, "No matter the size of the choir, there's no greater satisfaction in writing pieces that uplift and inspire."

Refrain:

**Lullay, my Liking,
My dear Son, my Sweeting;
Lullay my dear Heart,
Mine own dear Darling.**

**I saw a fair maiden
sitten and sing:
She lulled a little Child,
A sweet é Lording.**

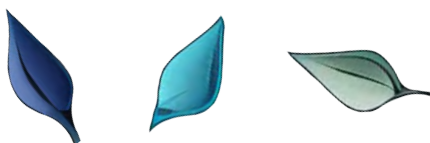
(Refrain)

**Angels bright, they sang that night,
And saiden to that Child,
"Blessed be Thou and Blessed be she
that is so meek and mild."**

(Refrain)

**Pray we now to that Child,
And to his mother dear,
God grant them all His blessing
that now maken cheer.**

(Refrain)



I Saw Three Ships

Music and text: William Sandys (1792–1874)
Arr. by Ed Henderson (b. 1952)

Imagine that you and your friends are still out caroling in the cold and are about to wind up your evening with the following festive Christmas story. Connect through your community!

I Saw Three Ships, arranged by Ed Henderson, is a wonderful addition to our winter repertory. The exciting twist of this arrangement is how the rhythm changes for the text "On Christmas Day" throughout the piece.

Curiously, while the words say, "I saw three ships come sailing in" to Bethlehem, the nearest body of water is the Dead Sea, about 20 miles away. Perhaps it refers to the three ships that carried the relics of the Biblical magi to Cologne Cathedral in the 12th century? Or might it be a metaphor for the three camels of the wise men from the Christmas story, as sometimes camels are called "ships of the desert"? It is a mystery.

Henderson has years of success in film, theater, concerts and recording as producer, arranger/orchestrator, composer, guitarist and music director. His arrangements always give a "new take" to familiar favorite tunes.

**I saw three ships come sailing in
on Christmas Day, on Christmas Day,
I saw three ships come sailing in
on Christmas Day in the morning.**

**And what was in those ships all three
on Christmas Day, on Christmas Day,
Our saviour Christ and His lady,
on Christmas Day in the morning.**

**Pray, whither sailed those ships all three
on Christmas Day, on Christmas Day;
O, they sailed into Bethlehem,
on Christmas Day in the morning.**

**And all the bells on earth shall ring,
Ding! Dong! Ding! Dong!
The bells will all begin to ring
on Christmas Day in the morning.**

**And all the Angels in Heav'n shall sing,
on Christmas Day in the morning.
And all the souls on earth shall sing,
on Christmas Day in the morning**

**Let us all rejoice amain!
On Christmas Day in the morning.**

Winter's Blanket

Text and music: Leonard Enns (b. 1948)

As you return home, wrap yourselves in a blanket of safety and peace. Connect through the quiet and calm.

Leonard Enns is a Canadian composer and professor emeritus of the University of Waterloo in Waterloo, Ontario. He writes about this piece: "Winter is a striking (and bracing!) reality on the Canadian prairies, and Christmas takes on a special

character because of this. Snow is, of course, an overwhelming presence. I have taken this soft gift of winter as an image of Christ's presence among us—the biblical promise that the Messiah will make the rough places plain finds a wonderful parable in the quiet snowfalls that gently smooth the plough furrows of the fields. There is forgiveness and hope in this blanket of white that soothes and smooths the rough earth in its annual ritual."

**Snow falls softly whispering
Gently soothing furrowed fields
Winter's blanket, quiet warmth
Comfort to the sleeping earth.**

**Moon and stars like crystal shine
Celebrating winter's sky
Sheets of colour fill the night
Giving light to all the world.**

**Christ comes gently, silently
Resting humbly here with us
Bringing warmth to wint'ry hearts,
Christ our comfort, heav'nly king.**

We appreciate your traveling with us today as we connect with winter's natural wonders and sacred stories. We hope you leave with a warm and cozy feeling to take with you through the rest of the holiday season.



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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.

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 a children's choir, as well as manages the TGIF concert series. Offering excellent concerts every Friday at 5:30 for the past 16 years, TGIF has become a unique Santa Fe experience.

In our community, 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 and Colorado.



Singers

Mickey Bond, alto, joined the Ensemble in 2006. An abstract artist working in acrylic, she is co-owner of Artful Soul: Creative Experiences Santa Fe, an art studio and gallery, featuring art classes for adults such as painting parties, corporate events and more! Artful Soul is located downtown in the Santa Fe Village Mall (www.artfulsoulsantafe.com).

Serine Calvin-Grothe, soprano, moved to Santa Fe in 2023 and joined the Women's Ensemble in January 2024. She has sung in choruses all her life, from Fargo to Seattle, in styles from show tunes and folk to opera. Serine is happily retired.

Fitzhugh Cline, alto, has been a singer and musician for much of her life. Currently "semi-retired," Fitz works part time as a caregiver for seniors in Santa Fe. She has sung in choirs in Virginia, New Jersey and Santa Fe, and she is happy to be singing again with the Women's Ensemble.

Barbara Doern Drew, soprano, is delighted to be in her 42nd season with the Women's Ensemble! She is also passionate about writing and teaching about spiritual principles, relationships and the aging process with her beloved hus-

band, Walter; their adult children, Lane and Morgan; and her professional tarot practice (tarotbddrew.com).

Amy Gross, soprano, is singing in her sixth 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 in her second season with the Ensemble. She 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 cats.

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.

Julie Kirk, soprano, is in her 25th 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 23 years. She is an insatiable reader, loves to meet new people and to travel the world.

Nancy Maret, soprano, is in her ninth season. She is a retired financial technology professional living in Santa Fe County with her favorite human, horses and dog. Additional singing credits include the Santa Fe Symphony Chorus, First Presbyterian chancel choir, New Mexico Performing Arts Society and the Sangre de Cristo Chorale.

Connie Marks, alto, is in her 16th 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 Waldorf teacher for over 35 years, has also studied techniques in healing the physical and energy body using elemental tones applied directly to acupuncture points. Currently, she has established a program for parents and their young children featuring healing through the arts, nurturing life and supporting development.

Cheryl McCulla, alto, a retired Latin teacher, 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 head of scenic painting at the Santa Fe Opera—New Mexico and opera enchanted her. After creating sets and murals for many years, Lynn taught elementary school music, and she currently sings with various chorales.

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.

Commissioned Composer ~ Joan Szymko

With a catalog of over 100 published choral works, Joan Szymko's (pronounced "Shim-koh") music is regularly performed across the world, with performances at national and international choral festivals and competitions. She has presented her work in sessions at both regional and national conferences of the American Choral Director's Association (ACDA). Commissioned by all manner of choral ensembles (professional, community, church, academic and children's), she is widely regarded as a foremost composer of literature for women's voices.

Szymko's many years of experience as a professional choral director animate her choral compositions. Her embodied approach to singing and rhythm, dedication to craft and artistry, penchant for storytelling and insistence of quality texts all relate to her predilections as a conductor and are reflected in her diverse, distinctive choral works.

Szymko lives and works in Portland, Oregon, in the beautiful Pacific Northwest. A dynamic conductor, she founded and directed Viriditas Vocal Ensemble (1994–2002), has served on the choral music faculty at Portland State University (2013–15), and, after 26 seasons, recently retired as the artistic director of Aurora Chorus. As a visiting artist, Szymko workshops her compositions with choirs in a variety of educational and festival settings across the country and abroad.



Poet ~ Nancy C. Wood

Nancy Wood was an American poet, author and photographer. Her themes and influences were Southwestern Native American culture. From an eastern Irish Catholic family, she moved to Colorado in 1958 and then to New Mexico in 1985. A fascination with the Taos Pueblo led Wood to a new way of thinking. She says, "It was 180 degrees from what I knew growing up. Nature was the center."

Wood won many awards for her writing and photographs. A photo album of her life appears on the Nancy Wood Literary Trust website. She spent her final years and died in the community of Eldorado, Santa Fe, NM.

About the Commission

Ensemble singer Connie Marks is the sponsor of this season's commission piece, *Perhaps I Shall Be*, which is dedicated to her beloved wife of 29 years, Karen Miller, who died in 2022. The composer, Joan Szymko, writes that text is the most important choice she makes as a choral composer. She suggested using "A Long Time I Have Lived With You," by poet Nancy C. Wood, who had strong roots in the Taos area of New Mexico. This poem seems a particularly apt choice, as Karen had in her collection *Spirit Walker*, another book of poems by Wood.

Connie relates that when she met with Sky Redhawk in Santa Fe, as she was searching for a home for Karen's collection

of Native American artifacts, it became important to highlight Karen's connection to Native American spirituality. As described online, these beliefs encompass "the interconnectedness of all living things, a reverence for nature and the concept of a Great Spirit or Creator ... Humans should live in harmony with the natural world, maintaining a sense of balance and respect for all creation."

Says Connie, "The images in this poem resonate deeply when I think of Karen, and I am delighted that Joan Szymko has created this remarkable song with these words. With heartfelt gratitude for this new choral music, let us celebrate life!"

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, Dana led an active freelance career in New York City, including performances at Carnegie Hall and on Broadway 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 Symphony (now New Mexico Philharmonic) and Santa Fe Pro Musica, and she is principal cellist of the Santa Fe Symphony. 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 in the Santa Fe Symphony's mentoring program, helping young string students in the Santa Fe Public Schools.

Dana and her husband, Gil, live happily with two great dogs, Riley and Lily.



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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 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.

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.

Trudy Archuleta, vice president, is a long-term Santa Fean. She is excited to share her energy for working with children in supporting the development of the Ensemble's youth concert program. A lifelong music lover, she has enjoyed performing in local plays and musicals, as well as with the Santa Fe Symphony Chorus. She is thrilled to be a part of the board.

Bill McCulla, treasurer, retired from the Foreign Service in 2018 and moved to Santa Fe in 2022. He has no musical ability but has been married to a singer and current Women's Ensemble member for over four decades. He has helped out with choirs in several states and foreign countries. He is also currently teaching U.S. history at UNM-Taos.

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 tones into the body in her practice at Ancient Tides Wellness. She expresses other creative outlets through training Waldorf teachers.

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!

We invite you to become a part of our musical family by

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May 2025

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Lissa Schneckenburger

Arr. by Andrea Ramsey

with

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



Springscapes

Program Notes

Ah, spring in New Mexico ... Trees are bursting with leaves and flowers are beginning to bloom, yet there is still a chance for fleeting vestiges of winter, with snow in the mountains and sudden snow flurries in lower altitudes. We are reminded to be open to change and new possibilities as we connect with rivers, mountains, animals and other humans with whom we share our planet Earth. We invite you to connect with the wonders of our world.

Cellist Dana Winograd, percussionist Diana Sharpe and pianist Bill Epstein join the Women's Ensemble for another dynamic musical experience!

Connected

Text and music: Brian Tate (b. 1954)

In the spring, we leave our cocoons of winter and begin to interact with the world around us more. This jaunty piece reminds us of how closely “we fit together.” Connect with the people in your lives!

An award-winning composer, an accomplished and versatile musician, a choir director and an educator, Brian Tate feels that the success of his multifaceted career is due to a love of working with people and a passion for the arts.

I am you are me. (It's a fact subatomic'ly.) That's what I said,
I am you are me. Don't you see?
It seems like I'm over here, and you're over there,
But there is something between us that's greater than air
See thru the confusion, it's not hard to do,
It's just an illusion this me and you.
I am a part of you, you are a part of me,
And so together, we are one body.
I am inside your head, you are inside my heart.
We fit together, perfect from the start!

Connected

words and music by Brian Tate

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Shadow River

Text: E. Pauline Johnson (1861–1913)

Music: Elaine Hagenberg (Living composer)

The mystery of a river, a deep and diverse ecosystem within the water, is the world we enter in this dramatic musical tribute. Connect to rivers!

Poet Emily Pauline Johnson, who also published under her paternal grandfather's Mohawk name Tekahionwake ("Double Wampum"), was born on the Six Nations Reserve, Ontario. Her father was George Henry Martin Johnson (Onwanonsyshon), a Mohawk chief of the Six Nations; her mother, Emily Susanna Howells, was an English-born Canadian. After her father died, Johnson helped support the family with her writing. She gave poetry readings across Canada, wearing a Native princess dress for the first half and then changing into a dress suitable for an English drawing-room for the second.

American Elaine Hagenberg is a rising star in choral music composition. She shares on her website, "My aim in this composition was to explore this poem by plunging listeners into the thrilling turquoise Canadian rapids. Vibrant 16th notes in the piano portray the first morning light shimmering over the river, and treble voices enter with equally energetic rhythms. Brilliant high harmonies resolve to low peaceful tones—gently gliding across the darkening waters and allowing us to contemplate the 'shadows and the dreaming.'"

Hagenberg continues, "E. Pauline Johnson's writings are especially striking to me with her dramatic and rich portrayals of nature. In *Shadow River*, her vivid depiction of a river on a warm midsummer's day is alive with texture and emotion as she contemplates life, love and her dreams for the future."

A stream of tender gladness,
Of filmy sun, and opal tinted skies;
Of warm midsummer air that lightly lies
In mystic rings,
Where softly swings
The music of a thousand wings
That almost tones to sadness.

Mine is the undertone;
The beauty, strength, and power of the land
Will never stir or bend at my command;
But all the shade
Is marred or made,
If I but dip my paddle blade;
It is mine alone.

Midway 'twixt earth and heav'n,
A bubble in the pearly air I seem
To float upon a sapphire floor, a dream
Of clouds of snow,
Above, below,
Drift with my drifting, dim and slow,
As twilight drifts to even.

For others Fame
And Love's red flame,
And yellow gold: I only claim
The shadows and the dreaming.



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The Birds' Lullaby

Text: E. Pauline Johnson (1861–1913)

Music: Sarah Quartel (b. 1982)

In this piece, the birds are sung to sleep by the sounds and the rocking of the cedars. Connect with birds as they sleep at night!

This poem and *Shadow River* are from *Flint and Feather: The Complete Poems of E. Pauline Johnson*, published in 1917.

Another rising star in choral composition, Canadian Sarah Quartel lives in both Ontario, Canada, and Hawaii. We will also perform her *As You Sing* near the end of the concert.

Sing to us, cedars; the twilight is creeping
With shadowy garments, the wilderness through;
All day we have carolled, and now would be sleeping,
So echo the anthems we warbled to you;
While we swing, swing,
And your branches sing,
And we drowse to your dreamy whispering.

Sing to us now, cedars; the night-wind is sighing,
Is wooing, is pleading, to hear you reply;
And here in your arms we are restfully lying,
And longing to dream to your soft lullaby;
While we swing, swing,
And your branches sing.
And we drowse to your dreamy whispering.

Sing to us, cedars; your voice is so lowly,
Your breathing so fragrant, your branches so strong;
Our little nest-cradles are swaying so slowly,
While zephyrs are breathing their slumb'rous song.
And we swing, swing,
While your branches sing,
And we drowse to your dreamy whispering.

See *Shadow River* to learn about E. Pauline Johnson.



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Richer for Her

Text: Charlotte Tall Mountain (1941–2006)

Music: Andrea Ramsey (b. 1977)

This poem lists the many ways a woman loves that can enrich the world. Connect with these loves.

Charlotte Tall Mountain was a poet and visual artist of Iroquois Native American heritage. Her poetry uses themes of nature, spirituality and social justice. Centered in San Francisco, her work was printed in the *Street Spirit* newspaper.

Andrea Ramsey is a composer, conductor and music educator who is currently teaching at the University of Colorado in Boulder. This piece was written in honor of the Big Rapid, MI, treble choir Voca Lyrica's 15th anniversary.

**For the love of a tree,
she went out on a limb.**

**For the love of the sea,
she rocked the boat.**

**For the love of the earth,
she dug deeper.**

**For the love of the stars,
she let her light shine.**

**For the love of spirit,
she nurtured her soul.**

**For the love of the Goddess,
she drew down the moon.**

**For the love of a good time,
she sowed seeds of happiness.**

**For the love of family,
she reconciled diff'rences.**

**For the love of her enemies,
she suspended judgment.**

**For the love of community,
she mended fences.**

**For the love of herself,
she acknowledged her worth.**

And the world was richer for her.



Joy

Text: Sara Teasdale (1884–1933)

Music: Kathleen Allan (b. 1989)

Sara Teasdale celebrates the passion that love for another person brings forth, about which the soul can sing to the trees and stars and feel complete. Connect with the bliss of human love.

Sara Teasdale's poetry focuses on how a woman's concepts of love, beauty and death evolve through life. They chronicle her development from a daughter from a wealthy family in St. Louis, MO, to a married, successful, albeit increasingly uneasy and depressed, writer in New York City. She won the first Columbia Poetry Prize in 1918, a prize that would later be renamed the Pulitzer Prize for Poetry.

Composer, conductor and soprano Kathleen Allan holds a master's degree in choral conducting from Yale University and a degree in composition from the University of British Columbia. She is rapidly becoming internationally respected for her engaging compositions and compelling performances.

**I am wild, I will sing to the trees,
I will sing to the stars in the sky,
I love, I am loved, he is mine,
Now at last I can die!**

**I am sandaled with wind and with flame,
I have heart-fire and singing to give,
I can tread on the grass or the stars,
Now at last I can live!**



Improvisation: Pièces Brèves No. 5 ~ Instrumental

Music: Gabriel Fauré (1845–1924)

Piano solo by Bill Epstein

Gabriel Fauré was a French composer, organist, choral director, pianist and teacher. He wrote a series of eight pieces between 1869 and 1902, which he considered separate pieces. Fauré composed *Improvisation No. 5* to be used as a sight-reading test for the Paris Conservatory, where he taught. It was described by Mendelssohn as a “song without words.”

Vocalise, Op. 34 ~ Instrumental

Music: Sergei Rachmaninov (1873–1943)

Duet by Dana Winograd and Bill Epstein

Published in 1915, *Vocalise* was the last song in Rachmaninov’s *14 Songs, or 14 Romances*. Although most often performed with other instruments, it was written for high voice (soprano or tenor) without words, simply the instruction for the performer to sing with one vowel of her or his choice. Let’s enjoy hearing the mellow beauty of the cello interweaving with the piano.



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Realm of Possibility

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

This text is inspired by the Emily Dickinson poem “I dwell in Possibility.” “Possibility” for Dickinson had no parameters. To enter this world requires a change in thinking, a shift in perception—seeing outside the box to a place where all is well and the “unthinkable” is easily within reach. Connect with expansive thinking.

Composer and lyricist Philip E. Silvey teaches music education and is a treble chorus director at the Eastman School of Music, University of Rochester.

Eyes awaken to welcome change,
once unthinkable, now easily within range,
eyes awaken

Hearts aspiring to greater height,
Once unreachable, suddenly within sight,
hearts aspiring

Rippling outward
ring upon ring,
Flowing forward,
Reimagining,

Now seeing everything,
being anything,
going anywhere,
showing everywhere,
flowing, growing, not slowing,
absolutely knowing all is well
within the realm of possibility.

Spacious dwelling, bright house of hope,
scale immeasurable, unlimited in scope,
spacious dwelling

Countless windows
lining each wall,
Rays of sunlight
flooding ev’ry hall.

Realm of Possibility by Philip Silvey. Copyright © 2014 by Carl Fischer, LLC. All rights reserved.
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And we kissed

Text and music: Pat Mayberry (b. 1950)

Arr. by Laura Hawley (living composer)

This lyric piece vividly describes the excitement of nascent love and how the memory of that moment can last a lifetime. Connect with your earliest stirrings of romantic love!

Canadian Pat Mayberry is a singer-songwriter and hymn writer. Originally more a lyrical folk singer and writer, she has increasingly included themes of spirituality, social justice and our relationship with nature in her music.

Laura Hawley is a Canadian composer, conductor and pianist. The Ensemble has enjoyed many of her creative arrangements of Christmas carols and original works.

I heard my true love, her voice filled the air
With a sweetness, a longing, a whisper, a prayer
And the song that she sang touched me to the core
And we kissed and a love was born

I saw my true love, she showed me the way,
To where Love finds a shelter, the heart longs to stay
Then we walked to the place where the sea meets
the shore

And we kissed and a love was born
Blessed was the day, that day, with the one I adore
When we kissed and a love was born

Yes we walked through the forest, cross deserts
and sand
To a place where the stone rises up from the land
Then we lay and we laughed till the sun lit the morn
And we kissed and a love was born
Blessed was the day, that day, with the one I adore
When we kissed and a love was born

I told my own love each day I'd be true
Like the sun rises up, and the light shines anew
I remember the day when my heart it did soar
When we kissed and a love was born
Blessed was the day, that day, with the one I adore
When we kissed and a love was born
And we kissed and a love was born

I heard my true love, her voice filled the air.
With a sweetness, a longing, a whisper, a prayer
And the song that she sang touched me to the core
And we kissed and a love was born



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Perhaps I Shall Be * World Premiere *

Text: Nancy C. Wood (1936–2013)

Music: Joan Szymko (b. 1957)

This text, from Nancy Wood's book *Many Winters* (1974), looks at an intimate relationship from the vantage point of the one who has died, but lives on through the daily wonders and beauty of nature. If we take time to notice the world around us, we can feel the presence of those we have lost and be buoyed up by the life force pulsating around us. **Connect with the life energy that surrounds us.**

Joan Szymko, our 44th season commissioned composer, is an American choral conductor, music educator and composer. For more detailed information about her and poet Nancy Wood, please refer to the "Commissioned Composer" and "Poet" sections following the Women's Ensemble biographies.

A long time I have lived with you
And now we must be going
Separately to be together.
Perhaps I shall be the wind
To blur your smooth waters
So that you do not see your face too much.
Perhaps I shall be the star
To guide your uncertain wings
So that you have direction in the night.
Perhaps I shall be the fire
To separate your thoughts
So that you do not give up.
Perhaps I shall be the rain
To open up the earth
So that your seed may fall.
Perhaps I shall be the snow
To let your blossoms sleep
So that you may bloom in spring.
Perhaps I shall be the stream
To play a song on the rock
So that you are not alone.
Perhaps I shall be a new mountain
So that you always have a home.



As you sing

Text and music: Sarah Quartel (b. 1982)

The text of this rhythmic, joyful piece celebrates singing and how voices coming together in song can help us become our best selves. Each Women's Ensemble member sings this piece in honor of all the singers who are presently singing with the group and those who have sung in the past. **Connect by singing!**

Sarah Quartel believes that life-changing relationships happen through singing in a chorus. She writes in a way that connects singer to singer, ensemble to conductor and performer to audience.

Your voice is like the breath of spring when first it
wakes the flowers.

I blossom brightly as you sing, and flourish by
your side.

And in your singing I am found.

Your voice is like the breath of spring. I flourish by
your side.

Your voice is like a cherry tree in playful bloom
beside me.

I dance and flutter as you sing, and shine when
you are near.

And in your singing I am found.

Your voice is like a cherry tree. I shine when you
are near.

Your voice is like the breath of spring. I blossom
brightly as you sing.

Your voice is like a cherry tree. I shine when you
are near.

Your voice is like an ancient oak that stands in
gentle strength.

My roots are deeper as you sing.

And in your singing I am found.

Your voice is like the breath of spring, a cherry
tree, an ancient oak.

You sing me safely home.



Hope Lingers On

Text and music: Lissa Schneckenburger (b. 1979)

Arr. by Andrea Ramsey (b. 1977)

This text reminds us that “hope lingers on” no matter how difficult life may be, and it carries a timely message of encouragement and perseverance for justice, equality, honor and love. Connect with optimism!

Lissa Schneckenburger is a singer, fiddler, teacher and activist living in Brattleboro, VT. She grew up in Maine, where she learned the joy of folk music and dance.

Andrea Ramsey (see *Richer for Her*) has arranged Schneckenburger’s iconic song for women’s voices and percussion.

Hope Lingers On, by Lissa Schneckenburger, www.lissafiddle.com.

My mother, when love is gone,
In our darkest hour, hope lingers on,
My father, when peace is gone,
In our darkest hour hope lingers on,
I will not hate, and I will not fear,
In our darkest hour, hope lingers here,
My sister, when equality’s gone,
In our darkest hour hope lingers on,
My brother, with tolerance gone

In our darkest hour hope lingers on,
I will not hate, and I will not fear
In our darkest hour, hope lingers here,
My love, when honor is gone
In our darkest hour hope lingers on,
My country, when justice is gone
In our darkest hour hope lingers on,
I will not hate, and I will not fear
In our darkest hour, hope lingers here

We thank you for being with us today. Your presence has given us the opportunity to connect as we explore the extremely important aspect of human existence that we are not alone. The more we remember this fact and embrace the power of being together, the more we will experience its reality in our lives.



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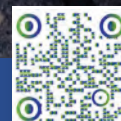
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In memory of Karen Miller: Connie Marks



**First Sundays of
the Month**

10:00AM

All Other Sundays

MorningSong 8:30AM

Traditional 11:00AM

208 Grant Avenue
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Volunteers & In-Kind Donors

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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Special Thanks & Acknowledgments

The Santa Fe Women's Ensemble thanks the following for their vital contributions:

Accounting/bookkeeping services
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Grant writing
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Raymond Raney
Kyle Langan, studio x
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2023–2024 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 underwriter, Connie Marks, who has shown extraordinary support through her generous sponsoring gift. Our 42nd commission in our 44-year history is by Joan Szymko and will premiere in May 2025. We welcome your inquiries about sponsoring a commission. Please contact us at (505) 303-8648 or info@sfwe.org.

Santa Fe Women's Ensemble Board of Directors 2024–2025

Terrell Falk, President
Trudy Archuleta, Vice President
Bill McCulla, Treasurer
Jill McCormick, Singer Representative

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



Hello, Music Lovers!

The *Santa Fe Women's Ensemble* presents live choral performances highlighting women composers throughout time and commissioning new works by predominantly women composers. Our 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."

Now in our 44th exciting year, we are looking for new board members and committee members (Board Development/Governance; Finance/Auditing; Marketing/Communications; and Events/Concerts). We are in search of individuals with a strong commitment to our mission and a

willingness to contribute their time, talents, and financial support to advance that mission.

A background in music is not a requirement. We are searching for a broad diversity of board candidates with expertise in many areas. The term is three years, which may be renewed once.

Please contact info@sfwe.org if you are interested or would like more information. We welcome your interest and participation!

Sincerely,

Terrell Falk

President, Santa Fe Women's Ensemble
Board of Directors

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2024-25 SEASON | Santa Fe, New Mexico
Dr. George Case, Music Director

- | | |
|-----------------|--------------------------------------------------------------------------|
| OCT 19, 2024 | Annelies by Whitbourn,
based on The Diary of Anne Frank |
| DEC 6 & 7, 2024 | Ceremony of Carols by Britten,
and a salute to Chilcott and Rutter |
| MAR 8, 2025 | Celebration of American Black Composers
Dett, Dawson, Hogan, and more |
| MAY 17, 2025 | Reformation with Bach, Byrd, Palestrina,
and Victoria |

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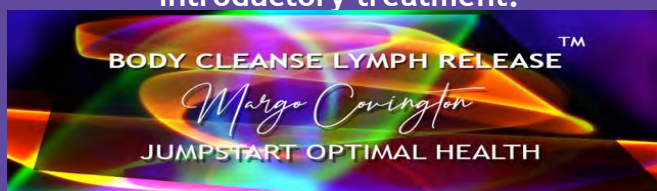
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Santa Fe Women's Ensemble

List of Commissioned Works

Perhaps I Shall Be	Joan Szymko	Spring 2025
The Voyage	Marie-Claire Saindon	Spring 2024
A Christmas Telling St. Bride of the Isles	Sarah Jaysmith	Winter 2022
Our Roots	Bob Chilcott	Winter 2021
The Raney Songs	Linda Rice Beck	Spring 2020, 2021
Mementos of the Compass of Time	David W. Beatty	Spring 2019
Tell Me/Oseh Shalom Ur'fuah	Karen Siegel	Winter 2017
Voice of My Song	Samuel Gordon	Spring 2017
Reina de la Noche ("Queen of the Night")	Z. Randall Stroope	Spring 2016
Words of Peace (דברי שלום)	Linda Rice Beck	Winter 2014
Kennst du das Land? ("Do You Know the Land?")	Emma Lou Diemer	Spring 2014
That Passeth All Understanding	Bradley Ellingboe	Winter 2012
Love All in All	Joel Martinson	Spring 2012
The Circle	Linda Rice Beck	Spring 2011
Two Andalusian Songs	Stephen Paulus	Winter 2010
Listen	Kinley Lange	Winter 2009
Echoes of Assisi	Linda Rice Beck	Spring 2009
Every Stone Shall Cry, Gloria	Linda Rice Beck	Winter 2008
Ave Maria	Linda Rice Beck	Spring 2008
All This Night	Samuel Gordon	Winter 2007
Winter Solstice	Paul Carey	Winter 2006
Let There Be Joy	Daniel Gawthrop	Winter 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	Winter 2003
A Jobim Sampler: Arrangements of Antonio Carlos Jobim songs	Robert C. Jones	Spring 2003
Chester Carol	Katherine Dienes	Winter 2002
Dreams, Rain, and Autumn	Robert C. Jones	Spring 2001
Magnificat	Lana Walter	Winter 2000
The Storke	Gerald Near	Spring 2000
To Crown the Year	John Ferguson	Winter 1997
We Are One	Michael Mauldin	Spring 1997
Goblin Market	Lawrence Cave	Spring 1996
Stabat Mater	Dean Roush	Spring 1995
Come Love We God	Lynne Palmer	Winter 1994
Epiphanies	Jean Belmont	Spring 1993
With This Child	Michael Mauldin	Winter 1990
Small Fry, Lazy Afternoon, Alone Together (Jazz arrangements)	Jack Manno	Spring 1989
Three Poems of Sylvia Plath	Shanna Suzanne Mac Lean	Spring 1984
Kyrie	Joseph Moore	Winter 1983
Homage to Emily Dickinson	Shanna Suzanne Mac Lean	Spring 1983
The Great Invocation	Shanna Suzanne Mac Lean	Winter 1982

THE
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2025

JUN 27

AUG 23

LA BOHÈME

Giacomo Puccini

THE MARRIAGE OF FIGARO

Wolfgang Amadeus Mozart

RIGOLETTO

Giuseppe Verdi

THE TURN OF THE SCREW

Benjamin Britten

DIE WALKÜRE

Richard Wagner

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