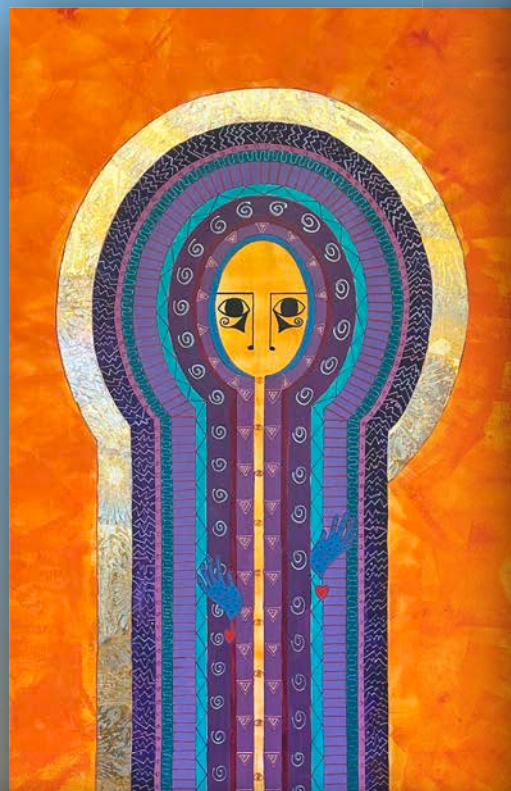




SANTA FE WOMEN'S ENSEMBLE
LINDA RANEY, MUSIC DIRECTOR



Music Above and Beyond

2025–2026 ~ 45th Season



SANTA FE WOMEN'S ENSEMBLE
LINDA RANEY, MUSIC DIRECTOR



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

Photo courtesy of Ken Kirk.

Welcome to Our 45th Season: *Music Above and Beyond*

Our concerts this season treat us to “music above and beyond.” We look to the sky for inspiration from the stars, the moon and the sun, and we also look inside ourselves to see new possibilities and dreams about how our world can change. We sing music that both stirs and calms, moving us forward with courage and joy. We’re grateful you’re here with us today as we muse together about a better tomorrow.

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

Winter

Saturday, December 13, at 3:00 p.m.

Sunday, December 14, at 3:00 p.m.

Spring

Saturday, May 9, at 3:00 p.m.

Sunday, May 10, at 3:00 p.m.

Cover art: Santa Fe artist Carla Muth was commissioned to create three beautiful paintings in honor of our 25th season. The triptych commemorates women and creativity, women working together, and women celebrating all they are and do in the world. The pieces were donated to the Women’s Ensemble in 2025. (*Image used by permission of Mark Muth.*)

Our Mission

The mission of the Santa Fe Women’s Ensemble is to present adventurous programming in live 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.



Music Above and Beyond for Winter

December 2025

Solstice Carole

Kim Baryluk

A Winter Ride

Joan Szymko

December Moon

Sean Ivory

Eight Days of Lights

Judith Clurman
with David Chase

Red and Green

Maddy Prior
Arr. by Joan Szymko

Northern Lights

Ola Gjeilo

Intermezzo in E-flat Opus 117, No. 1 ~ Instrumental

Johannes Brahms

Greensleeves ~ Instrumental

Arr. by Robin Hood Editions

A Christmas Telling of St. Bride of the Isles

Sarah Jaysmith

There Is No Rose

Z. Randall Stroepe

Bring a Torch, Jeannette, Isabella!

Arr. by Sarah Jaysmith

Still, Still, Still

Arr. by Ken Berg

Hodie Christus Natus Est

Kelly-Marie Murphy

with

Dave Anderson, woodwinds, and Bill Epstein, piano

Music Above and Beyond for Winter

Program Notes

The repertory of our winter concerts ranges from Kim Baryluk's *Solstice Carole*, which invites us to experience the spirit of the winter solstice; through an exuberant horseback jaunt in *A Winter Ride* by Joan Szymko; to a sacred tribute to Chanukah in *Eight Days of Lights* by Judith Clurman and David Chase; and finally to *Hodie Christus Natus Est* by Kelly-Marie Murphy, where angels exclaim "Glory to God in the highest. Alleluia!" This wondrous musical exploration will take you outside yourselves to a higher, more peaceful plane.

Dave Anderson, woodwinds, and Bill Epstein, piano, join the Women's Ensemble for an elevating and heart-warming musical experience.

Solstice Carole

Text and music: Kim Baryluk (b. 1959)
Transcribed by Larry Nickel (b. 1952)

We sing of the collective "fire" that brings us nearer to the spiritual realm during our celebration of the solstice. All are invited to share and gain comfort from its light and warmth. Three simple folk-song verses pull us together into the spirit of this significant time of year.

A fire is burning, the long night draws near.
All who need comfort are welcome by here.
We'll dance 'neath the stars and toast the past year
for the spirit of solstice is still living here.

We'll count all our blessings while the Mother lays down
with snow as her blanket covering the ground.
Thanks to the Mother for the life that she brings.
She'll waken to warm us again in the spring.

The poor and the hungry, the sick and the lost;
these are our children, no matter the cost.
Come by the fire the Harvest to share
for the spirit of solstice is still living here.

A Winter Ride

Text: Amy Lowell (1874-1925)
Music: Joan Szymko (b. 1957)
Bill Epstein, piano

Our next experience is an exhilarating portrayal of a horseback ride in winter. From Portland, Oregon, composer Joan Szymko captures the pure joy and feeling of oneness that comes when a powerful creature sweeps its rider through the sunlight and sparkling snow crystals out of time into an immortal moment!

Amy Lowell, early writer of free verse, was described by famous poet Louis Untermeyer as "upon the surface of things ... a New Englander and a spinster. But inside everything was molten like the core of the earth. Given one more gram of emotion, Amy Lowell would have burst into flame and been consumed to cinders." We certainly feel her passion here!

Who shall declare the joy of the running!
Who shall tell of the pleasures of flight!
Springing and spurning the tufts of wild heather,
Sweeping, wide winged, through the blue dome of light.
Everything mortal has moments immortal,
Swift and God gifted, immeasurably bright.

So with the stretch of the white road before me,
Shining snow crystals rainbowed by the sun.
Fields that are white, stained with long, cool, blue shadows,
Strong with the strength of my horse as we run.
Joy in the touch of the wind and the sunlight!
Joy! With the vigorous earth I am one.



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December Moon

Text: May Sarton (1912–1995)
Music: Sean Ivory (b. 1969)
Bill Epstein, piano

Sean Ivory uses music to shape May Sarton's evocative poem. It reminds one of the amorphous dreamtime we experience every night as we sleep. As our dreams unfold, our reality is subtly transforming. Sean writes: "The piece expresses the wonder of waking to a new world, one in which many things have changed and shifted while we were sleeping. Key changes and mood shifts are sudden and sometimes jarring, as the landscape we thought we knew becomes crisscrossed and written on. The final return to E minor comes as we accept how much can come and go while we sleep away the cold, white night." The piece ends surprisingly with an A9 chord, rather than an E minor or E major chord, to remind us of how life changes.

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

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

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

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



Eight Days of Lights

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

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

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

The music in three-quarter time helps us experience this sacred miracle of abundance.

Summary of lyrics:

The simple text of this uplifting piece gracefully interweaves Hebrew and English to thank God for the miracles and wonders of light celebrated in the ritual of Chanukah. The literal translation of the Hebrew words "Sh'monat y'mei Chanukah, haneiroi halalu kodesh" is "On the eight days of Chanukah, these candles are holy."

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Red and Green

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

Joan Szymko was our commission composer last season. Of this piece, she writes: "In 'the dark time of the year,' when everything else is barren, the holly tree remains green and continues to bear fruit. And so, over the ages people have found special meaning of the red berries and green leaves of the holly. To the early Celts, who began the tradition of adorning houses with holly during the winter months, this evergreen signifies persistence and triumph, fertility and growth—even in times of darkness. To this day, its thorns are symbolic of its perceived protective properties." Holly is certainly a symbol of this concert's theme, "Music Above and Beyond in Winter."

Summary of lyrics:

The verses of this powerful Celtic-roots song talk about the uplifting symbology of the holly tree in Nature's darkest, coldest season. The "thorn of the holly leaf" shines and glimmers in candlelight, bringing hope in times of fear and desolation. The round red berry is likened to "a drop of blood on snow," reminding us of the fragility of humanity and also of our ability to survive, grow and evolve.



Sue Katz, Mickey Bond, and Fitzhugh Cline

Northern Lights

Text: From *Song of Solomon*
Music: Ola Gjeilo (b. 1978)

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

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

Using this text with this music requires us to mentally stretch. How could something be "sweet and comely" and "terrible as an army set in array" at the same time?

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

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



The Ensemble at Kingston Residence of Santa Fe. (L to R): Musical Director Dr. Linda Raney, Cheryl McCulla, Fitzhugh Cline, Jill McCormick, Serine Calvin-Grothe, Amy Gross, Connie Marks, Sue Katz, Lynn Osborne

Intermezzo in E-flat Opus 117, No. 1

Instrumental

Music: Johannes Brahms (1833–1897)
Piano solo by Bill Epstein

This first intermezzo from *Three Intermezzi for piano, Op. 117*, written in 1892, is among Brahms's most popular piano compositions. Though instrumental, an epigraph of these two lines from an anonymous Scottish lullaby translated into German by Johann Gottfried von Herder (1744–1803) prefaces the score. When we are upset and crying, how comforting it is to know that someone cares.

Schlaf sanft mein Kind,
Schlaf sanft und schön!
Mich dauert's sehr,
dich weinen sehn.

Sleep, softly my child,
softly and beautifully!
It grieves me so
to see thee weep.

Julie Kirk, Barbara Doern Drew, Nancy Maret

Greensleeves

Instrumental

Duet by Dave Anderson, flute, and Bill Epstein, piano

This beloved tune from Elizabethan times appeared in 1580 with lyrics about love. In the 19th century, the tune was paired with the words from "What Child Is This?" by William Chatterton Dix, making it an enduring favorite at Christmastime. Memories and feelings of warmth fill our hearts.



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A Christmas Telling of St. Bride of the Isles

Text: Raymond Raney (b. 1947)

Music: Sarah Jaysmith (b. 1974)

Bill Epstein, piano

Women's Ensemble former board vice president and secretary, Joy Ice, and her husband, Ron Latimer, commissioned this work for our 42nd season. St. Bride (or St. Bridget) is a beloved Irish/Scottish 11th-century saint who, according to legend, was brought from Ireland to Bethlehem to serve as midwife at Jesus' birth. Irish composer Sarah Jaysmith joined with poet Raymond Raney to take us on a Celtic journey celebrating St. Bride. Experience how Sarah's music propels us through the miraculous life of St. Bridget.

Holy Mother, Holy Maiden.
Holy Fam'ly, Holy Child,
From Holy Isles was she carried
To kneel and tend the infant mild.

On that silent night of mystery,
When sang the world of joy to be,
Angels harkened shepherds sleeping,
And stars beckoned come and see.

None did see the angels bearing
An elder saint to Mary's side.
There to comfort and deliver
A babe to breathe and then to cry.

Spirit of Eire once forged Brigid.
Came Bride from across the sea.
Like the Celtic Knot she circled,
Her life and soul eternally.

Crossing, twining, interweaving,
circling, winding, inbetweening.
Hewn from blessed oak beginning,
Wed by vows to Christ the King.

I am she, though most forgotten,
Amidst the cries I eased the pain.
There among the lambs so gathered,
I cherished words the shepherds sang.

With my songs I calmed the Virgin,
As she sought to bear God's own.
There I soothed the fearful Mary,
And at his birth did I belong.

With my tears I washed his body,
Word made flesh and all made one.
Joyous night of celebration,
Angels sang to Christ alone.

With my hands I touched the Maiden,
In her face God's love I found,
Knowing she will grieve his passion,
And her tears will wet the ground.

For this moment I am with him,
By his side I kneel and pray,
I will teach him, I will tell him,
Knowing more than I can say.

There Is No Rose

Text: 15th century, anonymous

Music: Z. Randall Stroope (b. 1953)

Dave Anderson, soprano saxophone

Bill Epstein, piano

This stunning carol about Mary is based on text from the first half of the 15th century that has both English and Latin words. Stroope's primary melody is diatonic seconds of a descending B-flat major scale that are each punctuated with low B-flats. Although it looks like there are two different voices answering each other, he asks that the voices should come together quietly like a "sonic sunset." It is like two worlds merged into a "thin place." This piece is a beloved favorite of the Ensemble.

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

For in this rose contained was
Heaven and earth in little space;
Resmiranda. ("Thing of wonder.")

The angels sungen the shepherds to:
Gloria, transeamus, ("Let us go over,")
Gaudeamus, ("Let us rejoice,")
Gloria in excelsis!

Now leave we all this worldly mirth,
And follow we this joyous birth;
Transeamus Domini. ("Let us go over, Lord.")

Alleluia, alleluia, alleluia.

Bring a Torch, Jeannette, Isabella!

Text: Traditional French carol
Music: Arr. by Sarah Jaysmith (b. 1974)

This delightful piece (*Un flambeau, Jeannette, Isabelle!*), arranged by avid composer, choral director and accompanist, Sarah Jaysmith, leads us musically beyond the moment to a magical scene. In the excitement of a village gathering to celebrate the birth of the Christ child, Jeanette and Isabella are urgently called to bring a "torch" to illuminate the peaceful manger scene. In this light all can view the sleeping infant Jesus, with his rosy cheeks and smile, and his beautiful mother, Mary. The joy is palpable!

According to Wikipedia, the carol first appeared in print in 1688. And to this day in Provence on Christmas Eve, children dressed as shepherds and milkmaids, and carrying candles and torches, sing this carol on their way to midnight Mass.

Bring a torch, Jeanette, Isabella! Bring a torch, to the cradle we'll run!
It is Jesus, good folk of the village, Christ is born, and Mary calls us.
Ah! Ah! Beautiful is the mother! Ah! Ah! Beautiful is her son!

Who is that who comes here a-knocking? Who is that knocking here at the door?
Open up! I've arranged on a platter wonderful cakes for all who want them.
Knock! Knock! Open the door now, quickly! Knock! Knock! Open and let us in!
It is wrong when the baby is sleeping, it is wrong to make so much noise.
Please, be quiet, do not wake the baby. Jesus may rouse at any moment.
Hush! Hush! See how the babe is dreaming! Hush! Hush! See how he sleeps so well!

Gently now, in this little stable, gently now, come close to the crib.
Jesus is such a beautiful babe! His skin is so pale! His cheeks are rosy!
Oh! Oh! See how he sleeps so soundly! Oh! Oh! See how he smiles in dreams!



Still, Still, Still

Text: Traditional Austrian carol
Music: Arr. by Ken Berg (b. 1955)
Dave Anderson, flute
Bill Epstein, piano

Ken Berg's arrangement of this favorite Austrian carol is perfect to remind us that peacefulness is possible on long, cold nights. The Ensemble is joined by Dave Anderson on flute and Bill Epstein on piano. The graceful outline of the tonic triad at the start of this lovely tune adds a serenity to this simple melody.

Still, still, still; one can hear the falling snow
for all is hushed, the world is sleeping;
Holy star its vigil keeping.
Still, still, still; one can hear the falling snow.

Sleep, sleep, sleep; 'tis the Eve of our Saviour's birth.
The night is peaceful all around you.
Close your eyes, let sleep surround you!
Sleep, sleep, sleep; 'tis the Eve of our Saviour's birth.

Dream, dream, dream of the joyous day to come.
While guardian angels without number
watch you as you sweetly slumber,
dream, dream, dream of the joyous day to come.



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Hodie Christus Natus Est

Text: Latin liturgical text
Music: Kelly-Marie Murphy (b. 1964)
Bill Epstein, piano

Kelly-Marie Murphy takes the antiphon text (short chant sung as a refrain) used during the various Catholic services on Christmas Day and updates it with a fresh tune in changing meters, with an exuberant piano accompaniment. Music from the angels sets our hearts on things above and beyond.

Hodie Christus natus est,
Hodie Salvator apparuit:
Hodie in terra canunt Angeli;

Hodie Christus natus est.
Hodie exsultant justi, dicentes;
Gloria in excelsis Deo,
Hodie Christus natus est.
Alleluia!

Today Christ is born,
Today the Savior appeared:
Today Angels are singing on earth;

Today Christ is born.
Today the righteous are exulting, saying;
Glory to God in the highest,
Christ is born today.
Alleluia!

We hope that you have been transported to a new place with these sonic expressions today. During your journey through this holiday season, may these experiences of "above and beyond" continue to ring in your hearts. Thank you for joining us today!

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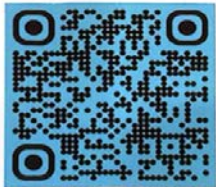
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Meet the Women's Ensemble

Director ~ Linda Raney

Celebrating her 36th 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, began singing with the Women's Ensemble in 1982, and it has been one of the joys of her life. Other passions include writing and teaching about spiritual principles, relationships and the aging process; and assisting others in their life transitions through her professional tarot practice (tarotbddrew.com).

Paulette Dubickas, soprano, as a toddler, fell in love with the music of Liberace. As a teen, she participated in Colorado's All-State Choir for three years and soloed in the Brahms Requiem. Her university studies were invigorated by her personal mentor, Aaron Copeland. She has been the director of a Sweet Adelines chapter and is thrilled to join the Women's Ensemble.

Amy Gross, soprano, is singing in her seventh 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 a physicist at Los Alamos National Laboratory. In her free time, she grows lavender and keeps bees with her husband, Flaviano, 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 26th season with the Ensemble. She works behind the scenes with our website, Facebook, repertoire and editing. Julie is also a longtime singer with the Zia Singers. An insatiable reader, she loves meeting new people and traveling—and singing!

Amy Sue Macy, alto, recently moved from Nashville, TN, where she toured internationally as a professional musician for various artists, singing back-up and playing guitar, fiddle/violin and banjo. She later worked for several record labels, including MCA and RCA Records. She has a music-education degree and has taught music business for Middle Tennessee State University's Department of Recording Industry.

Nancy Maret, a soprano in her 10th season, is a retired financial technology professional. Originally from New York, she now resides in Santa Fe County. She has performed with the Santa Fe Symphony Chorus, First Presbyterian Church Chancel Choir, New Mexico Performing Arts Society and 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, has devoted her life to Waldorf early childhood education. She is currently involved in building community through programs that involve young children with parents, grandparents and friends through the art of color, movement and music.

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. She loves reading, painting and fiddling with her motley collection of musical instruments.

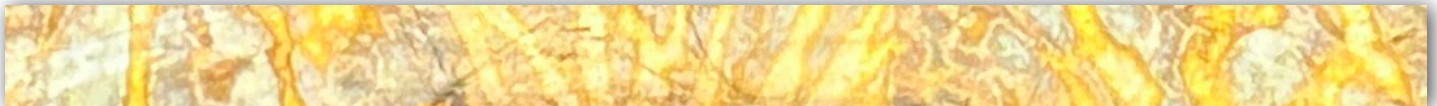
Shea McInerney, soprano, is new to the Ensemble this season. In college, she performed and recorded studio albums with a women's cappella group. Decades later, she rekindled her love of choral singing through community events like the

Desert Chorale's Santa Fe Sings! and Quintessence of Albuquerque's Summer Fest. When not singing, Shea works as a nurse at Christus St. Vincent Hospital.

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.

Kathleen Villa, soprano, is a native of Northern California and has recently moved to Santa Fe. She is a former/occasional harpist and a lifelong choir singer. Kathleen is a mother of two (adults), works remotely as a pharmaceutical industry researcher, and recently designed and built a home with her husband. She is thrilled to be in her first season with the Ensemble!

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.



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

Photo courtesy of Ken Kirk.

Commissioned Composer ~ Z. Randall Stroope

Z. Randall Stroope is a New Mexico native, born in Albuquerque, and he grew up on a ranch in the southeastern part of the State. He has had recent conducting engagements in Rome, Dublin, Berlin, Stockholm, Milan, Tallinn, Amsterdam, Hong Kong, Indonesia and others, including conducting music at Vatican mass on 14 occasions. He has conducted at Carnegie Hall more than 40 times.

Cecil Effinger and Normand Lockwood, students of Nadia Boulanger (student of Gabriel Fauré) were Randall's composition teachers. He has 210 published works. Commissions include Raffles Singers (Singapore), University of Szczecin (Poland), West Point Military Academy, and Müller Chamber Choir (Taiwan), among others. Commissioned works written for and premiered in the 2025–2026 season include a 30-minute choral/orchestral work (*Franklin*) presented by National Concerts at Carnegie Hall; UT Insieme (Italy) for the 500th anniversary of Giovanni Pierluigi da Palestrina; a work for Music Celebrations International at National Cathedral in Washington, D.C.; a 30-minute choral/orchestral work (*In Paradisum*) for Voce Chamber Singers (Virginia); and a new composition for the Santa Fe Women's Ensemble. Recordings of his works are available on Spotify, YouTube and www.zrstroope.com.



Randall guest conducts full time, and he composes from his home studios on Merritt Island, Florida, and in Sandia Park, New Mexico.



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Poet ~ Anonymous

For a fascinating description of how this particular poet was found in Randall's search for an appropriate text for *The Homecoming*, please see the description introducing the poem in the "Music Above and Beyond for Spring" section of the program notes.

About the Commission

This piece was commissioned by Pauline Toevs in memory of the deep love her husband, Jim, had for both choral music and playing the trumpet; it was designed to combine the music of both. Says Pauline, "One of the last concerts in which Jim sang with the First Presbyterian Church Chancel Choir was the Morton Lauridsen *Lux Aeterna* piece, which was one of his favorites. He also cherished playing the trumpet with his longtime friend Jan McDonald, a professional trumpet player in Santa Fe, New Mexico, who is featured in this piece. We are privileged to have Dr. Z. Randall Stroope compose this special piece for both voice and trumpet, complementing the musical influence of Morten Lauridsen, Dr. Stroope's colleague and friend."

Pauline continues, "This is our second commission sponsorship for the Santa Fe Women's Ensemble. Our first commission, which was exquisitely performed by the group, was five years ago for our 30th wedding anniversary. We are grateful to the Women's Ensemble and Jan McDonald for blessing us with this beautiful performance in memory of Jim."

Guest Musicians

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.

Jan McDonald



Jan McDonald, trumpet, has been a mainstay of the Los Alamos, Santa Fe and New Mexico music scene for decades. He is recognized nationally as an accomplished

trumpet player and educator. Jan performs with many professional groups in New Mexico and is the recipient of the Outstanding Secondary Educator Award and the Outstanding New Mexico Jazz Educator Award. He taught high school band in Los Alamos for 30 years, taught at the New Mexico School for the Arts, and has conducted the Santa Fe Youth Symphony.



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 lifelong music lover and Santa Fe native. She loves to share music with children and happily supports the development of the Ensemble's Youth Concert program. She has performed in local plays and musicals and with the Santa Fe Symphony Orchestra. Trudy is a homeschooling mom and makes custom wreaths.

Fitzhugh Cline, secretary, is also a singer with the Ensemble. She worked in Manhattan as a legal assistant for 15 years, and in Santa Fe she has been an administrative assistant for the SF Railyard Community Corporation, Thornburg Investment Management and the Chamiza Foundation. In a "former life" she was a biology tech at Los Alamos National Lab.

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 also sometimes teaches U.S. history at UNM-Taos.

Elena Guardincerri, member-at-large, is a soprano with the Ensemble and a physicist at Los Alamos National Laboratory.

Jill McCormick, singer representative, has devoted her life to Waldorf early childhood education. She is currently involved in building community through programs that involve young children with parents, grandparents and friends through the art of color, movement and music.

Nancy Maret, administrative manager, is in her third year of administrative work for the Ensemble. She has enjoyed much of the daily work that keeps this nonprofit going, but she is also ready to have more time for other pursuits. If you have a passionate interest in nonprofit arts administration, please reach out to the Ensemble's board treasurer, Bill McCulla.



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Music Above and Beyond for Spring

May 2026

Ad Astra

Jacob Narverud

Antiphon and Motets for the Lady Mass

Samuel Gordon

I. Antiphon

II. Flos Regalis

III. Stella coeli

IV. Gaude virgo gratiosa

The Sun, from *Two Andalusian Songs*

Stephen Paulus

I got a robe

Arr. by Eurydice V. Osterman

My Lord What a Morning

Arr. by Clifton J. Noble, Jr.

Let me fly

Arr. by Mark Butler

The Homecoming * World Premiere *

Z. Randall Stroope

Prayer of St. Gregory ~ Instrumental

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In Tears ~ Instrumental

Leos Janacek

O vive rose ~ Vocal Duet

Francesca Caccini

Hope is the thing with feathers

Emma Lou Diemer

Serene Evening, from *Two Andalusian Songs*

Stephen Paulus

In This Sweet Summertime

Kim André Arnesen

The New Colossus

Kevin A. Memley

with

Jan McDonald, trumpet, and Bill Epstein, piano

Music Above and Beyond for Spring

Program Notes

Our spring 2026 concerts continue our 45th season theme, *Music Above and Beyond*, with a repertory that will inspire and challenge your hearts and minds. It includes pieces written in a variety of musical eras, from Francesca Caccini's *O vive rose*, composed in the 1600s, to this year's brand-new commission piece. The texts range from the African American spirituals *I got a robe*, *My Lord What a Morning* and *Let me fly* to 10th-century Arabian love poems set to music by Grammy Award-winning composer Stephen Paulus. Varying moods, from the exuberance of Jacob Narverud's *Ad Astra* to the beauty of Samuel Gordon's *Antiphons for the Lady Mass*, make this concert a mélange of exquisite music.

The highlight of this repertory is the world premiere of our 43rd commission, *The Homecoming*, by renowned contemporary composer Z. Randall Stroope. Pauline Toevs is the sponsor of this season's commission, which is dedicated to her beloved husband, Jim Toevs, who died in 2025. The music features Jan McDonald, Jim's friend and fellow trumpeter, performing with the Ensemble.

Ad Astra

Text and music: Jacob Narverud (b. 1986)
Bill Epstein, piano

A native of Kansas, Jacob has attended and taught at the educational institutions of the state. 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 a perfect beginning for *Music Above and Beyond for Spring*.

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.

Ad Astra
by Jacob Narverud.
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Antiphon and Motets for the Ladymass

Text: Medieval chants
Music: Samuel Gordon (b. 1940)
Bill Epstein, piano

The Ladymass (Mass to the Virgin Mary) was a daily service in many of the larger cathedrals in 13th-century England. Much of the music from the period that is still available in scholarly collections is sacred, and probably two-thirds of it was written in honor of the Virgin. To many, Mary was the key to heaven, and her cult was very strong.

The texts for Antiphon and Motets for the Ladymass were found in various 13th-, 14th- and 15th-century collections, including *The Old Hall Manuscript*. That historic work was compiled by a single scribe between 1410 and 1415. These four pieces combine plainsong with new harmonies in a thrilling tapestry of sound that lifts the soul heavenward.

I. Antiphon

Alleluia!
Alma iam ad gaudia genitricis dei
in qua manet fiducia tota nostre spei
mentis cum leticia canamus.

Post missarum solennia
divina post eulogia
voce cum dulciflua
decantemus cantica.

II. Flos regalis - Beata viscera

Flos regalis virginalis
chori dux egregia quam de Jesse
natam esse stripe constat regia.

Rosa fragrans primula vernalis
servos tuos libera de malis.

Beata viscera
Marie virginis,
que portaverunt eterni patris filium.

III. Stella coeli - Salve porta paradise

Stella coeli extirpavit que lactavit
Dominum.
Salve porta paradisi, qui peccatis sunt
illesi feras his solacium,
et qui mente te fideli laudat jubilando coeli
leves ad palacium mater Christi.

IV. Gaude virgo gratiosa

Gaude, virgo gratiosa, verbo verbum
concepisit, gaude;
Gaude, tellus fructuosa, vitae fructum
protulisti, gaude;
Gaude, virgo speciosa, Christo vernans
resurgente, gaude;
Gaude, mater gloriosa, Jesu coelos
ascendente, gaude;
Gaude, fruens deliciis, nunc rosa juncta
lilio, gaude;
Nosque mundes a vitiis, et junge tuo
filio, salve.

I. Antiphon

Alleluia!
With joyous soul let us now sing
to delight God's gracious mother,
In whom resides all the trust of our hope.

After the solemnity of the Mass
after the divine eulogy,
we will with sweetly fluent voice
sing songs.

II. Royal flower - Blessed art thou

Royal, virginal flower,
illustrious leader of the choir,
who art well known to be descended from
the royal offspring of Jesse.
O fragrant rose, O primrose,
Free Thy servants from all affliction.

Blessed art thou
O Virgin Mary
Who didst bear the Creator of all things.

III. Star of heaven - Greetings, O gate of Paradise

Star of heaven who hast suckled the Lord.
Greetings, O gate of paradise, thou mayest bring
solace to those who are unharmed by sins,
and with rejoicing thou mayest raise him who
praises Thee with faithful mind to the palace
of heaven, O mother of Christ.

IV. Rejoice, gracious virgin

Rejoice, gracious virgin, by the Word you
conceived the Word;
Rejoice, fruitful earth, for you bore the fruit
of life;
Rejoice, lovely virgin, who blossomed anew
at Christ's resurrection;
Rejoice, glorious mother, at Jesus' ascension
into heaven;
Rejoice, in enjoying such delight. Now the
rose is joined to the lily;
Cleanse us from our sins and join us with
your Son. Hail!

The Sun, from Two Andalusian Songs

Text: Ibn Abī-I-Haytham (10th–11th century)

Music: Stephen Paulus (1949–2014)

The two Andalusian songs from Moorish Spain (10th to 13th century) in today's program were translated into Spanish by Emilio Garcia Gomez and then into English by Cola Franzen. The texts are quiet, contemplative, serenely celebratory of nature—brilliant sunshine, glorious evenings with “red wine” sunsets. One would almost think the poets had stumbled onto Santa Fe! As Stephen set the first poem to music, he wrote that he “tried to simulate the rising of the sun ‘sonically,’ creating some lush and relatively muted sounds that gain in intensity as the piece progresses.” The high point is reached with the phrase “it will spread out a radiant veil over all.”

Ibn Abī-I-Haytham was a pioneering medieval mathematician, physicist and astronomer of the Islamic Golden Age. A prolific author, he wrote more than 200 works on a variety of subjects, 50 of which still survive. He is considered a pivotal figure in the history of optics.

Look at the beautiful sun:
as it rises, it shows one golden eyebrow,
plays miser with the other one,
but we know that soon
it will spread out a radiant veil
over all.

A marvelous mirror
that appears in the East
only to hide again at dusk.

The sky is saddened
when the sun leaves
and puts on mourning robes.

I believe that falling stars
are nothing more
than sky's gem-hard tears.



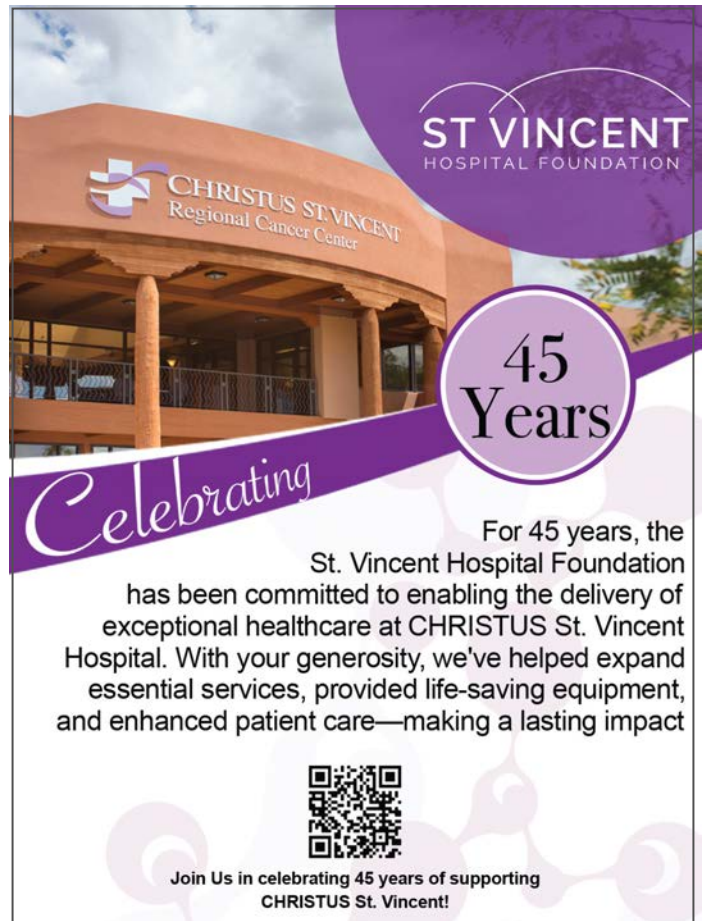
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The following three American spirituals are moving examples of music above and beyond. Expressing dreams of the life after death as a time of comfort and resolution, this music upheld enslaved people during times of extreme hardship.

I got a robe

Arr. by Eurydice V. Osterman (b.1950)

Eurydice V. Osterman is a retired chair of music departments at Northern Caribbean University in Jamaica and Oakwood University in Alabama. She is a Fulbright scholar and a published author, and she holds a doctorate in composition and theory from the University of Alabama. Dr. Osterman is the arranger or composer of more than 100 works for voice, piano, organ, chamber ensemble and orchestra. Among her many awards and accolades is her induction into the Alabama Music Hall of Fame.

I got a robe, we got a robe, all God's chillun got a robe.
When I get to heaven gonna put on mah robe and gonna
walk all over God's heaven, heaven, heaven.

Ev'rybody talkin' 'bout heaven ain't-a goin' there, heaven,
heaven, gonna walk all over God's heav'n.

I got a shoes, you got a shoes, all God's chillun got a shoes.
When I get to heaven gonna put on mah shoes and gonna
walk all over God's heaven, heaven, gonna walk all over
God's heav'n.

Swing low, sweet chariot, comin' for to carry me home.
I got a crown, you got a crown, all God's chillun got a crown.
When I get to heaven gonna put on mah crown and gonna
walk all over God's heaven, heaven, heaven.

Ev'rybody talkin' 'bout heaven ain't-a goin' there, heaven,
heaven, gonna walk all over God's heav'n.

I got a song, you got a song, all God's chillun got a song.
When I get to heaven gonna sing a new song about heaven,
heaven, heaven, heaven,
Walk all over God's heav'n.

Oh when de saints go marchin' in, go marchin' in, go marchin' in.
I'm gonna walk all over God's heaven, heaven.

I got a robe, up in-a dat kingdom,
I got a shoes up in-a dat kingdom,
I got a crown up in-a dat kingdom, ain't dat good news!
I'm gonna walk all over God's heav'n.

Below (L to R): Barbara Doern Drew, Nancy
Maret, Elena Guardincerri, Kathleen Villa,
Serine Calvin-Grothe, Shea McInerney, Jill
McCormick, Sue Katz



Above (L to R): Paulette Dubickas, Connie
Marks, Cheryl McCulla, Fitzhugh Cline,
Amy Sue Macy, Mickey Bond

My Lord What a Morning

Arr. by Clifton J. Noble, Jr. (b. 1961)

Clifton J. Noble, Jr., is a composer, arranger and pianist from Western Massachusetts. He retired from his position as collaborative pianist for Smith College in 2020 and is now music director at the Episcopal Church of the Atonement in Westfield, MA.

Refrain:

My Lord, what a morning,
My Lord, what a morning,
My Lord, what a morning
When the stars begin to fall.

You'll hear the sinner moan
to wake the nations under ground.
Looking to my God's right hand
when the stars begin to fall.
(Refrain)

You'll hear the trumpet sound
to wake the nations under ground.
Looking to my God's right hand
when the stars begin to fall.
(Refrain)

Let me fly

Arr. by Mark Butler (anonymous: living)

Mark Butler directs the world-renowned Spirit Chorale of Los Angeles, a professional choral group that specializes in spirituals and gospel music. A graduate of California State University, Mark has both a bachelor's and a master's in choral conducting.

Way down yonder in de middle of de field,
angels workin' on de chariot wheel.
Not so partic'lar 'bout workin' at de wheel,
but I jus' wanna see how de chariot feel.

Refrain:

Now let me fly, now let me fly,
now let me fly to my home,
way in de middle of de air.

Well, I got a mother in de promise' land,
ain't gonna stop till I shake her hand.
Hope will open up heaven's door
and I'll see her on de other shore.
(Refrain)

Well, sing about freedom in ev'ry land,
proclaimin' hope for ev'ry man,
Join this journey, make a stand,
we'll meet up in de promise' land.
(Refrain)



Santa Fe Women's Ensemble performing at a Children's Concert. Back Row (L to R): Barbara Doern Drew, Julie Kirk, Elena Guardincerri, Nancy Maret, Jill McCormick, Serine Calvin-Grothe. Front Row (L to R): Connie Marks, Sue Katz, Lynn Osborne



Performance of the combined chorus of the Santa Fe Women's Ensemble and the Durango Women's Choir at Durango, with Musical Director Dr. Linda Raney, and Bill Epstein at the piano

The Homecoming * World Premiere *

Text: Anonymous
Music: Z. Randall Stroope (b. 1953)
Jan McDonald, trumpet
Bill Epstein, piano

We are thrilled to have another commission from internationally revered composer Z. Randall Stroope; his first was in 2016, entitled *Reina de la Noche* (*Queen of the Night*). He describes how *The Homecoming* came to be:

"Below is the poetry that I have chosen for the commission project," says Randall. "I spent an inordinate amount of time in the quest for something very strongly relating to New Mexico landscape/culture. After exploring hundreds of poems and various poets, I perused through poetry in the first quarter of the 20th century, during the time of statehood and culture being documented, poets and musicians flourishing and publishing their writing (and not just the oral tradition of the previous years), and a celebration of New Mexico culture."

He continues, "I discovered the one below, which I am quite drawn to and will fit very nicely with my parameters—length, New Mexico flavor, dramatic—but also calm, can be set with trumpet effectively (from a text standpoint), and so on. This is an anonymous poem, as many of that time were. I have set the work of hundreds of poets, but this project called for something rather specific."

For more detailed information about Z. Randall Stroope and *The Homecoming*, please refer to the "Commissioned Composer" and "About the Commission" sections following the Women's Ensemble biographies.

A stallion's black head lifts high to the west,
The rider's heart pounds and trembles in dread,
The darkening sky, a ghost wind aggressed
With dragon-cold breath, and rain overhead.

The high desert coils as storm clouds descend,
The wind-whipped plateau, arroyos once mute,
The horse and the rider lean forward and fend
With drumming of hooves in desperate pursuit.

Lightning, a fissure, rips pale sky to night,
Wild ancient rhythms, the figures they rail.
The beat of the gallop on desert's wild flight
Mane and tails stream like ghosts in black veil.

The storm's howling rage now turns to the east,
The horse and the rider now slacken their pace,
And sun-warmed stones and Joshua's leaf,
The prairie stretched on, but left little trace.

This land of stone, where colored shadows sleep,
And rugged granite spires, and monuments divine,
Tell secrets and tales, the ancients still keep,
Like sentinels of bold, and phantoms of time.

The syntax of a tree, the grammar of stone,
The language of river's flow—unwritten and pure,
We find our truth and origin in earth and bone—
The lesson of the storm is to *endure*,

And find a homecoming to a larger, wilder peace.

Prayer of St. Gregory

Instrumental

Music: Alan Hovhaness (b. 1952)
Jan McDonald, trumpet
Bill Epstein, piano

Fourth-century saint Gregory the Illuminator in Armenia was imprisoned in a burial pit during the time of Christian persecution. He later converted the King of Armenia, who imposed Christianity on his kingdom. Gregory was installed as bishop of Armenia. After a long career in the church, he spent his final years in contemplative solitude and died in a mountain cave.

In Tears

Instrumental

Music: Leos Janacek (1854–1928)
Bill Epstein, piano

Janacek was a Czech composer known mostly for his operas. Like Bartok and Mussorgski, he was greatly influenced by folk song, in his case that of his native Moravia. This piece is from *On an Overgrown Path*, a cycle of 10 piano pieces inspired by memories of childhood and adulthood. *In Tears* probably commemorates the death of his daughter.

O vive rose

Vocal duet

Text & music: Francesca Caccini (1587-1641)

Trans. and edition by Dr. Richard Kolb (living)

Nancy Maret, soprano

Cheryl McCulla, alto

Bill Epstein, piano

Francesca Caccini, an Italian singer and composer, was one of a few women to have music published in the 17th century. Educated by her father, the famous Giulio Caccini, she was known for her singing. Most of her compositions date from her employment at the Medici Court. In addition to her 1618 *Primo Libro*, a volume of songs containing her opus of songs and duets, she was noted for music performed at Carnival and her surviving opera, *The Liberation of Ruggerio from Alcina's Island*. This duet, originally for soprano, bass and basso continuo, works well for soprano and alto.

O vive rose,
Labbr'amorose,
Se d'un bel viso,
D'un bel sorriso
Altere andate,
Cedete omai,
Labbr'odorate,
A quei bei rai,
Luci d'amor ridenti,
Occhi miei soli ardenti.

Occhi guerrieri,
Possenti arcieri,
Se con pietate
Voi mi mirate,
Per gl'occhi io sento
Scender nel seno
Dolce tormento
Dal bel sereno,
Raggi del cor tesoro,
Occhi ch'in terra adoro.

Sù, sù, ridete,
O luci liete,
Per voi nel viso
Più splende il riso,
Che su quel labro,
Ch'amor compose
Di bel cinabro,
Di vive rose;
Sù, sù, ridete omai,
Occhi co' vostri rai.

Occhi parlate
E sospirate
Lingue d'amore;
Quel vivo ardore
Di voi pupille,
Quei lieti gir
Pur son faville,
Pur son sospiri;
Sospir, parole, e riso,
Occhi m'ha il cor diviso.

Oh living roses,
loving lips,
if a lovely face,
a lovely smile,
makes you proud,
yield at last,
fragrant lips,
to those beautiful rays,
joyful lights of love,
eyes that are my glowing suns.

Warlike eyes,
potent archers,
if you look at me
with mercy,
I feel from those eyes
descending into my soul
a sweet torment,
from that beautiful serene treasure,
rays from the heart,
eyes that I adore here on earth.

Come, laugh,
o merry eyes,
because of you, on her face
your laughter is more radiant
than on those lips
that Love made
vermillion red,
like living roses;
come, laugh now,
eyes, with your rays.

Eyes, speak
and breathe
words of love;
that lively ardour
of your pupils,
those merry airs
are indeed sparks,
are indeed sighs;
sighs, words, and laughter,
eyes have divided my heart among them.

Hope is the thing with feathers

Text: Emily Dickinson (1830–1886)
Music: Emma Lou Diemer (1927–2024)

A graduate of Yale and Eastman School of Music, Emma Lou Diemer had her music published beginning in 1957. She was a pioneer composer and inspired many women composers throughout the almost century that she lived. Emma Lou was our commissioned composer in spring 2014. She wrote about this piece: "The relentless 9/8 eighth notes mirror the urgent fluttering of the bird that never gives up."

Hope is the thing with feathers
That perches in the soul,
And sings the tune without the words,
And never stops at all,
And sweetest in the gale is heard;
And sore must be the storm
That could abash the little bird
That kept so many warm.

I've heard it in the chilliest land,
And on the strangest sea;

Yet, never in extremity,
It asked a crumb of me.
And sweetest in the gale is heard;
And sore must be the storm
That could abash the little bird
That kept so many warm.

Hope is the thing with feathers
That perches in the soul,
And sings the tune without the words,
And never stops at all.



Hello, Music Lovers!

The *Santa Fe Women's Ensemble* presents live choral performances highlighting women composers throughout time and commissions 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 45th 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

Serene Evening, from Two Andalusian Songs

Text: Mohammed ibn Ghālib al-Rusāfī (d. 1177)

Music: Stephen Paulus (1949–2014)

In this second *Andalusian Song*, Stephen uses a “series of overlapping and related chords [to] paint a sonic picture of energy that eventually becomes muted and closes with an open fifth and an octave, indicating simplicity and quiet.”

Poetry flourished in al-Andalus, the Muslim-ruled area of the Iberian Peninsula. Individuals from all walks of life and professions, from viziers to doctors, expressed their thoughts and feelings through poetry. But after such a long time not much is known about the poets. Mohammed ibn Ghālib al-Rusāfī died in 1177 and came from Ruzafa, now part of Valencia. His beautiful words live on in this lovely piece of music.

A serene evening.
We spend it drinking wine.

The sun, going down,
lays its cheek against the earth
to rest.

The breeze lifts
the coattails of the hills.
The skin of the sky
is as smooth as the pelt
of the river.

How lucky we are to find
this spot for our sojourn
with doves cooing
for our greater delight.

In This Sweet Summertime

Text: Joachim von Düben (1671–1730)

Trans. by Catherine Winkworth (1827–1878)

Music: Kim André Arnesen (b. 1980)

Julie Kirk, soprano

Bill Epstein, piano

Kim André Arnesen is a popular Norwegian composer who began his musical career as a chorister at the famous Nidaros Cathedral in Trondheim. Well versed in many styles of music, his passion is for choral music, and he has written for choirs all over the world. He writes: “*I denna ljuva sommartid* (*In This Sweet Summertime*) is a well-known psalm in Sweden. ... The Swedish version is sung with different melodies and is sung in schools before the summer holidays.” Arnesen elaborates, “As a composer, arranging songs that can be regarded as a national treasure in another country is something that is done with great respect. But also, working with another country’s traditional music, music that is not in one’s blood, can hopefully result in a fresh and new take on the original.”

German Paul Gerhardt (1607–1676) wrote the original text, which was translated into Swedish by Joachim von Düben and eventually into English by Catherine Winkworth.

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

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

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



The New Colossus

Text: Emma Lazarus (1849–1887)

Music: Kevin A. Memley (b. 1971)

Bill Epstein, piano

Kevin A. Memley is a choral composer and pianist with over 70 published works to his credit. His music has been performed around the world. He has conducted his works in Carnegie Hall, has been featured prominently in American Choral Director Association conventions, and is commissioned frequently for new works. Kevin has also composed, orchestrated and conducted for three feature films, and he has taught music in public high schools and colleges for 28 years.

Emma Lazarus wrote this poem to raise funds for the Bartholdi Pedestal Fund for the Statue of Liberty. A friend convinced her that it would mean much to immigrants who were sailing into the harbor. Lazarus was a strong supporter of helping Jewish refugees who were fleeing the antisemitic pogroms in eastern Europe. Although published in the *New York Times*, her poem was forgotten at the opening of the statue in 1886. However, a friend of hers persevered, and finally in 1901 a plaque with her poem was placed on the inner wall of the pedestal.

Not like the brazen giant of Greek fame,
With conqu'ring limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch,
Whose flame is the imprisoned lightning,
And her name Mother of Exiles.

From her beacon hand glows worldwide welcome;
Her mild eyes command the air-bridged harbor that twin cities frame.
"Keep ancient lands, your storied pomp," cries she with silent lips.
"Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest tossed to me,
I lift my lamp beside the golden door!"

We are very happy that you have joined us for this inspiring music—sights that are beyond what we see regularly are more approachable when we confront them together. We appreciate your energy and support as we strive to sing in honor of the widening of our consciousness.

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Commissioning new music for women's voices is a significant part of the Ensemble's mission. We are most grateful to this season's commission underwriter, Pauline Toevs, who has shown extraordinary support through her generous sponsoring gift. Our 43rd commission in our 45-year history, *The Homecoming*, is by Z. Randall Stroope and will premiere in May 2026. We welcome your inquiries about sponsoring a commission. Please contact us at (505) 303-8648 or info@sfwe.org.

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List of Commissioned Works

<i>The Homecoming</i>	Z. Randall Stroope	Spring 2026
<i>Perhaps I Shall Be</i>	Joan Szymko	Spring 2025
<i>The Voyage</i>	Marie-Claire Saindon	Spring 2024
<i>A Christmas Telling of St. Bride of the Isles</i>	Sarah Jaysmith	Winter 2022
<i>Our Roots</i>	Bob Chilcott	Winter 2021
<i>The Raney Songs</i>	Linda Rice Beck	Spring 2020, 2021
<i>Mementos of the Compass of Time</i>	David W. Beatty	Spring 2019
<i>Tell Me / Oseh Shalom Ur'fuah</i>	Karen Siegel	Winter 2017
<i>Voice of My Song</i>	Samuel Gordon	Spring 2017
<i>Reina de la Noche</i> ("Queen of the Night")	Z. Randall Stroope	Spring 2016
<i>Words of Peace</i> (מִוֶּלֶשׁ יְרֻבֹד)	Linda Rice Beck	Winter 2014
<i>Kennst du das Land?</i> ("Do You Know the Land?")	Emma Lou Diemer	Spring 2014
<i>That Passeth All Understanding</i>	Bradley Ellingboe	Winter 2012
<i>Love All in All</i>	Joel Martinson	Spring 2012
<i>The Circle</i>	Linda Rice Beck	Spring 2011
<i>Two Andalusian Songs</i>	Stephen Paulus	Winter 2010
<i>Listen</i>	Kinley Lange	Winter 2009
<i>Echoes of Assisi</i>	Linda Rice Beck	Spring 2009
<i>Every Stone Shall Cry, Gloria</i>	Linda Rice Beck	Winter 2008
<i>Ave Maria</i>	Linda Rice Beck	Spring 2008
<i>All This Night</i>	Samuel Gordon	Winter 2007
<i>Winter Solstice</i>	Paul Carey	Winter 2006
<i>Let There Be Joy</i>	Daniel Gawthrop	Winter 2005
<i>Seasonal Dances</i>	Craig H. Russell	Spring 2005
<i>Learn to Think Lizard</i>	Naomi Stephan	Spring 2004
<i>Taladh an Leinibh Iosa</i> ("Lullaby to the Infant Jesus")	Robert Rothschild	Winter 2003
<i>A Jobim Sampler</i> Arrangements of Antonio Carlos Jobim songs	Robert C. Jones	Spring 2003
<i>Chester Carol</i>	Katherine Dienes	Winter 2002
<i>Dreams, Rain, and Autumn</i>	Robert C. Jones	Spring 2001
<i>Magnificat</i>	Lana Walter	Winter 2000
<i>The Storke</i>	Gerald Near	Spring 2000
<i>To Crown the Year</i>	John Ferguson	Winter 1997
<i>We Are One</i>	Michael Mauldin	Spring 1997
<i>Goblin Market</i>	Lawrence Cave	Spring 1996
<i>Stabat Mater</i>	Dean Roush	Spring 1995
<i>Come Love We God</i>	Lynne Palmer	Winter 1994
<i>Epiphanies</i>	Jean Belmont	Spring 1993
<i>With This Child</i>	Michael Mauldin	Winter 1990
<i>Small Fry, Lazy Afternoon, Alone Together</i> Jazz arrangements	Jack Manno	Spring 1989
<i>Three Poems of Sylvia Plath</i>	Shanna Suzanne Mac Lean	Spring 1984
<i>Kyrie</i>	Joseph Moore	Winter 1983
<i>Homage to Emily Dickinson</i>	Shanna Suzanne Mac Lean	Spring 1983
<i>The Great Invocation</i>	Shanna Suzanne Mac Lean	Winter 1982

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