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All Shall Be Well

Dr. Anna Song, Artistic Director

Oct 18, 7pm & Oct 19, 4pm

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All Shall Be Well



In Mulieribus
luminous in song

7:00pm Saturday October 18, 2025 | 4:00pm Sunday October 19, 2025

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Concert Sponsors: **Bernd and Karen Kuehn**

Kindly refrain from applause until the end of each section of our program. Thank you.

Sarah Beaty <i>mezzo-soprano</i>	Carol J. Jones (b. 1993)	All Shall Be Well (2017) <i>Sarah Beaty, solo</i>
Henriët Fourie <i>soprano</i>	Gustav Holst (1874-1934)	Choral Hymns from the Rig Veda (Third Group) Op. 26 (1910) I. Hymn to the Dawn II. Hymn to the Waters III. Hymn to Vena (The sun rising through the mist) IV. Hymn of the Travellers
Susan Hale <i>mezzo-soprano</i>		
Amanda Jane Kelley <i>soprano</i>		
Rachel Mast Mohr <i>mezzo-soprano</i>	Shruthi Rajasekar (b. 1996)	Ushās – Goddess of Dawn (2024) <i>Priestess (2024)</i>
Madeline Ross <i>soprano</i>		
Jo Routh <i>mezzo-soprano</i>		
Catherine van der Salm <i>soprano</i>	Steve Reich (b. 1936)	Know What Is Above You (1999)
Kate Petak <i>harp</i>	Hilary Campbell (b. 1983)	Our Endless Day (2017)
Anna Song <i>artistic director/conductor</i>	Joanne Metcalf (b. 1958)	Shining Light (2009)
	Radiohead arr. Josh Cohen	Codex (2010) <i>Kate Petak, harp</i>
	Olivia Sparkhall (b. 1976)	Lux aeterna (2018)
	Arvo Pärt (b. 1935)	Peace Upon You, Jerusalem (2002)

←— — — — — Intermission — — — — —→

Concert length (including intermission) 75 minutes

Notes on the Program

“...but all shall be well, and all shall be well, and all manner of thing shall be well.”

My first encounter with this memorable phrase was through my father-in-law Dean Applegate, and it has stayed with me for the past twenty years. His affinity for these words—recorded in 1373 by the medieval Christian anchoress¹ and mystic Julian of Norwich in *Revelations of Divine Love* (the oldest surviving book in English written by a woman)—is unsurprising, given his deep faith and relentless optimism. In our increasingly chaotic and pain-filled world, I’ve often found great comfort in the message of this refrain: that love and divine providence will always prevail. These reflections inspired today’s program, along with my discovery of Carol Jones’ *All Shall Be Well*, a work that draws on a passage from a later chapter of Julian’s visionary writings where she expresses anxiety and doubt about the seeming impossibility that all things could truly be well. God responds with a quiet but profound reassurance that affirms trust beyond understanding.

And so, our concert begins with Jones’ *All Shall Be Well*, which starts with a solo voice that establishes an intimate, contemplative tone. As more voices enter, the harmony grows in complexity, eventually culminating in a unified chorus of radiant triads. The harp, however, continues to provide subtle dissonance to reflect the reality that faith—in a higher power, in ourselves, in others—does not shield us from suffering. Rather, it arms us with dignity, resilience, and determination to endure and overcome trials and tribulations. Julian of Norwich’s famous quote, “All shall be well,” is often misunderstood as simplistic comfort, but it was born out of visions received during grave illness and inner turmoil.

Gustav Holst’s *Choral Hymns from the Rig Veda* turns our attention to one of the world’s oldest and most sacred texts: the *Rigveda*, a foundational scripture of Hindu religious and spiritual tradition. Like many Western artists at the turn of the twentieth century, Holst turned to Eastern cultures for artistic inspiration and became particularly fascinated with Hinduism and Indian culture. Using his own English translations, he composed four groups of Sanskrit hymn settings from the *Rigveda*. Performed today is the “Third Group,” scored for women’s voices and harp. Its four movements invoke various Hindu manifestations of the divine. “Hymn to the Dawn” honors the radiant goddess Ushās as the source of life and light each morning, while “Hymn to the Waters” celebrates the healing and purifying powers of water, a sacred element in Hinduism. “Hymn to Vena” offers a mystical vision of the rising sun, which dispels darkness, renews life, and connects humanity with the eternal. The final movement, “Hymn of the Travellers,” serves as a collective prayer for protection, guidance, and peace through life’s journey.

Next are two recent compositions commissioned as contemporary responses to Holst’s *Choral Hymns*. Indian American composer Shruthi Rajasekar—a practicing Hindu and South Indian classical musician—follows the pitch indications in the original Sanskrit verse more closely than Holst in *Ushās—Goddess of Dawn*, shaping the melody around a specific raga (a framework for composition and improvisation in South Indian classical music). She also expands the harp’s role to include sounds and drone functions of traditional Indian instruments, the tanpura and swarmandal. In *Priestess*, Rajasekar turns to the secret rituals of priestesses described by Roman historian Livy to explore themes of ritual, power, and feminine authority. Layered vocal lines and rhythmic motifs evoke a sense of joyous communal invocation and sacred ceremony.

¹ A voluntarily cloistered laywoman dedicated to a life of prayer and asceticism; unlike nuns who lived communally and took monastic vows, anchorites lived out their lives alone, confined to a small room attached to an exterior wall of a church or castle.

Like Holst and Rajasekar, Steve Reich draws from ancient religious texts for *Know What Is Above You*, setting a single line of text from the Jewish ethical writings of *Pirkei Avot*. The composer writes, “this text suggests that we are not alone, that an Eternal being cares about us, that our every thought, word and deed has its effect on our character, our soul and on the souls of those around us—and that it all really matters.” The piece begins with the full text sung by two sopranos, which is then repeated three more times in canon with another pair of voices, each time in longer rhythmic values. This subtle repetition and variation are hallmarks of Reich’s minimalist style, and create an expansive, meditative experience as the work unfolds.

Our Endless Day by Hilary Campbell brings us back to Julian of Norwich and shifts the program towards themes of spiritual awakening, light, and inner peace with music by Joanne Metcalf, Radiohead, and Olivia Sparkhall. *Shining Light* captures the impression of a profoundly beautiful outer light, like that of the stars, that reflects back the beauty and light of the inner soul, while Josh Cohen’s instrumental arrangement of Radiohead’s *Codex* for harp presents a dreamlike escape and stillness. Images of clear water, dragonflies, and solitude in the original song lyrics suggest a world beyond judgment, where surrender brings clarity and calm. Sparkhall’s setting of the traditional Requiem text *Lux aeterna* combines ancient Gregorian chant melodies with contemporary harmonies and choral techniques like aleatoric passages and spatial effects, while gentle tremolos on the harp suggest the shimmering presence of eternal light. Finally, concluding the program is Arvo Pärt’s *Peace Upon You, Jerusalem*. Drawing from the Hebrew Psalms, it expresses the intense joy of being able to enter a sacred place of unity, worship, and justice together with loved ones, and concludes with a prayer for peace and well-being. In doing so, it fulfills the vision that, “*all shall be well, and all shall be well, and all manner of thing shall be well.*”

Dr. Anna Song



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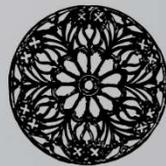
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Texts & Translations

All Shall Be Well

All shall be well

You shall see yourself that all things shall be well

That which is impossible for you is not impossible for me

I shall keep my word in all things, and I shall make all things well.

- Julian of Norwich (1342-1416), Revelations of Divine Love, Chapter XXXII

Translation: © Dr Alison Daniell

Choral Hymns from the Rig Veda, Third Group

I. Hymn to the Dawn

Hear our hymn, O Goddess,

Rich in wealth and wisdom,

Ever young yet ancient,

True to Law Eternal.

Wak'ner of the songbirds,

Ensign of the Eternal,

Draw thou near, O Fair One

In thy radiant Chariot.

Bring to her your offering;

Humbly bow before her:

Raise your songs of welcome

As she comes in splendour.

II. Hymn to the Waters

Flowing from the firmament forth to the ocean,
Healing all in earth and air, never halting.

Indra, Lord of Heav'n formed their courses,

Indra's mighty laws can never be broken.

Cleansing waters flow ye on, hasten and help us.

Lo, in the waters, dwelleth One,

Knower of all on earth and sea,

Whose dread command no man may shun,

Varuna, sovran Lord is He.

Onward, ye waters, onward hie,

Dance in the bright beams of the sun,

Obey the ruler of the sky

Who dug the path for you to run.

Flowing from the firmament...

III. Hymn to Vena (The sun rising through the mist)

Vena comes, born of light;

He drives the many-colour'd clouds onward.

Here, where the sunlight and the waters mingle,

Our songs float up and caress the new-born infant. Vena comes!

The child of cloud and mist appeareth on the ridge of the sky.

He shines on the summit of creation.

The hosts proclaim the glory of our common Father. Vena comes!

He hath come to the bosom of his beloved.

Smiling on him

She beareth him to highest heav'n.

With yearning heart

On thee we gaze, O gold-wing'd messenger of mighty gods.

Wise men see him in their libations

As the sacrifice mounts to the eternal heights,

mingling with our solemn chant.

He stands erect in highest heav'n.

Clad in noble raiment, arm'd with shining weapons,

Hurling light to the farthest region,

Rejoicing in his radiant splendour.



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IV. Hymn of the Travellers

Go thou on before us,
Guide us on our way, Mighty One.
Make our journey pleasant,
Never let us stray. Wonder-worker, hearken.
Come in thy splendour; come in thy mighty pow'r.
Trample on the wicked,
All who would oppose, Mighty One.
Drive away the robber;
Drive away our foes. Wonder-worker, hearken.
Come in thy splendour; come in thy mighty pow'r.

Ushās – Goddess of Dawn

*mātā devānām aditeranīkam yajñasya
ketur brhatī vi bhāhi praśastikrd
brahmane no vyucchā no jane janaya viśvavāre*
- Mandala 1, Sukta 113, Rik 19 from Rigveda

Priestess

*“tum Hispala originem sacrorum expromit.
primo sacrarium id feminarum fuisse...
sacerdotes invicem
matronas creari solitas.”*
- Titus Livius (Livy) in Ab Urbe
Condita (27 – 9 BC), 39.13

Know What Is Above You

Know what is above you:
an eye that sees,
an ear that hears,
and all your deeds recorded in a book.
- Prikei Avot 2:2

Our Endless Day

And at the end of sorrow,
suddenly shall our eyes be opened,
and in that moment of light our sight shall be clear;
and that light is God our maker.
Our faith is our light in the darkness;
the light which is God, our endless day.
- Julian of Norwich (1342-1416), Revelations of Divine Love
Translation: © Dr Alison Daniell

As we journey onward,
Songs to thee we raise, Mighty One.
Thou didst aid our fathers.
Guard us all our days. Wonder-worker, hearken.
Come in thy splendour; come in thy mighty pow'r.
Feed us and inspire us;
Keep us in thy care, Mighty One.
Lead us past pursuers
Unto meadows fair. Wonder-worker, hearken.
Come in thy splendour; come in thy mighty pow'r.

Mother of gods, power of Aditi, intuition of
sacrificing, vast, do shine widely, giving expression
to wisdom-word, do shine widely for us, do give to
us a birth born in manifested world of the sun,
O thou in whom are all desirable things.
- Translation: Sri Aurobindo

“Then Hispala set forth the origin of the mysteries.
At first, she said, it was a ritual for women...
it was the rule to choose the
matrons in turn as priestesses.

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Shining Light

o shining light,
o star-shine gold
jewel of the star-hall
heaven's sparkling gem
shimmering flower of the field of angels,
celestial fire
luminous, radiant, bright

lux lucens in tenebris
loquitur animae stella
[light shining in darkness
the star that speaks to the soul]

oh, shine in light
o shine

Lux aeterna

Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
- Antiphon from the Requiem Mass

Peace Upon You, Jerusalem

I rejoiced that they said to me, 'Let us go to the house of Yahweh.'
At last our feet are standing at your gates, Jerusalem!
Jerusalem, built as a city, in one united whole,
there the tribes go up, the tribes of Yahweh,
a sign for Israel to give thanks to the name of Yahweh.
For there are set the thrones of judgment, the thrones of the house of David.
Pray for the peace of Jerusalem, prosperity for your homes!
Peace within your walls, prosperity in your palaces!
For love of my brothers and my friends I will say, 'Peace upon you!'
For love of the house of Yahweh our God I will pray for your well-being.
- Psalm 122 (121)

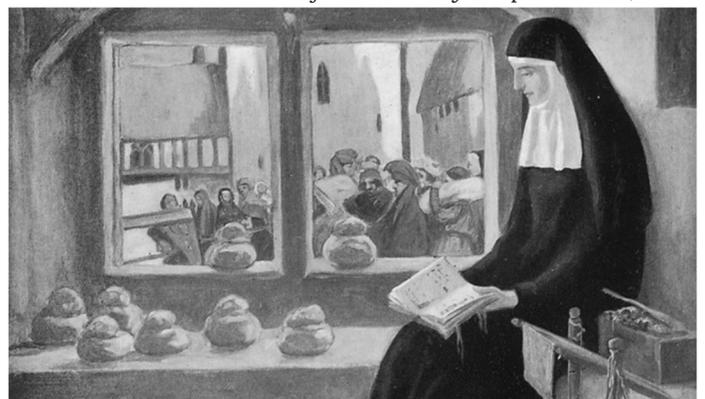
Codex

Sleight of hand
Jump off the end
Into a clear lake
No one around
Just dragonflies
Fantasize
No one gets hurt
You've done nothing wrong
Slide your hand
Jump off the end
The water's clear and innocent

May light eternal shine upon them, O Lord,
with thy saints in eternity: for Thou art gracious.
Eternal rest give to them, O Lord,
and let perpetual light shine upon them.

Julian of Norwich by Stephen Reid, 1912.

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Artist Biographies

In Mulieribus—the Latin phrase meaning "among women"—is a women's vocal ensemble dedicated to strengthening community through the art of music. The ensemble specializes in works written before 1750 and champions new repertoire by women composers for women's voices.

Founded in 2004, In Mulieribus (IM) has presented its own annual concert series in Portland since 2007 and has appeared frequently as guest artist around the region including at the Portland Art Museum, Mount Angel Abbey Bach Festival, Angelus Early Music Series at the University of San Diego, Fox Theater in Spokane, and most recently in Ashland as part of the Heart of Humanity Concert Series. IM is regularly broadcast on the region's All Classical radio station, as well as on nationally syndicated radio shows such as Performance Today and Millennium of Music. The ensemble's five CDs have been released to critical acclaim with two being featured as Critics' Picks in *The Oregonian*, a positive review in *Early Music America*, and the latest release, *Cycles of Eternity*, described as "an exemplary recording of one of Oregon's premier ensembles at the top of their form" in Oregon ArtsWatch.

In recent years, IM has reached beyond its focus on early music to highlight works by women composers and support new music for treble voices. Works have been commissioned from Ivan Moody, Richard Toensing, Kay Rhie, Andrea Reinkemeyer, John Vergin, Craig Kingsbury, Robert Lockwood, and Jessica Meyer. The ensemble has been awarded grant funding from the Oregon Community Foundation, Oregon Cultural Trust, Regional Arts and Cultural Council, the James F. and Marion L. Miller Foundation, the Meyer Memorial Trust, the Oregon Arts Commission, METLife Meet the Composer, M.J. Murdock Charitable Trust, Maybelle Clark Macdonald Foundation and the Marie Lamfrom Charitable Foundation.

Dr. Anna Song is In Mulieribus' co-founding artistic director and conductor. Under her direction, the ensemble has presented a highly acclaimed annual concert series in Portland since 2007, appears frequently as a featured guest artist throughout the region, and is regularly broadcast on regional and nationally syndicated radio shows such as Performance Today and All Classical radio. The ensemble's CDs have garnered praise from *The Oregonian* and *Early Music America*. In 2018 she was awarded Linfield's Tom Hellie and Julie Olds Creative Achievement Award for her work with IM. Apart from IM, she is on faculty at Willamette University where she serves as Associate Professor of Music and Director of Choral Music. A frequent choral clinician and adjudicator in the Portland area, she also coordinates the choral program at Young Musicians and Artists summer camp with her husband Blake Applegate. Dr. Song holds degrees in music composition and conducting from UCLA and Yale University, and a Doctor of Music Education degree from Teachers College, Columbia University.

Sarah Beaty, *mezzo-soprano*, has earned acclaim as "the model of bel canto clarity and brilliance" (*Cleveland Classical*). With a versatile voice covering a broad repertoire, she specializes in contemporary music and has premiered works by Ellen Reid, Chris Cerrone, Margaret Brouwer, Victoria Bond, Andy Akiho, Emily Lau, Theresa Koon, among others. Sarah is a frequent soloist with the LA Philharmonic and has worked with legendary conductors Gustavo Dudamel, Esa-Pekka Salonen, John Adams, Gabriel Crouch, and Zubin Mehta. She has soloed with Portland Baroque Orchestra, Eugene Opera, Eugene Symphony, Cappella Romana, Resonance Ensemble, Orpheus PDX, and is an inaugural company member with The Industry Opera LA. She also sings with the LA Master Chorale and the Grammy-nominated ensemble True Concord in Tucson. In addition to bringing new works to life, Sarah is passionate about early music and her interpretation of Hildegard's songs and hymns were praised as "sung with blinding luminosity" (*LA Times*). A graduate of the Manhattan School of Music, Sarah teaches at Reed College and maintains a private voice studio. www.sarahbeaty.com

Henriët Fourie, *soprano*. South African soprano Henriët Fourie has been praised for her "luminous tone," "finely calibrated" performances, and "refreshingly modern" interpretations (*Chicago Classical Review*, *Chicago Tribune*, *Namibia Economist*). She has appeared as a soloist with the Chicago Symphony Orchestra, Elgin Symphony, and Bella Voce Sinfonia under conductors including Marin Alsop and Riccardo Muti, with performances at Carnegie Hall, Chicago's Orchestra Hall, Millennium Park, and Ravinia. A passionate interpreter of contemporary music, she has premiered works at New Music DePaul, June in Buffalo, and the Outside the Box Festival. Now based in Portland, she sings with Portland Opera Chorus, New Wave Opera, Portland Baroque Voices, In Mulieribus, Resonance Ensemble, and Cappella Romana.

Susan Hale, *mezzo-soprano*, has been actively involved with choral music for many years in the Portland area as an ensemble singer, soloist and educator. For twenty years, she performed as a member of the Berwick Chorus of the Oregon Bach Festival

in Eugene. She currently sings with Cappella Romana, and has sung with Choral Cross-Ties, Trinity Consort, Portland Baroque Orchestra, Resonance Ensemble, The Ensemble of Oregon and Cantores in Ecclesia. In 2015, she completed a long tenure as choral director at Tigard High School. Susan's commitment to music education has encompassed elementary, middle school, and high school vocal music as well as supervision and mentorship of Portland State University student teachers. She lives in Wilsonville, Oregon with her husband Paul Klemme, a church musician and conductor in Salem.

Amanda Jane Kelley, *soprano*, enjoys singing historically informed music. In 2016, she performed with The Rose Ensemble from St. Paul, Minnesota at the World Choral Symposium in Barcelona, Spain and toured in Provence, France. Previously, she has sung at the International Sacred Music Festival with Ensemble Lipzodes in Quito, Ecuador; been a soloist in "Messiah" with the Portland Baroque Orchestra in Portland, Oregon and Seattle, Washington; and toured with PBO/Oregon Bach Festival in "Dido and Aeneas". She depicted Heloise in the concert "Heloise and Abelard" with the Medieval Women's Chorus in Seattle, Washington; and sang the role of Anima in the Seattle Academy of Baroque Opera and Oratorio's staged production of "Il Rapresentatione di Anima et Corpo" by Cavalieri. Amanda lives in Portland with her husband and daughter. She sings in the First United Methodist Church choir, and works at Oregon Catholic Press.

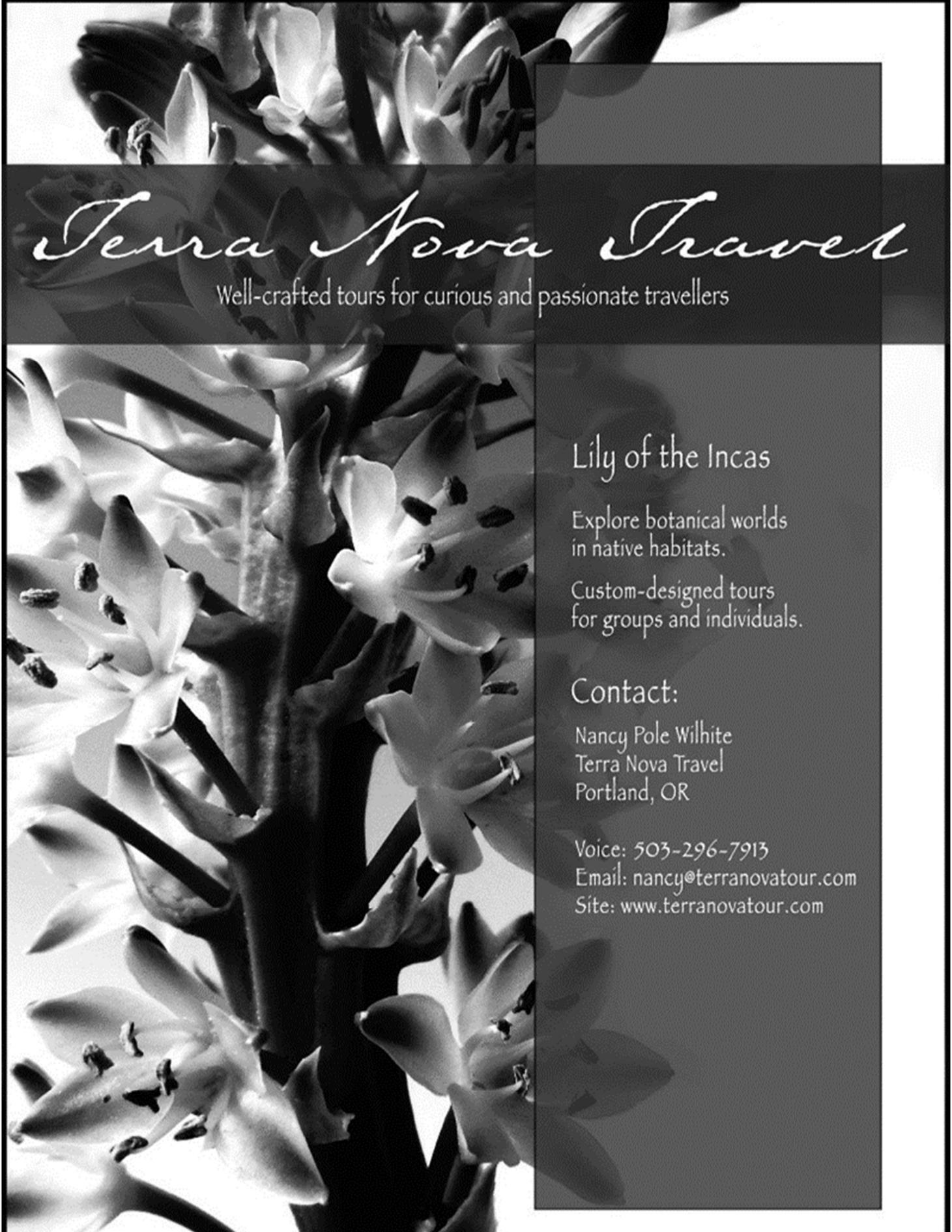
Rachel Mast Mohr, *mezzo-soprano*. Lyric mezzo Rachel Mast Mohr is a versatile singer skilled in styles from opera to art song to church music. Originally from Corvallis, Oregon, Rachel recently returned to the PNW after many years of living and singing in Chicago and the Midwest. While in Chicago she sang with the Grant Park Music Festival Chorus, Chicago Fringe Opera, and treble ensemble La Caccina, among others. Since returning to Oregon she has performed with the Bach Cantata Chorale, Bravo Northwest, Portland Symphonic Choir and the Trinity Cathedral Schola. She holds a B.A. from Goshen College and a Master of Music from the Chicago College of Performing Arts at Roosevelt University.

Kate Petak, *harp*. A native of Houston, Texas, has been playing harp since age 6. She currently is a freelance musician in Portland, Oregon, and has performed with the North Coast Symphony, Vancouver Symphony, Portland Columbia Symphony, Cascadia Composers, Opera Theater Oregon, and Cult of Orpheus. Kate studied harp at Boston University, the Royal College of Music in London, and Ball State University, where she earned her master's degree in harp performance. Her main areas of interest are chamber music, modern works, and collaborating with composers and musicians from all genres.

Madeline Ross, *soprano*. Praised for her "brilliant coloratura voice" and her ability to "elicit beautiful passages with ease" Madeline Ross is an award-winning and sought-after performing artist as an opera, concert, musical theater, choral, and jazz vocalist. Ms. Ross is known for her "supreme performance" of Ligeti's *Mysteries of the Macabre* that is "simultaneously intense, dramatic, and humorous" and was a National Finalist of the NATS Artist Awards in 2024. Recent performances include *Witchfinder*, *Waking the Witch* (Day) with Renegade Opera, *Lucinda*, *Dark Sisters* (Muhly) with Eugene Opera, *First Woodsprite Rusalka* (Dvorak) with Portland Opera, and *Daughter* in the world premiere of *Qaqnus* (Sahba Aminikia) with Music of Remembrance (Seattle). She was hailed for "effortlessly nailing" her performance as Queen of the Night in Mozart's *Die Zauberflöte* and made her Carnegie Hall debut in 2019 as a jazz soloist where she "scatt[ed] to beat the band" (NY Concert Review). www.madelinelross.com | www.renegadeopera.org

Jo Routh, *mezzo-soprano*, is currently the choir director at Fowler Middle School in Tigard, Oregon where she directs three choirs. She previously taught choir in Scappoose, OR before taking some time off to raise her two children. Jo has sung for a number of professional ensembles including In Mulieribus, Cappella Romana and Oregon Catholic Press. Jo lives in Beaverton, Oregon with her husband Rob and children Ro and Riley. She loves spending time with her family, traveling, solving escape rooms, and playing pool.

Catherine van der Salm, *soprano*, is a versatile musician praised for her "agile, supple and richly expressive" voice (The Oregonian). She is an active collaborative artist singing with Cappella Romana, In Mulieribus, Cantores in Ecclesia, Portland Baroque Orchestra, Resonance Ensemble, Oregon Catholic Press and The Ensemble of Oregon. She has appeared as a guest artist with 45th Parallel, Willamette Valley Chamber Music Festival, Newport Symphony Orchestra, Third Angle, Willamette Master Chorus, Musica Maestratale and Bach Cantata Vespers at St. James Lutheran Church. Catherine makes her home in Vancouver, Washington, with her husband, Ruud and their daughters.



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*In memory of Marion Robbins,
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who never missed one of your
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Murmurs of the Muse

{ 2025-26 Concert Season }



In the Stillness

Dec 20, 8pm | St. Mary's Cathedral
Dec 21, 4pm | St. Philip Neri Church

IM's annual December concerts offer a contemplative escape from the hustle and bustle of the holidays into stillness and serenity on the darkest nights of the year. Embrace the hush of winter and celebrate the joyful anticipation of the season with traditional songs and ancient carols from around the world, as well as with music by **Perotin, Murray Schafer, Matthew Larkin**, and more. This 20-year-old Portland tradition is one not to be missed!

Sponsored by Judith Freeman



Among Women

Mar 8, 4pm | Irving Street Studio

Following the enormous success of last year's International Women's Day event, IM hosts a second annual *Among Women* celebration to honor the courageous, talented, and innovative women artists—both past and present—who continue to inspire and transform our world in remarkable ways. This FREE community event is open to all, and will feature an impressive lineup of local visual and performing artists who will showcase their incredible talent and work.

Sponsored by Kathleen Worley



Whispers of Desire

Apr 18, 8pm | Old Madeleine Church
Apr 19, 4pm | Old Madeleine Church

Together with pianist **Susan McDaniel**, IM performs songs inspired by Greek lyric poet **Sappho** to highlight her enduring power as muse and poet and honor a woman whose voice continues to echo across millennia. Program includes music by **Johannes Brahms, Ildebrando Pizzetti, Undine Smith** and others, as well as the world premiere of *The Sleep Wind* by Portland-based composer **Charles Rose**. Concerts will feature free pre-concert talks with scholar **Dr. Ellen Greene**. This concert is supported in part by the Oregon Cultural Trust.

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