

In Mulieribus

In the Stillness

Dr. Anna Song, Artistic Director

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

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In the Stillness

8pm Saturday, December 20, 2025 | St. Mary's Cathedral | Portland OR

4pm Sunday, December 21, 2025 | St. Philip Neri Church | Portland OR

Concert Sponsor: **Judith Freeman**

Kindly withhold applause until the end of each section. Thank you.

Let All Mortal Flesh Keep Silence (2013) 4th c. hymn; arr. D. Claybrook (b. 1953) & A. Song (b. 1972)
solos: Catherine van der Salm, Amanda Jane Kelley, Susan Hale

Pueri concinite (1586)

Jacob Handl (1550–1591)



Ther is no ros of swych vertu (2014)

Benjamin España (b. 1991)

Adam lay ybounden (1990)

Matthew Larkin (b. 1963)

I Wonder As I Wander (1933)

John J. Niles (1892–1980)

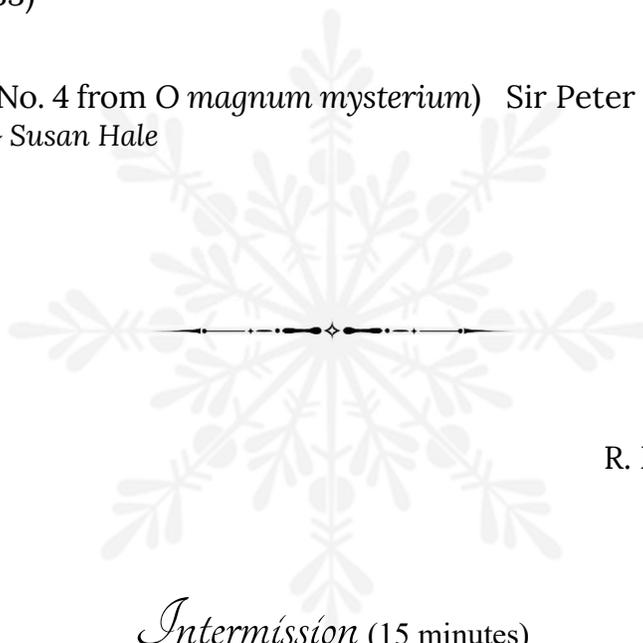
solo: Sarah Beaty

The fader of heven (1960; No. 4 from *O magnum mysterium*) Sir Peter Maxwell Davies (1934–2016)

duet: Amanda Jane Kelley & Susan Hale

The Winter's Night (2008)

Nick Myers (b. 1973)



Snowforms (1981)

R. Murray Schafer (1933–2021)

Intermission (15 minutes)

Viderunt omnes (c. 1198)
trio: Amanda Jane Kelley, Catherine van der Salm & Sarah Beaty

Pérotin (fl. c. 1180–1205)



A Wild Midwinter Carol (2022)
solo: Catherine van der Salm

Liz D. Johnson (b. 1984)

See Amid the Winter's Snow (1871)

Sir John Goss (1800–1890); arr. A. Song
vs. 3 & 4 arr. David Willcocks (1919–2015)



In the Stillness (2007)

Sally Beamish (b. 1956); arr. A. Song

Still, still, still (1992)
trio: Henriët Fourie, Sarah Beaty & Hannah Penn

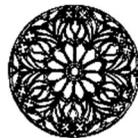
traditional Austrian carol; arr. R. Jeffers (b. 1943)

O du stille Zeit (1938)

César Bresgen (1913–1988); arr. S. Wawer (b. 1979)

Silent Night (2023)
solo: Henriët Fourie

Franz Gruber (1787–1863); arr. A. Lapwood (b. 1995)



In Mulieribus
luminous in song

Anna Song, *artistic director/conductor*

Sarah Beaty Amanda Jane Kelley
mezzo-soprano *soprano*

Kristen Buhler Hannah Penn
mezzo-soprano *mezzo-soprano*

Henriët Fourie Catherine van der Salm
soprano *soprano*

Susan Hale Ann Wetherell
mezzo-soprano *soprano*

Notes on the Program

Welcome to In Mulieribus' winter concert! Our very first public performance was given on the winter solstice in 2004 at St. Philip Neri as a way of exploring our love of ancient repertoire 'among women,' and sharing this rarely heard music with others. Little did we know that it was the beginning of an enduring Portland tradition that would continue for over twenty years! We are grateful to you, our audiences and supporters, who have made it all possible.

Tonight's program was inspired by Sally Beamish' beautiful setting of Katrina Shepherd's original poem, "In the Stillness," and journeys through centuries of winter and Christmas music ranging from medieval chant and early polyphony to contemporary arrangements of familiar carols. Together, the selections invite us into stillness and reflection—to ponder our purpose and blessings, to trust, surrender, and live more fully in the present, appreciating life's everyday wonders. In some ways, hope, peace, and joy can shine brighter and more clearly in midwinter.

We begin with the haunting *Let All Mortal Flesh Keep Silence*, one of the oldest Christian hymns still widely used today (known as the 'Picardy' tune). Its simple, solemn melody mirrors the text's call to enter into the mystery and awe of the Incarnation, which then gives way to the jubilant Renaissance motet *Pueri concinite* which sets the third verse of the famous medieval Latin carol, *Resonet in laudibus*.

The next set of songs feature several medieval English texts, as well as lyrics penned more recently. We are especially excited to perform *There is no rose of swych vertu*, written specifically with *In Mulieribus* in mind over a decade ago by local composer, musician and lawyer Benjamin España. The fifteenth-century lyrics honor Mary and the "little space" of her womb, where divinity and humanity converge, while the music evokes a sense of ancient veneration and exultation. Liturgical Latin and Middle English—the language of the people—appear together, reinforcing the bridge between heaven and earth. The original music for the 14th-century English carol *Adam lay ybounden* has been lost, but its text has inspired numerous composers. Matthew Larkin's setting uses chant-like phrases that invite reflection on the paradox of sin and redemption: Adam's taking of the apple brings about the need for salvation, which ultimately puts into motion God's saving plan. *Fader of heven*, a movement from Sir Peter Maxwell Davies' larger choral work *O magnum mysterium*, was composed for his choir students at Cirencester Grammar School. With just two voices, Davies skillfully captures the wonder and awe of the Christmas story with clarity and intimacy.

I Wonder As I Wander, collected and arranged by folklorist John Jacob Niles, originates from Appalachian folk traditions. The melody's simplicity reflects oral folk practices while its lyrics convey a devotional style grounded in everyday experience. Niles' description of his first encounter with the song is particularly fascinating:¹

"*I Wonder As I Wander*" grew out of three lines of music sung for me by a girl who called herself Annie Morgan. The place was Murphy, North Carolina, and the time was July 1933. The Morgan family, revivalists all, were about to be ejected by the police, after having camped in the town square for some little time, cooking, washing, hanging their wash from the Confederate monument and generally conducting themselves in such a way as to be classed a public nuisance. Preacher Morgan and his wife pled poverty; they had to hold one more meeting in order to buy enough gas to get out of town. It was then that Annie Morgan came out—a tousled, unwashed blond, and very lovely. She sang the first three lines of the verse of "I Wonder As I Wander." At twenty-five cents a performance, I tried to get her to sing all the song. After eight tries, all of which are carefully recorded in my notes, I had only three lines of verse, a garbled fragment of melodic material—and a magnificent idea."

¹ Pen, Ron. "I Wonder as I Wander". *A Kentucky Christmas* (George Ella Lyon, editor). University Press of Kentucky (2003), p200–201.

Beautiful arrangements of this tune are widely performed (John Rutter's is a personal favorite), but we have chosen to present it as a solo in the spirit of how Niles would have first heard it nearly 70 years ago, sung by the young Annie Morgan.

The next two pieces highlight the serene beauty of nature during winter. American composer Nick Myers captures the solitude and fragile beauty of a frozen landscape in *The Winter's Night*. Canadian composer, educator, artist, and environmentalist R. Murray Schafer, a pioneer in acoustic ecology (the relationship between sound, people and the environment), aims to portray various images of snow in *Snowforms* through mostly wordless, improvised sounds guided by graphic notation printed as white shapes over a pale blue background.

Inspired by snowdrifts outside his Montecagle Valley farmhouse window and a 1971 flight over Greenland, Schafer captures the unpredictability and peacefulness of falling snow by calling upon performers to hum and slide between pitches. Several of the many Inuit words for snow are interspersed throughout, including *apingaut* (first snowfall), *mauyak* and *mauyaolertok* (soft snow), *akelrorak* (drifting snow), *pokaktok* (snow like salt), *anio* (snow for melting into water), *tiltuktortok* (snow beaten down), and *aput* (snow spread out).

At the heart of the program is Pérotin's monumental *Viderunt omnes*—a landmark work in Western Music that celebrates the revelation of divine light and proclaims joy to all the earth. Written for Christmas Day, it expands the original chant melody into a spectacular four-voice polyphonic texture with the chant appearing in long, sustained tones in the lowest voice. The three newly composed upper voices feature lively, interweaving lines made possible by innovations in rhythmic notation that specified patterns of long and short note values. The result is music of striking complexity and brilliance, echoing both the exultant, universal spirit of the text and architectural grandeur of the Notre Dame Cathedral where it was first heard.

The final selections of the program move from reflection to shared joy, and bring together a mix of new, modern works and timeless carols familiar to all. A *Wild Midwinter Carol* leads us through changing scenes of animals and nature that move from dawn to midnight, and calls us to take an active part in bringing about love, peace, calm, hope, and joy to our world. The popular English carol *See Amid the Winter's Snow* uses winter imagery as a metaphor for purity, and juxtaposes Christ's humble birth with his divine majesty. Its tuneful melodies are memorable and fitting for communal singing. Sally Beamish's *In the Stillness* invites us to a deeper quiet that heightens awareness of the beauty of our surroundings. The beloved Austrian carol *Still, still, still* is a tender lullaby for the newborn Christ child that likewise soothes and calms our hearts. Finally, César Bresgen's *O du stille Zeit* and *Silent Night* close the program with messages of peace and seasonal goodwill for all. On behalf of IM's Board of Directors, staff, and performers, I wish you a safe, happy holiday season, and a happy new year.

Dr. Anna Song



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JULIUS DRAKE, piano

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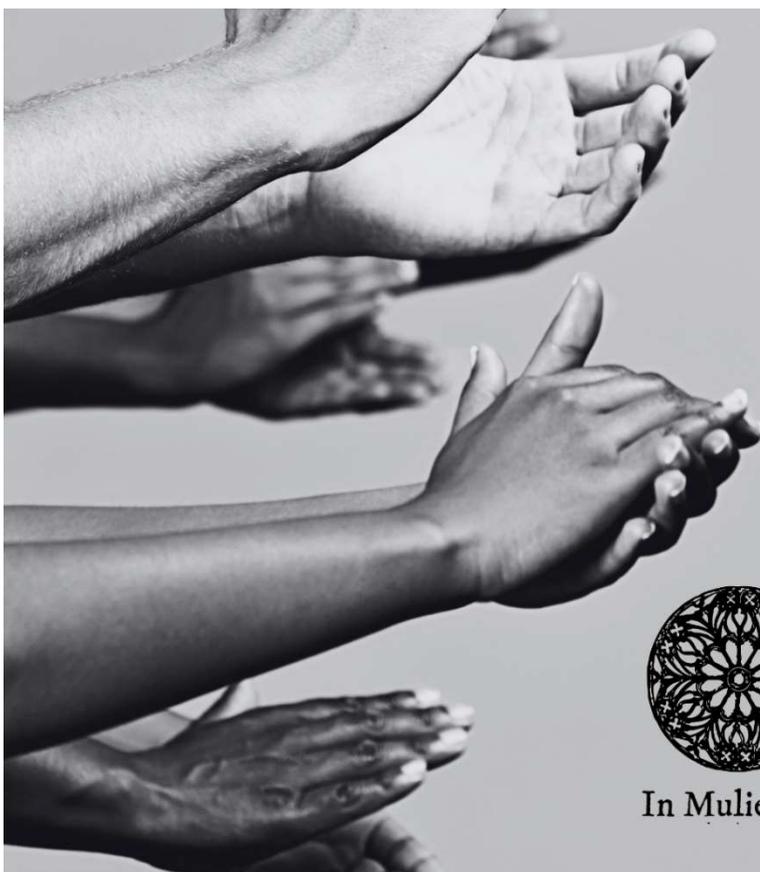


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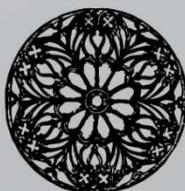


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Texts & Translations

Let All Mortal Flesh Keep Silence

Let all mortal flesh keep silence, and with fear and trembling stand;
Ponder nothing earthly-minded, for with blessing in His hand
Christ our God to earth descendeth, our full homage to demand.

King of kings, yet born of Mary, as of old on earth He stood,
Lord of lords, in human vesture, in the Body and the Blood;
He will give to all the faithful His own self for heav'nly food.

At His feet the six-winged seraph, cherubim with sleepless eye,
Veil their faces to the Presence, as with ceaseless voice they cry,
"Alleluia, alleluia! Alleluia, Lord Most High!"

Pueri concinite

*Pueri concinite, nato regi psallite,
voce pia dicite:
Apparuit quem genuit Maria.
Sunt impleta quae praedixit Gabriel.
Eia, eia! Virgo Deum genuit
quod divina voluit clementia.*

Sing, children; sing to the newborn King,
with holy voices say:
He whom Mary bore has appeared.
Gabriel's prophecy is fulfilled.
Rejoice! The Virgin has given birth to God,
as divine mercy willed.

There is no ros of swych vertu

*Ther is no ros of swych vertu
As is the ros that bare Jhesu.
Alleluya.*

*For in that ros conteyned was
Hev'n and erth in lyttyl space;
Res miranda.*

*Be that ros we may weel see
That He is God in personys thre;
Pari forma.*

*Leave we all this worldly mirth,
And follow we this joyful birth;
Transeamus.*

Gloria.

*The aungelys sungyn the sheperdes to:
Gloria in excelsis Deo:
Gaudeamus.*

*Ther is no ros of swych vertu
As is the ros that bare Jhesu.
Alleluya.*

There is no rose of such virtue
as the rose that bore Jesus.
Alleluia.

For in this rose was contained
heaven and earth in little space—
A wondrous thing.

By that rose we see clearly
one God in three persons—
Equal in form.

Let us leave this worldly mirth
and follow this joyful birth—
Let us go.

Glory.

The angels sang to the shepherds:
"Glory to God in the highest"—
Let us rejoice.

There is no rose of such virtue
as the rose that bore Jesus.
Alleluia.

Adam lay ybounden

Adam lay ybounden, bounden in a bond;
Four thousand winter thought he not too long.
And all was for an apple, an apple that he took.
As clerkes finden, written in their book.
Ne had the apple taken been,
Ne had never our ladie, a-been heav'ne queen.
Blessed be the time that apple taken was,
Therefore we moun singen. Deo gracias!

I Wonder As I Wander

I wonder as I wander out under the sky, how Jesus the Savior did come for to die
for poor ordinary people like you and like I; I wonder as I wander, out under the sky.

When Mary birthed Jesus, 'twas in a cow's stall with wise men and farmers and shepherd and all.
But high from God's heaven a star's light did fall, and the promise of ages it did then recall.

If Jesus had wanted for any wee thing, a star in the sky, or a bird on the wing,
or all of God's angels in heaven for to sing, he surely could have it, 'cause he was the King.

The fader of heven

*The fader of heven,
God omnypotent,
That sett alle on seven,
his son has he sent:
My name couthe he neven,
and lyght or he went.
I conceyvd hym full even
through myght as he ment.
And now he is borne.*

*He kepe you fro wo:
I shalle pray him so;
Telle furth as ye go,
And myn on this morne.*

The Winter's Night

Deep in the night, quiet and still,
While all the world's asleep,
Dreaming of what they will.
Out from the warmth, out in the cold,
Snowflakes are falling, covering the earth,
Telling the world, winter has come.
Making the earth turn to the new from the old,
Tapping the window, brushing the ground
Soft as a dream, sweet as a dream
Dreams pure as white, white as the snow.

The Father of heaven,
God omnipotent,
who set all things in order,
His son has He sent.
My name he could tell,
and he laughed as if he knew all about it.
I conceived him, through God's power,
just as He intended.
And he is just new-born.

May he keep you from woe:
I shall pray him so;
make his birth known
and remember this morning.

Snowforms

<i>Apingaut.</i>	First snowfall.
<i>Mauyak.</i>	Soft snow.
<i>Qanit.</i>	Falling snow.
<i>Sitidlorak.</i>	Hard snow.
<i>Akelrorak.</i>	Newly drifted snow.
<i>Pokaktok.</i>	Snow like salt.
<i>Anio.</i>	Snow for melting into water.
<i>Tiltuktortok.</i>	Snow beaten down.
<i>Aput.</i>	Snow spread out.
<i>Mauyaolertok.</i>	Soft snow.

Viderunt omnes

Viderunt omnes

fines terrae salutare Dei nostri;

Jubilate Deo omnis terra.

Notum fecit Dominus salutare suum;

ante conspectum gentium revelavit iustitiam suam.

All the ends of the earth

have seen the salvation of our God.

Shout for joy, all the earth.

The Lord has made known His salvation;

He has revealed His righteousness to all nations.

A Wild Midwinter Carol

All on a frosty dawning the hare is on the hill,
the robin sings from the old oak tree,
all on Midwinter's morn.

Now we too raise our voices,
all in a circle sing for love, for love,
for tender love across the hill and vale.

All on a snowy evening the fox is in the wood,
the tawny owl calls from the alder tree,
all on Midwinter's eve.

Now we too raise our voices,
all in a circle sing for calm, for calm,
for soothing calm across the woody heath.

All on a rainy noon-tide the seal is in the bay,
the little wren sings from the hawthorn tree,
all on Midwinter's day.

Now we too raise our voices,
all in a circle sing for peace, for peace,
for gentle peace across the deep sea.

All on a clear-skied midnight the child is watching on,
the quiet dove sits in the holly tree
all on Midwinter's night.

Now we too join in silence,
all in a circle stand for hope, for hope,
for brightest hope across the sea and land.

Now we too raise our voices,
all in a circle sing for joy, for, joy,
for nature's joy across the land and sea.



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See Amid the Winter's Snow

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

*Hail thou ever blessed morn!
Hail redemption's happy dawn!
Sing through all Jerusalem:
Christ is born in Bethlehem!*

Lo, within a manger lies
He who built the starry skies;
He who, throned in height sublime,
Sits amid the cherubim! *Refrain*

In the Stillness

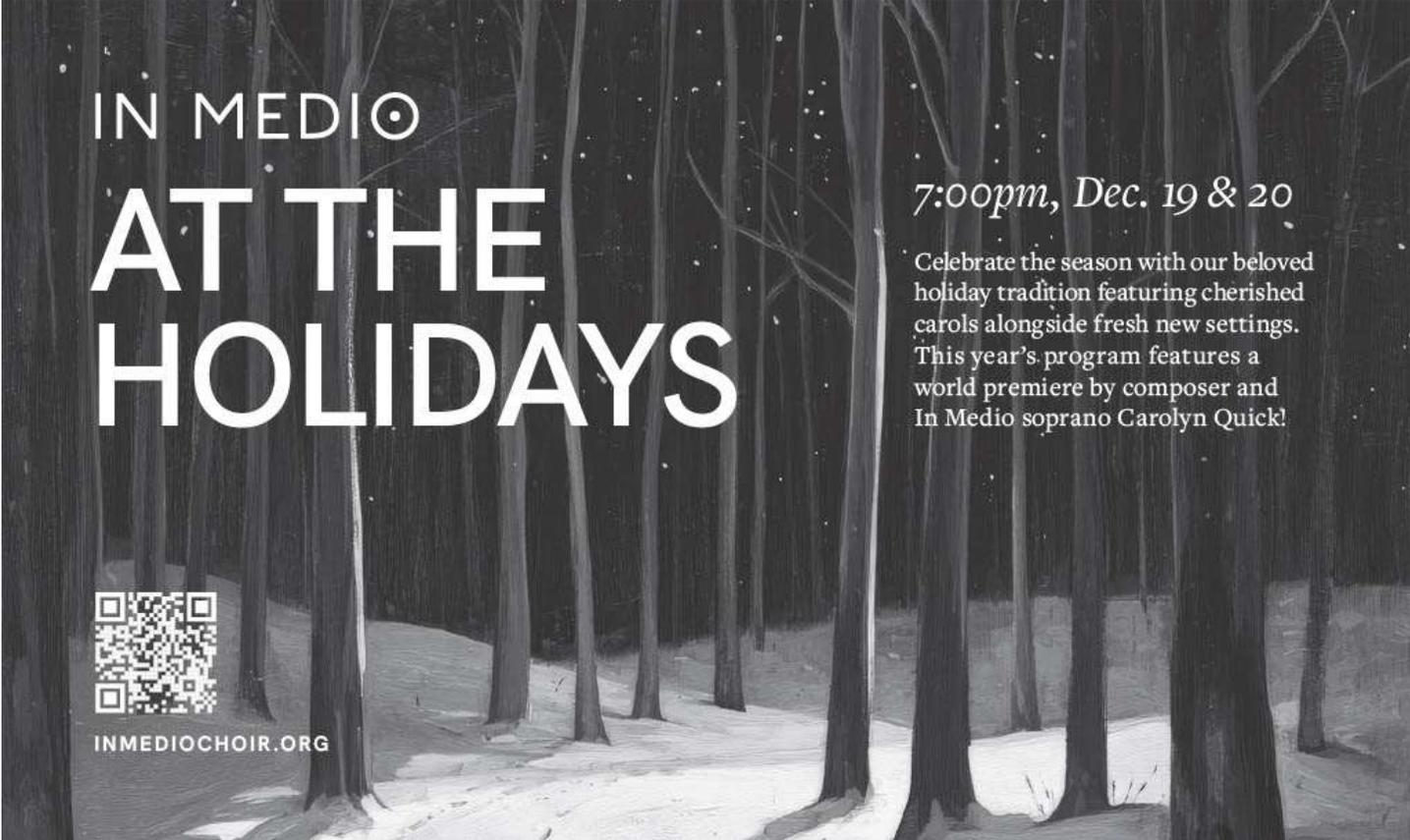
In the stillness of a church where candles glow,
In the softness of a fall of fresh white snow,
In the brightness of the stars that shine this night,
In the calmness of a pool of healing light,
In the clearness of a choir that softly sings,

Say, ye holy shepherds, say
What your joyful news today;
Wherefore have ye left your sheep
On the lonely mountain steep? *Refrain*

"As we watched at dead of night,
Lo! we saw a wondrous light;
angels singing 'Peace on earth'
told us of the Savior's birth." *Refrain*

Teach, O teach us, Holy Child,
by Thy face so meek and mild,
teach us to resemble Thee,
in Thy sweet humility! *Refrain*

In the oneness of a hush of angels' wings,
In the mildness of a night by stable bare,
In the quietness of a lull near cradle fair,
There's a patience as we wait for a new morn,
And the presence of a child soon to be born.



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Still, still, still

Still, still, still,

weil's Kindlein schlafen will.

Maria tut es niedersingen

ihre keusche Brust darbringen,

Still, still, still,

weil Kindlein schlafen will.

Schlaf, schlaf, schlaf,

mein liebes Kindlein, schlaf.

Die Englein tun schön musizieren

bei dem Kindlein jubilieren,

Schlaf, schlaf, schlaf,

mein liebes Kindlein, schlaf.

Still, still, still,

let baby sleep its fill.

Maria sings a sweet lullaby

and lays her true heart at your feet

Still, still, still,

let Baby sleep its fill.

Sleep, sleep, sleep,

my precious baby, sleep.

The angels are all music making

by the manger jubilating

Sleep, sleep, sleep,

my precious baby, sleep.

O du stille Zeit

O du stille Zeit, Kommst, eh wir's gedacht,

Über die Berge weit: Gute Nacht!

In der Einsamkeit, Rauscht es nun sacht,

Über die Berge weit: Gute Nacht!

O you quiet time, you come, as we imagined,

Over the distant mountains: Good night!

In the loneliness, It rustles now gently,

Over the distant mountains: Good night!

Silent Night

Silent night, holy night, all is calm, all is bright,

Round yon virgin mother and child. Holy infant so tender and mild,

Sleep in heavenly peace, sleep in heavenly peace.

Silent night, holy night, shepherds quake at the sight;

Glories stream from heaven afar, heavenly hosts sing Alleluia!

Christ the savior is born, Christ the savior is born!

Silent Night, holy night, Son of God, love's pure light;

Radiant beams from Thy holy face with the dawn redeeming grace,

Jesus, Lord, at Thy birth, Jesus, Lord, at Thy birth.

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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

Kristen Buhler, *mezzo-soprano*, is a native Oregonian, and lover of music from all genres. Praised for her "smooth and heartfelt" singing (Artslandia), she has performed, toured, and recorded professionally with many ensembles including Cappella Romana, The Julians, Resonance Ensemble, In Mulieribus, Portland Baroque Orchestra, Cantores in Ecclesia, and Oregon Bach Festival. Kristen earned B.A. degrees from George Fox University in both Vocal Music Performance and Writing/Literature, then garnered a M.M. degree in Choral Conducting and a M.S. degree in Special Education from Portland State University. By day, she teaches braille and assistive technology to blind and visually impaired students, and has been a co-author of a national braille curriculum entitled *Building on Patterns* for the last eleven years. In her spare time, she is always up for a spur of the moment trip to anywhere, pub quiz, or dinner party.

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 Voices, 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 Cavaliere. Amanda lives in Portland with her husband and daughter. She sings in the First United Methodist Church choir, and works at Oregon Catholic Press.

Dr. Hannah Penn, *mezzo-soprano*, enjoys a diverse career as a performer of opera, oratorio, and recital literature. Frequently praised for her musicality and the timbre of her voice, Ms. Penn has recently been called “...a major talent”, and “...an intelligent and wonderfully musical singer” by Portland’s Willamette Week, and was praised for having “...intriguing colors at both ends of her range” by The Oregonian. She has performed with opera companies throughout the US, and sang her first Carmen with Portland Opera, which garnered critical acclaim and resulted in a chance to reprise the role the following season with the Teatro Nacional Sucre in Quito, Ecuador. A strong proponent of new works, Ms. Penn has performed in the American premiere tours of John Adam’s El Nino and Sven-David Sandstrom’s High Mass and has been involved in the American premiers of several operas, including Anthony Davis’ Wakonda’s Dream and David Carlson’s Anna Karenina at Florida Grand Opera. Ms. Penn has recently been appointed Zeller Chair for Dramatic Arts at Willamette University. For a full schedule, please visit hannahpensnsings.com.

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 Voices, 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.

Dr. Ann Wetherell, *soprano*, has been involved in choral performance in the Portland area for several decades, singing with Cantores in Ecclesia, Cappella Romana, and the choirs of St. Michael and All Angels Church. A specialist in Asian studies, Ann holds a Ph.D. in Chinese art history from the University of Oregon with an area focus on later Chinese painting and Confucian culture. She recently retired after over 30 years in higher education, having taught classes in the art and architecture of China, Japan, and South Asia at Willamette University, Pacific University, Portland State University, and University of Oregon. She lives in Portland with her husband.



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{ 2025-26 Concert Season }



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Apr 19, 4pm | Old Madeleine Church

IM's final performance of the season honors the feminine sensuality of the legendary Greek lyric poet, Sappho. Experience music inspired by the woman whose voice has remained relevant across millennia, celebrating her roles as both muse and poet. The program weaves together music from diverse epochs, culminating in the world premiere of *The Sleep Wind* by Portland composer Charles Rose. Deepen your experience with a free pre-concert talk and cocktail hour led by Sappho scholar Dr. Ellen Greene. This concert is supported in part by the Oregon Cultural Trust.

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