

In Mulieribus

# Whispers of Desire

Dr. Anna Song, Artistic Director

Sat, Apr 18, 8pm | The Old Madeleine Church  
Sun, Apr 19, 4pm | The Old Madeleine Church

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# Whispers of Desire

Concert Sponsors: **Debbie and George Olsen**

8pm Saturday, April 18 & 4pm Sunday, April 19, 2026 | The Old Madeleine Church | Portland OR

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Please refrain from applause until the end of each section (\*\*\*\*\*) of the program. Thank you!

<b>Wilfried Hiller</b> (b. 1941)	<b>Fragmente Sappho</b> (1997) I. <b>Mitternacht</b>
<b>Arthur Lourié</b> (1892-1966)	<b>Greek Songs after Sappho</b> (1914) * CV/SM VI. <b>Plea to Aphrodite</b> VIII. <b>Maiden's flower!</b>
<b>Wilfried Hiller</b>	<b>Fragmente Sappho</b> IV. <b>Pierische Rosen</b> VII. <b>Kleis, meine Tochter</b>
<b>Christos Hatzis</b> (b. 1953)	<b>Anaktoria</b> (1990) * SB/BH/AL/AMS/SM No. 3 from <i>Three Songs on Poems by Sappho</i> *****
<b>Ildebrando Pizzetti</b> (1880-1968)	<b>Scuote amore il mio cuore</b> (1956) * SH/SM No. 1 from <i>Tre canti d'amore</i>
<b>Johannes Brahms</b> (1833-1897)	<b>Sapphische Ode</b> Op. 94 no. 4 (1884) * SH/SM
<b>Jean Coulthard</b> (1908-2000)	<b>What Rapture Could I Take From Song</b> (1992) * AJK/SM No. 2 from <i>Three Ancient Memories of Greece</i>
<b>Ildebrando Pizzetti</b>	<b>Oscuro è il ciel</b> (1931) * CV/SM No. 2 from <i>Due canti d'amore</i> *****
<b>Hermann Reutter</b> (1900-1985)	<b>Fünf Antike Oden</b> Op. 57 (1947) * HP/AL/SM *****
<b>Charles Rose</b> (b. 1997)	<b>The Sleep Wind</b> (2025; world premiere) winner of IM's 2025 Call for Scores *****
<b>Constantine Caravassilis</b> (b. 1979)	<b>Sappho de Mytilène</b> (2008) * MR/AM/SM *****
<b>Arthur Lourié</b>	<b>Greek Songs after Sappho</b> * CV/SM I. <b>Lament for Adonis</b> II. <b>I love voluptuousness</b> XII. <b>Again, with passion</b>
<b>Daron Hagen</b> (b. 1961)	<b>The Evening Star</b> (2005) * AJK/SH/AMS No. 7 from <i>Sappho Songs</i> *****

Undine Smith Moore (1904-1989) | Love Let the Wind Cry...How I Adore Thee (1961) \* SB/SM

\*\*\*\*\*

Alexander Campkin (b. 1984) | Unleash the Beauty of Your Eyes (2014)

*This project is funded and made possible by the Oregon Cultural Trust.*

19<sup>th</sup> Season 2025-2026



## In Mulieribus

*luminous in song*

Anna Song, *artistic director/conductor*

Sarah Beaty, *mezzo-soprano* SB  
Susan Hale, *mezzo-soprano* SH  
Amanda Jane Kelley, *soprano* AJK  
Hannah Penn, *mezzo-soprano* HP  
Maddy Ross, *soprano* MR  
Catherine van der Salm, *soprano* CV

Adaiha MacAdam-Somer, *cello* AMS  
Susan MacDaniel, *piano* SM  
Abby Mages, *flute* AM  
Barbara Heilmair, *clarinet* BH  
Adam LaMotte, *viola* AL

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### *A note from the Artistic Director*

Welcome to *Whispers of Desire*, a program inspired by the ancient Greek poet Sappho, whose writings are celebrated for their sensual depictions of physical and emotional intimacy, candid expressions of personal desire and female sexuality, and vivid imagery of the natural world. Her poems emphasize the bonds of friendship, human connection, and community—particularly among women, and offer a more nuanced and reciprocal vision of passionate love than is typically found in the lyric poetry of her time.

Sappho's poems were meant for performance. Composer Wilfried Hiller, whose work opens the program, observes that "These poems must be sung, especially by women, to whom Sappho dedicated most of these beautiful lines." Today's program presents works for solo and ensemble voices that feature translations and loose interpretations of Sappho's surviving fragments, most of them composed in the 20th century. It is our hope that these performances will foster a deeper appreciation of Sappho's genius and the enduring resonance of her work.

As we bring our 19th concert season to a close, I want to thank you for your presence and support. The commitment of our audiences, dedicated volunteers, generous donors, and concert sponsors has not only made it possible to present programs like *Whispers of Desire*, but has also brought *In Mulieribus* to the threshold of our 20th anniversary. We look forward to celebrating this remarkable milestone with you in our 2026-2027 season.

Dr. Anna Song

## *Notes on the Program*

Sappho is one of the most admired and imitated poets from all of Greek and Roman antiquity. In fact, from the time Sappho first wrote her poems on the Greek island of Lesbos at the end of the seventh century BCE, she has been considered one of the most important poets in the Western tradition. It is quite extraordinary that thousands of years after Sappho lived, writers, historians, and artists are still captivated by Sappho's powerful expressions of beauty and erotic desire—despite the fact that only 40 fragments of her poems remain and only two are thought to be complete.

Although Sappho was widely admired in antiquity, only a small portion of her work survives today. Ancient sources suggest that she composed nine books of poetry, yet most of these poems have been lost over the centuries. What remains are fragments preserved in quotations by later writers or discovered on damaged papyrus manuscripts. Despite this fragmentary condition, the surviving pieces still convey the remarkable artistry and emotional intensity that made Sappho famous throughout the ancient Mediterranean. Her reputation was so great that the philosopher Plato reportedly referred to her as the “Tenth Muse,” elevating her status alongside the mythological inspirations of poetry.

Despite the fact that Sappho was largely celebrated in both Greek and Roman antiquity, the reception of Sappho since then has undergone profound transformation, shaped by changing literary values, cultural norms, and attitudes toward gender and sexuality. Humanist scholars through the centuries continued to admire Sappho as a classical figure, yet her association with female homoeroticism often led to discomfort and even censorship. In the latter 19th and first half of the 20th century, cultural discomfort with both female sexuality and female homoeroticism led to a tendency to “sanitize” Sappho's poetry. Influenced by broader cultural taboos surrounding homosexuality, many scholars reinterpreted the erotic language in her fragments as metaphorical, pedagogical, or ritualistic rather than literal. Sappho was frequently cast as a schoolmistress or leader of a kind of girls' finishing school, whose expressions of affection toward young women were explained as part of an educational or initiatory context. While such interpretations were not entirely unfounded—given the social structures of archaic Greek communities—they were often deployed in ways that downplayed or denied the presence of genuine erotic desire.

A significant transformation occurred in the later 20th century with the rise of feminist and queer scholarship. These approaches challenged earlier tendencies to sanitize or reinterpret Sappho's homoeroticism, arguing instead for its centrality to her poetic voice. Feminist scholars emphasized the importance of recognizing female desire and subjectivity in a literary tradition long dominated by male perspectives. They argued that attempts to desexualize Sappho not only distorted her work but also reflected broader patterns of marginalizing women's voices.

One of the most compelling features of Sappho's poetry is her unorthodox treatment of love. For the Greeks, erotic relationships were essentially hierarchical and defined in terms of the opposition between active and passive. One was either in the active position of a lover or the passive position of a beloved. In the works of male archaic poets, erotic desire is typically presented in accordance with the traditional model, with the male in the active role and the female in the passive position. In contrast, many of Sappho's poetic fragments present a pattern of mutuality and reciprocity between two female lovers. While homoeroticism is an integral feature of Sappho's poems, it must be understood that the ancient Greeks did not regard sexual preferences as expressions of personal identity. They were simply a part of one's sexuality. Heterosexual marriage was one of the most durable social institutions in ancient Greece, despite many references to homoerotic desire in a wide range of literary texts. Both homoerotic and heterosexual love were considered part of the continuum of sexual desire in general.

Indeed, curiosity about Sappho over the centuries has been fueled by the fact that she is a woman addressing many of her love poems to other women, that we know almost nothing about her life, and that, in modern times, her poems survive only in fragments. In fact, the origins of the modern meaning of “lesbian” most likely can be traced to Sappho, the woman poet from Lesbos. Many of Sappho's poems evoke a community of women whose relationship to one another is undeniably homoerotic. In some of her poems, Sappho herself expresses passionate, erotic feelings toward another woman. Even in poems that do not

deal explicitly with love, Sappho often depicts herself as part of a world in which the emotional and/or erotic bonds between women take center stage. Because ancient Greek society was largely male-dominated, Sappho's focus on a "woman-centered" world in her poetry has, at least in part, made her a fascinating subject of speculation and fantasy.

Sappho's work also provides valuable insight into the social and cultural life of ancient Greece, particularly the experiences of women. Many of her poems appear to have been written for a circle of young women who participated in musical and poetic education under her guidance. Within this setting, Sappho celebrated beauty, friendship, and emotional bonds, creating poetry that reflects both personal affection and communal artistic expression. Her voice is especially significant because relatively few works written by women survive from the ancient world, making her poetry a rare and important perspective in classical literature.

Sappho's poetry was originally part of a musical tradition known as lyric poetry, which was designed to be sung rather than simply recited. The word "lyric" itself comes from the lyre, the instrument commonly used to accompany such performances. Sappho is believed to have performed her works in social and ceremonial settings, possibly within communities of women on Lesbos where music, poetry, and education were closely connected.

Sappho's poems are structured with careful rhythm and meter, allowing them to function as songs. The distinctive Sapphic stanza, a poetic form associated with her work, combines musical rhythm with emotional intensity. This blending of poetic language and melody helped establish the tradition of lyrical songwriting in the ancient world. Later Greek and Roman poets admired and imitated her musical poetic forms, ensuring that her influence continued in classical artistic traditions.

As we will see in this program, Sappho's legacy also continued into later musical traditions long after the ancient world. Sappho's reputation as a passionate and skilled poet inspired composers to set translations and adaptations of her poetry to music. During the Renaissance and later European periods, musicians rediscovered classical Greek texts and sought to recreate the emotional and poetic qualities associated with ancient lyric poetry. Composers in the 19th, 20th, and 21st centuries increasingly drew inspiration from Sappho's poetry and reputation.

Ultimately, Sappho's influence lies in her ability to transform poetry into a deeply personal and emotionally powerful form of artistic production. By focusing on the experiences of love and desire, she expanded the possibilities of poetic language and created a model for lyric expression that continues to shape artistic creation today. Even though only fragments of her work remain, those fragments reveal a poetic voice of extraordinary beauty and intensity. Sappho's legacy demonstrates that artistic influence does not depend solely on the quantity of surviving work but on the depth and originality of the creative vision behind it. Through her innovative style, emotional insight, and enduring cultural impact, Sappho remains one of the most important and inspiring figures in the history of art, music, and literature.

On a more personal note, my collaboration with Anna Song has been a deeply rewarding and enlightening experience. As a lifelong teacher and scholar of Sappho, it is exhilarating to see how Sappho's work has inspired so many musicians and composers throughout history. It is especially gratifying to be part of a concert of women singers celebrating Sappho's enduring power as the first surviving female poet in the Western tradition. After all these centuries, it is truly exciting that *In Mulieribus* keeps the great song tradition of Sappho alive.

Dr. Ellen Greene

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**Dr. Ellen Greene** is the Joseph Paxton Presidential Professor of Classics at the University of Oklahoma. Her research focuses on gender and sexuality in Greek and Roman love poetry. She has published seven books and numerous articles on Greek and Latin love poetry. Among these books are *Reading Sappho: Contemporary Approaches* (University of California Press), *The Erotics of Domination: Male Desire and the Mistress in Latin Love Poetry* (Johns Hopkins), *Gendered Dynamics in Latin Poetry* (Johns Hopkins), *The New Sappho on Old Age* (Harvard University Press), and *Oxford Readings in Propertius* (Oxford).

## Texts & Translations

### Fragmente Sappho (1997)

Fragment 168b; German transl. by Emil Staiger (1908-1987)

Wilfried Hiller (b. 1941)

#### I. Mitternacht (Midnight)

*Der Mond und die Siebensterne sind untergegangen.*

The moon and the Pleiades have set.

*Mitternacht ist und die Zeit vorüber—  
ich aber, ich liege einsam.*

It is midnight and time is past—  
but I, I lie alone.

### Greek Songs after Sappho (1914)

Russian adaptation by Vyacheslav Ivanov (1866-1949)

Arthur Lourié (1892-1966)

#### VI. Prayers to Aphrodite

*Béluyu kozú priñesú ya v zhértvu,  
I na tvoy altár' vozilyát' ya stánu...  
Ya tvoí delá velichála líroy;  
Sláva del tvoih mñe hvalú stiazhála...  
Day, zlatoveñéchnaya Afrodíta,  
Po serdsú mñe vinút' zhelánniy zhrébiy!*

I will bring you a white goat as a sacrifice,  
And I will pour its blood out on your altar...  
I magnified your deeds with a lyre,  
The glory of your deeds has won me praise...  
Grant, O golden-crowned Aphrodite,  
To draw the lot of my heart's desire!

#### VIII. From Wedding Songs (frag 114, lines 2)

*Devíchiy tsvet! Devíchiy stíd!  
Kak bez tebiá zhít' mñe? Ból'she ñe bít',  
Rádost', tebé Dévushkoy krásnoy!*

Maiden's flower! Maiden's shame!  
How can I live without you? – No longer to be,  
Joy, to you Fair maiden!

### Fragmente Sappho

Fragments 55 and 132; German transl. by Max Treu (1907-1980)

Wilfried Hiller

#### IV. Pierische Rosen (Pierian roses)

*Wenn du stirbst, ist es aus:  
späterhin fragt keine Erinnerung,  
keine Sehnsucht nach dir weil du ja nie  
an den Pierischen Rosen Anteil gehabt.  
Unscheinbar gehst du in des Hades Haus  
zu den Schatten hinab, kraftlos wie sie  
fliegst du hinweg, ein Nichts. Sappho...  
Sich erinnern an uns wird,  
wie ich mein mancher in späteren Zeiten.*

When you die, it's over:  
later on, no memory calls for you,  
no longing for you because you never  
shared in the Pierian roses.  
Inconspicuously you go down into Hades' house  
to the shadows, powerless as they are,  
you fly away, as nothing. Sappho...  
Some will remember us,  
I believe, in later times.

#### VII. Kleis, meine Tochter (Kleis, my daughter)

*Hab ein schönes Kind,  
goldnen Blumen wohl vergleichbar  
ist sein feiner Wuchs:  
Kleis heisst sie, mein Alles,  
und ich nähme nicht Lydiens Reichtum,  
noch das schöne Lesbos,  
müsst' als Preis sie ich geben.*

I have a beautiful child,  
who is like golden flowers  
in her fine stature:  
Kleis is her name, my everything,  
and I would not take Lydia's riches  
nor the beauty of Lesbos,  
if I had to give her as a price.

## Anaktoria (No. 3 from *Three Songs on Poems by Sappho*; 1990)

Fragment 16 transl. by Diane Rayor and André Lardinois

Christos Hatzis (b. 1953)

Οι μεν ιππήων στρότον οι δε πέσδων  
οι δε νάων φαισ' επί γαν μέλαιναν  
έμμεναι κάλλιστον, έγω δε κην όττω τις έραται.

Πάγχι δ' εύμαρες σύνετον πόησαι  
πάντι τουτ' α γαρ πολύ περσκόπεισα  
κάλλος ανθρώπων Ελένα τον άνδρα κρίνεν  
άριστον οσ το παν σέβας Τροϊας όλεσσεν,  
ουδέ παιδος ουδέ φίλων τοκήων  
ουδέν εμνάσθ', αλλά παράγαγ' άύταν Κύπρις έραισαν.

ή μαλ' εύκαμπτον γαρ έφυ βρότων κήρ  
και μάτει κούφως τόδ' ο κε νοήση.  
αλλά νυν Ανακτορίας γε μάμναι μ' ου πρεοίσας,

τας τε βολλοίμαν έρατον τε βάμα  
κ' αμάρυγμα λάμπρον ίδην προσώπω,  
ή τα Λύδων άρματα καν όπλοισι πεσδομάχεντας.

ευ μεν ίδμεν ου δύνατον γένεσθαι  
λώστ' ον' ανθρώποις, πεδέχην δ' άρασθαι.

Some say that an army of horsemen, or infantry,  
or a fleet of ships is the most beautiful sight on the face of this  
dark earth, but I say it is the one who you love.

Let me make this clear to all:  
Helen, the one woman who far surpasses all others in beauty, left  
her noblest of husbands  
and sailed away to Troy.  
She gave no thought to her child or her dear parents,  
But let herself be led [by the goddess of Love] to desire.

. . . which reminds me of Anaktoria,  
who is far away, whose desirable footsteps,  
and sparkling complexion

Of her face I would rather see,  
than the chariots of Lydia and armed men fighting  
On dusty battlefields.

*[It is not possible to find perfection in the world,  
so we pursue the lesser things . . . \*]*

*\*The last two lines of the poem are not part of the same poem according to many scholars and do not appear in English translations but they were part of the original Greek edition which the composer used to set Anaktoria to music.*



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**Scuote amore il mio cuore (No. 1 from *Tre canti d'amore*; 1956)**

Fragments 47, 102 and 138; Italian transl. by Manara Valgimigli (1876–1965)

*Scuote amore il mio cuore come vento sui monti  
s'abbatte su quercie.  
Dolce madre, non posso più tessere la tela;  
Desiderio di un fanciullo mi ha vinta,  
e la molle Afrodite.  
Fermati, caro, rimani dinanzi a me;  
Scopri la grazia che è nel tuo sguardo.*

**Ildebrando Pizzetti (1880-1968)**

Love shakes my heart like the wind on the mountain  
that beats on the oaks.  
Sweet mother, I cannot weave;  
Desire for a tender youth has come over me,  
from the soft Aphrodite.  
Stop, dear, stay in front of me;  
Discover the grace that is in your gaze.

**Sapphische Ode (Op. 94 no. 4; 1884)**

Text by Hans Schmidt (1856-1923); English transl. by Emily Ezust (b. 1972)

*Rosen brach ich nachts mir am dunklen Hage,  
Süßer hauchten Duft sie, als je am Tage  
Doch verstreuten reich die bewegten Äste Tau,  
der mich näßte.  
Auch der Küsse Duft mich wie nie berückte,  
Die ich nachts vom Strauch deiner Lippen pflückte;  
Doch auch dir, bewegt im Gemüt gleich jenen,  
Tauten die Tränen.*

**Johannes Brahms (1833-1897)**

Roses I picked from the dark hedge by night,  
Breathed a sweeter fragrance than in the day;  
But the movement of the branches richly  
showered me with dew.  
Also the fragrance of your kisses captivated me as never,  
that I picked by night from your rose-bush lips;  
But you, too, moved just as they did in your mind,  
shedding a dew of tears.

IN MEDIO

# TABULA RASA

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with text by poet and alto  
Sara Quinn Rivara.

### What Rapture Could I Take From Song

(No. 2 from *Three Ancient Memories of Greece*; 1992)

English adaptation by Hilda (H.D.) Doolittle (1886-1961)

I know not what to do,  
My mind is reft:  
is song's gift best?  
is love's gift loveliest?  
  
I know not what to do,  
Now sleep has pressed  
Weight on your eyelids.

Jean Coulthard (1908-2000)

Shall I break your rest,  
devouring, eager?  
is love's gift best?  
nay, song's the loveliest:  
yet, were you lost,  
what rapture could I take from song?  
what song were left?

### Oscurò è il ciel (No. 2 from *Due canti d'amore*; 1931)

Fragment 168b; Adapted by Giacomo Leopardi (1798-1837)

*Oscurò è il ciel;  
Nell'onde la luna già s'asconde  
E in seno al mar le Plejadi  
Già discendendo van.  
  
È mezzanotte,  
E l'ora passa frattanto,  
E sola qui sulle piume  
Ancora veglio ed attendo in van.*

Pizzetti

Dark is the sky;  
The moon is already hidden in the waves  
And the Pleiades are already  
descending into the sea.  
  
It is midnight,  
And the hour is passing in the meantime,  
And here alone on my feathers  
I still watch and wait in vain.

### Fünf Antike Oden Op. 57 (1947)

German adaptations by Rudolf Bach (1901-1957); English transl. by Lionel Salter (1914-2000)

Hermann Reutter (1900-1985)

#### I. *Wie hernieder vom Berge* (based on fragment 47)

*Wie hernieder vom Berge Sturmwind  
stürzt und wühlt in den Eichen,  
so schüttelt Eros mich wieder,  
kämpflos die Glieder mir lösend.*

*Heimlich kam er zuerst,  
umfing mich schmeichelnd, ach,  
und ward dann Bringer, so bitterer Wonnen.*

As the storm-wind sweeps down from the  
mountain and bursts into the oak-trees,  
so does Eros convulse me again,  
enfeebling my unresisting limbs.

He came secretly at first,  
embraced me flatteringly, ah!  
and then became the bringer of such bitter raptures.

#### II. *Hinunter ist schon der Mond* (based on fragment 168b)

*Hinunter ist schon der Mond,  
hinab das Siebengestirn. Mitternacht nun!  
Stunde um Stunde verrinnt,  
ach und ich Arme liege noch einsam.*

*Tau tropft kühl herab aus der dunklen Krone des Baumes;  
die Blätter rauschen im Nachtwind,  
von ihnen nieder strömt Schlaf.*

The moon has already set,  
the Pleiades have gone down. Midnight now!  
Hour after hour elapses,  
and sadly, ah! I still lie alone.

Cool dew drops from the tree's dark crown;  
the leaves rustle in the night wind;  
from them sleep flows down.

III. *Singet, ihr Mädchen, das Lied* (based on fragments 111-112)

*Singet, ihr Mädchen, das Lied,  
das heitere Lied dieses Tags,  
süßer denn Harfengeton, Gold über goldendes Gold!*

*Zimmerleut, hebt das Dach, weitet das festliche Haus!  
Seht, der Bräutigam naht, wie Ares tritt er einher,  
grüßet ihn! Grüßet die Braut!*

*Zartfüßige, tanzt im Takt, aufschwellender  
Wiesenflur rings um den lieben Altar;  
singet das Hochzeitslied, das heitere Lied dieses Tags.*

Sing, you maidens, the song,  
this day's happy song,  
sweeter than harp notes, gold on gilded gold!

Carpenters, raise the roof, expand the festive house!  
See, the bridegroom approaches, he enters like Ares;  
greet him! Greet the bride!

Dance in time light-footedly on the  
lush meadows around the dear altar;  
sing the wedding-song, the day's happy song.

IV. *Seelenlos liegt dereinst da* (based on fragment 55)

*Seelenlos liegt dereinst da, von keinem Gedenken  
berührt, keinem sehnenen Wunsch zurückgerufen,  
wer hier nicht gesegnet war vom Rosengeister der Musen;*

*Ruhmlos fliegt er nieder in Hades Haus  
und irrt mit dem Schwarme der blicklosen Toten  
blicklos dort unten um.*

*Doch nimmer klingt ein Klagelied zu Recht  
im Haus, darin die Musen gelten,  
nicht geziemt uns dies.*

*Um Schönes kreist mein Sinnen stets, unwandelbar.  
So wird man mein gedenken noch in später Zeit.*

Soulless, he will lie there, stirred by no thought,  
called back by no yearning wish;  
He who was not blessed by the Muses' rosy spirit.

Unpraised he flies down into the realm of Hades  
and wanders blindly among the throng of the  
sightless dead below.

But never does a lament rightly sound  
in the house where the Muses prevail;  
that is not fitting for us.

Around beauty revolves my thoughts as ever, unwaveringly.  
Thus shall I still be remembered in later times.

V. *Aphrodite!* (poem 1)

*Aphrodite! Listreiche Tochter des Zeus!  
Zu deinem funkelnden Throne fleh ich empor:  
Nicht schlage mit Qual und Trauer den Sinn mir,  
O Herrin. Sondern komm eilends,  
wenn du je erhört mein Gebet aus ferner Tiefe  
und es erfüllt hast und, das Haus deines Vaters verlassend,  
mir nahekamst auf goldgeschirrtem Gefährt,  
das leuchtend jagende Vögel über das dämmernde  
Land hin mit tausendfältigem Schwirren der Flügel dir zogen,  
hin durch die strahlende Kuppel des Himmels.  
Flink sanken sie her.*

*Du aber, Selige, Lächeln über dem vandellos  
blühenden Antlitz, fragtest mich: was wieder ich litte,  
was wieder ich nach dir rief? Was denn so ungestüm mein Herz,  
das rasende, wiederum wünsche zur Gabe?*

*"Wen denn," fragtest du, "wen soll ins Netz deiner  
Liebe überredend wieder ich treiben?  
Wer hat, o Sappho, dir Unrecht getan?"*

*Wisse, wer heute dich flieht, wird bald dich verfolgen -  
wer heut deine Gaben Verschmäh't, wird bald die seinen  
dir spenden - wer jetzt nicht liebt, wird lieben in kurzem,  
vergeblich sich sträubend." So sprachst du.*

*Komm auch jetzt zu mir!  
Erhell mir das beschattete Herz,  
ende, wie ich's ersehne, die wirre Mühsal  
und steh mir im Kampf hilfreich zur Seite-Aphrodite!*

Aphrodite! Cunning daughter of Zeus!  
I implore your sparkling throne aloft:  
Do not afflict my mind with torment and grief.  
O sovereign, but rather, come in haste  
if ever you hear my prayer from the utmost depths  
and have granted it, and, forsaking our father's house,  
have approached me on your gold-harnessed carriage,  
on which lustrous chasing birds with a thousandfold whirring of  
wings draw you here over the twilit land  
through the radiant dome of heaven.

Nimble they alighted here.  
But you, blessed one, smiling on your unchanging glowing  
face, asked me: what again ailed me, and why again have I  
called on you? What then did my violently raging heart  
again wish as a gift?

"Whom then", you asked, "whom shall I, if persuaded,  
again drive into the net of your love?  
Who, O Sappho, has done you this wrong?"

Know that one who flies from you today will soon pursue  
you - one who spurns your gifts today will soon spend his  
on you - one who now does not love you will shortly,  
vainly struggling, love." Thus you spoke.

Come also now to me!  
Light up my overshadowed heart;  
End, as my craving, my confused tribulation  
And lend me a helping hand in the battle, Aphrodite!



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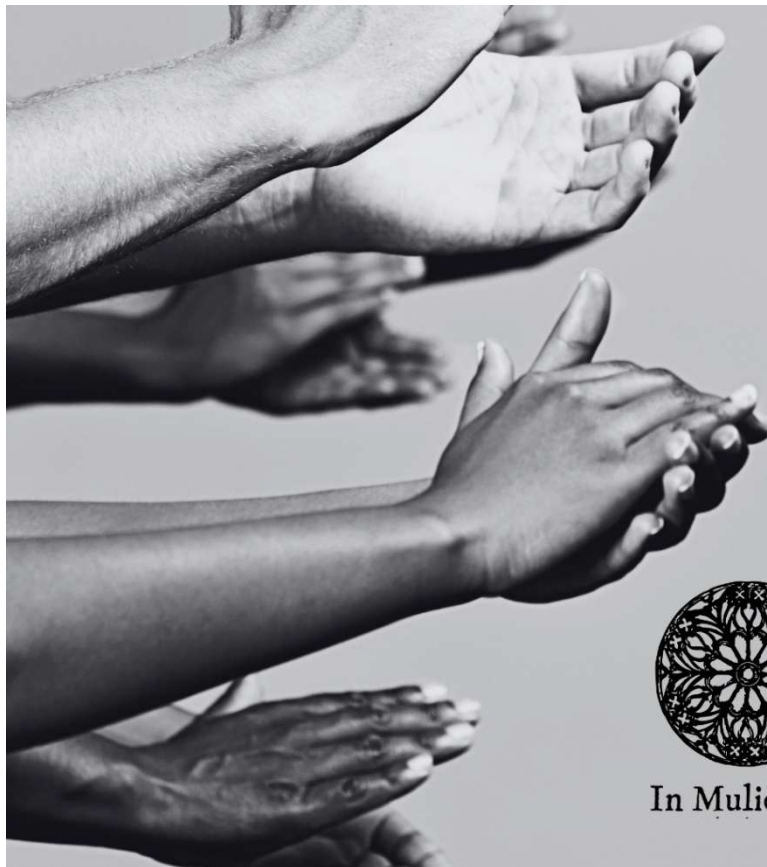
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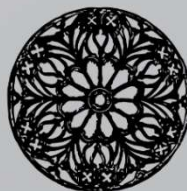


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**The Sleep Wind** (2025; world premiere—winner of IM’s 2025 Call for Scores)

**Charles Rose (b. 1997)**

Stanzas 1-2, 11-12 from “The Sleep Wind” published in *The Poems of Sappho: An Interpretative Rendition into English* by John Myers O’Hara (1870-1944).

Softer than mists o’er the pale green of waters,  
O’er the charmed sea, shod with sandals of shadow  
Comes the warm sleep wind of Argolis,  
Floating garlands of fragrance;  
Comes the sweet wind by the still hours attended,  
Touching tired lids on the shores dim with distance,  
Ever its way toward the headland of Lesbos,  
Toward Mytilène.  
Thou alone, Sappho, art sole with the silence,  
Sole with night and dreams that are darkness,  
Weaving thoughts that are sighs from the heart and their meaning  
Vague as the shadow;  
When the great silence shall come to thee, sad one,  
Men that forget shall remember thy music,  
Murmur thy name that shall steal on their passion  
Soft as the sleep wind.

**Charles Rose** is a composer, writer and sound engineer born and raised in Portland, Oregon. He holds a masters degree in Music from Portland State, graduating in 2023. His piano trio Contradanza was the 2018 winner of the Chamber Music Northwest’s Young Composers Competition. He has studied composition with Yuan-Chen Li, David Schiff, Bonnie Miksch, Ryan Francis, and Renee Favand-See. In addition to composing, he was Lead Editor of the Portland State music journal Subito. You can find more of his writing at Oregon ArtsWatch.

The logo for SymbiOp features the word "SymbiOp" in a bold, sans-serif font. The letter "i" is lowercase, while "Op" is uppercase. The "O" is a large, stylized circle containing a spiral pattern. A leaf is positioned above the top right of the "O". A small "TM" trademark symbol is located to the right of the "p".

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## Sappho de Mytilène (2008)

Modern Greek rendition of Sapphic fragments by Odysseus Elytis (1911-1996)  
French transl. by Veronique Perl; English transl. from the French by Kirsten Kane

## Constantine Caravassilis (b. 1979)

### I. *Mon chant* (My Song)

*Mon chant a commencé par des mots aériens  
Aussi est-il caresse mélodieuse à l'oreille  
J'ai servi la beauté  
N'est-il rien de plus grand  
Que la grâce des Muses qui leur pouvoir  
Me donnèrent en me donnant le dire  
Vrai aux demains oublieux je crois  
Qu'il sera bien quelqu'un qui pourra  
se souvenir de moi.*

My song has begun with winged words  
So melodious a caress is it to the ear  
I have served beauty  
Is there nothing greater yet  
Than the grace of the Muses who granted  
Me their power in bestowing upon me speech  
Unerring I hold that it will remember me  
Assuredly to oblivious tomorrows.

### II. *Toujours Eros* (Always Eros)

*Toujours toujours Eros  
Eros mon tourment  
Et le combattre le pourrai-je  
Ma belle Atthis  
Quand lui de ses venins et de ses douceurs  
Me paralyse le monstre!  
Et à toi hélas ma pensée est odieuse  
À tire-d'aile je le sais tu fuis  
Vers Andromède.*

Still and always Eros  
Eros my torment  
And resist him will I prevail  
My lovely Atthis  
When he with his poisons and his delights  
Paralyses me, the monster!  
And to you alas my thinking is odious  
Beating your wings I know that you are fleeing  
Toward Andromeda.

### III. *Vièrge* (Virgin)

*Je ne veux de l'abeille ni de son miel  
Que les soucis et les vents cruels  
Cinglent celui qui voulait m'outrager  
Mais moi si infime  
Je n'espère de mes bras pouvoir toucher le ciel  
Et vierge resterai pour toute l'éternité.*

I desire neither bee nor its honey  
May anguish and cruel winds  
Lash him who showed contempt for me  
Yet I so tiny  
Aspire only to reaching the heavens with my arms  
And will virgin remain for all eternity.

### IV. *Adonis*

*Ô Adonis puisse un suaire ruisselant  
De mon coeur qui goutte à goutte se vide  
Me renvoyer pour toujours le reflet  
Du beau visage muet mais des colombes  
Le coeur tendre s'est pétrifié  
Elles replièrent leurs ailes  
Et de la nuit du sommeil leurs yeux s'envoilerent.*

Oh Adonis would that a shroud sweeping  
From my heart which empties drop by drop  
Return to me forever the reflection  
Of that lovely silent face but tender doves' hearts  
Are turned to stone  
They have tucked their wings inward  
And from night has sleep veiled their eyes.

### V. *Messenger du printemps* (Herald of Spring)

*Rossignol à la voix voluptueuse messenger du printemps  
D'Aphrodite servante lumineuse  
Quand la lune apparut dans toute sa plénitude  
Les vierges faisaient la ronde comme autour d'un autel  
Telles les jeunes filles de Crète  
qui dansant autour de l'autel adoré  
De leurs pieds délicats en cadence foulait  
la fine fleur de l'herbe printanière.*

Voluptuous-voiced nightingale herald of spring  
Luminous handmaid of Aphrodite  
When the moon appeared in all its opulence  
Young girls ringed round the acolytes  
So the maidens of Crete  
who dancing about the adored shrine  
With their delicate feet in cadence trampled  
the soft bloom of the spring grass.

## Greek Songs after Sappho (1914)

Arthur Lourié

Russian adaptations by Vyacheslav Ivanov (1866-1949); English transl. by John Kolsti (1935-2021)

### I. Lament for Adonis

*Chto, Kiprída, tvorít', Nam povelíš'?*  
*Ñikñet Adónis, Ñěžniý Adónis!*  
*“Béyte v pèrsi, vzrídřáv, Dèví, po ñyom!*  
*Rvíte hitóni! Úmer Adónis!” ...*  
*Pláschañitsey lñiánoy Tì požilá*  
*Télo, bogiñia ... O, mój Adónis!*

What, Cypris, do you command us to do?  
Adonis is sinking, tender Adonis is dying!  
‘Beat your breasts, maidens, sobbing for him!  
Tear apart your tunics! Adonis is dead!’  
You have wrapped his body in a linen shroud,  
O Goddess!..O, my Adonis!

II. *Ya ñégu liubliú, Yúnost liubliú,*  
*Rádost liubliú I sólnťe.*  
*Zhrébiy mój – bit' V sólñechniy svet*  
*I v krasotú Vliúblenny.*

I love voluptuousness, I love youth,  
I love joy, and the sun...  
My destiny is to be in the sunlight  
And in beauty, in love.

XII. *Opiát', strást'iu*  
*Tomíma, vlachús' bez sil!*  
*Yazvít zhálo*  
*Gór'ka i sládka liubóv.*

Again, tormented with passion,  
I drag myself along without strength!  
The wound stings;  
Love is bitter and sweet.

## The Evening Star (No. 7 from Sappho Songs; 2005)

Daron Hagen (b. 1961)

Fragments 34, 168b, 104 transl. by Mary Barnard (1909-2001); adapted by Daron Hagen

Awed by her splendor  
stars near the lovely  
moon cover their own  
bright faces  
when she  
is roundest and lights  
earth with her silver.

Tonight I've watched  
the moon and then  
the Pleiades go down.  
The night is now half-gone;  
Youth goes; I am in bed alone.  
The evening star is the most beautiful.

## Love Let the Wind Cry...How I Adore Thee (1961)

Undine Smith Moore (1904-1989)

Text by Bliss Carman (1861-1929), based on *Sappho: Memoir, Text, Selected Renderings and a Literal Translation* by Henry Thornton Wharton (1846-1895)

Love let the wind cry on the dark mountain,  
Bending the ash trees and the tall hemlocks  
With the great voice of thunderous legions,  
How I adore thee.

Let the hoarse torrent in the blue canyon,  
Murmuring mightily out of the gray mist  
Of primal chaos cease not proclaiming  
How I adore thee.

Let the long rhythm of crunching rollers,  
Breaking and bursting on the white seaboard  
Titan and tireless, tell, while the world stands,  
How I adore thee.

Love, let the clear call of the tree cricket,  
Frailest of creatures, green as the young grass,  
Mark with his trilling resonant bell-note,  
How I adore thee.

Let the glad lark-song over the meadow,  
That melting lyric of molten silver,  
Be for a signal to listening mortals,  
How I adore thee.

But, more than all sounds, surer, serener,  
Fuller of passion and exultation,  
Let the hushed whisper in thine own heart say,  
How I adore thee.

## Unleash the Beauty of Your Eyes (2014)

Excerpt of fragment 31; transl. by Alexander Campkin

I stand before you, face to face, captivated by your sight,  
your soft laughter, and your voice most gentle.

When I see you, a dead trembling overwhelms me, and everything else is darkness.  
I am silenced. Then my heart flutters wildly.  
I hear my pulse thundering with the sweat of emotion.  
Fire tingles through my flesh.

Alexander Campkin (b. 1984)



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

**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.

**Dr. Barbara Heilmair**, *clarinet*, is Professor of Clarinet and Music History at Portland State University and Associate Dean for the College of the Arts, where she is recognized as a dedicated educator and active performer. An accomplished soloist, chamber musician, and orchestral clarinetist, she performs in the Pacific Northwest, on the West Coast, and internationally. Barbara is Bass Clarinetist with the Vancouver Symphony Orchestra and has appeared with ensembles including Oregon Ballet Theatre, Portland Opera, The Resonance Ensemble, and many others. As a chamber musician she performs with Trio Wellenklang, whose recording s'Zwitscherl – Music for Two Clarinets and Piano highlights repertoire for two clarinets and piano. The discovery and promotion of underrepresented and underperformed music has long been central to her work. Her scholarship focuses particularly on the Austrian composer Franz Cibulka, whose works she has edited and premiered. Heilmair performs on the clarinet of Hollywood legend Gary Gray, an instrument gifted to her after his passing. A native of Munich, Germany, she holds degrees from the Mozarteum University Salzburg and the University of California, Los Angeles.

**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.

**Adam LaMotte**, *viola*, is known to audiences throughout the country as a leader of both period and modern ensembles. He has appeared as soloist, concertmaster, and conductor of numerous orchestras throughout the country. Adam was nominated for a 2012 Grammy Award, as part of the El Mundo baroque ensemble, and is now Program Director for the Berwick Academy, which guides young professionals in the art of period instrument playing. As Artistic Director of the Montana Baroque Festival, he brings world-class period instrument performances to the rural Montana community. Adam is equally comfortable on violin and viola and has performed chamber music and solo concertos with orchestras around the country on both instruments. In 2018, Adam founded the Amadeus Chamber Orchestra in his home of Portland, Oregon.

Multi-instrumentalist **Adaiha MacAdam-Somer** (*cello*) is highly sought after as a teacher, chamber and orchestral musician across the United States. She splits her time and passion equally between cello, baroque cello, and all branches of the viola da gamba family. From her home base in Portland, Adaiha performs with a variety of ensembles including Amadeus Chamber Orchestra, Portland Baroque Orchestra, Gallery Concerts, Eugene Opera, The Oregon Bach Festival and various other chamber and vocal ensembles across the states. As an educator she maintains a studio of private students and is a regular guest instructor of workshops nationwide. Miss MacAdam-Somer holds degrees from the San Francisco Conservatory of Music and the University of Wisconsin-Madison. Her principal teachers include Jean-Michel Fonteneau, Elisabeth Reed, Uri Vardi, and Laszlo Varga. Adaiha is forever grateful to Indre Viskontas and Adam Bristol for facilitating the acquisition of her bass viol, made by master luthier Francis Beaulieu.

Portland flutist **Abby Mages** has delighted audiences in the Portland metropolitan area for years. An honors graduate of the New England Conservatory of Music in Boston, she is a distinguished former student of Claude Monteux and Paul Renzi, the former principal flutist of the San Francisco Symphony. In recent years she has played concerts with area ensembles including the Bach Cantata Choir & the Chameleon Winds Quintet. She has been a featured performer at the Music In the Woods Concert Series, All Classical Radio Thursdays @ 3:00 live broadcast Concerts, and frequent solo performances for the intimate chamber music series, the Brunches of Champions. Abby is a graduate gemologist with years of experience in the watch and jewelry industry who now designs and metalsmiths jewelry. She & her husband Markus owned Classique Floors + Tile; they were the founding owners of Environmental Building Supplies, a supplier of environmentally sound building materials and interior finishes.

**Susan McDaniel**, *piano*, M.M., has appeared widely as a solo and collaborative pianist, including regional and national concert tours as well as recitals in numerous European countries. After receiving a master's degree in vocal accompanying from the Manhattan School of Music, she performed as a young artist with San Diego Opera and then worked as a member of the music staff at Seattle Opera and Utah Festival Opera. Since returning to her home state of Oregon, Susan has maintained an active performing career in vocal and instrumental chamber music, appearing with prominent artists including the operatic baritone Alessandro Corbelli and violinist Anne Akiko Meyers. She has been a frequent faculty artist at the Atlantic Music Festival and is faculty coach at the Music in the Marche opera and chamber music training program in Mondavio, Italy. Her most recent recording with baritone Stephen Lancaster, *GILGAMESH: A Visual Album*, was released on Navona Records and YouTube in November 2025. She has served as lecturer of music in collaborative piano at the University of Portland since 2018.

**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 Niño* 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 [hannahpennsings.com](http://hannahpennsings.com).

**Madeline Ross**, *soprano*. "Tiny powerful soprano", Madeline Ross has forged a path in the classical music industry as a performer, collaborator, and educator. She is an award-winning and sought-after performing artist in opera, concert, musical theater, and jazz performances; she serves as the Executive Director of Renegade Opera, Portland's unconventional opera company; and she teaches voice at Reed College. Praised for her "brilliant coloratura voice," "world class" stage presence, and her ability to "elicit beautiful passages with ease", Ms. Ross maintains a busy schedule of performances and engagements. Her recent performances include *First Woodsprite* in Dvorak's *Rusalka* with Portland Opera, *The Girl/Luna* in David Hertzberg's *The Rose Elf* with OrpheusPDX, and *Daughter* in the world premiere of Sahba Aminikia's *Qaqnus* with Music of Remembrance (Seattle). Ms. Ross gave "a supreme performance" of Ligeti's *Mysteries of the Macabre* that was "simultaneously intense, dramatic, and humorous" with Cascadia Composers and was awarded the Anne Marie Gerts Prize at the National Finals of the NATS Artist Awards in NYC. She was hailed for "effortlessly nailing" her performance as Queen of the Night in Mozart's *Die Zauberflöte* and has collaborated with Portland Opera, Fear No Music, Renegade Opera, Resonance Ensemble, 45th Parallel, All Classical Radio, Opera Theater Oregon, Shaking the Tree Theatre, and Music of Remembrance. Ms. Ross made her Carnegie Hall debut in 2019 as a jazz soloist where she "scatt[ed] to beat the band" (NY Concert Review). To see upcoming performances visit her website. [www.madelinelross.com](http://www.madelinelross.com) | [www.renegadeopera.org](http://www.renegadeopera.org)

**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 45<sup>th</sup> Parallel, Willamette Valley Chamber Music Festival, Newport Symphony Orchestra, Third Angle, Willamette Master Chorus, Musica Maestrale 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, who  
never missed one of your concerts*  
Chris Merrick and Teresa Baker  
Christine Pieratti  
*In memory of Marion Robbins,  
my IM seatmate*  
Darlene Potter  
Linda Rickert  
Marion Robbins  
Diane Schlicker  
Dick and Sue Schubert  
Cynthia Scott  
Gabor Sebok  
Edward and Patte Sullivan  
Craig Swinyard  
Arlene Ullman  
*In thanksgiving and memory  
of Marion Robbins*  
Amy Valentine  
Jeff Winslow

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2026-27 Concert Season

Celebrate two decades of exquisite vocal music with In Mulieribus as we launch our landmark **20th Anniversary** concert season this fall. Since our founding, we have been dedicated to enriching the Portland community through the diverse and luminous sounds of women's voices. This milestone season honors our deep roots in early music while continuing to champion contemporary works.

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