

2026-27



In Mulieribus
luminous in song

A Carnival of Miracles

Anna Song, Artistic Director

Sat, Oct 10, 7pm | Sun, Oct 11, 3pm
St Philip Neri Church, 2408 SE 16th Ave



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A Carnival of Miracles

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Vakarè Petroliūnaitė, soprano
Jo Routh, alto
Catherine van der Salm, soprano
Valdine Ritchie Mishkin, cello
Eric Alterman, cello

Please refrain from applause until the end of each section of the program. Thank you!

Lorenzo de' Medici (1449-1492) **TRIONFO DI BACCO** (ca. 1490)
soloist: Henriët Fourie

Richard Einhorn **A CARNIVAL OF MIRACLES** (1999)

- I. Enigma
- II. The Scientist
- III. The Genius
- IV. The Court
- V. Mrs. Satan and the Divine Marquis
- VI. Miracle Fair

intermission

Guillaume de Machaut (1300-1377) **MA FIN EST MON COMMENCEMENT** (ca. 1360)

Guillaume Dufay (1397-1474) **O BEATE SEBASTIANE** (ca. 1433)
soloist: Catherine van der Salm

Johannes Ciconia (ca. 1370-1412) **O VIRUM OMNIMODA VENERATIONE / O LUX ET DECUS TRANENSIIUM / O BEATE NICOLAE**

St. Godric of Finchale (ca.1070-ca.1170) **SAINTE NICHOLAS** (arr. Stef Conner 2021)
soloists: Rachel Mast Mohr & Susan Hale

Walter Frye (fl. ca. 1450-ca. 1474) **SOSPITATI DEDIT**

attrib. Alfonso X (d. 1284) **LAS CANTIGAS DE SANTA MARÍA** (ca. 1257-1283)

Cantiga 159 **Non sofre Santa Maria**
soloist: Rachel Mast Mohr

Cantiga 147 **A Madre do que a bestia**
soloists: Catherine van der Salm, Jo Routh, Amanda Jane Kelley, Susan Hale

Cantiga 42 **A Virgen mui groriosa**
soloists: **Vakarè Petroliūnaitė** & Henriët Fourie

NOTES FROM THE ARTISTIC DIRECTOR

In the medieval imagination, miracles were not unexplainable, distant, or abstract events, but were seen as manifestations of divine providence—reassuring signs that humanity was not alone and that life could be full of wonder with possibilities beyond the ordinary. I was recently reminded of these same ideas when I came across the poem “Miracle Fair” by Nobel Prize-winning Polish poet Wislawa Szymborska, which composer Richard Einhorn uses for the final movement of his work, *A Carnival of Miracles*. Her words jumped out at me, called me to pause and observe, to appreciate and celebrate, and to recognize the miracles happening all around us. She reminded me of the power of quiet awareness, and how it can lead us to notice more beauty in the mundane, to marvel at what may be otherwise overlooked. At that moment, I felt a greater connection to both my surroundings and to Szymborska through time and space.

The idea of “miracle,” with its invitation to wonder and connection, feels especially resonant today. Heightened tensions in recent years, between individual rights and our responsibilities to one another and to the community, seem to be challenging our notions of personal freedom—or freedom of any kind. Living in a culture that places great value on independence and the individual can overshadow how much we actually need each other, and how interconnected our lives really are.

Today’s program was born from these reflections and encounters. At the center is Einhorn’s *A Carnival of Miracles*, presented along with music from across medieval Europe that are, in and of themselves, small miracles of ingenious artistic expression. For example, Guillaume de Machaut’s *Ma fin est mon commencement* (‘My end is my beginning’) uses three intimately connected voices to create an extraordinary structure. Two of the voices sing the same melody at the same time, but one part presents it in reverse of the other, while a second melody—half as long—is sung in a third voice first forward and then backward, mirroring itself. Together, they create a sonic palindrome that seems to defy the linearity of time.

The miraculous becomes more explicit in the devotional music of Dufay, Ciconia, St. Godric of Finchale, and Frye. These works honor and celebrate Christian saints like St. Nicholas and St. Sebastian—role models and active companions in the lives of the faithful during the Middle Ages who were called upon for protection and aid. The program then concludes with three selections from *Las Cantigas de Santa María*, the vast thirteenth-century collection of songs associated with Alfonso X of Castile and León. Each cantiga tells a story of the Virgin Mary intervening in the lives of ordinary people who find themselves facing danger, temptation, illness, or seemingly impossible circumstances. The simple, strophic structures of the songs are suitable for communal singing, and allow listeners to actively participate in the miracle story and marvel together.

In some ways, the simple act of coming together to make and experience live music is its own kind of miracle. As we launch into *In Mulieribus*’ 20th Anniversary Season, I am especially aware of the countless individuals who have sustained this organization over the years through their support and faith in me, the ensemble, and its mission, and through their immeasurable generosity. *In Mulieribus* continues to remind me that we are not alone, and that life truly can be full of marvelous, unexpected surprises.

Thank you for being here, for believing, and for making this music possible for us all.



Dr. Anna Song

NOTES ON A CARNIVAL OF MIRACLES FROM COMPOSER RICHARD EINHORN

A Carnival of Miracles was originally composed for the female vocal group *Anonymous 4* and was commissioned by the WNYC Foundation in New York. Scored for women's voices and 2 cellos, its overall theme is different kinds of freedoms: spiritual, scientific, artistic, cultural, sexual, and political. The title refers to the medieval idea of Carnival, a time when the social order is ritually upended and all is allowed. The music is closely wedded to the texts, which are sung, with one exception, in the original languages. The difficulty of doing a work about freedom lies in finding both words and a musical language that avoid clichés. For me, "freedom" is a very ambiguous word. Some freedoms are joyous, some are disturbing, others are absurd. And some are worth dying for. Each one of the texts that I chose has a story and a context that illustrates a different facet of this slippery concept. Some you'll agree with; some may infuriate you. This, of course, is at the heart of the notion of freedom: choice, discussion, and active dissent.

"Enigma" is about spiritual freedom. It takes its text from the Nag Hammadi codices, which are also known as the Gnostic Gospels. These amazing books from the 4th century Middle East include secret sayings of Jesus, gospels by Mary Magdalene, Thomas and Philip as well as poems and rituals that appear to be more Buddhist than Judeo-Christian. Among the strangest texts, where every line contradicts the previous line, is *The Thunder: Perfect Mind* which is believed to be written by a woman. I've set about a third of the poem. The original language is ancient Coptic, an entirely dead language.

In the early 17th century, Galileo was forced by the Vatican, under penalty of death, to sign a statement declaring that the earth stood still while the heavens turned around it, contrary to his scientific findings. Legend has it that after signing, he declared, "And yet, it moves." This simple, defiant sentence is the entire text of "The Scientist," dedicated to freedom of scientific inquiry. First, the ensemble sings the phrase together and then each voice moves away from the other, around and around and around.

There is nothing more important to an artist than artistic freedom. And there is nothing more obnoxious than an artist who exercises that freedom by terrorizing everyone around him. Beethoven, "The Genius," was one of the true masters of artistic bullying, as his angry comment to a man who dared to criticize his string writing attests. The music is based on the final movement of the *Eroica* Symphony.

"Mrs. Satan Meets the Divine Marquis" has the most disturbing texts. Its topic is sexual freedom. But the texts also play with how willing we are to agree with ideas we might like when they happen to be held by those we might hate. A little background on the texts may help to explain this. Victoria Woodhull was one of the most fascinating American women of the 19th century. A clairvoyant and a feminist, she was the first female candidate for the U.S. presidency and the first woman to be admitted to the New York Stock Exchange. At a feminist rally in New York, she proudly declared, "I am a free lover. I have an inalienable and natural right...to change that love every day if I please." A famous minister of the time denounced her as "Mrs. Satan" and condemned her "promiscuity." Victoria Woodhull responded by publicly naming one of the minister's mistresses, thereby ruining his reputation as a great champion of "family values."

In the 1960's, French intellectuals decided to rehabilitate the writings of the notorious Marquis de Sade, pronouncing him "divine." For those who have never read him, most of de Sade's writings are neither shocking nor divine. They're just dull. However, in one of his anti-masterworks, *Philosophy in the Bedroom*, de Sade sincerely and eloquently calls for the sexual liberation of women from the constraints of bourgeois society. I thought it would be interesting to have Miss Woodhull and the Marquis meet for a discourse about free love. I translated Victoria Woodhull's words into French so that, as we listen, we don't know whether we are agreeing with the enlightened feminist or with the horrible sadist.

The clue to the meaning of Wislawa Szymborska's magnificent *Miracle Fair* is, I think, the date of the poem. A text that seems so apparently personal and banal ("cows will be cows") is really about revolution. The words explode joyously at the end: the poet can see an end to tyranny and the beginning of political freedom. Musically, we end as we begin, with the simple musical scale that is heard throughout every piece.

Richard Einhorn, August 2000

TEXTS & TRANSLATIONS

TRIONFO DI BACCO ("TRIUMPH OF BACCHUS")

from *Canti Carnescaleschi* ("Carnival Songs")

Translation: A.S. Kline

Quant'è bella giovinezza che si fugge tuttavia!

REFRAIN:

*Chi vuole esser lieto, sia:
di doman non c'è certezza.*

1. *Quest'è Bacco e Arianna, belli,
e l'un dell'altro ardenti;
perché 'l tempo fugge e inganna,
sempre insieme stan contenti.
Queste ninfe e altre genti
sono allegri tuttavia.*

2. *Questi lieti satiretti
delle ninfe innamorati,
per caverne e per boschetti
han lor posto cento agguati;
or da Bacco riscaldati,
ballon, salton tuttavia.*

3. *Ciascun apra ben gli orecchi,
di doman nessun si paschi,
oggi siàn, giovani e vecchi,
lieti ognun, femmine e maschi.
Ogni tristo pensier caschi:
facciam festa tuttavia.*

4. *Donne e giovinetti amanti,
viva Bacco e viva Amore!
Ciascun suoni, balli e canti,
arda di dolcezza il core:
non fatica, non dolore!
Ciò che ha esser, convien sia.*

Quant'è bella giovinezza che si fugge tuttavia!

How beautiful is youth, that is always flying us by!

Whoever wishes to be happy, let them be so:
As there is no certainty of tomorrow.

Here are Bacchus and Ariadne, beautiful,
And burning for each other;
Since deceiving time must flee,
They seek their delight together.
These nymphs, and other races,
Are full of happiness forever.

These delighted little satyrs
With the nymphs enamored,
In the caves and bushes
Have laid a hundred snares for them;
Now, warmed by Bacchus,
All dancing, leaping on and on.

Open your ears wide, everyone:
Let none dine on their tomorrows:
Old and young ones, all at play,
Girls and boys, be glad today,
Banish every tearful sorrow,
Make each day a holiday.

Ladies and you youthful lovers,
Long live Bacchus and long live Love!
Let each play, dance and sing,
Hearts, be all on fire with sweetness:
No more labor, no sadness!
Whatever is to be must be.

How beautiful is youth, that is always flying us by!

A CARNIVAL OF MIRACLES

- I. **Enigma** (spiritual freedoms) is extracted from an incantation found in the Nag Hammadi codices from the beginning of the Common Era (C.E.) compiled in the 4th century.
from *The Thunder: Complete Mind*, circa 150-350 C.E.
Translation: Elaine Pagels

ntaie sa net meeue eroi
aucine mmoi hn netsine nsoei
nrefsotm sotm eroi
netcost ebol het sopt erotn
auo mprpot nsoi mpemto nnetnbal ebol
m prr atsaune mmoei kata
ma e kata nkeouaeis areh
mprr atsooun mmoei
anok gar te tsorp auo thae
anok te tettaeiaieit auo tetses
anok te tporne auo tsemne
anok te teshime auo tparthenos
anok te tetnase pesgamos
auo mpiei hai
anok te tmaau nte paeiot
auo tsone mpa hoout
auo ntof pe pajpo
anok pe pkarof ete maustahof
auo tepinoi a ete nase pesr mpeeue
anok te tesme ete nase pes hroou
auo plogos ete nase pefeine
anok pe psaje m paran
anok gar pe psooun auo tmntatsooun
anok pe psipe auo tparhesia
anok ouatsipe anok ou jpiet
anok ounaste auo anok ouhrte
anok pe ppo lemos auo trene
t hte tn eroei
anok tentaumestos hn ma nim
auo tentaumerits hn ma nim
anok tete saumou te eros je ponh
auo atetn moute je pmou
anok tete saumoute eros je pnomos
auo atetnmoute je tanomia
mprr atsooun mmoei

I have come to those who think upon me
I was found among those who seek after me
You hearers, hear me
You who wait for me, embrace me
and do not chase me from your sight.
Do not be ignorant of me in any place or time;
watch, and wait.
Do not be ignorant of me.
For I am the first and the last;
I am the honored one and I am the scorned.
I am the whore and the holy one.
I am the wife and the virgin.
I am she whose wedding is great,
and I have not taken a man.
I am the mother of my father
and the sister of my husband,
and he is my son.
I am the incomprehensible silence
and the idea often remembered.
I am the voice of many sounds.
and the word that appears in many forms.
I am the sounding of my name, for
I am knowledge and ignorance.
I am shame and boldness.
I am shameless, I am ashamed.
I am strength and I am fear.
I am war and peace.
Hear me.
I am she who has been hated everywhere
and she who has been loved everywhere.
I am she whom they call Life,
and you have called Death.
I am she whom they call Law,
and you have called Lawlessness.
Do not be ignorant of me.

- II. **The Scientist** (scientific freedoms) is a single sentence which Galileo Galilei is said to have murmured in 1633, after he was forced by Church authorities to deny that the Earth traveled around the Sun.

Eppur si muove...

And yet it moves...

III. **The Genius** (artistic freedoms) is drawn from Beethoven's asinine response to criticism of his string writing.

*Glaubt er, daß ich an seine elende Geige denke,
wenn der Geist zu mir spricht?*

Does he suppose that I am thinking about his
miserable violin when the spirit is speaking to me?

IV. **The Court** (freedom of speech) consists of excerpts from two Supreme Court decisions written by Judges Learned Hand and Oliver Wendell Holmes. Until the final section, the words are "freed" from their original meanings and recombined. The opening gesture answers the question often posed to free-speech advocates: Does "freedom of speech" give one the right to shout "Fire!" in a public auditorium?"

Oliver Wendell Holmes, *Gitlow v. New York* (1925); *Abrams v. United States* (1919)
Learned Hand, *United States v. Associated Press* (1943)

Every idea is an incitement.

[Although] eloquence may set fire to Reason we should be eternally vigilant against attempts to check the expression of opinions that we loathe.

Right conclusions are gathered out of a multitude of tongues.

To many this always will be folly; but we have staked upon it our all.

V. **Mrs. Satan Meets the Divine Marquis** (sexual freedoms) combines texts by Victoria Woodhull, a 19th-century feminist, with some remarkably similar (and characteristic) excerpts from the 18th-century libertine, the Marquis de Sade.

(TWO PHILOSOPHERS IN THE BEDROOM)

Victoria Woodhull, American feminist; first woman to hold a chair on the U.S. Stock Exchange; first female candidate for the U.S. Presidency, 1871.

Je suis une amante libre.

J'ai le droit inaliénable...et naturel

*d'aimer, quelle que soit la durée de mon amour,
de changer cet amour autant que cela me plaît...*

I am a free lover.

I have an inalienable...and natural right
to love as long or short a period as I can;
to change that love every day if I please...

The Marquis Donatien-Alphonse-François de Sade, 1795

*l'action de céder à la nature,
regardée comme un crime chez un peuple captif,
ne peut plus l'être chez un peuple libre.*

*se plaçant d'elles-mêmes au-dessus de
l'usage et du préjugé, elles foulent hardiment
aux pieds les fers honteux dont on
prétend les asservir; elles triompheront bientôt
alors de la coutume et de l'opinion...*

the act of yielding to Nature's desires,
looked upon as a crime by a captive people,
can no longer endure as such amongst a free people.

Placing themselves of their own free will above
custom and prejudice, may [young women] boldly
cast off the shameful chains with which [society]
dares to subjugate them; these women will soon
triumph over public mores and opinion...



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VI. **Miracle Fair** is taken from the magnificent 1986 poem of the same name by the Nobel Laureate Wislawa Szymborska, a Polish poet.

*Cud pospolity:
to, że dzieje się wiele cudów pospolitych.*

*Cud jeden z wielu:
chmurka zwiewna i mała,
a potrafi zasłonić duży cieżki księżyc.*

*Cud pierwszy lepszy:
krowy są krowami*

*Cud bez czarnego fraka i cylindra:
rozfruujące się białe gołębie.*

*Cud, tylko się rozejrzeć:
wszechobecny świat.*

*Cud dodatkowy, jak dodatkowe jest wszystko:
co nie do pomyslenia
jest do pomyslenia.*

The commonplace miracle:
that so many common miracles take place.

One of many miracles:
a small and airy cloud
is able to upstage the massive moon.

A miracle in the first place:
cows will be cows.

A miracle minus top hat and tails:
fluttering white doves.

A miracle, just take a look around:
the inescapable earth.

An extra miracle, extra and ordinary:
the unthinkable
can be thought.

MA FIN EST MON COMMENCEMENT

*Ma fin est mon commencement
Et mon commencement ma fin*

*Est teneure vraiment
Ma fin est mon commencement.*

*Mes tiers chans trois fois seulement
Se retrograde et ainsi fin.*

*Ma fin est mon commencement
Et mon commencement ma fin.*

My end is my beginning,
and my beginning my end.

And this holds truly:
My end is my beginning.

My third melody three times only
reverses itself, and thus ends.

My end is my beginning,
and my beginning my end.

O BEATE SEBASTIANE

*O beate Sebastian, magna est fides tua:
Intercede pro nobis ad dominum Jesum Christum,
ut a peste epidemiae et morbo liberemur. Amen.*

O blessed Sebastian, great is your faith.
Intercede for us to our Lord Jesus Christ to free
us from plague epidemics and disease. Amen.



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O VIRUM OMNIMODA VENERATIONE / O LUX ET DECUS TRANENSIIUM / O BEATE NICOLAE

Voice I:

*O virum omnimoda veneratione dignum,
cunctarum virtutum meritis decoratum,
quem Dominus Tranensibus patronum pie
concessit, cuius precibus adjuvari,
devote deprecamur. Amen.*

Voice II:

*O Lux et decus Tranensium, Nicholaë peregrine,
qui in celis gloriaris cum sanctis perenniter,
in hac valle miserie nos suspirantes protege,
quo carnis exuti ergastulo
ad superos pertrahamur dicentes:
"Miserere nobis, Domine." Amen.*

Tenor:

*O Beate Nicholaë, supplicum vota suscipe,
flagitamus, ut quos presencia tua
declarasti eterno tueare presidio
et perenniter gratulemur tua
festa colentes. Amen.*

Let us devoutly entreat the man worthy
of all veneration and adorned with the
rewards of all his deeds, who the Lord
graciously gave to Trani as their patron
saint to be aided by his prayers. Amen.

O light and pride of Trani, Nicholas the Pilgrim,
who is ever glorified in heaven with the saints,
protect us from the sigh in this vale of misery
so that, having been rescued from the prison
of the flesh, we may be taken up on high,
saying: "Lord have mercy upon us." Amen.

O blessed Nicholas, accept the petitions of your
suppliants, we entreat thee, that we, who you
declared you would protect with your presence
and eternal assistance, may also observe your
feast and render unending thanks. Amen.



Sending pilgrims to their sacred places

Cantores in Ecclesia, June 2025
Basilica of St. Peter and St. Paul, Prague
Photos: Sarah Wright sarahw.smugmug.com

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SAINTE NICHOLAE

*Sainte Nicholaes godes druð
tymbre us faire scone hus
at þi burthe at þi bare
Sainte Nicholaes bring us wel þare.*

Saint Nicholas, God's beloved,
build for us a fair, shining home;
from birth to the bier,
Saint Nicholas, see us safely on our way.

SOSPITATI DEDIT

*Sospitati dedit egros olei perfusio.
Nicholaus naufragantum affuit presidio.
Revelavit a defunctis defunctum in bivio.
Baptizatur auri viso Judeus indicio.
O quam probat sanctum Dei farris augmentatio.
Vas in mari mersum patri reditur
cum filio.*

*Ergo laudes Nicholao concinat hec concino.
Nam qui corde poscit illum pro pusalto vitio
Sospes regreditur. Deo gratias. Amen.*

Flowing oil restores the sick to health.
Nicholas offered protection for the shipwrecked.
He raised a man from the dead at a crossroad.
A Jew is baptized upon seeing the golden sign.
O, how the increase of grain shows God's sanctity.
From the sea, a sunken vessel is returned to a father,
along with his son.

Therefore, let this hymn sing praises to Nicholas,
For he who, his sins repelled, asks with his heart,
Returns to health. Thanks be to God. Amen.

*A choir that sings with precision,
with passion in every choral line
and a sumptuous choral sound
with no vocal constraint.*

—OREGON ARTSWATCH

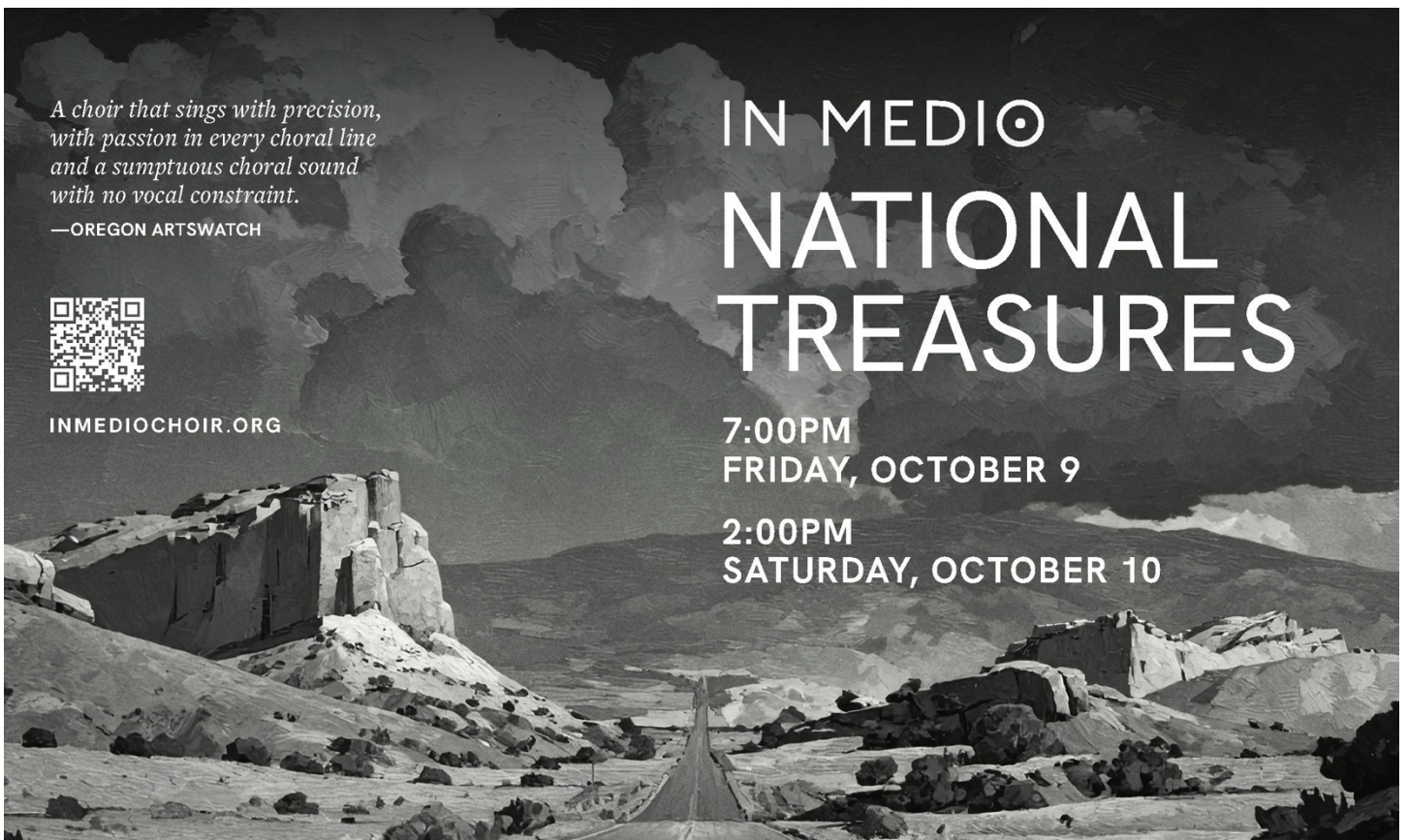


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LAS CANTIGAS DE SANTA MARÍA (THE CANTICLES OF SAINT MARY)

Text: attrib. Alfonso X

Translation: Stephen Parkinson; Centre for the Study of the Cantigas de Santa Maria, University of Oxford (2021)

Cantiga 159: Non sofre Santa Maria

How Holy Mary helped find a chop of meat that was stolen from some pilgrims in the city of Rocamadour.

REFRAIN

*Non sofre Santa María de seeren perdidosos
os que as sas romarías son de fazer desejosos.*

Holy Mary will not allow those who wish
to go on her pilgrimage to suffer loss.

1. *E dest' oíd' un miragre de que vos quero falar,
que mostrou Santa María, per com' éu oí contar,
a ũus roméus que foron a Rocamador orar
como mui bõos crischãos, simplement' e omildosos.*

On this, hear of a miracle that I'll tell you as
it was told to me, that Holy Mary performed
for pilgrims who went to pray at Rocamadour
in simple humility, like good Christians.

2. *E pois entraron no burgo, foron pousada fillar
e mandaron comprar carne e pan pera seu jantar
e vinno; e entre tanto foron aa Virgen rogar
que a seu fillo rogasse dos seus rógos piadosos.*

After entering the city, they took lodging
and ordered meat, bread, and wine for supper.
Then they went to pray and ask the Virgin
for her compassionate intercession to her Son.

3. *E mandaran nóve postas meter, asse Déus m' ampar,
na ola, ca tantos éran; mais poi-las foron tirar,
acharon end' ũa menos, que a serventa furtar
lles fora, e foron todos por ên ja quanto queixosos.*

And, as God as my witness, they had ordered
nine chops for the pot, for that was their number.
But upon pulling them out, they found one less
to their chagrin, for the servant had robbed them.

4. *E buscaron pela casa pola poderen achar,
chamando Santa María que lla quisésse mostrar;
e oíron en ũ' arca a posta feridas dar,
e d'ir alá mui correndo non vos foron vagarosos.*

They searched for it throughout the house,
calling on Holy Mary to reveal it to them.
And in a chest they heard the chop knocking,
and so they did not waste time running to it.

5. *E fezéron lóg' a arca abrir e dentro catar
foron, e viron sa posta dacá e dalá saltar;
e saíron aa rúa muitas das gentes chamar,
que viron aquel miragre, que foi dos maravillosos*

They opened the chest and looked inside,
and saw their chop jumping up and down.
They ran into the streets to call many people to
come see the miracle, one of the most wondrous

6. *que a Virgen groriosa fezéss' en aquel logar.
Des i fillaron a posta e fôron a pendorar
per ũa córda de seda ant' o seu santo altare,
loando Santa María, que faz miragres fremosos.*

deeds the Blessed Virgin performed there.
Then, taking the chop they hung it by a
silken cord before holy Mary's altar,
giving praise to her for her fine miracles.



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Cantiga 147: A Madre do que a bestia

How a poor woman gave her sheep to the keep of a shepherd, and when the sheep were sheared, the old woman came to demand her sheep, and the herder said that the wolf had eaten it. She called on Holy Mary of Rocamadour, and the sheep bleated from where the shepherd had hidden it and said: "He-e-ere I-I-I a-a-am."

REFRAIN

*A Madre do que a bestia de Balaam falar fez
ar fez pois ãa ovella ela falar ãa vez.*

1. *Esto fez Santa Maria por ãa pobre moller que
a de grado servia come quen ben servir quer;
e porend' ela un dia valeu ll' u lle foi mester e
mostrou y seu miragre, que vos non foi mui rafez.*
2. *Aquesta moller mesquã de quanto pod' achar
conprou ãa ovellã e foy a dar a guardar
a un pegureir' agã; e pois ao trosquiar foi en
dander a lãa pola vender por seu prez.*
3. *Mais o pegureir' astoso a ovella ascondeu
e come cobiiçoso diss': "O lobo a comeu."
A vella por mentiroso o tev' end', e lle creceu tal
coita por sa ovella que tornou tal come pez.*
4. *E disse: "Ay, Groriosa, a mia ovella me dá,
ca tu end' es poderosa de o fazer." E dalá
du jazia a astrosa ovella diss': "Ei-m' acá."
E assi Santa Maria aquest' engano desfez.*

Just as God made the donkey of Balaam speak,
so did his Mother give speech to a sheep.

Our Lady did this for a poor woman who served
her gladly, as one who eagerly serves.
And so one day she helped her in her need,
performing a miracle that you'll not think meagre.

This poor woman gathered every penny she had
to buy a sheep, and entrusted it to a shepherd.
At shearing time, she went asking for its wool
to sell it for what she could get.

But the wily shepherd hid the sheep and being
a greedy fellow said: "it was taken by wolves."
The old woman knew he was lying and was so
distressed that her face turned black as pitch.

She said: "O, glorious Lady, give me back my sheep,
for you have the power to do so." Right then the
poor sheep spoke from where it lay hidden, saying:
"He-ere I-I a-am." Thus our Lady undid that deceit.



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Cantiga 42: A Virgen mui groriosa

This is how the postulant placed the ring on the finger of the statue of Holy Mary, and the statue curved its finger around it.

REFRAIN

A Virgen mui groriosa Reÿna espirital dos que
ama é ceosa ca non quer que façan mal.

1. Dest' un miragre fremoso, ond' averedes sabor,
vos direy, que fez a Virgen, Madre de Nostro Sennor,
per que tirou de gran falla a un mui falss' amador,
que amude cambiava seus amores dun en al.
2. Foi en terra d'Alemana que querian renovar
has gentes ssa eigreja, e poren foran tirar
a majestad' ende fora, que estava no altar,
e posérona na porta da praça, sso o portal.
3. Sobr' aquest' ha vegada chegou y un gran tropel
de mancebos por jogaren à pelot', e un donzel
andava y namorado, e tragia seu anel
que ssa amiga lle dera, que end' era natural.
4. Este donzel, con gran medo de xe l' o anel torcer
quando feriss' a pelota, foi buscar u o pøer podess';
e viu a omage tan fremosa parecer, e foi-llo
meter no dedo, dizend': "Oi mais non m'enchal
5. daquela que eu amava, ca eu ben o jur' a Deus
que nunca tan bela cousa viron estes ollos meus;
poren daqui adeante serei eu dos servos teus,
e est' anel tan fremoso ti dou porend' en sinal."
6. Pois feit' ouve ssa promessa, o donzel logo s' ergeu,
e a omagen o dedo cono anel encolleu; e el, quando
viu aquesto, tan gran pavor lle creceu que diss' a
mui grandes voces: "Ay, Santa Maria, val!"

A Virgin most glorious, spiritual Queen, is jealous of
those she loves, for she does not want them to do wrong.

I will tell you a beautiful miracle, from which you
will take pleasure, that the Virgin, our Lord's Mother,
performed, rescuing from great error a faithless lover
who changed loves from one to another too often.

It happened in the land of Germany, where people
wishing to renovate their church had taken outside
a majestic image that stood upon the altar, placing
it at the entrance to the square under the portico.

One day a great crowd of young men came to
play ball, and among them was a young man in
love. He was wearing a ring that his sweetheart
had given him, for she was from that place.

This young man, afraid that the ring might become
bent when striking the ball, looked for a place to put it.
Seeing the image, which was very beautiful, he placed
the ring on its finger, saying: "Today on, I care no more—

—for the woman I loved, for I swear to God that
my eyes have never seen anything so beautiful.
Thus from now on, I shall be your servant, and I
give you this beautiful ring as a token of this."

After his promise, the young man got up and
the image closed its finger around the ring.
Upon seeing this, great fear came over him and
he cried out loudly: "Ah, Holy Mary, help me!"

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7. As gentes, quand' est' oyron, correndo chegaron
Y u o donzel braadava, e el contou-lles des i
como vos ja dit' avemos; e consellaron-ll' assi
que orden logo fillasse de monges de Claraaval.
8. Que o fizesse cuidaron logo todos dessa vez;
mas per consello do demo ele d' outra guisa fez,
que o que el prometera aa Virgen de gran prez,
assi llo desfez da mente como desfaz agua sal.
9. E da Virgen groriosa nunca depois se nenbrou,
mas da amiga primeira outra vez sse namorou,
e per prazer dos parentes logo con ela casou
e sabor do outro mundo leixou polo terreal.
10. Poi-las vodas foron feitas e o dia sse sayu,
deitou-ss' o novio primeiro e tan toste ss' adormiu;
e el dormindo, en sonnos a Santa Maria viu, que o
chamou mui sannuda: "Ai, meu falss' e mentiral!
11. ves? E por que me leixaste e sol vergonna non ás?
Mas se tu meu amor queres, daqui te levantarás,
e vai-te comigo logo, que non esperes a cras;
erge-te daqui correndo e sal desta casa, sal!"
12. E pois en toda ssa vida, per com' eu escrit' achei,
serviu a Santa Maria, Madre do muit' alto Rei,
que o levou pois consigo per com' eu creio e sei,
deste mund' a Parayso, o reino celestial.

Hearing this, the people ran to where the young man cried out. He told them what happened, just as you're being told, and they advised him to join the Clairvaux order of monks at once.

All thought he would do this immediately; but through the devil's counsel he did not. His promise to the most precious Virgin was erased from his mind as water dissolves salt.

Afterward he forgot about the glorious Virgin, but fell in love again with his former love. To please relatives, he married her, abandoning the joy of the other world for this earthly one.

When the wedding celebration and day came an end, the groom went to bed, quickly falling asleep. While sleeping, he saw Mary in a dream, and she said angrily, "Oh, you false liar,

do you see? Why did you leave me; have you no shame? But, if you desire my love, rise and come away with me now. Do not wait until tomorrow. Get up and leave this house—leave!"

From then on, throughout his life for all I know, he served St. Mary, Mother of the Most High King, who took him with her, I so believe, from this world into paradise, the heavenly kingdom.



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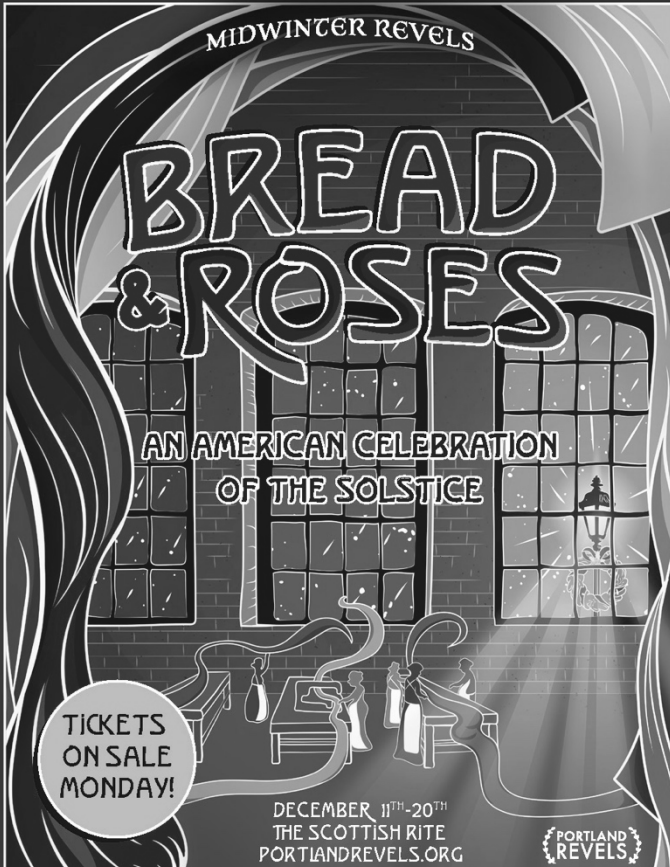
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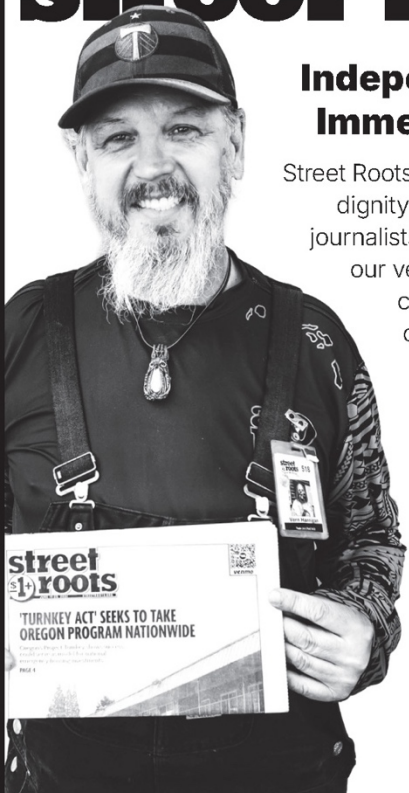
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'TURNKEY ACT' SEEKS TO TAKE OREGON PROGRAM NATIONWIDE



ARTIST BIOGRAPHIES

In Mulieribus (IM), Latin for “among women,” is a critically acclaimed vocal ensemble dedicated to elevating women’s contributions to Western music. Founded in 2004 and incorporated as a 501(c)(3) in 2007, IM is renowned for its impeccable and ethereal blend as much as for its carefully curated and original programming. The ensemble presents an annual concert series in Portland, has recorded multiple albums, toured throughout the Pacific Northwest, and been broadcast on nationally syndicated radio programs such as Performance Today and Millennium of Music.

In addition to its musical contributions, IM collaborates each season with a non-profit organization working to provide essential services to communities in need. This 2026-27 season, it is proud to partner with Bradley Angle, the West Coast’s first domestic violence shelter, which offers emergency shelter, housing assistance, youth programs, and culturally specific resources for LGBTQ+ and Black/African survivors.

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.

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 Portland Baroque Voices, and has sung with Choral Cross-Ties, Trinity Consort, Resonance Ensemble, The Ensemble of Oregon and Cantores in Ecclesia. Choral music education has been a constant in Susan’s career. 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.

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Vakarė Petroliūnaitė, *soprano*. Praised for her “wonderful sensitivity” and “sparkling tone,” soprano Vakarė Petroliūnaitė brings radiant musicality and heartfelt connection to every performance. Her repertoire spans centuries—from Hildegard’s *Ordo Virtutum* to the U.S. premiere of Ēriks Ešenvalds’ *Passion and Resurrection*—guided by deep curiosity and expressive clarity. She is especially drawn to the intimacy and emotional depth of Bach’s music, having performed as soprano soloist in numerous cantatas—including BWV 32, 51, 84, and 202—and at the Leipzig Bach Festival, honoring his work at its source. A devoted collaborator, she has performed with Portland Baroque Orchestra, Cappella Romana, Resonance Ensemble, Fear No Music, 45th Parallel, Vancouver Symphony, and the Bach Cantata Choir, among others. Her singing is often described as luminous, thoughtful, and deeply engaging. Originally from Downers Grove, IL, she holds a Master of Music from Westminster Choir College in Princeton, NJ.

Jo Routh, *alto*, is currently the choir director at Tigard High School and Fowler Middle School in Tigard, Oregon. 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 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 Maestrale and Bach Cantata Vespers at St. James Lutheran Church. Catherine makes her home in Vancouver, Washington, with her husband, Ruud and their daughters.

Cellist **Eric Schatz Alterman** has led a varied musical life that has spanned continents and roles as a chamber musician, orchestral performer, soloist, and composer. Residing in Rio de Janeiro, he performed for 5 years as a section cellist and assistant principal in the Orquestra Sinfônica Brasileira. Currently based in Oregon as cellist of the Delgani String Quartet, considered by Oregon Arts Watch “the state’s finest chamber ensemble,” he curates a season of string quartet programs in Portland, Eugene, Corvallis, and Salem. Known regionally for his heartfelt, expressive playing, Eugene Scene writes that Alterman, “revealed the cello’s achingly soulful side.” An experienced orchestral performer, Alterman continues to serve as Assistant Principal Cellist of the Eugene Symphony and Acting Principal Cellist of the Oregon Mozart Players, and is a frequent substitute with the Oregon Symphony. Alterman grew up in New York City, where he began music studies at a young age at the Mannes College of Music. Going on to receive Bachelors and Masters degrees at Brandeis University and Boston University, he studied cello with former and current Lydian Quartet members, Rhonda Rider and Joshua Gordon, and the late Vermeer Quartet cellist, Marc Johnson.

Canadian Cellist **Valdine Ritchie Mishkin** performs with Third Angle New Music, FearNOMusic, is the Director of cross-over group Portland Cello Project, and moonlights as an extra cellist with the Oregon Symphony. She can be heard on Third Angle Records and Albany Records, and is a frequent guest on All-Classical FM Portland. Beginning her cello studies at age 3 and making her solo debut at age 10 with the Winnipeg Symphony, Valdine has since performed concerti with Mercury Ensemble and the Sunnyside, Chehalem, McGill Symphony orchestras. On faculty at Reed College and with a bustling private studio, she also serves as an adjudicator, coach, clinician, conference presenter, author, and on the board of Third Angle New Music. She holds Doctoral and Master degrees from Rice University under Lynn Harrell and Norman Fischer, and a Bachelor degree from McGill University under Antonio Lysy.



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Dec 20, 3pm | St Mary's Cathedral

Dec 21, 7pm | St Philip Neri Church

For twenty years, IM's annual December program has captured the quiet anticipation and wonder of the holiday season. This year's concerts feature Benjamin Britten's beloved *A Ceremony of Carols* alongside ancient songs, traditional carols, and audience favorites that honor the community whose support has sustained IM over the past two decades. Harpist Kate Petak returns as special guest.



Among Women

Mar 7, 3pm | Irving St. Studio

Celebrate International Women's Day with In Mulieribus at our annual vibrant showcase of local women creatives. Immerse yourself in a dynamic program featuring talented artists across all disciplines—from stunning visual art to captivating music and dance. Enjoy complimentary refreshments, connect with the community, and help shape a unique piece of collective art. This event is free to attend. RSVPs open in January, 2027.



Vivaldi & the Virtuosas of Venice

May 7, 7:30pm | St Mary's Cathedral

May 8, 3pm | Kaul Auditorium

Our anniversary season culminates with Vivaldi's *Gloria*, performed by IM and chamber orchestra—a rare opportunity to hear this Baroque masterpiece as originally intended. Written for the all-female choir and orchestra of the Ospedale della Pietà, Venice's renowned orphanage and music school for young women, this jubilant work offers a festive close to the season. Special reception following the final concert. All are welcome!

In Mulieribus—'among women' in Latin—is a women's vocal ensemble dedicated to strengthening community through music that inspires connection and reflection. We present exceptionally curated, illuminating performances that elevate women's voices across centuries.

InMulieribus.org



TICKETS