

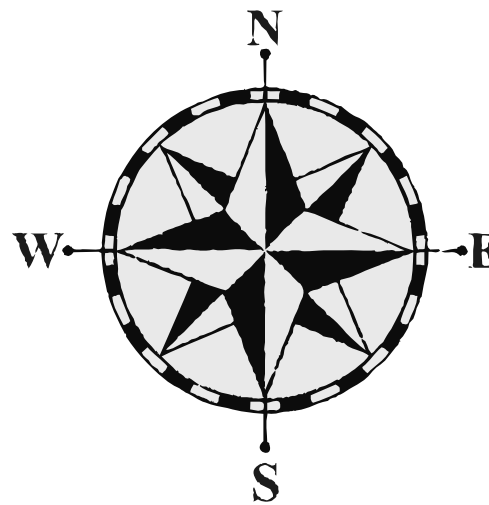
Places in Our Hearts

Appleton, WI	Les Halles, Paris, at dawn
Aspen, CO	Luxor, Egypt, at sunset
Assisi, Italy	Mainz, Germany
Atlantic Ocean	Manuel Antonio, Costa Rica
Austin, TX	Middlebury, VT
Barcelona, Spain	My grandmother's lap
Bellerose	Newfoundland, Canada
Björklunden	New York Harbor
Blue Moon Café	Pennsylvania
Bodhgaya, India	Perch Lake, Andes, NY
Bregenz, Austria	Pierre, SD
Cairns, Australia	Playa Cabuyal, Costa Rica
Caracas, Venezuela	Playa Flamenco, Puerto Rico
Coco Blanco, Panama	Provincetown, MA
College Avenue, Staten Island, NY	Rain forest of Santa Clara, Costa Rica
Colonia, Uruguay	Rheinland-Pfaltz
Egerton Garden, London, England	Rüdesheim am Rhein
El Cajon, CA	The Rhine River
Esfahan, Iran	Room 5-515, Bronx
Galway Lake, NY	Salzburg, Austria
Hasliberg-Goldern, Switzerland	Santiago del Estero, Argentina
Hawaiian Islands	Seneca Falls, NY
The Heights	The slopes of Vermont
The Hilltops of Cidra, Puerto Rico	Sweden
Hoboken, NJ*	Uluru
Hoyt Lawn, Drew University	Venice at night
Ithaca, NY*	Walt Disney World
The Jersey Shore	Warwick, NY
Kastri, Greece	The Wawona Hotel
Kecskemét, Hungary	149 Highview Drive in PA
Key West, FL	960 N. Bundy Drive, Los Angeles
La Marsa, Tunisia	

**double listing*

Voyages:

a musical journey



CANTIGAS WOMEN'S CHOIR
JOAN ISAACS LITMAN, DIRECTOR

SATURDAY, JUNE 4, 2005 AT 7:30 P.M.
OUR LADY OF GRACE CATHOLIC CHURCH, HOBOKEN

Voyages

Cantigas Women's Choir Spring Concert 2005

Joan Isaacs Litman, Director
Lynn Reynolds Makrin, Assistant to the Director
Erasmia Voukelatos, Piano

assisted by:
John Bryan, Organ
Patricio Diaz, Fidula and Violin
Kevin Garcia, Percussion
Ashley Horne, Violin

I. Ancient Voyage

Cantigas de la Virgin Maria Alfonso X el Sabio, King of Spain (1221-1284)
Cantiga 100 "Esta é de loor"
Cantiga 166 "Santa Maria"

Kalenda Maya Raimbaut de Vaqueiras (1155-1207?)
Vivian Muñoz, Mezzo Soprano

Cuckoo 12th century text; Benjamin Britten (1898-1976)

Sumer is icumen in Anonymous ca.1260

II. Sacred Voyage

Non Nobis Domine William Byrd (1543-1623)

Domine Deus J. S. Bach (1685-1756)
from the Gloria, Mass in G Major

Toccata in d minor "The Dorian" J. S. Bach
John Bryan, Organ

Missa Brevis in D Major Benjamin Britten
Karen Ludke, Soprano
Becca Brasser, Mezzo Soprano
Frances Marsh, Contralto

Intermission

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Oratorio: *An operatic work without staging, sets, or elaborate costumes. Usually performed in a more relaxed setting than a formal opera, and usually having a religious theme.*

Cantata: *"Sung." A multi-movement work for concert or church performance by a choir, sometimes soloists, and an instrumental ensemble.*

Madrigal: *A Renaissance choral piece, usually unaccompanied.*

Serenade: *A love song, or piece traditionally performed below a loved one's window in the evening.*

Arietta: *A short aria, a musical work usually found in an opera or oratorio which generally dwells on a single emotional theme of one of the characters.*

Cantigas Women's Choir is a community based choir in its third season under the artistic direction of Joan Isaacs Litman. The choir brings women together to explore the rich tradition of women's singing and performs a broad spectrum of global music, both ancient and contemporary. The Cantigas Women's Choir advocates through song for those whose hearts need to be uplifted and whose voices need to be heard. The choir appears annually with inmates at the Edna Mahan Correctional Facility for Women in Clinton, New Jersey, and sang on behalf of cancer survivors in Bayonne, New Jersey this past March. Auditions for the 2005-2006 season begin June 23; for more information e-mail joan_litman@yahoo.com or visit www.cantigas.net.

Joan Isaacs Litman, Director, is a native of Los Angeles and has been a choral director in the New York Metropolitan area for twenty-five years. A specialist in world and choral music education, Ms. Litman has taught students and teachers throughout the United States and abroad, most recently in Hungary, Egypt and Iran. Ms. Litman is a founder and Music Director Emerita at the Mustard Seed School in Hoboken, and presently teaches at the United Nations International School in New York City and the Kodály Institute at Capital University, Columbus, Ohio.

Lynn Reynolds Makrin, Assistant to the Director, is a choral music educator currently teaching at the Little Red School House in Greenwich Village. Her ten year career has included teaching music and directing choirs at Mustard Seed School, the Hudson School and with the New Jersey Children's Choir program in residence at Montclair State University. Ms. Makrin is a graduate of Westminster Choir College in Princeton, New Jersey; the Mason Gross School of the Arts, Rutgers University; and the Kodály Institute at Capital University in Columbus, Ohio.

Erasmia Voukelatos, Accompanist, is a Canadian pianist of Greek descent and has been active as a chamber and solo pianist, teacher, music director, and concert series presenter. Concerto appearances have included the Mozart Concerto in A Major (K. 488) and Haydn Concerto in D Major with the Canadian ensemble *Mercredi Musique*, as well as Bach's D Minor Keyboard Concerto which was released on the CD *The Best of Brooklyn*. She loves to collaborate with her husband, violinist Ashley Horne, and has been accompanying Cantigas since its formation.

Soprano 1: Helen Cattell, Anne Christensen, Lynne Connell, Agnes Dimatteo, Karen Ludke, Jodi Miller, Shelley Miller, Ilanet Parisca, Jane Porges, Cinthia Santos, Caron Van Dyck, Kathy Wertalik, Beth Wise

Soprano 2: Catharine Baldwin, Becca Brassler, Kerriann Foley, Carolyn Hoberman, Leah Holton, Meera Jaffrey, Kelly Mahoney, Lynn Makrin, Jennifer Marsh, Lisa Mason, Vivian Muñoz, Tania Oro-Hahn, Shanna Pargellis, Caitlin Price, Cynthia Sanford, Neal Wilkins

Alto: Melanie Best, Rachel Chang, Jan Gallagher, Lynn Hamill, Christa Kugler, Emily Litman, Frances Marsh, Sandy Martiny, Lilliam Muñoz, Nancy Pedulla, Debbie Rothman, Stephanie Santos, Meg Simmons, Cathy Sova, Eileen Vanderheyden

Karen Ludke, soprano, has been singing with Cantigas since 2002 when she moved to the New York City area. A native of Detroit, Karen plays the flute and piccolo and works professionally as an editor. She is also researching the use of lyrical music and chant in language teaching and learning.

Becca Brassler, mezzo soprano, is in her second season singing with Cantigas. Becca is a cantor at Grace Church Van Vorst in Jersey City and teaches first grade at the Mustard Seed School. A native of Grand Rapids, Michigan, Becca was active in the Gospel Choir while a student at Calvin College.

Frances Marsh, contralto, grew up in Seneca Falls, New York, and graduated from Ithaca College with a B.F.A. in acting. Since moving to this area, she has sung with the St. Vincent Ferrer Choir in Manhattan and has studied voice with Phyllis Lynd, Carmela Altamura, and Andrea Moore. She is a stay-at-home mom with two children and is a creative memories consultant in Weehawken, New Jersey.

Guest Artists:

John Bryan, organ, was born in Lima, Ohio, and graduated from Bowling Green State University with a B.M. in Composition, from Capital University with an M.M.E. degree in Music Composition, and from Capital University with a Master's degree in Music Education. Most recently Mr. Bryan studied at the Kodály Pedagogical Institute in Kecskemét, Hungary. An organ student of Janet Linker, Mr. Bryan is currently the music director and principal organist at St. Paul Parish in Westerville, Ohio.

Patricio Diaz, violin and fidula, is a native of Spain and a graduate of the Moscow Conservatory and the Manhattan School of Music. He is a freelance musician performing throughout the metropolitan area and appearing regularly with the Brooklyn Philharmonic and the orchestra of the American Ballet Theater. Mr. Diaz has been awarded a grant to perform the music of Spain around the world with Duo Cervante. He is a member of the music faculty at the United Nations International School in New York City.

Kevin Garcia, percussion, holds degrees in performance, composition, improvisation, and philosophy. He is vibrantly involved in the New York City music and dance scenes, and has performed all over the U.S. and Europe. His compositions have premiered in the U.S., Japan, Israel, Belgium, and Poland. He is currently working for the Merce Cunningham Dance Foundation, Barnard College, Harkness Dance, and Arts Connection, as well as being the music director for Break The Floor Productions.

Ashley Horne, violin, is a native of Los Angeles and has appeared as a soloist and chamber musician around the world. A graduate of the Juilliard School, he has performed regularly with the American Symphony Orchestra, Brooklyn Philharmonic, Bard Festival Orchestra, Philharmonia Virtuosi and Westchester Symphony and he is a member of the hit Broadway musical "The Producers." Filmgoers can see Mr. Horne in Eddie Murphy's "Coming to America."

III. Voyages of Heart and Hearth

Two Greek Folksongs and Dances Traditional
Tsakonikos
Karagouna
 Amelia Pargellis & Claire Pedulla, Guest Dancers

Danse Español Manuel de Falla (1876-1946), arr. Fritz Kreisler
 Ashley Horne, Violin

Mid the Oak Trees Zoltán Kodály (1882-1967)

Marvelous Housewife Zoltán Kodály

Moravian Duets Antonín Dvořák (1841-1904)
 1. Flow, Danube, Ebb and Flow
 2. Fly, Oh Little Bird
 3. If the Sickle Blade Were Sharpened
 4. My Mother's Furor
 Lynn Reynolds Makrin, Conductor

IV. Voyage to the East

Lalae Persian lullaby

Damkol Kurdish folksong, arr. Roubik Grigorian

Rashid Khan Persian folksong, arr. Patricio Diaz

Dee Belol Persian folksong, arr. Grigorian

Maksoum Kes'ka Malouf North Africa/Turkey
 Kevin Garcia, Percussion

Üsküdera Gider Iken Turkish folksong, arr. Dardóci Bárdos Tamás

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Our thanks to . . .

. . . Professors Salvador Martinez and Carlos Veloso from the New York University Department of Spanish and Portuguese for their help with the cantigas and Kalenda Mayato, and to Patricio Diaz for instruction in performance practice
 . . . Attila Tetik for translation and cultural context of Üsküdera Gider Iken
 . . . Our Lady of Grace Roman Catholic Church, especially Father Kenneth Herbster, Pastor, and Andrew Cyr, Director of Music, for use of the sanctuary for rehearsals and performance
 . . . Mustard Seed School for our rehearsal space and Amelia Pargellis for her weekly assistance
 . . . David Vanderheyden/Prodigal Sound for sound recording

The Cantigas Women's Choir is honored to have the opportunity to perform the unpublished Persian songs in our program, and is particularly grateful to Nasim Alikhani for her immeasurable help in obtaining music and for her translation, language coaching, and cultural insight. Ten percent of all revenues from this concert will be donated to Ashiané (a Persian word meaning "nest"), a charity based in New York City that supports single mothers and their families in Iran. For further information please visit www.ashiane.org.

Program Notes and Translations:

Cantiga 100: *Holy Mary of the Daystar, show us and guide us to God's way. By thy light, guide the lost who understand their guilt. Let them flee from pride, from that which they should have seen, and should not have done* (summary translation).

Cantiga 166: This cantiga recounts the tale of a repentant man who makes a long pilgrimage on foot to Salas in return for deliverance from five years of aches and illness. The only pain that lingers is that of his sore feet, from walking.

Cuckoo: Two lyrics from twelfth-century England focus on the song of the cuckoo. The first was set by twentieth-century British composer Benjamin Britten: *"Cuckoo, what do you do?" "In April, I open my bill. In May, I sing night and day. In June, I change my tune. In July, far, far I fly. In August, fly I must."*

Sumer is icumen in: The second of our twelfth-century English texts is one of the best known secular songs from medieval times. Although the identity of its composer and the meaning of some of the text are debated, its claim to be one of the very first *rotas*, or canons in several voices, is indisputable. The Middle English lyrics recount the activity of the late spring or early summer, beginning with the song of the cuckoo. Its translation: *Summer is coming in; loudly sing, cuckoo! Grows the seed and blooms the meadow, and the woods spring up now. Sing, cuckoo! Ewe bleats after lamb; cow lows after calf. Bull leaps; buck cavorts. Merrily sing, cuckoo! Cuckoo, cuckoo, well sing you, cuckoo. Nor cease you never now!*

Non Nobis Domine: One of the foremost of Elizabethan composers, William Byrd was a master of composition of keyboard, madrigal, and Latin and English church music. The text is based on Psalm 115 verse 1: *Not unto us, O Lord, but to your name alone be glory given.*

Domine Deus: Originally written as a duet, the lyrics are taken from the traditional text of the Gloria: *Lord God, Lamb of God, You take away the sin of the world, have mercy on us.*

Missa Brevis in D Major: Written for George Malcolm and the Boys' Choir of Westminster Cathedral, London, the Missa Brevis is one of Britten's most widely known choral works, along with Ceremony of Carols. It was written and first performed at Westminster Cathedral in 1959.

Kyrie: *Lord have mercy. Christ have mercy. Lord have mercy.*

Gloria: *Glory to God in the highest and peace to people of good will. We praise you, we bless you, we worship you, we glorify you. We give you thanks for the majesty of your glory. Lord God, heavenly king, almighty God and father, you take away the sin of the world. Have mercy on us. You are seated at the right hand of the Father. Receive our prayer, For you alone are the holy one, you alone are the Lord. You alone are the most high, Jesus Christ, with the Holy Spirit, in the glory of God the Father, Amen.*

Sanctus: *Holy, holy, holy, Lord God of Hosts: Heaven and earth are full of your glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.*

Agnus Dei: *Lamb of God, you take away the sins of the world. Have mercy on us. Give us peace.*

Greek Songs and Dances:

During her teens, Cantigas accompanist Erasmia Voukelatos was a member of a Greek dance troupe in Canada: "Greeks have a burning desire to dance! Once the music comes on, young and old will jump to their feet and move."

Tsakonikos: Ancient Greek legend tells us that Theseus danced the Tsakonian dance with the youths and maidens whom he saved from the Minotaur. The dancers move shoulder to shoulder, with war-like movements, hands clasped tightly lest any be lost in the Cretan labyrinth. The text is a plea from a young maiden to her "dear mother" to find her a husband, but not an old man, for they are much too critical and petty.

Karagouna: Karagouna is the name of the wife of the singer—*karu* means black and *gounna* means fur. The man is lamenting that he married her ("what was I thinking?") for "no good has come of it." He offers to sell various possessions to make her happy; for example, the goats to buy her earrings. In the end, he accepts that he did indeed love and marry her. The dance symbolizes the flirtatious and aloof Karagouna, and is interrupted between verses by the most popular dance in Greece, the Kalamatiano.

Ms. Voukelatos is wearing a costume from Kastoria, a wealthy town in the northwest province of Macedonia, known for its furriers, embroiderers, and over seventy Byzantine churches.

Mid the Oak Trees and Marvelous Housewife: These songs by Zoltán Kodály, Hungarian composer, educator and ethnomusicologist, depict the romance and humor of pastoral life. We sing them in translation from the Hungarian.

Moravian Duets: We sing four of twenty duets Dvořák composed early in his career. Originally composed in Czech so they could be appreciated by local audiences, the texts portray fiery aspects of love: first crushes, break-ups, resentment and revenge, and interfering relatives. The discovery of these songs by Johannes Brahms (1833-1897) and their subsequent publication in German helped to establish Dvořák as a popular composer.

Lalaie: The text of this lullaby reflects the psychological dualism often found in a mother's song to her child: she sings to lull her child to sleep, but also to allay her own fears. As she names the flowers and plants of her garden—mint, poppy, chestnut and tulip—she is reminded that father and uncle are away (God bless them), while the leopard sleeps in the grass.

Damkol: In this lively Kurdish song popular throughout Iran, a young man says to a young woman, "Take off your scarf so that I can see your beautiful face. If I could see your face, I'd die for you like Farhad. You are tall and slender. Even the biggest star in the sky hides itself from your beauty." Farhad and Shirin are the Kurdish Romeo and Juliet.

Rashid Khan: Rashid Khan is a legendary Robin Hood-like character in Persian folklore. When he has been missing for three days, his lover exclaims, "It has been one, two, three days since you have been gone. My heart is burning as if it were on a skewer. Why haven't you come? Maybe you have been killed." The story takes place near Mashad in northern Iran.

Dee Belol: In this early twentieth-century song from Shiraz, Iran, a young boy watches his love walk to the reservoir carrying a goat skin for water. From a distance, he has an imaginary conversation with his mother: This young girl tears at his heart (literally, steals his faith). He wonders if he should stop her.

Üsküdar Gider Iken: Following the reforms of Kemal Atatürk (1881-1938), founder of modern Turkey, the nation adopted many western customs including European attire. In this song, a young woman recalls that "while going to Üsküdar" her young husband, a government clerk, looks very smart in his new coattails—despite the fact that they are too long and drag in the mud when it is rainy.