

Cantilena
a women's chorale
under the direction of
Jennifer Kane
presents



Double Delight

*Enchanting music for
women's chorus and piano, four hands and duos*

**Saturday, December 2, 2017
at 7:30 pm**

First Parish Unitarian Universalist
630 Massachusetts Avenue, Arlington Center

Cantilena: About Us

Cantilena, a women's chorale, is a 40-voice ensemble dedicated to performing music written for the treble voice. Our challenging and diverse repertoire spans the fifteenth to twenty-first centuries and includes works in many different languages and musical forms. We strive to introduce both our members and our audience to works they are unlikely to encounter in other forums, with an emphasis on music composed specifically for women's voices. Cantilena was founded in 1968 as the Cambridge Chorale, an ensemble of mixed (SATB) voices. In 1980, the group became a women's chorus and, in 2000, we changed our name to Cantilena.

Cantilena Singers

Jenica Abram
Michele Abroff*
Erdmute Benoit
Sarah Broomell
Ashley Brueske
Alysia Chang-Bowman
Laura Burnham
Liz Chen
Allison Clancy
Janice Darling
Alison Dick
Stephanie Everett
Ann Ferentz

Lindsay Garrard
Vera Ryen Gregg
Joan Grisham
Linda Grisham
Beverly Hjorth
Sue Hunt
Juliana Kuipers*
Erin Laro
Chris Lull
Erin Maloney
Lauren Marshall
Karen Nichols
Nancy Nicholson

Leah Okumura
Patricia Gnazzo Pepper
Laurie Rofinot
Jessica Ryerson
Jill Quinn
Gina Sonder
Jeanne Sparrow
Carol Tong
Tara Tresner-Kirsch
Anna Watson
Barbara Welther*
Sandy Wood

**section leaders*

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Upcoming Auditions

First two Monday rehearsals
in January 2018, 7:30-10:00 p.m.
See our website (link below) for details.

Next Season Concert

Sunday, May 6, 2018 at 4 pm

More Information

www.cantilena.org
Facebook.com/CantilenaVoices/
Twitter.com/CantilenaVoices
www.cantilena.org
info@cantilena.org
603-969-7141

Winter Program December 2, 2017



Double Delight

Psalm 100 (1986)

René Clausen

Ave Maria (1900)

Gustav Holst
(a cappella)

György Ligeti (1923–2006)

Induló (March, 1942)

Három lakodalmi tánc

(Three Wedding Dances, 1950)

1. *A kapuban a szekér*
(The cart is at the gate)
2. *Hopp ide tisztán*
(Quickly come here pretty)
3. *Csángo forgós*
(Circling dance)

Sonatina (1950)

Allegro—Andante—Vivace

Canticle of Mary (1992)

Libby Larsen

Luke 1:46-55

Soloist: Ashley Brueske

INTERMISSION

Gloria (2009)

Ola Gjeilo

The Appletree Madrigals (1978)

B. Warren

Poems by Ruth Whitman

Locked in her dry boughs

Small group:

Michele Abroff, Ashley Brueske,

Tara Tresner-Kirsch, Juliana Kuipers,

Chris Lull, & Leah Okumura

Out of the masses of blossoms in corymbs

Star apple!

Wolfgang Amadeus Mozart (1756-1791)

Andante

from Sonata for Piano for Four-Hands, K 381

Selections from

Neue Liebeslieder (Op. 65) (1869-1874)

Johannes Brahms

Translations by Michael Laurer

An jeder Hand die Finger

Wahre, wahre deinen Sohn

Rosen steckt mir an die Mutter

Soloist: Alysia Chang-Bowman

Nagen am Herzen fühl ich

Soloist: Ann Ferentz

Alles, alles in den Wind

Nein, Geliebter, setze dich

Moon Goddess (2011)

Jocelyn Hagen

Original text by Enheduanna

Jennifer Kane: *Music Director*



Dr. Jennifer Kane is an active conductor of ensembles that specialize in treble repertoire. She is thrilled to be in her third season as music director of Cantilena, a women's chorale. In addition to her work with Cantilena, Kane is also on the education faculty of the Handel and Haydn Society as the Conductor of the H+H Singers, Youth Chorus, and Concert Choir. Previously, Kane was the Artistic Director of the Worcester Children's Chorus; the Artistic Director of the Spivey Hall Young Artists, one of the training choirs for the nationally renowned Spivey Hall Children's Choir; and the Artistic Director of Atlanta Schola Cantorum, an ensemble specializing in Renaissance polyphony

and contemporary compositions. Kane has prepared ensembles for collaborations with groups such as the Back Bay Chorale, Boston Musica Viva, the Boston Symphony Orchestra, and the Worcester Chorus. The Atlanta Journal-Constitution described Kane's work: "Such depth of expression - a fusion of harmonies and texts - was the hallmark of Kane and her singers." An active adjudicator and clinician, Kane received a B.A. in Music from Furman University, an M.M. in Choral Conducting from Georgia State University, and a D.M.A. in Conducting from Boston University.

Joshua T. Lawton: *Accompanist*



A native of Worcester, Massachusetts, Joshua T. Lawton is an accomplished organist, pianist, harpsichordist, singer and composer living and working in the Boston area. He began organ studies with Edwin Lawrence after receiving a Bachelor's degree in English from Williams College, and went on to obtain a Master of Music degree in Organ Performance with Distinction from the Longy School of Music as a student of Peter Sykes. He is an experienced church and choral musician, having served as Bass Section Leader at First Parish in Framingham, Organist of the First Congregational Church in Natick, and Minister of Music at Saint Peter's Episcopal Church in Central Square, Cambridge. In 2014 he was appointed Music Director of Trinity Parish in Newton Centre.

He is an active solo recitalist, collaborative pianist and chamber musician, and has performed a wide variety of repertoire—specializing in the music of Olivier Messiaen, Paul Hindemith and others—throughout Massachusetts and in California. He was the accompanist of the Somerville Community Chorus for many years, and has accompanied Cantilena on piano and organ since 2009.

Edward Rosser, *Guest Pianist*



Edward Rosser is the Minister of Music at South Acton Congregational Church; Ballet Accompanist at Dean College in Franklin and at Jose Mateo Ballet Theater in Cambridge; and accompanist for several area schools. He is also a recording artist who has released several CDs on the Connoisseur Society label. He earned a Masters Degree in Piano Performance from Boston University.



Congratulations to Cantilena on 50 years of making beautiful music. May you have many more years of introducing new music to us all.

Chris Pollari, Photographer
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Cantilena's 2018
SPRING CONCERT
Directed by Jennifer Kane

building bridges

A celebration of music
from Canada and Latin America
featuring the St. Sebastian Mass by Heitor Villa-Lobos:
Hymn to Freedom by Oscar Peterson
and Psalm 23 by Imant Rami nsh

SUNDAY
MAY 6, 2018
at 4:00 pm

www.cantilena.org info@cantilena.org

Jennifer's Program Notes

From the Music Director

Our concert this evening explores choral works for women's voices and four hands piano. It is an unusual combination; however, this unique repertoire boasts depth in texture and sound that are very appealing. We have collected a trove of "double" works from a variety of composers that we are excited to share with you.

Most of the works featured this evening make use of four hands piano, which describes two pianists working together at one piano. Yet, you will also hear "double" applied in works that feature two pianos as well as one for double chorus.

Finally, this program would not be possible without the collaborative efforts of our two fantastic pianists: Joshua Lawton and Edward Rosser. They have spent a great deal of time working together apart from Cantilena to bring the piano parts to life. I know that you will enjoy the chance to watch, and hear, their partnership in action!

Program Notes

René Clausen (b. 1953) is an American composer whose works boast a compositional style that is varied and eclectic, ranging from works appropriate for high school and church choirs to more technically demanding compositions for college and professional choirs. He is also the conductor of The Concordia Choir of Concordia College in Moorhead, Minnesota. *Psalm 100*, written for treble voices and two pianos, sounds the "joyful noise" of the psalm through its mixed meters and exuberant melodic lines.

Ave Maria is a brilliant jewel in the large and influential body of works by English composer Gustav Holst (1874-1934). Written in 1900 for eight-part female chorus, this elegant a cappella work is dedicated to the memory of Holst's mother, Clara Lediard Holst, who died when he was a child. *Ave Maria* sounds simple, yet melodic phrases of flowing counterpoint largely constructed of stepwise motion. These phrases create lush, cascading harmonies, which, when combined with a floating musical line, create an uplifting feeling appropriate to the time-honored text.

Libby Larsen (b. 1950) is one of America's most performed living composers. Her prolific output spans genres from vocal and chamber works, to orchestral works and opera. Libby Larsen's *Canticle of Mary* was commissioned by Saint Mary's College, in Notre Dame, Indiana, in honor of its 150th anniversary. Written for women's voices and four hand piano or chamber orchestra, it received its first performance on October 14th, 1994. Larsen's joyful setting stems from pondering the meaning of the word "acclaim" found in the scripture. She states, "I discovered that the first definition is to salute with shouts or sounds of joy and approval. This definition suggests that when Mary "acclaims" the Lord, she not only accepts the conception – she shouts her approval. This is an image of Mary at the Visitation far different from those I have known. I wanted the music to reflect this resounding, noisy joy, and decided that

the straightforward melodic lines would represent Mary in her humble acclamation." The straightforward melodic lines of Mary highlight Larsen's preference for speech-like rhythms in her choral works. Indeed, Larsen often composes without bar lines, ceding to the natural flow of the text before finding a common meter. This practice gives *Canticle of Mary* a feeling of space and expansiveness – one that is free from internal rhythm.

Gloria, by Norwegian composer Ola Gjeilo (b. 1978), pairs women's voices with four hand piano. Commissioned by St. Olaf College, Sigrid Johnson and the Manitou Singers, this work sets a portion of the Gloria text from the ordinary of the mass. Gjeilo combines passages of the rich harmonies for which he is known with statements of a joyful melody that perfectly captures the praise and adoration of the Latin text.

B. Warren is an American composer who has produced a large body of works, including works for solo voice, operas, and choral works. A native of Massachusetts and Harvard alum, Warren studied composition with artists such as Nadia Boulanger, Aaron Copland, Walter Piston, and Archibald Davison. Warren's modern classical style shines in the structure, style, harmonies, and text painting of *The Appletree Madrigals*. Yet, for all its complexities, there are also charming elements of whimsy such as the presentation of a canon in the style of a Viennese waltz, and a light scherzo that bespeaks of a secret revealed. Written for women's chorus and two pianos, this work was composed in 1978 in honor of the Radcliffe College centennial and first performed in 1979. The lyrics for *The Appletree Madrigals* were written by Ruth Whitman, an American poet and a Harvard alum, in honor of the apple tree in Radcliffe Yard which held great meaning for alumnae.

Neue Liebeslieder Walzer op. 65 is one of three sets of waltzes composed by Johannes Brahms (1833-1897). Comprised of fifteen pieces for soprano, alto, tenor, and bass quartet and four hand piano, this collection largely uses texts from *Polydora: A World Poetic Songbook*, a collection of international folksong texts translated by Georg Friedrich Daumer. Expressive and fresh, these waltzes offer tremendous variety within the collection through the alternation of voices and textures, while simultaneously demonstrating coherence and continuity via closely related keys and shared material. This evening we will present six movements of Brahms' *Neue Liebeslieder Walzer op. 65*: five of the vocal solos for soprano and alto voices as well as a duet for soprano and alto voices. Though I adore all of the lieder that you will hear this evening, I would be remiss if I did not encourage you to check out the full *Neue Liebeslieder waltzer*. They are marvelous pieces!

Composer Jocelyn Hagen (b. 1980) is a native of Valley City, North Dakota, whose works are known for being melodically driven, bold, and intricately crafted. *Moon Goddess* was zttcommissioned by the 2011 ACDA Women's Choir R&S Commissioning Consortium: twenty-seven women's choral groups ranging from high school ensembles to professional women's choirs. *Moon Goddess* sets an adaptation of a poem by Enheduanna (born ca. 2300 B.C), moon priestess and the daughter of King Sargon of Agade, the ruler of the world's first empire, which extended from the Mediterranean to Persia. Enheduanna is the first writer, male or female, in history whose name and work have been preserved. In her poems to the Sumerian goddess of love, Inanna, Enheduanna speaks to a deity who has come to her as an ally to help her in her need. Hagen's driving rhythm, coupled with a fierce piano ostinato, lend *Moon Goddess* a dramatic, almost tribal quality.

Mindfulness is a gift to oneself.
It is the gift of engaging in each moment.
It is the gift of learning about oneself.
It is the gift of humility.
It is the gift of gratitude.

Mindfulness is a gift to others.
It is the gift of being present to their existence.
It is the gift of openness, understanding and generosity.
It is the gift of being real.
It is the gift of unconditional love.

Mindfulness is a gift to the world.
It is the gift of facing reality.
It is the gift of courage to strive for goodness.
It is the gift of accountability.
It is the gift of living a generous life.

Mindfulness is our inner gift
buried where we seldom look...
in the present moment.

October 11, 2017

Annabel Beerel

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Program texts

Canticle of Mary

Libby Larsen

I acclaim the greatness of the Lord,
I delight in God my Savior,
who regarded my humble state.
Truly from this day on all ages will
call me blest.

For God, wonderful in power,
has used that strength for me.
Holy the name of the Lord!
whose mercy embraces the faithful,
(Magnificat, anima mea Dominum.)
one generation to the next.

The mighty arm of God
scatters the proud in their conceit,
pulls tyrants from their thrones,
and raises up the humble.
The Lord fills the starving
and lets the rich go hungry.

God rescues lowly Israel,
recalling the promise of mercy,
the promise made to our ancestors,
to Abraham's heirs for ever.

The Appletree Madrigals

B. Warren

1.
She stands in a circle of stone,
a three-part leaning bole,
each part branching into three,
each three again in three:
her triple branches multiply
and ladder to the sky:

one is the mother,
the prime creator;
two is the lover
with healing hands;
three is the scholar
who understands
men and cities
mind and bone

in a perfect circle of stone,
a perfect threefold whole.

2.
Locked in her dry boughs
in a small nipple of bud,
the yearly secret lies:

green leaves will unfold
drawn from snow and mud,
out of the wet and cold:

locked in her dry boughs
white blossoms will explode:
the yearly secret lies
revealed!

3.
Out of the masses of blossoms in corymbs,
the late blooming rosy white blossoms that
cover
the branches, the budlets that open to
leaves,
come Pippins and Rennets and Cortlands
and Greenings
and Russets and Winesaps and Northern
Spies,
Delicious, Macintosh, Gravensteins, Romes,
and longlasting tart juicy Granny Smiths!

4.
Star apple!
Mother of scholars,
daughters, sisters:
seeks of promise;
source of strength!

Star apple!
nourishment
for humankind!

Psalm 100

Rene Clausen

Song text from sheet music. Get from Make
a joyful noise to the Lord,
Serve the Lord with Gladness,
Come into His presence with singing.

Know that the Lord is God,
It is He who made use, not we ourselves.

We are His people, the sheep of His pasture,
And we are His.

Enter into His gates with thanksgiving,
And His courts with praise,
Give thanks to Him and praise His holy
name.

For the Lord is good, His mercy endures
forever,
And His faithfulness endures
From generation to generation,
From age to age.

Alleluia! Alleluia! Alleluia! Amen.

Moon Goddess

Jocelyn Hagen

O my lady, on hearing your sound,
hills and flatlands box.

O my lady, guardian of all the great es-
sences,
you have picked them up and hung them
on your hand.

You are lofty like Heaven. Let the world
know!
You are wide like the earth. Let the world
know!

You strike everything down in battle.
O my lady, on your wings
you hack away the land and charge dis-
guised
as a charging storm,
thunder and keep thundering, and snort
with evil winds.
O primary one,
moon goddess Inanna of heaven and earth!

On your harp of sighs
I hear your dirge.

O my lady, this song has made you great
and exalted you.
O my lady, wife of An, I have told your fury!

Selections from

Naue Liebeslieder (Op. 65)

Johannes Brahms

An jeder Hand die Finger
hatt' ich bedeckt mit Ringen,
die mir geschenkt mein Bruder
in seinem Liebessinn.
Und einen nach dem andern
gab ich dem schönen,
aber unwürdigen Jüngling hin.

*On either hand my fingers
Bedizened were with rings,
Presented by my brother
With tender love and joy.
First one and then another,
I gave them to that handsome
But undeserving boy.*

Wahre, wahre deinen Sohn,
Nachbarin, vor Wehe,
weil ich ihn mit schwarzem Aug'
zu bezaubern gehe.
O wie brennt das Auge mir,
das zu zünden fordert!
Flammet ihm die Seele nicht —
deine Hütte lodert.

*Protect, protect your son, my friend,
From sadness and from woe,
For I, with black and flashing eyes,
Now to enchant him go.
Oh, how my eyes are all ablaze
His passion to ignite!
If his soul should not catch fire
Your hut I'll set alight.*

Rosen steckt mir an die Mutter,
weil ich gar so trübe bin.
Sie hat recht, die Rose sinket,
so wie ich, entblättert hin.

*Roses mother pinned to me,
For I was shrouded deep in gloom.
And she was right, for roses wilt,
Just as I fade and lose my bloom.*

Nagen am Herzen fühl ich ein Gift mir.
Kann sich ein Mädchen,
ohne zu fröhnen zärtlichem Hang,
fassen ein ganzes wonneberaubtes
Leben entlang?

*I feel a poison gnawing at my heart.
Can a young maiden
Her tenderest feelings renounce and
dismiss,
Resigning herself to living a life deprived
of love's bliss?*

Alles, alles in den Wind
sagst du mir, du Schmeichler!
Alle samt verloren sind
deine Mühn, du Heuchler!
Einem andern Fang' zu lieb
stelle deine Falle!
Denn du bist ein loser Dieb,
denn du bist um alle!

*Your words are scattered in the breeze,
You honey-tongued heart-breaker!
Waste not your wiles on me, oh, please,
You hypocrite! You faker!
Lure another heart to grief,
Some other love enthrall;
You're a worthless little thief,
You've been with them all.*

Nein, Geliebter, setze dich
mir so nahe nicht!
Starre nicht so brünstiglich
mir ins Angesicht!
Wie es auch im Busen brennt,
dämpfe deinen Trieb,
daß es nicht die Welt erkennt,
wie wir uns so lieb.

*No, my love, do not sit there,
So very near to me;
At my face you mustn't stare
So very ardently.
Though your breast may brightly burn,
Suppress your passion's fire,
That the world may never learn
The depths of our desire.*

Ave Maria

Gustav Holst

Áve María, grátia pléna,
Dóminus técum.
Benedícta tū in muliéribus,
et benedíctus frúctus véntris túi, Iésus.
[10]
Sáncta María, Máter Déi,
óra pro nóbis peccatóribus,
nunc et in hóra mórtis nóstrae. Ámen.

Hail Mary, full of grace,
the Lord is with thee;
blessed art thou amongst women,
and blessed is the fruit of thy womb,
Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death.
Amen.

Gloria

Ola Gjeilo

Glória in excélsis Deo
et in terra pax homínibus bonae volun-
tátis.
Laudámus te, benedícimus te, adorámus
te, glorificámus te.
cum Sancto Spírítu: in glória Dei Patris.
Amen.

Glory to God in the highest, and on earth
peace to men of good will.
We praise You, we bless You, we adore
You, we glorify You.
With the Holy Spirit in the Glory of God
the Father. Amen.

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MIT Cambridge Chinese Choral Society, mitccs.org

MIT Women's Chorale,
web.mit.edu/womensleague/womenschorale/

Musica Sacra, musicasacra.org

Mystic Chorale, www.mysticchorale.org

Nashoba Valley Chorale, www.nashobachorale.org

Neponset Choral Society, Inc., www.ncschorus.org

New England Classical Singers,
www.newenglandclassical.org

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www.NewtonCommunityChorus.org

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www.persephonesdaughters.org

Pilgrim Festival Chorus,
www.pilgrimfestivalchorus.org

Polymnia Choral Society, www.polymnia.org

Quincy Choral Society, www.quincychoral.org

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www.readingcommunitysingers.org

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www.WellesleyChoralSociety.org

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- Bachelor of Arts from UC Berkeley
- Classical pianist with 18 years of training
- 5 years of teaching basic piano technique & theory
- Performed in local recitals, concert orchestras/bands, small ensembles, and choirs
- Developmental psychology & auditory/music cognition research work
- Happy to provide references!



Contact me:

- do.re.mi@berkeley.edu

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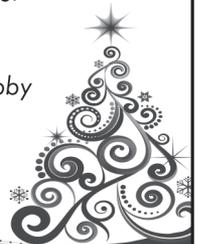
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