



James John

Artistic Director

PRESENTS

Onward and Upward We Go



Sunday, May 1, 2022, 3 pm
St. Ignatius of Antioch
87th Street & West End Avenue, Manhattan

THE PROGRAM

Romancero Gitano

Mario Castelnuovo-Tedesco (1895–1968)

Oren Fader, guitar

I. Baladilla de los tres rios
Talya Westbrook, soprano; Allegra Kuney, alto; Dan Rubins, tenor; Dean Rainey, bass

II. La guitarra

III. Puñal

IV. Procesion

Jin Byun, baritone

V. Memento

VI. Baile
Gerard Gallagher, tenor; Jin Byun, baritone

VII. Crótalo



Arise

Sidney Marquez Boquiren (b. 1970)

Emily John, harp; Bonnie McAlvin, flute

Introduction

Part I. “I entreat my sisters...”
Allegra Kuney, alto

Interlude I. “The right is ours”

Interlude II

Part II. “Now, women...”
Jamie Carrillo, alto

Interlude III. “Bread and Roses”

Part III. “And so... onward and upward we go”
Talya Westbrook, soprano; Jamie Carrillo, alto



Amendment: Righting Our Wrongs

Melissa Dunphy (b. 1980)

New York City Premiere
Audrey Chen, cello

- 1. The Quest
- 2. All Men Are Created Equal
- 3. We Hold These Truths
- 4. Identity Politics
- 5. Pledging Allegiance
- 6. Amendment



There will be no intermission in today’s performance.

Audience members are requested to wear masks at all times in the church.

We cordially invite members of the audience to join us
after the program for a brief question-and-answer session
with the artists.

THE ARTISTS

Now in its twenty-seventh season, **CERDDORION** (Welsh for “musicians”) is one of New York’s most highly regarded volunteer choral ensembles. A chamber group of up to twenty-eight mixed voices, it is known for its eclectic repertoire, encompassing music from the Renaissance to the contemporary. Audiences have come to appreciate the group’s interpretive depth and technical excellence in many styles. Cerddorion has also frequently commissioned new works by such composers as Paul Moravec, David Schober, Lisa Bielawa, David Lang, Elliot Z. Levine, Robert Dennis, Julie Dolphin, Martha Sullivan, and Sidney Marquez Boquiren.

In June 2021, Cerddorion livestreamed a virtual choral performance of Sidney Marquez Boquiren’s *Arise*, which was commissioned by the group for a program marking the centennial of the ratification of 19th Amendment in 1920. Previously, in March 2020, Cerddorion collaborated with members of The October Project to present the New York premiere of *The Book of Rounds—21 Songs of Grace*. And for eight nights in October 2018, the group performed in the “Mile-Long Opera: A Biography of 7 O’Clock,” as the High Line became the stage for a massive multimedia performance created by architect Liz Diller, composer David Lang, and librettists Anne Carson and Claudia Rankine.

Other guest appearances have included an invited performance at the November 2016 New York State American Choral Directors Association Conference in Garden City, NY; a featured performance on the cable television series American Music in February 2016; and a collaborative concert with Sweden’s highly acclaimed professional choir Voces Nordicae in June 2015. In 2011, the men of Cerddorion sang with esteemed French organist Francis Chapelet in the second inaugural recital of the Manton Memorial Organ at the Church of the Ascension. Other collaborations have included the North American premiere of Sir John Tavener’s all-night vigil, *The Veil of the Temple*, performed at Lincoln Center’s Avery Fisher Hall (with Dessoff Choral Consortium and choristers from London’s Temple Church); several appearances with the Christopher Caines Dance Company; and Baroque opera performances with the early music instrumental ensemble Concert Royal.

September 2007 marked the release on the Tzadik label of *A Handful of World*, Cerddorion’s first commercial recording. The CD is dedicated to vocal works by New York composer Lisa Bielawa and includes Cerddorion’s performance of her *Lamentations for a City*, which was commissioned and first performed by Cerddorion in 2004.

Cerddorion is a proud member of the New York Choral Consortium and Vocal Area Network, and an Artist in Residence at the Church of St. Ignatius of Antioch.



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JAMES JOHN, ARTISTIC DIRECTOR

JAMES JOHN is in his twelfth season as Artistic Director of Cerddorion Vocal Ensemble. He is also Professor of Conducting and Director of Choral Activities at the Aaron Copland School of Music (ACSM), Queens College-CUNY, where he directs the Queens College Vocal Ensemble and Queens College Choral Society and heads the graduate program in choral conducting.

Under Dr. John’s leadership, the choral program at ACSM has become recognized as one of the finest collegiate choral programs in the region, with performances by Queens College choral ensembles at state and divisional conferences of the American Choral Directors Association (ACDA). In New York City, his choirs have performed in such prestigious venues as Carnegie Hall, Alice Tully Hall, Weill Recital Hall, Merkin Hall, St. Patrick’s Cathedral, and Trinity Church Wall Street. His ACSM choral ensembles have also been featured on two compact disc recordings *The Partsongs of Hamish MacCunn*, released by the QC Vocal Ensemble, funded by a grant from the PSC-CUNY Research Foundation; and *Songs of Peace and Praise*, a compilation of choral music by Queens College composers, released on the NAXOS label.

Dr. John’s guest-conducting appearances include Brahms’s *Requiem* and Beethoven’s *Missa Solemnis* with the Tokyo Oratorio Society and Oratorio Sinfonica Japan, David Geffen Hall’s annual *Messiah* Sing-In, a concert of American choral music with the Virginia Chorale, and honor choirs throughout New York State. He has served as guest chorus master for the Queens Symphony and participated in a choral recording with jazz trumpeter Michael Mossman, head of ACSM’s Jazz Performance Program. Dr. John has also contracted choirs for Josh Groban, including appearances on *The Tonight Show* and the opening ceremonies of the U.S. Open, as well as for his Stages tour of New York City.

As a teacher and scholar, Dr. John has served as guest lecturer in conducting at the Hochschule für Musik in Freiburg, Germany, and has presented seminars on American choral music in Basel and Stockholm. He has given presentations at both divisional and national conferences of the ACDA and is in demand as a clinician and adjudicator throughout the United States. His dissertation on Brahms won the Julius Herford Prize from the ACDA, and from 2011 to 2016 he served as editor of the scholarly journal *American Choral Review*, published biannually by Chorus America. He has also served as a member of ACDA’s National Research and Publications Committee.

Dr. John received his Doctor of Musical Arts in Conducting from the Eastman School of Music. His prior appointments include Director of Choral Activities at both Tufts University (Boston, MA) and Nassau Community College (Garden City, NY), as well as Conducting Fellow at Dartmouth College. He received his Master of Arts in conducting from the ACSM.



THE COMPOSERS

SIDNEY MARQUEZ BOQUIREN

Composer **Sidney Marquez Boquiren** grew up in the Philippines and Saudi Arabia, but he has spent most of his adult life in the United States. His compositions are often informed and influenced by his Catholic faith and Philippine identity. The current global social and political climate has also motivated him to write works in pursuit of the advancement of social justice.

Dr. Boquiren has collaborated with artists on various projects, such as Biblical illumination *folia ligni* for Spark and Echo Arts; the multimedia and multisensory art experience *The Gretel Project* with Lauren K. Alleyne, Catherine Chung, and Tomiko Jones; and the chamber opera *Independence Eve* with Daniel Neer. He has received commissions from violin artist Sarah Plum, American Modern Ensemble, NOISE, and The Parhelion Trio. Recent projects include: a new work for Ensemble Pi and the Nief-Norf Summer Festival in Knoxville, Tennessee as guest composer; one of 32 international artists invited to compose new solo piano works for Yael Weiss’ 32 Bright Clouds. A MacDowell Fellow, Dr. Boquiren received his doctorate in Music Composition from Duke University and is an Associate Professor in the Department of Music at Adelphi University in Garden City, New York. He also sings with the Ignatian Schola as well as the choir of The Church of St. Francis Xavier in Manhattan.

MELISSA DUNPHY

Born to refugee parents and raised in Australia, **Melissa Dunphy** immigrated to the United States in 2003 and has since become an award-winning and acclaimed composer specializing in vocal, political and theatrical music. She first came to national attention in 2009, when her large-scale choral work the *Gonzales Cantata* was featured in *The Wall Street Journal*, *The Atlantic*, *Harper’s Magazine*, the *National Review*, and on Comedy Central, Fox News and MSNBC. The cantata was subsequently staged as an opera by American Opera Theater.

Ms. Dunphy’s first song cycle, *Tesla’s Pigeon*, has received several awards, including first place in the 2012 National Association of Teachers of Singing Art Song Composition Award. Her choral work *What do you think I fought for at Omaha Beach?* won the Simon Carrington Chamber Singers Composition Competition and has been performed around the country by ensembles including Chanticleer, Cantus and the St. Louis Chamber Chorus. Her commissions have included pieces for Resonance Ensemble, Choral Arts Philadelphia, PhilHarmonia, Opus Anglicanum (UK), Cornell University Chorus, Susquehanna University, mezzo-soprano Maren Montelbano, the Kennett Symphony Children’s Choir and Piedmont Children’s Choir. She is the recipient of a 2020 Opera America Discovery Grant for *Alice Tierney*, a new opera commissioned by Oberlin Conservatory and set to premiere in 2023.

Ms. Dunphy has a Ph.D. in Music Composition from the University of Pennsylvania and a B.M. in Theory and Composition from West Chester University. She is a lecturer in composition at Rutgers University. She lives in Philadelphia with her husband, Matt; the Dunphys are currently the owners and developers of the Hannah Callowhill Stage and are co-hosts of the podcast *The Boghouse*, about their adventures in Philadelphia colonial archaeology.

GUEST ARTISTS

AUDREY CHEN

Cellist **Audrey Chen** is a passionate solo and chamber musician dedicated to sharing the music-making process of discovery and collaboration with the rest of the world. She has performed in venues such as Carnegie Hall, the Mariinsky Theatre, the Royal Albert Hall, Disney Hall and the Kennedy Center. Ms. Chen has appeared on NPR’s “From the Top” radio show, has concertized with the Seattle Symphony and the Harvard-Radcliffe Orchestra, and has been featured as a guest chamber music artist with the Boston Chamber Music Society, the Silk Road Ensemble, the Parker Quartet and the Borromeo Quartet.

An avid chamber musician, Ms. Chen’s festival appearances include Ravinia Steans Music Institute, the Perlman Music Program Chamber Music Workshop, the Tanglewood Music Center, the Taos School of Music, the Sarasota Music Festival and the Schleswig-Holstein Musik Festival. She was also the cellist of the Argus Quartet for the 2020–2021 season. A graduate of the Harvard/NEC dual degree program, Ms. Chen received her bachelor’s degree from Harvard University and her master’s degree in cello performance from the New England Conservatory. She is currently based in New York City, pursuing a doctorate in music from the CUNY Graduate Center; her principal teachers include Laurence Lesser, Lluís Claret and Marcy Rosen. A teacher and mentor herself, Ms. Chen is currently on faculty at CUNY Hunter College. She was also recently named a 2022 recipient of the prestigious Paul and Daisy Soros Fellowship.

OREN FADER

New York City native **Oren Fader** is highly regarded as a performer of classical and electric guitar repertoire, from Bach to Babbitt. For the last thirty years, he has performed in Asia, in Europe and throughout the United States. Concerto performances include the Villa-Lobos Guitar Concerto with the Orpheus Chamber Orchestra, and Rodrigo’s *Concierto de Aranjuez* with the New Jersey, Danbury and Omaha Symphonies.

In addition to performing as a soloist, Mr. Fader is much in demand as a New York City chamber musician. He has performed hundreds of concerts with a wide range of classical and new music groups, including the Chamber Music Society of Lincoln Center, the Met Chamber Ensemble, New York City Opera, the New York Philharmonic, the New York City Ballet, the Mark Morris Dance Group, the Saint Paul Chamber Orchestra, the New World Symphony and many others. Mr. Fader is well known for his performances of contemporary music, having premiered more than 200 solo and chamber works with guitar, and he can be heard on 50 commercial recordings and films.

Mr. Fader directs the classical guitar programs at the Conservatory of Music, SUNY Purchase, and at Montclair State University. He also teaches guitar and chamber music at the Manhattan School of Music (since 1994) and the Borough of Manhattan Community College. Mr. Fader received his undergraduate degree from SUNY Purchase and his Master of Music from Florida State University.

EMILY JOHN

Emily John resides in the New York City area, where she performs regularly as a freelance harpist with regional orchestras, with choirs and for private events. Performing professionally since 1992, Ms. John has played in venues such as Merkin Concert Hall, Rose Theater (Jazz at Lincoln Center), Riverside Church, Symphony Space and more.

Ms. John serves on the adjunct faculty of Queens College—CUNY, and for over a decade directed the choral program for grades 5–8 at the Special Music School at the Kaufman Center, where she also taught music history and harp. Past conducting appointments include The Amadeus Chorale, the Center for Preparatory Studies in Music at Queens College and the Mineola Choral Society. She holds a degree from the Eastman School of Music, where she studied with Ms. Kathleen Bride.

Harp performance highlights include playing in the premiere of Edward Smaldone’s *Cantare di amore* for harp, soprano and flute, in Merkin Concert Hall, as well as performing in the orchestra for the world premiere of Bruce Saylor’s chamber opera, *The Image Maker*. At the Special Music School, she prepared choirs for many high-profile engagements in New York City, including the Opera Orchestra of New York’s performance of Wagner’s *Rienzi* in Avery Fisher Hall, the Canterbury Choral Society’s performance of Mahler’s *Symphony No. 8* in Carnegie Hall, Robert Kapilow’s “What Makes it Great?” series in Merkin Concert Hall and a collaboration with Meredith Monk at the Whitney Museum.

BONNIE MCALVIN

New York City performer and composer **Bonnie McAlvin** has been featured as soloist at the United Nations, at several National Flute Association conventions and in recitals across the United States, Canada, France and Portugal. She was the guest artist at the 2014 International Electro-Acoustic Music Festival, where she worked with composer John Eaton to realize his 1981 work, *A Greek Vision*, and she gave a lecture recital at the Hands-On Flute Research conference at the University of Aveiro in 2017. As a flutist, Ms. McAlvin is fascinated by the special technique of multiphonics; her 2015 video release *Parallel Transformations* and its 2017 companion *Transforming Parallels* drew international attention for their use of flute multiphonics as devices of functional harmony and voice leading.

Ms. McAlvin’s works have been performed by members of the Cleveland Orchestra, the (former) Manhattan Chamber Orchestra and world champion rag-time pianist William McNally. Her score for the film *My First Kiss and the People Involved*, which premiered at the Los Angeles Film Festival, was rated as “excellent” by the *Hollywood Reporter*, and the film won screenings, critics’ awards and audience awards in Los Angeles, New York, New Orleans, Woodstock and Ashland, Oregon. Other recent commissions have included *Sandstone Peak*, which was premiered as part of the provocative pairings series of the Delaware-based chamber ensemble Melonamie; a set of miniatures called *Branches Reaching* for flute and pianist, for American pianist Kristin Samadi; and a work in progress for renowned Japanese pianist Emiko Sato, which premiered at an interdisciplinary film/music festival in Kyoto, Japan in summer 2018. Ms. McAlvin studied at McGill University (M.Mus.) and the Graduate Center CUNY (DMA).

ONWARD AND UPWARD WE GO

A Note from the Artistic Director

“In these days of political, personal and economic disintegration, music is not a luxury, it's a necessity; not simply because it is therapeutic, nor because it is the universal language, but because it is the persistent focus of our intelligence, aspiration and goodwill.”—*Robert Shaw*

I do not know the circumstances that prompted this well-known quote from famous American choral conductor Robert Shaw, but I have turned to these words often over the past two decades as a source of inspiration and comfort. They remind me that music brings out the best in us, especially amid tumultuous times.

It is in this light that we present the specific works on our program today, as democratic freedoms are assailed in one form or another across the globe. Though the subject of *Romancero Gitano* is not political, the lives of the composer and poet were changed inexorably by the political turmoil of the first half of the twentieth century: Mario Castelnuovo-Tedesco fled fascism in Europe and emigrated to the United States; Federico García Lorca (an accomplished musician himself) was murdered by far-right Nationalist forces during the Spanish Civil War.

Arise, by Sidney Boquiren, and *Amendment: Righting Our Wrongs*, by Melissa Dunphy, were commissioned in response to the one hundredth anniversary of the passage of the Nineteenth Amendment in 2019. In addressing issues of women’s suffrage, these works create a valuable opening to examine the past, and to consider frankly aspects of our history that may make us uncomfortable. They admonish us not to take our freedoms for granted, remind us how far we have come, and inspire us with a shared vision of hope for the future, embodied in the words of suffragist Mary Church Terrel: “And so, lifting as we climb, onward and upward we go.” As we travel along the path toward justice, the power of music to initiate challenging conversations in a spirit of togetherness cannot be understated—and surely, we must always keep on singing.



Mario Castelnuovo-Tedesco, *Romancero Gitano*

This setting, for guitar and chorus, of poetry by Federico García Lorca merges the creative imaginations of two extraordinarily prolific artists, whose lives were both upended by the tyranny and persecution sweeping Europe in the first half of the twentieth century.

The seven poems featured in this work were drawn from *Poema del Cante Jondo*, written as part of Lorca’s effort, joined by composer Manuel de Falla, to preserve the authentic Andalusian Gypsy roots of flamenco in the face of increasing commercial dilution. *Cante jondo*, or “deep song,” refers to both the composition and performative style of a deeply emotive form of flamenco song.

Such songs typically embodied, with severe brevity, such primal themes as passion, sorrow, pain, and death. These themes are often distilled into visual metaphors—including, in Tedesco’s selections, the rivers surrounding Seville and Granada, the guitar, a dagger, a procession of the Virgin and *crotalos* (the metal forerunners of castanets), which rattle like beetles in the “spider” of the dancer’s hand.

Although written mostly in 1921, *Poema del Cante Jondo* was not published until 1931, at a time when Lorca primarily wrote plays with such transgressive themes as class inequity, gender equality and homoeroticism. Such liberties, plus suspicions of espionage, likely contributed to the writer’s assassination in 1936 and the suppression of his works in the Franco era.

Mario Castelnuovo-Tedesco took liberties of his own in naming his Lorca settings *Romancero Gitano* (Gypsy Ballads) after the poet’s famous anthology of the same name, in which none of these poems appear. Born in Florence in 1895, Tedesco gained recognition early on as a pianist, but in the period surrounding World War I, he began producing a large body of compositions, including songs, chamber music and operas. By the 1930s, he was recognized equally as a pianist and one of the most prominent contemporary Italian composers.

Possibly reflecting the Iberian roots of his Sephardic Jewish family, Tedesco showed a particular affinity for Spain and developed close friendships with de Falla and guitarist Andrés Segovia. He initially demurred when Segovia asked him to compose a piece for him, saying he knew nothing about the guitar. With a little prodding and tutelage, however, he composed *Variazioni attraverso I secoli* (Variations Across the Centuries), and Segovia proclaimed him a natural. His reputation as a composer for guitar continued to grow, with works that included the first guitar concerto of the twentieth century.

With the rise of anti-Semitism and fascism, Tedesco took the occasion of a 1939 tour to the United States to remain there with his family, aided by friends Arturo Toscanini and Jascha Heifetz. Soon he headed to California to begin an entirely new life as a contract composer for Metro-Goldwyn-Mayer.

Despite composing for some 200 films, for which he received top musical credit for only seven, Tedesco continued his output of eclectic classical works. His mastery of guitar composition is on full display in *Romancero Gitano*, composed in 1951. One could wax academic on how each distinct setting captures Lorca’s deep-song emotion, structure and flavor, but your ears can do all that work for you.

Tedesco went on to tutor new generations of film composers, including Henry Mancini, Jerry Goldsmith and John Williams—a phase of his life dramatized in the critically acclaimed 2018 film “The Maestro.” The breadth of his output and influence is evident on his official website, which displays photos of him with Heifetz, Stravinsky, Harpo, Chico and Groucho.

—*Ralph Bonheim*

Romancero Gitano

I. Baladilla de los tres ríos

El río Guadalquivir
va entre naranjos y olivos.
Los dos ríos de Granada
bajan de la nieve al trigo.

¡Ay, amor
que se fué y no vino!

El río Guadalquivir
tiene las barbas granates.
Los dos ríos de Granada
uno llanto y otro sangre.

¡Ay, amor
que se fué por el aire!

Para los barcos de vela,
Sevilla tiene un camino;
por el agua de Granada
sólo reman los suspiros.

¡Ay, amor
que se fué y no vino!

Guadalquivir, alta torre
y viento en los naranjales.
Dauro y Genil, torrecillas
muertas, sobre los estanques.

¡Ay, amor
que se fué por el aire!

¡Quien dirá que el agua lleva
un fuego fatuo de gritos!

¡Ay, amor
que se fué y no vino!

Lleva azahar, lleva olivas,
Andalucía, a tus mares.

¡Ay, amor
que se fué por el aire!

I. Ballad of the Three Rivers

The Guadalquivir River
runs through orange trees and olive trees.
The two rivers of Granada
descend from the snow to the wheat.

O love that went away
and didn’t come back!

The Guadalquivir River
has banks of garnets.
The two rivers of Granada,
one of tears and the other blood.

O love
that vanished into thin air!

For sailing ships,
Seville has a road;
through Granada’s water
row only sighs.

O love that went away
and didn’t come back!

Guadalquivir, high tower
and wind in the orange groves.
Dauro and Genil,
dead little towers, above the ponds.

O love
that vanished into thin air!

Who can say if water brings forth
a will-o’-wisp of screams?

O love that went away
and didn’t come back!

It carries orange blossoms, it carries olives,
Andalucía, to your seas.

O love
that vanished into thin air!

Romancero Gitano (cont.)

II. La Guitarra
Empieza el llanto
de la guitarra.
Se rompen las copas
de la madrugada.
Empieza el llanto
de la guitarra.

Es inútil
callarla.
Es imposible
callarla.
Llora monotonamente,
como llora el agua,
como llora el viento
sobre la nevada.

Es imposible
callarla.
Llora por cosas
lejanas.
Arena del Sur caliente
que pide camellias blancas.

Llora flecha sin blanco,
la tarde sin mañana,
y el primer pájaro muerto
sobre la rama.
¡O, Guitarra!
Corazón malherido
por cinco espadas.

II. The Guitar
The lament
of the guitar begins.
The goblets of dawn
are broken.
The lament
of the guitar begins.

It is useless
to quiet it.
It is impossible
to quiet it.
It cries monotonously,
like the water cries,
like the wind cries
above the snowfields.

It is impossible
to quiet it.
It cries for
distant things,
like the sand of that hot south
that asks for white camellias.

It cries like an arrow without target,
like an evening without a morning,
and like the first dead bird
on the branch.
O guitar!
Heart wounded
by five swordsmen.*

*i.e., the strings of the guitar

III. Puñal
El puñal
entre el corazón
como la reja del arado
en el yermo.

¡No, no me lo claves, no!

El puñal
como un rayo de sol
incendia las terribles
hondonadas.

¡No, no me lo claves, no!

IV. Procesion
(Procesion)
Por la calle vienen
extraños unicornios-
¿De qué campo
de qué bosque mitológico?

Más cerca,
y a parecen astrónomos.
Fantásticos Merlines
y el Ecce Homo,
Durandarte encantado
Orlando furioso.

III. Dagger
The dagger
enters the heart
like the blade of the plow
in the barren wasteland.

No, do not stab me with it, no!

The dagger
enters the heart like a ray of sun
ignites the terrible
hallows.

No, do not stab me with it, no!

IV. Procesion
(Procesion)
Through the street come
strange unicorns-
From which field?
From what mythological wood?

Closer,
and they look like astronomers,
fantastic Merlins
and the *Ecce Homo*,
the armored Durandarte,
the mad Orlando.

(

Romancero Gitano (cont.)

(Paso)
Virgen con miriñaque
Virgen de Soledad,
abierta como un inmenso
tulipán.

En tu barco de luces
vas
por la alta marea
de la ciudad,
entre saetas turbias
y estrellas de cristal.

Virgen con miriñaque
tú vas
por el río de la calle
¡hasta el mar!

(Saeta)
Cristo Moreno
pasa
de lirio de Judea
a clavel de España.

¡Míralo por dónde viene!
¡Míralo por dónde va!

De España.
Cielo limpio y oscuro
tierra tostada,
y cauces donde corre
muy lenta el agua.
Cristo Moreno,
con las guedejas quemadas,
los pómulos salientes,
y las pupilas blancas.

¡Míralo por dónde viene!
¡Míralo por dónde va!

(Float)
Virgin with a hoopskirt,
Virgin of solitude,
open like an immense
tulip.

In your boat of lights
you sail
on the high tide
of the city;
between turbid singing
and crystal stars.

Virgin with a hoopskirt,
you float
down the street
to the sea!

(Song)
The dark Christ
passes
from the lily of Judea
to the carnation of Spain.

Behold from where he comes!
Behold whither he goes!

From Spain.
Clear, black sky,
scorched earth,
and the water runs
very slowly.
The dark Christ passes
with burned locks of hair,
protruding cheekbones,
and blank eyes.

Behold from where he comes!
Behold whither he goes!

Romancero Gitano (cont.)

V. Memento
Cuando yo me muera,
enterrarme con mi guitarra,
bajo la arena.

Quando yo me muera,
entre los naranjos
y la hierbabuena.

Quando yo me muera,
enterrarme si queréis
en una veleta.

¡Cuando yo me muera!

VI. Baile
La Carmen está bailando
por las calles de Sevilla.
Tiene blancos los cabellos
y brillantes las pupilas.

¡Niñas,
corred las cortinas!

En su cabeza se enrosca
una serpiente amarilla,
y va soñado en el baile
con galanes de otros días.

V. Memento
When I die,
bury me with my guitar,
under the sand.

When I die,
among the orange trees
and mint.

When I die,
bury me, if you wish,
in a weathervane.

When I die!

VI. Dance
Carmen is dancing
through the streets of Seville.
Her hair is white
and her eyes are shining.

Children,
draw the curtains!

In her hair is coiled
a yellow serpent,
and she goes on dreaming in her dance
with former lovers.

Romancero Gitano (cont.)

¡Niñas,
corred las cortinas!

Las calles están desiertas
y en los fondos se adivinan,
corazones Andaluces
buscando viejas espinas.

¡Niñas,
corred las cortinas!

VII. Crótalo

Crótalo.
Crótalo.
Crótalo.
Escarabajo sonoro.

En la araña
de la mano
rizas el aire
cálido,
y te ahogas en tu trino de
palo.

Crótalo.
Crótalo.
Crótalo.
Escarabajo sonoro.

Children,
draw the curtains!

The streets are deserted
and in the background,
Andalucían hearts are still guessing,
looking for old suspicions.

Children,
draw the curtains!

VII. Castanet

Castanet.
Castanet.
Castanet.
Rattling beetle.

In the spider
of the hand,
you ripple the warm
air
and drown in your trill
of wood.

Castanet.
Castanet.
Castanet.
Rattling beetle.

Sidney Marquez Boquiren, *Arise*

Cerddorion commissioned me to compose *Arise* in commemoration of the 100th anniversary of the ratification of 19th Amendment in 1920. *Arise* draws its texts from the words of five suffragists who, each in her own generation, advocated and fought for women’s right to vote. Their words capture the spirit of the movement, and their message continues to speak to us today.

The work begins (Introduction) with the gesture of ascending glissandi in the harp, traversing its entire range. Next, we hear from the abolitionist and early proponent of women’s suffrage Sarah Moore Grimké; her entreaty for “sisters to arise” (Part I) serves as a call to action. I have imagined Elizabeth Cady Stanton’s words as a protest song, with the repeated titular phrase, “The right is ours!” (Interlude I).

A brief and colorful moment in the bass flute (Interlude II) is quickly followed by the moving words of Sojourner Truth regarding “Woman’s Rights” (Part II). And while “bread and roses” (Interlude III) is often associated with the labor movement that she led, Rose Schneiderman spoke this phrase to rally support for women’s right to vote: She followed the text I’ve quoted here with, “Help, you women of privilege, give her the ballot to fight with.”

Arise ends (Part III) with the uplifting words of the educator, suffragist and early civil rights leader Mary Church Terrell, giving us hope that “our desires will burst forth into glorious fruition ere long.”

Arise serves simultaneously as a celebration of past accomplishment and as a reminder of our ongoing obligation to ensure that all have equal access to vote.

—*Sidney Marquez Boquiren*

Arise

Part I. “Arise”

I entreat my sisters to arise... in all the dignity of immortal beings, and plant themselves, side by side, on the platform of human rights, with man to whom they were designed to be companions, equals and helpers in every word and work.—Sarah Moore Grimké (1792–1873), *Letters on the Equality of the Sexes, and the Condition of Woman* (1838)

Interlude I. “The Right is Ours”

The right is ours. Have it, we must. Use it, we will.—Elizabeth Cady Stanton (1815–1902), *Keynote Address to the Woman’s Rights Convention* (1848)

Part II. “Women do not ask half a kingdom”

Now, women do not ask half a kingdom, but their rights, and they don’t get ‘em. But we’ll have our rights; see if we don’t. And you can’t stop us from them, see if you can... I wanted to tell you a mite about Woman’s Rights, and so I came out and said so. I am sittin’ among you to watch; and every once and awhile I will come out and tell you what time of night it is.—Sojourner Truth (1797–1883), *Address to the Fourth National Woman’s Rights Convention*, New York City (1853)

Interlude III. “Bread and Roses”

What the woman who labors wants is the right to live, not simply exist—the right to life as the rich woman has the right to life, and the sun and music and art. You have nothing that the humblest worker has not a right to have also. The worker must have bread, but she must have roses, too.—Rose Schneiderman (1882–1972), *Life and Labor* (1912)

Part III. “And so... onward and upward we go”

And so, lifting as we climb, onward and upward we go, struggling and striving, and hoping that the buds and blossoms of our desires will burst into glorious fruition ere long.—Mary Church Terrell (1863–1954), *The Progress of Colored Women* (1898)

Melissa Dunphy, *Amendment: Righting Our Wrongs*

Amendment: Righting Our Wrongs was written to acknowledge the centenary of the Nineteenth Amendment, which gave women the right to vote in the United States; but in the spirit of intersectional feminism, it was inspired by the long and continuing history in our country of the fight for universal suffrage and equality. In 2021 so far, eighteen states have enacted thirty laws designed to make it harder for certain citizens to vote, in a blatant bid to maintain the status quo of rich, white, male rule over the majority. It’s critically important to recognize that the achievement of the Nineteenth Amendment a hundred years ago came through the weaponization of anti-Black racism and that its passing did not grant voting rights to millions of Black, Asian and Indigenous Americans—we should see the Amendment’s passage as exactly that: not a destination, but one of many transitions in a journey that we are still undertaking. One of the most important lessons we can learn as individuals and as a society is not to be afraid to examine the mistakes of our past, and to view our discomfort with our failures not as an unbearable shame to bury and censor, but as evidence of progress, and as inspiration to address those wrongs and continue forward in our democratic experiment. I take courage, strength, and comfort in the knowledge that leaders like Ida B. Wells, Frances Ellen Watkins Harper, Zitkala-Ša and Mary Church Terrell have always been there to show us the way—we just have to open our ears and hearts and listen. And the leaders of today, like Stacey Abrams and Astrid Silva, are blazing paths and showing us how to continue even when the work is hard.

—Dr. Melissa Dunphy

Note: The idea for commissioning *Amendment: Righting Our Wrongs* came from Jeremiah Selvey and Wendy Moy of the Chorosynthesis Singers, who formed a commission consortium that currently consists of 13 choirs from across the United States. Though the work was completed in 2020, live premieres were postponed due to the pandemic, and it has not yet been made publicly available. If you are interested in performing *Amendment*, it is still possible to join the consortium. More information can be found at <http://chorosynthesis.org/votesforwomen>.

Contributors to the text

As a poet, author and lecturer, **Frances Ellen Watkins Harper** (1825–1911) was a household name in the 19th century. Not only was she the first African American woman to publish a short story, but she was also an influential abolitionist, suffragist and reformer who co-founded the National Association of Colored Women’s Clubs.

Writer, music educator and activist **Zitkala-Ša** of the Yankton Dakota Sioux (1876–1938) lectured across the country promoting the preservation of Native American cultural and tribal identities. While being sharply critical of assimilation, she was firm in her conviction that Indigenous people in America should be American citizens, and that as citizens, they should have the vote.

Mary Church Terrell (1863–1954) was a well-known African American activist who championed racial equality and women’s suffrage in the late 19th and early 20th centuries. An Oberlin College graduate, Terrell was part of the rising black middle and upper class who used their position to fight racial discrimination.

Ida B. Wells (1862–1931) was a prominent journalist, activist and researcher in the late 19th and early 20th centuries. In her lifetime, she battled sexism, racism and violence. As a skilled writer, she used her skills as a journalist to shed light on the conditions of African Americans throughout the South.

Stacey Abrams (b. 1973) is a political leader and voting rights activist based in Georgia. Throughout her career, Abrams has founded organizations such as *Fair Fight*, which is devoted to voting rights, training and hiring young people of color, and tackling social issues at both the state and national levels.

Immigration activist **Astrid Silva** came to the United States from Mexico with her parents when she was 4 years old. Silva is now the executive director of Dream Big Nevada, an organization which aims to educate the community about issues facing DREAMers and their families.

—Wendy Moy, DMA

Amendment: Righting Our Wrongs

1. The Quest

Text by Stacey Abrams, 2019

“In this time of division and crisis, we must come together and stand for, and with, one another. America has stumbled time and again on its quest towards justice and equality.”

2. All Men Are Created Equal

Text by Melissa Dunphy

All men are created equal...	liable to pay tax,
governments are instituted among men:	of three shillings sterling,
all free men	a sum equal to the tax on fifty acres of land,
having a sufficient evident common interest:	having maturity in years,
a fifty-acre freehold,	quiet and peaceable behavior,
twenty-five acres improved,	a civil conversation,
one hundred acres unimproved,	and forty shillings freehold,
a twenty-pound freehold,	a free white person,
sixty pounds of personal estate,	a person of good character,
tenpounds,	male inhabitants,
forty pounds,	and their eldest sons,
one hundred and thirty-four dollars,	provided such persons shall have paid their poll
thirty pounds current money,	tax,
fifty pounds proclamation money,	able to read and write any section of the
forty shillings annual rent,	constitution
forty shillings lawful-money,	in the English language,
three pounds annual value,	twenty-one years of age,
	free, white, male.

3. We Hold These Truths

Text from the U.S. Declaration of Independence and by Frances Harper and Zitkala-Sa

We hold these truths.

You white women speak here of rights. I speak of wrongs.
O women of America! Demand justice, simple justice, as the right of every race; and brand with everlasting infamy the brutal cowardice that lynches, burns, and tortures your own countrymen. The time is here: for our own soul’s good, we must acknowledge the American Indian.
O sisters, work to that end, that the stain upon our country in the treatment of my people may be wiped out.

4. Identity Politics

Text by Stacey Abrams, Melissa Dunphy, and Ida B. Wells

Our rights depend: On whether we live in the right state, On where we were born, On how or when our families arrived, On whether we can afford valid ID, On whether that ID matches our gender, On the lawyers we can afford, On whether the criminal justice system has convicted us of certain crimes under the law, a system that targets some of us more than others.	Our rights depend: On whether we have the time to stand in line for hours on a weekday, On whether our names were purged from the rolls, On whether our votes are spoiled and left in uncounted piles.
This is the next battle for our democracy, one where all [eligible] citizens can have their say about the vision we want for our country.	Our rights depend On whether America can live up to its promises Of equality And liberty and justice for all.

5. Pledging Allegiance

Text by Francis Bellamy, Astrid Silva, and Mary Church Terrell

With liberty and justice for all.

We know the wind blows words away.
Actions are what matter.

And so, lifting as we climb, onward and upward we go.
With courage born of past success, with a keen sense of responsibility, we look forward,
to a future large with promise and hope.

6. Amendment

Text by Stacey Abrams and from the 19th Amendment of the US. Constitution

Spoken: The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any state on account of sex.

Sung: In this time of division and crisis, we must come together and stand for, and with, one another. America has stumbled time and again on its quest towards justice and equality; but with each generation, we have revisited our fundamental truths, and where we falter, we make amends.



ACKNOWLEDGMENTS

We are grateful to Richard Porterfield and the Church of Saint Ignatius of Antioch for providing rehearsal and performance space for this season. Our performances would not be possible without extensive behind-the-scenes efforts by the group’s members. In addition to the ongoing work of our Board of Directors, this program relied on printing by Steve Iger and program editing by Michael Klitsch. Special thanks to Talya Westbrook, President of Cerddorion’s Board of Directors, for her tireless logistical and organizational efforts, without which this concert would not have been possible.



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COME HEAR US NEXT SEASON!

Cerddorion’s 2022–2023 season is still being planned, but it is certain to be full of lively and memorable musical moments. Don’t miss a performance—be sure to check www.cerddorion.org to catch up on the performance dates and programs.

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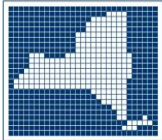
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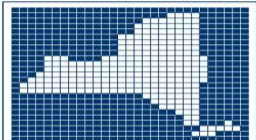
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