

QERDDORION
VOCAL ENSEMBLE

James John, Artistic Director

presents

ARISE

by Sidney Marquez Boquiren

(World Premiere)

June 10, 2021

via Livestream

Guest Artists

Adrienne Inglis, Flute

Tasha Smith Godinez, Harp



THE PROGRAM

Introduction (Solo Harp)

Part I. “Arise” (Text: Sarah Moore Grimké, 1792-1873)

Anna Harmon, Soprano

Interlude I. “The Right is Ours” (Text: Elizabeth Cady Stanton, 1815-1902)

Interlude II. (Solo Bass Flute)

Part II. “Women do not ask half a kingdom” (Text: Sojourner Truth, 1797-1883)

Jamie Carrillo, Mezzo-Soprano

Interlude III. “Bread and Roses” (Text: Rose Schneiderman, 1882-1972)

Part III. “And so... onward and upward we go” (Text: Mary Church Terrell,

1863-1954)

Anna Harmon, Soprano; Jamie Carrillo, Mezzo-Soprano



TEXTS

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)



NOTES ON THE PROGRAM

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*

A century of women's enfranchisement is well worth celebrating. At the same time, we must recognize that the promise of gender equality remains far from fulfilled. One hundred years after winning the vote, women still lack the educational opportunity, economic equity, political participation, reproductive self-determination, and freedom from violence that are essential for true equality.

Meanwhile, other marginalized groups continue to struggle for the basic right to vote. When Cerddorion commissioned *Arise* three years ago, we could never have imagined that the state of voting rights in the U.S. — already troubling in 2018— would worsen so alarmingly. In recent months alone, 43 state legislatures have proposed more than 250 voter suppression measures. These efforts to restrict access to the ballot box overwhelmingly affect people of color, the poor, the elderly, and those with disabilities.

The fight for universal participation in our democracy is as urgent today as it was 101 years ago. We hope that listening to *Arise* will inspire you to add your voice to that struggle.

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Ellen Schorr
President, Cerddorion Board of Directors



THE ARTISTS

SIDNEY MARQUZ BOQUIREN, *Composer*

[Dr. Boquiren](#) grew up in the Philippines and Saudi Arabia but has spent most of his adult life in the U.S. 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 collaborates with artists on various projects such as Biblical illumination *folia ligni* for Spark and Echo Arts; multi-media and multi-sensory art experience *The Gretel Project* with Lauren K. Alleyne, Catherine Chung, and Tomiko Jones; and 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.

ADRIENNE INGLIS, *Flute*

[Ms. Inglis](#) grew up learning piano and flute in Berkeley, California. She earned music degrees from Lewis and Clark College and University of Texas at Austin. In addition to performing, Adrienne is a composer. Her choral, chamber, and orchestral compositions sometimes explore nature, scripture, Shakespeare, and bugs.

Ms. Inglis lives in rural hill county of central Texas where she freelances, teaches flute at Southwestern University, and plays principal flute with the Central Texas Philharmonic. She performs, records, and tours with the flute/harp duo, [Chaski](#), is a co-founder who composes and sings with [Inversion Ensemble](#), and a member of ASCAP.

TASHA SMITH GODINEZ, *Harp*

[Ms. Smith Godinez](#) has been a musician for the majority of her life. Her academic accomplishments include a Bachelors and Masters of Music Performance from San

Diego State University and a Diplôme Supérieur in Harp Performance from the Ecole Normale de Musique, Alfred Cortot in Paris.

Ms. Smith Godinez has collaborated on numerous commissions and premieres of new music. She performs regularly as a member of Music Beyond Borders (Garcia/Godinez Duo) and the NiTaNa Trio, and is a recording artist for Cold Blue Records and Ennanga Records. Her solo recordings include her self-produced album *Postcards from the Soul*. Tasha is the harp professor at the University of San Diego, Palomar College and San Diego Harp Academy. When not performing and teaching, Tasha enjoys life with her husband and three sons.

JAMES JOHN, *Artistic Director*

[Dr. John](#) is in his 11th 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.

Dr. John's guest-conducting appearances include Brahms's *Requiem* and Beethoven's *Missa Solemnis* with the Tokyo Oratorio Society and Oratorio Sinfonica Japan, and David Geffen Hall's annual *Messiah* Sing-In. Dr. John has also contracted choirs for Josh Groban, appearances on *The Tonight Show*, and the opening ceremonies of the U.S. Open.

As a teacher and scholar, Dr. John has served as guest lecturer in conducting at the Hochschule für Musik in Freiburg, Germany, and is in demand as a clinician and adjudicator throughout the United States. Dr. John served as editor of *American Choral Review* from 2011 to 2016. He has also served as a member of American Choral Directors Association'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.

CERDDORION VOCAL ENSEMBLE

Now in its twenty-fifth 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, and Martha Sullivan.

In addition to producing its own annual three-concert season, Cerddorion undertakes numerous collaborations and guest appearances. Most recently, the group performed in the "Mile-Long Opera: a biography of 7 o'clock." For eight nights in October 2018, 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 include 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.



CERDDORION

Sopranos: Anna Harmon, Carol Flamm Reingold, Ellen Schorr

Altos: Jamie Carrillo, Becky Fasanello, Cathy Markoff, Myrna Nachman, Katie Wilkes

Tenors: Ralph Bonheim, Mark Hewitt, Dan Rubins

Basses: Peter Cobb, Stephen Iger, Tom Reingold, Oliver Van Oekelen



BOARD OF DIRECTORS

Ellen Schorr, *President*

Peter Cobb, *Treasurer*

Stephen Iger Michael Klitsch

Tom Reingold Talya Westbrook Katie Wilkes



ACKNOWLEDGMENTS

We are deeply grateful to Adrian Cho of Syncspace for his extraordinary technical expertise, attention to detail, and generosity of spirit, without which we would not have been able to produce this concert.

Thanks to Brian Mountford and Karen Siegel of C4: The Choral Composer/Conductor Collective for introducing us to Jamulus (the software we use for live-remote rehearsal and performance) and providing invaluable guidance.

Emily John is an invaluable source of behind-the-scenes musical input and general support, and she helped host our debut livestream chat.

Cerddorion's singers gamely ventured into the unknown territory of online rehearsing. Many invested in new equipment, devoted extra time to learning software, and overcame extraordinary hurdles in order to continue making music together during the pandemic.

Cerddorion's dedicated Board of Directors rose to the challenge of shepherding the group through this long year of upheaval—and enthusiastically embraced the idea for a livestream. Special thanks to Talya Westbrook for her help assembling this program, and to Katie Wilkes for sharing her knowledge of the online content arena. Finally, Ellen Schorr's leadership as President was instrumental in the commissioning of *Arise*, and essential in bringing this concert to fruition.

Please Support Cerddorion!

Cerddorion absorbed significant costs to produce this free livestream. We would greatly appreciate any donation. You can make a tax-deductible contribution [online](#), via Venmo @Cerddorion NYC, or by sending a check (payable to Cerddorion NYC, Inc.) to:

Cerddorion NYC, Inc. / P.O. Box 946, Village Station / New York, NY 10014-0946

Please visit our website www.cerddorion.org and follow us on social media: Facebook @Cerddorion Vocal Ensemble; Twitter @cerddorionnyc, and Instagram @CerddorionChoir.