



Saturday, April 26, 2025, at 7:30 pm

Christ United Methodist Church

Piscataway, NJ

CANTABILE CHAMBER CHORALE

Rebecca Scott, *Artistic Director and Conductor*

Lynne Stallworth, *piano*;

Guest Artists: Lisa Botalico, Dancer; Krystina Moreno, Dancer

Eva Lucena, Narrator; Ivan Max, guitar; Joel Rudin, viola

ECHOES OF SPAIN ECOS DE ESPAÑA

PROGRAM

Rodrigo Martinez (16th century humorous secular song from Spain)

Choreography: Lisa Botalico; Ivan Max, guitar; Joel Rudin, viola

De los álamos vengo, Madre.....Juan Vásquez
(*I've come from the poplar trees, mother*) (c. 1500-1560)

Bulería (2024)Ivan Max
Ivan Max, guitar

Con amores, la mi madre.....Juan de Anchieta
(*With the love you have given me, mother*) (1482-1523)

Soprano: Ruth Anderman, Kaitlin Dunn, Gail Tilsner

Alto: Nancy Engel, Anita Gould, Elizabeth Verderosa

Tenor: Larry Cohen, Jerry Phillips, Gerry Spelrem

Bass: Bruce Bush, Jaime Ross, Rick Snyder

Amor de mi Alma.....Z. Randall Stroope
(*You are the love of my soul*) Cantabile Men

Siguiriyas: (Flamenco Jondo expressing the suffering of the Gypsies)

Choreography: Lisa Botalico

INTERMISSION

Guajiras (Flamenco influenced by Cuban music and themes)

Choreography: Eva Lucena, Krystina Moreno, Lisa Botalico

Son de CamagueyCuban folk song

(Sounds/Rhythms of Camaguey) arr: Stephen Hatfield

Kaitlin Dunn, conductor

Caña Dulce (Costa Rican Dance).....Jose Daniel-Zuñiga

(Sweet Cane) Kaitlin Dunn, conductor arr: Roger Wesby

Cuando tú no estásCarlos Gardel

(When You're Not There) (1890-1935)

arr: Liliana Cangiano

Cantares de mi tierraJulio de Osma

(Songs of my homeland) Cantabile Women (1888-1938)

A tu ladoJavier Busto

(By your side) (b. 1949)

El VitoTraditional Spanish folk song and dance

(The Vito) arr: Joni Jensen

Cantabile Chamber Chorale; Choreography: Lisa Botalico; Joel Rudin, viola

The audience is invited to a reception in Fellowship Hall after the concert

DIRECTOR'S NOTES ON THE MUSIC

We live in a multi-lingual environment in Middlesex County, NJ, and Spanish is one of the most spoken languages we hear besides English. Many of us studied it in high school or college and can understand some of the commonly heard words, like: “Hola” (*hello*), or *como estás* (*how are you?*)

While traveling around Spain last summer, I learned some interesting aspects of the Spanish culture that created a thirst in me to know more. We’ve all heard of Flamenco but where is it from? We’ve seen tangos and heard rhumbas in movies, but perhaps not in live performances. As I traveled around Spain, I became familiar with the different cultures and languages spoken by the Autonomous Communities: the official Castilian Spanish spoken in Madrid and taught in the schools, Catalan/Valenciano spoken in Catalonia, Galician in Galicia, and Basque spoken in the Basque country. Most of these languages are widespread enough to have daily newspapers and significant book publishing and media presence.

My favorite area was the Basque country. The beautiful landscape and terrain and weather remind me of New Jersey with mountains and sea! Listening to the people speak Basque was fascinating, as we had never heard anything like it. The Basque language is known as an “isolate,” meaning it is not related to any other known language! It is spoken in northern Spain and southwestern France around the western end of the Pyrenees Mountains on the coast of the Bay of Biscay. It quickly became obvious that singing in Basque was not a choice for this program, but we could include a Basque composer of international fame with compositions in multi forms and styles: the well-known Javier Busto, born 1949.

So ensued a search for choral music in Spanish that reflects the many centuries of musical styles and emotional expressions in the Spanish languages. Each song on today’s program represents a time and place where the Spanish language flourished through musical expression of love, grief, comradeship, community and dance.

One of our selections, *Amor de mi Alma*, is a song composed by American composer Z. Randall Stroope, but the text by poet, Garcilaso de la Vega, born somewhere between 1491 and 1503, uses language in such a beautifully artistic way that it is impossible to skip. Although he died at 55 from a battle wound, his poetry became the most influential in introducing Spain to Italian Renaissance poetic forms.

Some of us from New Jersey have enjoyed performances by the *Alborada Spanish Dance Theatre* of Woodbridge. Alborada gives dance performances everywhere and teaches dance to young and old. We are grateful that they have joined us tonight and to entertain us with their steps, rhythms, costumes, and to share the culture of Spain with us. Welcome to our Ecos de España!

PROGRAM NOTES

Choreographer: Lisa Botalico

Rodrigo Martínez

Originally found in the “Cancionero de Palacio,” a collection of courtly songs, *Rodrigo Martínez* reflects the joyful and sometimes mischievous nature of Spanish secular music. With its buoyant melodies and rhythmic drive, it evokes the atmosphere of communal celebrations, where music, dance, and laughter intertwined. This is a spirited and playful song that captures the essence of festive dance and lighthearted storytelling. This lively piece belongs to the tradition of *villancicos*, a popular song form that flourished during the Spanish Renaissance, blending rhythmic energy with humorous themes.

Juan Vasquez

De los álamos vengo, Madre

Juan Vásquez (c. 1500–1560), one of Spain’s most renowned Renaissance composers, is celebrated for his exquisite settings of lyrical poetry. Among his most beloved works is *De los álamos vengo, Madre*, a piece that embodies the elegance and emotional depth of Spanish secular song. Vásquez’s compositions are known for their refined melodies, expressive phrasing, and sensitivity to text, making them cherished gems of 16th-century Iberian music.

This song, drawn from the *Villancicos y canciones* (published in 1551), captures a moment of wistful longing and poetic beauty. The lyrics, filled with pastoral imagery, describe a traveler returning from the poplar groves, their heart brimming with emotion. The gently sway of the poplar trees, windblown, reminds the poet of his distant mistress. Set to flowing, lyrical lines and gentle rhythms, the music evokes both the serenity of nature and the subtle nuances of human feeling.

De los álamos vengo, madre,
De ver como los menean el aire,
De los álamos de Sevilla,
De ver a mi linda amiga.

From the poplars have I come, mother,
From seeing them sway in the air,
From the poplars of Seville,
From seeing my lovely mistress.

Ivan Max (Guitar solo)

Bulería

Tonight’s solo guitar performance brings ***Bulería*** to life, weaving intricate melodies and pulsating rhythms that echo the traditions of Flamenco’s greatest masters. Through rapid finger work, dynamic phrasing, and percussive strumming, the guitarist paints a soundscape that is both electrifying and expressive—an ode to the spontaneity that defines Flamenco’s improvisational spirit.

Juan de Anchieta

Con amores, la mi madre

Juan de Anchieta (c. 1462–1523) was one of the foremost composers of the Spanish Renaissance, known for his sacred and secular works that blended expressive lyricism with refined musical craftsmanship. Among his compositions, ***Con Amores, la mi madre*** stands out as a beautifully crafted song, capturing themes of love, longing, and maternal devotion.

This piece, written in the villancico style, reflects the emotional depth characteristic of Anchieta's secular works. The lyrics convey a heartfelt sentimental declaration of love intertwined with the gentle presence of the speaker's mother. Set to a graceful, flowing melody, the music embraces rich vocal harmonies and delicate phrasing, bringing out the tender interplay between poetry and song.

Con amores, la mi madre,	Due to your love, mother,
Con amores me dormí;	With loving, I sleep;
Así dormida soñaba	While sleeping I dreamed
Lo que el corazón velaba,	What was in my waking heart,
Que el amor me consolaba	That this love was consoling me
Con más bien que merecí.	With more than I merited.
Adormecióme el favor	I was lulled to sleep through the favor
Que amor me dió con amor;	Of your love given to me with love;
Dió descanso a mi dolor	I was able to relax from my pain
La fe con que le serví	With the faith which supports me
Con amores, la mi madre,	Due to your love, mother,
Con amores me dormí!	With loving, I sleep.

Z. Randall Stroope

Amor de mi Alma

Amor de mi Alma (You Are the Love of My Soul) is a deeply emotional and lyrical piece that speaks to the heart. The text, drawn from a poem by 16th-century Spanish poet Garcilaso de la Vega, is a declaration of love and devotion, expressing profound admiration and affection through elegantly flowing lines. Set to music by composer Z. Randall Stroope, ***Amor de mi Alma*** unfolds with an exquisite sense of tenderness and longing. The soaring phrases and harmonic richness invite the listener into a world of poetic beauty, where melody and text blend seamlessly to evoke themes of love, passion, and the soul's yearning.

Garcilaso de la Vega, born in Toledo, Spain in 1491 was a handsome Spanish poet and soldier. He was the second son of a nobleman and an ambassador in the royal court of the Catholic monarchs. He was well educated, mastered five languages and played the zither, lute, and harp. He died in 1536 in battle. He was the most influential poet to introduce Italian Renaissance poetic forms to Spain.

AMOR DE MI ALMA TEXT BY GARCILOSA DE LA VEGA

Yo no naci sino para quereros; I was born to love only you;
Mi alma os ha cortado a su medida; My soul has formed you to its measure;
Por habito del alma misma os quiero. I want you as a garment for my soul.

Escrito está en mi alma vuestro gesto; Your very image is written on my soul;
Yo lo leo tan solo que aun de vos Such indescribable intimacy
Me guardo en esto. I hide even from you.

Quanto tengo confieso yo deveros; All that I have, I owe to you;
Por vos naci, por vos tengo la vida, For you I was born, for you I live,
Y por vos é de morir y por vos For you I must die, and for you
muero. I give my last breath.

Lisa Botalico: Choreography

Siguiriyas

Within the heart of Flamenco lies Siguiriyas, one of its most profound and haunting forms. Rooted in the tradition of flamenco jondo—the deepest and most sorrowful styles—Siguiriyas embodies raw emotion, expressing themes of suffering, resilience, and the complexities of human existence.

Characterized by its distinctive 12-beat rhythmic cycle (alternating between accented and unaccented beats), Siguiriyas unfolds with slow, deliberate intensity, building to moments of striking passion and release.

INTERMISSION

Eva Lucena, Krystina Moreno, Lisa Botalico: Choreography

Guajiras

Among the many styles of Flamenco, Guajiras stands out for its melodic elegance and rhythmic charm, reflecting the deep historical ties between Spain and Cuba. With its flowing phrases and light, dance-like movement, Guajiras offers a refreshing contrast to the more intense Flamenco jondo styles, embodying the warmth and vitality of its Caribbean influence.

Historically, Guajiras emerged as part of the *cantes de ida y vuelta*—Flamenco songs that traveled across the Atlantic, absorbing elements of Cuban music before returning to Spain. The 12-beat rhythmic cycle, often played at a relaxed tempo, complements the graceful phrasing and lyrical themes, frequently celebrating love, nature, and nostalgia for the Cuban countryside.

Stephen Hatfield: arranger

Son de Camaguey

Cuban music is rich with vibrant rhythms and heartfelt melodies, reflecting the island's diverse cultural influences. *Son de Camaguey* is a lively celebration of *son*, one of Cuba's most iconic musical styles, blending Spanish and African elements into a rhythmic and melodic tapestry that has shaped the evolution of Latin music.

Originating from the city of Camaguey, this piece embodies the spirited energy of Cuban *son*, with its infectious syncopated rhythms, bright harmonies, and dance-like pulse. The choral arrangement highlights its joyful essence, weaving together dynamic vocal textures that evoke the communal spirit of traditional Cuban song and dance.

Jose Daniel-Zuniga; Roger Wesby, arranger

Caña Dulce

Costa Rica's rich musical landscape is filled with songs that evoke the beauty of its countryside and the spirit of its people. *Caña Dulce*, composed by José Daniel Zúñiga, is one such piece—a lyrical and heartfelt tribute to the rhythms and melodies that define Costa Rican folk music.

With its flowing phrases and gentle yet lively pulse, *Caña Dulce* captures the essence of traditional Costa Rican song, blending poetic imagery with expressive musical lines. The melody, often accompanied by folk instruments, carries a sense of nostalgia and warmth, inviting listeners into a world of natural beauty and cultural pride.

Caña dulce pa' moler,	Sweet cane to mill,
cuando tenga mi casita,	when I have my little house,
¡Oh qué suerte tan bonita	Oh, how much better
que pá mi tendrá que ser!	my luck will be!

Cuando apunte el veroliz	When I settle down
y yo viva con mi nena,	and live with my girl,
no tendré ninguna pena	I won't have any sorrows
y seré siempre feliz.	and I'll be happy forever.

Tendré entonces mi casita,	Then I'll have my little house,
y una milpa y unos güeyes,	a corn field and some oxen,
y seré como esos reyes	then I'll be like those kings
que no envidan ya nadita.	who don't want for any little thing.

Con mi Dios y mi morena,	With my God and my sweetheart,
caña dulce y buen amor,	sweet cane and good love,
esta vida noble y buena	I'll go through this good and noble life

Carlos Gardel

Quando tu no estás

Carlos Gardel's ***Quando Tú No Estás*** is a poignant tango that captures the essence of longing and solitude. Written in the golden age of tango, this piece exemplifies Gardel's ability to convey deep emotion through both melody and lyrics. The song's melancholic yet elegant phrasing reflects the profound sense of loss and yearning that defines much of Gardel's repertoire. Musically, it features the characteristic sweeping melodies and rich harmonic textures that make tango so evocative. The interplay between voice and accompaniment creates a dramatic tension, reinforcing the song's themes of absence and sorrow. The lyrics paint a vivid picture of a soul adrift, searching for meaning in the absence of a loved one.

Gardel, often regarded as the voice of tango, infused his performances with an unmatched emotional depth. His interpretation of the poetry of Alfredo La Pera for this song remains a testament to his ability to transform personal sentiment into a universal experience.

based on the poetry of Alfredo La Pera

Solo en la ruta de mi destino
sin el amparo de tu mirar
soy como el ave que en el camino
rompió las cuerdas de su cantar.

Cuando no estás la flor no perfuma,
si tú te vas me envuelve la bruma..
El zorzal, la fuente y las estrellas
pierden para mi su seducción.

Cuando no estás muere mi
esperanza
si tú te vas se va mi ilusión....

Oye mi lamento que confío al
viento,
Todo es dolor cuando tú no estás.

Nace la aurora resplandeciente,
clara mañana, bello rosal,
brilla la estrella, canta la fuente,
rie la vida porque tú estás.

Alone on my desired path
without the protection of your care,
I am like the traveling bird
that breaks the strings of its song.

When you're not there, the flower has no perfume;
if you go away, haze envelops me;
the thrush, the fountain, and the stars
lose their allure.

When you're not there my hope
dies;
if you depart, my dream vanishes.

Listen to my lament that I confide to
the wind:
All is grief when you're not there.

The dawn raises radiantly;
clear morning, beautiful rose bush;
the star shines, the fountain sings,
life smiles when you are there.

Julio de Osma

Cantares de mi tierra

Julio de Osma's *Cantares de mi tierra* ("Songs of My Land") is a heartfelt tribute to the cultural and musical heritage of his homeland. Rooted in rich folkloric traditions, this piece celebrates the rhythms, melodies, and poetic themes that define the essence of place and identity. Through its vibrant musical language, *Cantares de mi tierra* evokes nostalgia, pride, and the deep emotional connection to one's roots.

With lyrical passages that intertwine with rhythmic vitality, Osma's composition reflects both the intimate and communal aspects of traditional song. The music carries a sense of movement—whether through dance-like energy or reflective phrasing—that brings the landscapes, people, and stories of the composer's homeland to life.

Cantares de mi tierra Poetry by Ramón de Campoamor

Más cerca de mi te siento
cuanto más huyo de ti,
pues tu imagen es en mí
sombra de mi pensamiento.

I feel closer to you
as I run away more and more from you,
since your image is in me, it is in me,
shadow(s) of my thoughts.

Sueñe o vele, no hay respiro
para mi ardiente deseo,
pues sueño cuando te miro
y cuando sueño te veo.

Whether I dream or stay away, there is no rest
for my ardent desire,
since I dream whenever I see you
and whenever I dream I see you.

Javier Busto

A tu lado

Javier Busto (b. 1949), one of Spain's most distinguished contemporary choral composers, is celebrated for his ability to craft music that speaks directly to the heart.

A tu lado (By Your Side) is a striking example of his sensitivity to melody and harmony, offering a deep personal reflection on companionship, love, and emotional closeness. With its flowing melodic contours and lush harmonic textures, *A tu lado* envelops the listener in an atmosphere of warmth and sincerity. Busto's distinctive choral writing allows for moments of tenderness and longing, creating a piece that is both introspective and embracing. Whether interpreted as an ode to friendship, love, or quiet reassurance, this piece speaks to the universal human experience of closeness—the desire to stand beside another, unwavering in presence and devotion.

A TU LADO TEXT/LYRICS: MATIAS ANTÓN MENA

Me sabe a sal tu pelo Your hair tastes like salt
y es verde tu mirar, and the way you look is green,
me miras y me muero you look at me and I am dying
por ser tu respirar, to be your breath,
tu chispa es lo que quiero your spark is what I want
para ir contigo al mar. to go by the sea with you.

Me sabe a miel tu boca Your mouth tastes like honey
y para mi es poco un beso; and a kiss is little for me,
si me hablas o me tocas if you talk or touch me
me nubio, me embeleso I am clouded, captivated
tu Fortaleza de roca your rock strength
me retiene preso. keeps me prisoner.

No quiero escapar de ti I do not want to escape from you
no quiero vivir sin verte, I do not want to live without
seeing you,
porque seria un triste fin it would be a sad end
haber vivido y perderte to have lived and lost you

Déjame aqui como un perro, Leave me here like a dog,
dame comida en tu mano, feed me by your hand,
ponme ataduras de hierro tie me with iron
y olvida que soy humano. and forget I am human.

Quiéreme como a una sombra,	Love me like a shadow,
óyeme como a un latido,	hear me like a heartbeat,
pero deja que me esconda en tu pecho,	but let me hide within your chest
y que me duerma contigo.	and sleep with you.

Joni Jensen: arranger

El Vito

Few Spanish folk songs capture the essence of rhythmic vitality and expressive movement as vividly as ***El Vito***. Originating from Andalusia, this dynamic song and dance blend showcases the spirited energy of Spain’s musical heritage, embodying themes of passion, strength, and resilience. With its rhythmic drive and percussive accents, *El Vito* pulses with an unmistakable Flamenco-like intensity, evoking the spirit of traditional Spanish folk dance.

Historically, *El Vito* was closely associated with popular culture, often sung and danced by common people in vibrant gatherings and festive celebrations. The song’s lyrics and rhythm reflect the spontaneity of Spanish folklore, with fiery gestures and footwork that enhance its expressive character. The dance itself mirrors the intricate hand and body movements seen in Flamenco, making *El Vito* a captivating showcase of Spanish artistry.

EL VITO

Chorus

Con el vito vito vito

con el vito vito va.

Con el vito vito vito

con el vito vito va.

Chorus

With the vito, vito, vito

with the vito, vito, it goes.

With the vito, vito, vito

with the vito, vito, it goes.

Verses

Yo no quiero que me miren
que me pongo colorá.

Yo no quiero que me miren
que me pongo colorá.

Las solteras son de oro
las casadas son de plata.
Las vivuditas son de cobre
y las viejas de hojalata.

No me mires a la cara
que pongo colorá.
Yo no quiero que me mires
que me vas a enamorar.

Una malagueña fue a
Sevilla a ver los toros.
Y en la mitad del camino
la cautivaron los moros.

Verses

I don't want them to look at
me
for I blush.

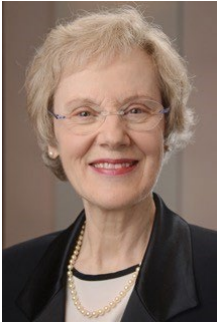
I don't want them to look at
me
for I blush.

Single ladies are of gold
married ladies are of silver
The widows are of copper
and the old ones are of tin.

Don't look straight at my face
for I blush.
I don't want you to look at me
for I'm going to fall in love.

A Malaguean lady went to
Sevilla to see the bulls.
And in the middle of the way
the Moors captured her.

ABOUT THE ARTISTS



REBECCA RUTH SCOTT, Founding Artistic Director of Cantabile, was born in New Brighton, Pennsylvania, surrounded by music, art, and poetry. She holds a Bachelor of Music in Piano and Vocal and Choral Education from the Eastman School of Music, and a Master of Science in Choral Conducting from The Juilliard School, where she studied conducting with Abraham Kaplan, Dennis Russell Davies, Jorge Mester and Leonard Slatkin.

Active in premiering new music, she has won the praise of notable composers Gerald Cohen, Emma Lou Diemer, Eric Ewazen, Bruce Lazarus, and Eric Sessler. Now in her 37th season as artistic director of Cantabile, Ms. Scott has conducted over thirty-five premieres of new choral works with Cantabile. Her commitment to fostering and promoting new music garnered the Chorus America/ASCAP Award for Adventurous Programming for Cantabile. She has prepared Cantabile for a concertized performance of Mozart's *Don Giovanni* with the Westfield Symphony and conducted Cantabile in the premiere performance of *Timepiece*, a ballet choreographed with choral accompaniment, in a collaboration with the Lustig Dance Theatre as part of their "A Cappella" program.

She is Faculty Member Emeritus in the college division of The Juilliard School where she developed the Solfège Program and the Choral Program for the Pre-College Division and coached concert repertoire for The Juilliard Singers.

A lyric soprano focusing on contemporary music, she has performed with various contemporary chamber ensembles. Ms. Scott has had many songs composed for her by established and emerging composers, such as Eric Ewazen, Bruce Lazarus, Eric Sessler, Otto Luening and Meyer Kuperman, and her mother, Ruth Scott Clark.



LYNNE STALLWORTH, piano, grew up in Westerly, Rhode Island, where she began playing the piano at the age of five. She studied for ten years under Helene Liebenau in New London, CT, practicing for many hours a week, performing Chopin, Debussy, Rachmaninoff, Liszt, and Beethoven in many recitals. During this time, she also took organ and flute lessons, while playing for many different churches and singing in The Community Chorus of Westerly under the direction of George Kent. Although encouraged to pursue piano performance as a profession, Mrs. Stallworth chose to expand her knowledge and experience in other areas in college, including studying jazz piano at New England Conservatory of Music, while attending Simmons College in Boston, MA, receiving a Bachelor of Science in Physical

Therapy in 1979. She holds a Master of Public Administration with a Concentration in Health Care Administration from Rutgers University, Newark, and a Doctorate of Physical Therapy from Simmons College, and is Manager of Inpatient Physical Therapy and Occupational Therapy at Robert Wood Johnson Hospital. Mrs. Stallworth is Director of Music Ministry at Christ United Methodist Church in Piscataway, NJ and is in her 16th year accompanying Cantabile Chamber Chorale.

About the Alborada Spanish Dance Theatre: Founded in New Jersey in 1995 by Eva Lucena, Alborada is celebrating its 30th Anniversary in 2025. Over the past 30 years Alborada has been the premier Spanish Dance Company in New Jersey, well known for its cross-cultural programs, arts in education presentations and workshops as well as community outreach programs in libraries, senior and assisted living centers and festivals. Through dance, drama and music, Alborada's passionate artistry reveals the many diverse and historical threads that comprise the multicultural fabric of Spanish culture. Both entertaining and educational, the variety of its repertoire runs the artistic gamut of Spanish Flamenco and traditional dances, to Hispanic, Celtic, Moorish cultural influences and beyond. As stated by Tammy LaGorce, New York Times, Alborada is "*awhirl in drama and color.*" Visit www.alboradadance.org and on Face Book at www.facebook.com/alborada.dance.



Lisa Botalico: Assistant Director/Principal Dancer/Choreographer/Singer, Alborada Spanish Dance Theatre celebrates her 25th Anniversary with Alborada in 2025. **Lisa toured the USA** for the National Theater of the Performing Arts as Director/Principal Dancer of *La Compañía Folklórica Latina* and was Alborada's featured dancer in NJN's Emmy award winning program, *The History of the Spanish Guitar*. Lisa is Founder/Director/Instructor of the Arts Council of Princeton's Youth and Adult Flamenco Dance Program (1999-present) & their 2014 Artist in Residence. She has been a guest lecturer/instructor for Rider University and taught Flamenco at Princeton and Rutgers Universities as well as many dance residences throughout NJ.

Lisa was nominated for a Best Choreographer Perry Award from the New Jersey Association of Community Theaters for the NE USA Premier of the Gypsy King's musical, *Zorro* (Kelsey Theater). March 2024 Lisa represented Alborada as choreographer/dancer for Boheme Opera Company's production of the opera *Carmen* at Kendall Hall TCNJ, with Alborada company dancers; and also represented Alborada in the *Jersey Moves* Dance Series with her solo choreography, *Soleá* at NJPAC. Her innovative choreography was featured at Grounds for Sculpture, Morven Museum, Roxey Ballet's *Latin Creations* and River Dance Festival. She created and danced the role of the Gypsy Fortune teller for Roxey Ballet Company's *Carmen Ballet*. Lisa conceived, directed and choreographed the History Lecture/Demo: *Remembering Paul Robeson, Spain 1938* for the Paul Robeson Center of the Arts in Princeton and for Alborada's annual History Lecture/Demo at the Woodbridge Public Library. In June 2024, the Arts Council of Princeton honored Lisa for her 25th Anniversary of founding their Flamenco Dance Program by naming their dance studio for her: **Lisa Botelico Dance Studio**.



Krystina Cardenas (Moreno): Principal Dancer and Rehearsal Mistress joined Alborada in 2002 with an extensive history in jazz, tap and modern dance, winning several awards. She studies with Eva Lucena and Lisa Botalico. Krystina studied Mexican Dance with Julie Gutierrez, danced with Ballet Folklorico Mexicanismo and has also taught Mexican Dance in schools in Perth Amboy, NJ. Krystina has appeared in musical theatre productions, including *Grease*. In addition to this, Krystina teaches children's Flamenco classes at the Cordie Studio in Somerset County, New Jersey.



Eva Lucena, Artistic Director, Alborada Spanish Dance Theatre has had a long and distinguished history of performing and producing Spanish dance in New York & New Jersey and other parts of the world. Her career as a professional dancer and multi-lingual interpreter brought Eva to New York City in the early 1970s where she met Maria Alba and a host of other Spanish dance greats. In 1978, Eva and Maria co-founded the *Maria Alba Spanish Dance Company*, which then became “*The Spanish Dance Theatre*”. In 1992, Eva assumed full leadership for the company, preserving the repertoire and distinctive Alba approach to Flamenco dance. Since 1995, Eva Lucena established *Alborada Spanish Dance Theatre* as a cultural resource in New Jersey, serving the community with performing arts and educational programs that promote an understanding of all Spanish art forms including Flamenco, Spanish neo-classical and regional dances, music, poetry and drama. A researcher of the history and roots of Spanish dance, she spear headed Alborada’s widely acclaimed cross-cultural programming including: “The Italian, Argentinean, Moorish and Celtic Connections” to name a few. Eva Lucena served on the Board of Directors of Dance NJ for 8 years, a service organization for NJ based dance companies and individual artists. She was a guest artist at the Hispanic Youth Showcase in 2005 and as a judge for eleven years. Eva is a seasoned professional who contributes and leads many seminars, as well as being a speaker to young artists at several Performing Arts Schools. She gives lecture demos through Adult Education, teaches residencies throughout NJ, and the Company has been presented on NJN TV four times over the past 10 years, with Eva the main narrator, including NJN’s 2010 Emmy Award winning program on *Images/Imagenes, The Spanish Guitar*. She is honored for her inclusion in NYC’s Library of the Performing Arts Retrospective, 100 years of Flamenco in New York City, March 2013.



Ivan Max, Guitarist, has been playing, performing and teaching music for over 40 years. Ivan began playing guitar at the age of 10. Predominantly self-taught until attending Montclair State University for Classical guitar. He combines Flamenco, Classical, Brazilian and Jazz guitar for a unique and modern sound. He regularly performs solo and in various ensembles across New York, New Jersey and Pennsylvania. Ivan is the proud owner of Church Street Guitar Studio located in Montclair NJ where he gives guitar classes.

Kaitlin Dunn, Cantabile Assistant Conductor, is excited to be singing in her eighth season with Cantabile Chamber Chorale and with the added responsibility of conducting on the program! She studied vocal education at The College of New Jersey, where she grew her love of performing and conducting. Kaitlin teaches general and vocal music to students K-12 and is so glad to extend that experience to adult choirs as well. Thank you to Rebecca and the board who worked hard to make this concert a success!

CANTABILE CHAMBER CHORALE

Now in its 37th season, the Cantabile Chamber Chorale is a vital presence in the cultural life of Middlesex County, New Jersey. Under the leadership of Founding Artistic Director Rebecca Scott, Cantabile has come to national and international attention through live performance and has added significantly to the choral literature by commissioning new music in support of emerging and established 21st century composers. The chorus inspires and enriches its audiences in the metropolitan area through its performances, its ongoing commitment to the premiering of new works, and its numerous collaborations with other performing groups. Performance tours to the United Kingdom, France, Italy, and Sweden have extended Cantabile's impact beyond the United States and enhanced the chorus members' appreciation and knowledge of the music of other cultures.

Cantabile has received the prestigious Chorus America/ASCAP award for adventurous programming, reflecting the excitement of performing challenging contemporary music. Cantabile also received an Excellence in Achievement Award from the Middlesex County Cultural and Heritage Commission, which is awarded to arts organizations in recognition of exemplary programming. Cantabile has received two New Jersey Cultural Trust grant awards, reflecting the importance of Cantabile to the New Jersey arts community.

Cantabile Chamber Chorale Rebecca Scott, Artistic Director, and Conductor

SOPRANO

Ruth Anderman
Kaitlin Dunn
Maria Hladczuk (Guest)
Mitzi Lasky
Yeung-gyo Shin
Gail Tilsner
Betsy Whitehead

ALTO

Poldi Binder
Nancy Engel
Brittany Fields
Anita Gould
Lynne Motto
Anna Ott (Guest)
Elizabeth Verderosa

TENOR

Larry Cohen
Gian Paolo Gracia
Ray Nolan
Jerry Phillips
Gerry Spelrem

BASS

Bruce Bush
Jaime Ross
Rick Snyder
William Whitehead

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CANTABILE WELCOMES YOUR SUPPORT!

Cantabile, Inc. is a 501(c)(3) non-profit organization.

Donations are tax-deductible to the extent permitted by law.

Make a gift securely online at <https://cantabilechamberchorale.com/donate/> or mail your check payable to Cantabile Chamber Chorale to:

Cantabile, Inc., P.O. Box 553, Piscataway, NJ 08855-0553



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