



Rebecca Scott, Director



Saturday, December 6, 2025, at 7:30 pm

Christ United Methodist Church

Piscataway, NJ

CANTABILE CHAMBER CHORALE

Rebecca Scott, Artistic Director and Conductor

Lynne Stallworth, *piano*; Alex Nelson, *cello*

Brittany Fields, *flute*; Anita Gould, *flute*; Emmanuel Solano, *percussion*

Guest Artists: Alborada Spanish Dance Theatre, Eva Lucena Artistic Director

Lisa Botalico, *dancer*; Krystina Moreno, *dancer*

Eva Lucena, *narrator*; Ivan Max, *guitar*; Joel Rudin, *viola*

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Alborada Spanish Dance Theatre: Lisa Botalico and Krystina Moreno, *dancers*

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

Emmanuel Solano: percussion

Echoes of Spain Part II

PROGRAM

Asturias (from Suite Española)Isaac Albéniz

Lynne Stallworth, piano

Choreography: Lisa Botalico and Krystina Moreno
inspired by Eva Lucena

Riu, Riu, Chiu: El Lobo Rabioso.....Anon. 1556

Bass solos: Bruce Bush, Jaime Ross, Bill Whitehead

O Brillante Estrella.....Mark Sirett

En El Portal a Belén (Puerto Rican carol)..... arr. Ed Henderson

El Cielo Canta Alegría (Argentina folk song).....Pablo Sosa

arr. Ed Henderson

Guajiras (Flamenco influenced by Cuban music and themes)

Choreography: Lisa Botalico, Krystina Moreno:

Tres Guajiros (Punto Cubano style).....Crescencio González Puentes

arr. Tony Alonso

Tenor solos: Larry Cohen, Gian Gracia, Ray Nolan,

Jerry Phillips, Gerry Spelrem

Fum, Fum, Fum (Catalonian carol and dance).....arr. Mack Wilberg

Gatatumba (Andalusian carol and dance).....arr. R.R. Scott

INTERMISSION

Esta Noche (Mexican carol and dance).....arr. John Rutter

Silencio (from traditional Flamenco Alegrias)

Ivan Max, guitar

Durme (Ladino folksong).....arr. Yehezkiel Braun

Adapted by: Joshua Jacobson

Calon Lân (Welsh folksong).....arr. R.R. Scott

Ruth Anderman, Kaitlin Dunn, Gail Tilsner

Nancy Engel, Brittany Fields, Elizabeth Verderosa

El Rorro (Mexican carol).....arr. Ruth Elaine Schram

Healing Light (from *The Peacemakers*).....Karl Jenkins

Benedictus (from *The Armed Man: A Mass for Peace*)

Mizpah.....William Whitehead

Ya Vienen los Reyes Magos (Cuban carol and dance).....arr. R.R.Scott

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

Honoring Rebecca Scott
Artistic Director, Cantabile Chamber Chorale

For over 38 years, Rebecca Scott has served as the artistic heart of Cantabile Chamber Chorale, guiding the ensemble with vision, integrity, and a profound love for the transformative power of choral music. Her tenure has been marked by bold programming, inclusive storytelling, and a steadfast commitment to musical excellence — all rooted in a belief that voices joined in harmony can build bridges across cultures, generations, and lived experiences.

Rebecca’s artistry is expansive. She has curated programs that illuminate the sacred and the secular, the historical and the contemporary, the local and the global. Under her leadership, Cantabile has championed multicultural repertoire, elevated underrepresented composers, and embraced works that speak to social justice, spiritual reflection, and communal joy. Her concerts have been more than performances — they have been invitations to listen deeply, to feel fully, and to connect meaningfully.

Equally remarkable is Rebecca’s presence off the podium. She has cultivated a culture of care, collaboration, and curiosity within the ensemble, empowering singers to grow not only as musicians but as stewards of Cantabile’s mission. Her mentorship has shaped generations of artists, educators, and advocates, and her legacy will continue to echo in the lives she has touched.

As we perform *Echoes of Spain: Part II* and mark this farewell season, we honor Rebecca’s extraordinary contributions with gratitude and admiration. Her leadership has left an indelible mark on Cantabile’s history — and her spirit will remain in every note we sing, every story we tell, and every community we uplift through music

PROGRAM NOTES

Asturias (Leyenda) # 5 from Suite española— Isaac Albéniz

Originally composed for solo piano, this fiery and evocative piece channels the spirit of Andalusian flamenco through driving rhythms and modal harmonies. Though named after the northern region of Asturias, its character reflects southern Spain's musical traditions. Albéniz's vivid writing and folkloric flair have made Asturias a beloved staple, especially in its popular guitar transcription.

Riu, Riu, Chiu: El lobo rabioso is a lively 16th-century Spanish villancico that blends sacred devotion with rustic charm, celebrating the Virgin Mary's purity and divine protection. Its rhythmic energy and vivid imagery make it a beloved staple of Renaissance choral repertoire. This spirited villancico, preserved in the Cancionero de Upsala (1556), is one of the most enduring examples of Renaissance Spanish sacred music. The title mimics a shepherd's call — "riu, riu, chiu" — used to ward off predators, and the text draws on vivid pastoral imagery to celebrate the Virgin Mary's Immaculate Conception. The "rabid wolf" (el lobo rabioso) symbolizes sin or evil, which God protects Mary from, affirming her purity and divine favor.

Riu, riu, chiu, la guarda ribera
Dios guardo el lobo de nuestra cordera
Dios guardo el lobo de nuestra cordera

Riu, riu, chiu. Watch over your sheep by the bank
God protected our lamb from the wolf
God protected our lamb from the wolf

Chorus

Riu, riu, chiu, la guarda ribera
Dios guardo el lobo de nuestra cordera
Dios guardo el lobo de nuestra cordera

Riu, riu, chiu. Watch over your sheep by the bank
God protected our lamb from the wolf
God protected our lamb from the wolf

El lobo rabioso la quiso morder
mas Dios poderoso la supo defender
qui so le hacer que no pudies se pecar
ni sun original esta Virgen no tuviera

The enraged wolf wanted to bite her
but almighty God kept her from harm
He made her so that she could be sinless
this Virgin was unspotted even by the original sin

Chorus

Este que es nacido es el gran monarce
Cristo patriarca de carne vestido
Hanos redimido con se hacer chiquito,
Aunque era infinito, finito se hiziera,

This newborn infant is the invincible king,
Christ the patriarch taken human flesh
He saved us all by making himself small,
Although He was infinite, He became finite.

Chorus

O Brillante Estrella is a vibrant Puerto Rican carol arranged by Mark Sirett, celebrating the nativity with rhythmic flair and colorful harmonies. Rooted in the villancico tradition, it blends sacred text with festive energy, capturing the spirit of Latin American Christmas music. Written in the style of a villancico — a lively Spanish carol form that blends sacred themes with folk rhythms — the piece celebrates the guiding star of Bethlehem and the joyful anticipation of Christ's birth.

De tierra lejana
Venimos a verte,
Nos sirve de guía
La Estrella de Oriente

*From a distant home
We seek the Saviour,
We use to guide us
The Eastern Star.*

O brillante estrella
que anuncias la aurora
No nos falte nunca
tu luz bienhechora
Gloria en las Alturas,
al Hijo de Dios,
Gloria en las Alturas,
la tierra amor.

*O beautiful star
that tells us of the dawn
Never cease to shine
Heaven's wondrous light!
Glory in the highest
To God on High
Glory in the highest
And peace on earth.*

Al recién nacido
que es Rey de los reyes,
Oro le regalo
para ornar sus sienes.

*To the new-born Babe,
Glowing gold I bring.
A token of His pow'r
To reign in glory above.*

Como es Dios el Niño
le regalo incienso,
Perfume con alma
Que sube hasta el cielo

*To God's own child
A token of perfume
I bring frankincense
that rises to heaven.*

Al Niño del cielo
que bajó a la tierra,
Le regalo mirra
que inspira tristeza.

*To the child of heaven
bitter myrrh I have,
As a reflection
of the pain he will bear.*

En El Portal de Belén — Traditional, arr. Ed Henderson

This beloved villancico from Spain paints a joyful scene at the manger in Bethlehem. With rhythmic vitality and folkloric charm, it celebrates the birth of Christ in a style that invites communal singing and festive spirit.

Ha Nacido en un portal
Llenito de telarañas,
Entre la mula y el buey,
El Redentor de las almas

*In a stable
full of cobwebs,
between the mule and the ox
the Redeemer of our souls was born*

Estribillo:

Este es un lerum, la maruxima
Este es un lerum, en el portal;
Vaya prosigo este cantar:
Lerum, lerum, lerum, la!

Refrain:

*Singing “lerum, lerum,” is the dear Mary,
Singing “lerum, lerum,” out in the
stable.
Let’s all join in and sing this song:
Lerum, lerum, lerum, la!*

En el portal de Belén
Hay estrella sol y luna,
La Virgen y San José
Y el Ninó que está en la cuna.

*In that Bethlehem stall
Shines a star, the sun, and the moon;
The Virgen and St. Joseph
And the Child who sleeps in the hay.*

Estribillo

Refrain

Entro al portal un gallego
Que vengo desde Galicia
Y le traigo al Niño Dios
Lienzo para una camisa

*A Spaniard enters the stable:
“I come from Galicia
to bring the Holy Child
fine linen for a shirt.”*

Estribillo

Refrain

Entro un gitano al portal
De Granada vengo a aquí
Y le traigo al Niño Dios
Un gallo quiquiriquí.

*A gypsy enters the stable:
“I come from Granada
To bring the Holy Child
A proud rooster—cock-a-doodle-doo!”*

Estribillo

Refrain

El Cielo Canta Alegría — Pablo Sosa, arr. Ed Henderson

Originating in Argentina, this worship song bursts with rhythmic joy and praise. Its message — that God’s love shines in our lives — is delivered through vibrant syncopation and alternating Spanish-English text, making it a favorite in global sacred repertoire.

El Cielo canta alegría, ¡Aleluya!
Porque en tu vida y la mía
Brilla la gloria de Dios, ¡Aleluya!

*Heaven is singing for joy, Alleluia!
Because in your life and mine
Shines the glory of God. Alleluia!*

El Cielo canta alegría, ¡Aleluya!
Porque a tu vida y la mía
nos une el amor de Dios ¡Aleluya!

*Heaven is singing for joy, Alleluia!
Because your life and mine
are one in the love of God/ Alleluia!*

El Cielo canta alegría, ¡Aleluya!

Heaven is singing for Joy, Alleluia!

Porque tu vida y la mía
Proclamarán al Señor. ¡Aleluya!

*For your life and mine
will always proclaim the Lord. Alleluia!*

Guajiras—Krystina Moreno, Lisa Botalico: Choreography

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.

Tres Guajiros is a delightful villancico (Christmas carol) by Cuban composer Crescencio González Puentes in a Punto Cuano style which encourages improvisation. The text poetically re-imagines the story of the three magi as the story of three humble Cuban peasants traveling to visit the Holy Family while singing a traditional Cuban song. In place of gold, frankincense, and myrrh, they come bearing simple gifts of the Cuban countryside: sugar cane, tobacco, and rich honey.

Tocando un punto Cubano,
tres guajiros a Belén.
Caminan tras una estrella
jubilosos hacia el rey.

*With a song, three peasants travel
on the road to Bethlehem
toward a bright star in the distance
with great joy to greet the child.*

Estribillo

Ven, cubano, ven,
vamos a Belén.
Adorad al niño
Al niño Rey.

Refrain

*Come, my people, come.
Come to Bethlehem.
Come let us adore him,
Christ the Lord.*

Llevar de Cuba regalos
como ofrenda con amor.
caña de azúcar tabaco
y rica miel dorada al sol

Estribillo

En un humilde pesebre
con luz propia brilla ya
El que Dios nos ha enviado
A salvar la humanidad.

Estribillo

Cantemos todos al niño,
abriendo el corazón.
Llenemos de paz al mundo,
el amor con él nació

Estribillo

*Bearing gifts of land and labor,
they bring offerings of love.
fruit of the earth's fertile bounty
and the work of human hands.*

Refrain

*In a small and humble manger
shines a light within the night.
see, the one that God has sent us,
with a baby's cry, to save.*

Refrain

*Let us sing to Christ our brother
with hearts to open to his love.
All the earth, rejoice in gladness,
love is born to us this night.*

Refrain

Fum, Fum, Fum — Traditional Catalan, arr. Mack Wilberg

Dating back to the 16th century, this Catalonian carol is known for its infectious rhythm and playful repetition. The word “fum” is thought to imitate the sound of strumming stringed instruments or the crackling of a fire, adding a rustic charm to the piece. Often performed with lively tempo and bright articulation, “Fum, Fum, Fum” celebrates the birth of Christ with exuberance and dance-like energy. Its structure invites layering of voices and instruments, making it a favorite for festive choral programs.

Gatatumba — Traditional Andalusian, arr. R.R. Scott

This traditional villancico from Andalusia invites listeners to celebrate the holiday by playing tambourines and rattles — “gatatumba, tumba, tumba.” R.R. Scott’s arrangement captures the percussive spirit of the original with rhythmic vocal lines. The piece reflects the Moorish and Spanish influences that shaped Andalusian music, offering a joyful and communal expression of Christmas. Its lively tempo and playful text make it a delightful addition to multicultural holiday concerts.

Gatatumba, tumba, tumba
Con panderos y sonajas

Gatatumba, tumba, tumba
With tambourines and rattles

Gatatumba, tumba, tumba
No te metas en la pajas

Gatatumba, tumba, tumba
Don't get involved in the straw

Gatatumba, tumba, tumba
Toca el bombo y el rabel

Gatatumba, tumba, tumba
Play the bass drum and the fiddle

Gatatumba, tumba, tumba
Tamboril y cascabel

Gatatumba, tumba, tumba
Tambourine and jingle bell

Gatatumba, tumba, tumba
¡Qué bonita Noche Buena!

Gatatumba, tumba, tumba
What a beautiful Christmas eve!

Gatatumba, tumba, tumba
¡Ya mejor ni con canela!

Gatatumba, tumba, tumba
Not even better with cinnamon!

Gatatumba, tumba, tumba
Toca el pito y el rabel

Gatatumba, tumba, tumba
Play the whistle and the rabel

Gatatumba, tumba, tumba
Tamboril y cascabel

Gatatumba, tumba, tumba
Tambourine and jingle bell

Gatatumba, tumba, tumba
¡Que sabrosa jelatina!

Gatatumba, tumba, tumba
What a delicious jelly!

Gatatumba, tumba, tumba
Nos compro mi tia Chepina

Gatatumba, tumba, tumba
My Aunt Chepina bought for us

Gatatumba, tumba, tumba
Toca el pito y el rabel

Gatatumba, tumba, tumba
Play the whistle and the rabel

Gatatumba, tumba, tumba
Tamboril y cascabel

Gatatumba, tumba, tumba
Tambourine and jingle bell

Esta Noche — Traditional Spanish, arr. John Rutter

This folk-carol is known throughout the Spanish-speaking world for its melody and dance-like spirit. John Rutter's arrangement captures this perfectly, with exuberance and fun.

Esta noche nace un niño entre la escarcha y el
hielo
Quien pudiera niño mio vestirte de terciopelo
Alegri, alegrí, alegría

*Tonight a child is born between the frost and the ice
If only I could, little child, dress you up in velvet
Happiness and joy,
Happiness and pleasure,*

Alegri, alegri, que placer
Esta noche nace un niño en el portal de Belén

For tonight a child is born in a manger in Bethlehem

La virgen esta lavando con un poco de jabón
Se le picaron las manos, manos de mi corazón
Alegri, alegri, alegría
Alegri, alegri, que placer
Esta noche nace un niño en el portal de Belén

*The Virgin is washing clothes with a little bit of soap
Her hands slightly coarse, those beautiful loving hands
Happiness and joy,
Happiness and pleasure,
For tonight a child is born in a manger in Bethlehem*

Silencio

Silencio is a traditional section of Alegrias dance. It is set in a minor key to balance the otherwise joyful dance and bring the energy down and be more reflective before the rhythm intensifies again.

Durme, Durme — Traditional Sephardic, arr. Yehezkel Braun

This gentle lullaby originates from the Sephardic Jewish communities of the Mediterranean, who preserved their language and musical traditions after their expulsion from Spain in 1492. Sung in Ladino — a Judeo-Spanish dialect — **Durme, Durme** (“Sleep, Sleep”) expresses a mother’s soothing love and protective wishes for her child, often layered with subtle references to longing, exile, and resilience.

Israeli composer Yehezkel Braun’s version highlights the emotional depth of Sephardic song, offering audiences a glimpse into a rich cultural heritage shaped by diaspora and devotion. **Durme, Durme** remains a poignant reminder of how music can carry memory, identity, and love across time and borders.

Durme, durme, me alma donzellaq
Durme, durme sin ansia y dolor.
Siente, siente al son de mi guittara,
Siente harmoza mis males cantar.
Que gu’scalvo qu tanto desea,
Ver tu sueno com grande amor.

*Sleep, sleep, princess and love of my soul
Sleep without longing or sadness.
Listen, listen to the sounds of my guitar,
Listen, my precious to my sad song
We are slaves to all our desires,
We must watch you dream with great love.*

Calon Lân — Celtic, arr. R.R. Scott

Written in the 1890s, Calon Lân is one of Wales’s most cherished hymns, pairing the poetic words of Daniel James (known by his bardic name Gwyrosydd) with the stirring melody of John Hughes. The title translates to “A Pure Heart,” and the text reflects a deeply personal prayer: not for wealth or luxury, but for a heart full of goodness, honesty, and joy.

The hymn’s enduring popularity lies in its emotional clarity and cultural resonance. It has become a symbol of Welsh identity, often sung at national events and rugby matches, where its message of integrity

and inner strength unites communities in song. The refrain — “Calon lân yn llawn daioni” (“A pure heart full of goodness”) — captures the essence of the hymn’s spiritual and moral aspiration.

Do not give me golden money, or the stones from diamond mines,

For I want a heart that’s happy, honest heart, a heart that shines.

Refrain:

Shining heart is full of goodness, purer than a lily’s white

Shining heart is always singing, all the day and all the night

Jewels glitter for a moment, then are lost in endless night

But the pure and perfect heart shines, with a warm eternal light

Refrain

El Rorro — Traditional Mexican Lullaby Carol, arr. Ruth Elaine Schram

“**El Rorro**” (sometimes translated as “The Babe” or “The Little One”) is a beloved Mexican villancico de cuna — a cradle carol — traditionally sung during Las Posadas and other Christmas festivities. The lullaby’s soothing refrain, “A la ru ru ru, niño chiquito,” mimics the soft cooing of a mother calming her child, in this case the infant Jesus. Its lyrics blend maternal tenderness with sacred imagery, portraying animals and birds gently guarding the sleeping child.

A la ru-ru-ru, niño chiquito
Duermase ya, mi Jesusito
Let every earthly creature great and small
Protect his slumber, make no sound at all

A la ru-ru-ru, my lovely Jesu
So sweetly sleep my tiny Jesu

A la ru-ru-ru, niño chiquito
Duermase ya, mi Jesusito
This night of wonder, night of jubilation
His mother smiles in quiet celebration

A la ru-ru-ru, my lovely Jesu
So sweetly sleep my tiny Jesu

A la ru-ru-ru, niño chiquito
Duermase ya, mi Jesusito
The sweetest chorus of celestial voices,
announce His birth as all the earth rejoices,
Alleluia

A la ru-ru-ru, my lovely Jesu
So sweetly sleep my tiny Jesu

A la ru-ru-ru, niño chiquito
A la ru-ru-ru, el Rorro.

Alleluya

Healing Light — Karl Jenkins

From Jenkins' *The Armed Man: A Mass for Peace*, "Healing Light" offers a moment of serenity and spiritual renewal. Written in response to global conflict, the piece uses lush harmonies and soaring melodic lines to evoke hope and transcendence. Jenkins blends classical and contemporary idioms, creating music that is both accessible and profound. *Healing Light: A Celtic Prayer* (text Anon) has the lilting melodies and rhythms of Celtic music. There is a continuous heart beat underneath the repetitious "lay, lay of the meditative and soothing melody. The Bodhran (Irish Drum), and solo flutes create an authentic sound base for the singer's melodies and tonal harmonies. Jenkins changes the tonic key center to create variety and enhance the emotional arc of the phrases.

Deep peace of the running wave to you, Deep peace of the flowing air to you, Deep peace of the quiet earth to you. Amen.

Deep peace of the shining stars to you, Deep peace of the gentle night to you, Moon and stars pour their healing light on you. Amen.

Benedictus — Karl Jenkins

One of the most iconic movements from *The Armed Man*, "Benedictus," begins with a meditative cello solo and builds to a radiant choral affirmation. Jenkins draws on sacred and secular influences to craft a piece that is both intimate and majestic. The music rises gradually, culminating in a powerful invocation of blessing. "Benedictus" has become a beloved anthem of peace, performed worldwide for its emotional depth and universal message.

Jenkins composed *Benedictus* in 2000, and it has been performed over 1,000 times by choirs and orchestras. The opening solo cello part is calming and prayerful, creating a long introduction to the choir part: "Benedictus qui venit in nomine Domini" leads to rejoicing, but after the explosive "Hosanna in excelsis" the mood of prayer returns.

Benedictus qui venit in nomine Domini. Hosanna in excelsis
Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Mizpah— William Whitehead

Cantabile singer William Whitehead wrote **Mizpah** as a gift to his wife Betsy. The song holds a particularly emotional memory for Cantabile members from our concert tour in 1989 when the singers extemporaneously sang it at the bombed-out ruins of Coventry Cathedral in England.

Mizpah

The Lord watch between me and thee whenever we're apart,
 and watch over all our families and keep them free from harm.
 We look out for each other's needs, we open up our hearts,
 and hope that God Almighty will hold us in his arms.
 Look on each other with a feeling of warmth,
 and be kind to everyone you meet,
 for the Lord God made us with love in his heart,
 and we should surely see,
 that loving spark in others, the light of God in you and me,
 the love that's in us watches over us,
 fear not the blind can see.
 The daylight fades, the twilight comes, the darkness soon envelopes
 It gets so dark, where is the light, oh why, oh why, can't I see?
 Does someone care for me,?
 Look on each other with a feeling of warmth, and be kind to every one you see,
 For it's Love that makes you smile inside, and smiles that make you love,
 The darkness can be lifted, a smile of light from up above.
 The Love that's in us watches over us,
 It's God's Love, oh see clearly,
 God's Love, oh see clearly
 The Lord watch between me and thee whenever we're apart.

Ya Vienen los Reyes Magos — Traditional Spanish Villancico

This lively carol hails from Spain's rich tradition of villancicos — festive songs that blend sacred themes with folk melodies and rhythms. *Ya Vienen los Reyes Magos* ("The Three Kings Are Coming") celebrates the journey of the Magi to Bethlehem, bearing gifts for the Christ child. The lyrics evoke a sense of wonder and anticipation, describing the kings walking from Bethlehem, loaded with toys, and pausing to quench their thirst on the long road.

Musically, the piece is marked by its infectious refrain — "Olé, olé, Holanda, olé" — which adds a playful, communal spirit. The melody is simple and memorable, often sung by children and choirs alike during Epiphany celebrations on January 6. Its structure and rhythm reflect the carol's origins in oral tradition, where repetition and call-and-response made it easy to learn and share. "*Ya Vienen los Reyes Magos*" remains a beloved part of Spanish holiday repertoire, connecting generations through its joyful storytelling and cultural resonance. Whether performed in schools, churches, or concert halls, it invites audiences into a celebration of generosity, faith, and festive cheer.

Ya vienen los Reyes Magos,
 Ya vienen los Reyes Magos
 Caminando de Belén,

*The Wise Men are coming,
 the Wise Men are coming
 on their way to Bethlehem,*

Estrillo:
 Olé, olé, Holanda, olé Holanda
 Ya se ve, ya se ve, ya se ve.

Refrain:
*Olé, olé, Holy land and olé
 Holy land can be seen.*

Cargaditos de juguetes
cargaditos de juguetes
para el Niño de Belén.

Estribillo

La Virgen va caminando
La Virgen va caminando
Caminito de Belen,

Estribillo

Como el camino es tan largo
como el camino es tan largo
pide el Niño de beber.

Estribillo

*Carrying lots of toys
carrying lots of toys
for the Child in Bethlehem*

Refrain

*The Virgin is walking
The Virgin is walking
Coming to Bethlehem*

Refrain

*Since the journey is so long
since the journey is so long
the Child asks for water.*

Refrain

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 38th 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 was Manager of Inpatient Physical Therapy and Occupational Therapy at Robert Wood Johnson Hospital. Mrs. Stallworth 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 Botalico Dance Studio***.

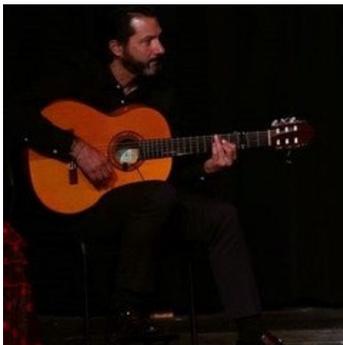


Krystina Cardenas (Moreno): Principal Dancer and Rehearsal

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's seasoned professionalism contributes and leads many seminars, as well as being a speaker for 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.



Cellist **ALEX NELSON** is a regular performer with Simply Strings and is an active musician in the metropolitan area. He teaches orchestra in the East Brunswick school district.



BRITTANY FIELDS, flute, is a multi-faceted musician, currently working on a debut extended play album for her Britt Studios production company. She founded The Magic Flute Foundation to provide instruments to underserved youth.



ANITA GOULD has been playing flute since the age of 10, studying with James Sabo, Svetlana Kabalin, Dorit Winter and Amy Borman. She has a PhD in molecular biology from Caltech and credits her participation in chamber music and choral music with preserving her sanity during her graduate studies. She joined Cantabile in 2005, where she met her husband, Rick Snyder.



Emmanuel Solano is a distinguished percussionist and arts educator, serving as the Visual and Performing Arts Program Coordinator for the Arts Institute of Middlesex County and Music Coordinator for the Dance Department at Rutgers' Mason Gross School of the Arts. He has held principal percussion positions at the acclaimed Paper Mill Playhouse and performed in landmark productions, including *Hercules* and the celebrated world premieres of *The Great Gatsby* and *Wanted* (formerly *Gun & Powder*). Emmanuel is known for fostering innovative, cross-disciplinary collaboration that inspires artists and audiences alike.

CANTABILE CHAMBER CHORALE

Now in its 38th 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
Anna Ott
Yeung-gyo Shin
Gail Tilsner
Betsy Whitehead

TENOR

Larry Cohen
Gian Paolo Gracia
Ray Nolan
Jerry Phillips
Gerry Spelrem

ALTO

Poldi Binder
Nancy Engel
Brittany Fields
Anita Gould
Lynne Motto
Elizabeth Verderosa

BASS

Bruce Bush
Jaime Ross
Rick Snyder
William Whitehead

ACKNOWLEDGEMENTS

Cantabile thanks the following individuals and organizations for providing their special help:

Christ United Methodist Church Piscataway, Rev. Janice Lynn, Senior Pastor, for: rehearsal and concert performance space

Audio-visual support: Gary Walther

Video graphics, marketing, and program book layout: Jerry Phillips

Post-concert reception coordination: Elizabeth Verderosa; Imelda Sarhage, Mayeth Valencia

Digitized music scores: Gerry Spelrem

Folio Advancement Technician (page-turner): Elsa Mortensen

Board members: Elizabeth Verderosa, Ruth Anderman, Katherine Lainhart, Larry Cohen, Bruce Bush

Post-concert reception catering: Paella Party (www.paellapartynj.catering)

Concert program printing: Mailbox Business Center, Hillsborough, NJ

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



Grant funding has been provided by the Middlesex County Board of County Commissioners through a grant award from the Middlesex County Cultural and Arts Trust Fund.

For information on events, go to MiddlesexCountyCulture.com.

Made possible by funds from Middlesex County, a partner of the New Jersey State Council on the Arts