

Peregrine Vocal Ensemble



de los

# Día Muertos

to Mark the Day

# MUSIC of the Dead

Peregrine Vocal Ensemble



Emilie Amrein, Artistic Director

# DÍA DE LOS MUERTOS

## *Music to mark the Day of the Dead*



7:30pm on Friday, November 1, 2013  
Instituto Cervantes Auditorium  
31 W. Ohio Street, Chicago IL 60654

7:30pm on Saturday, November 2, 2013  
Our Lady of Victory Church  
5212 W. Agatite Avenue, Chicago IL 60630

### An Invitation to Join the Feast

Ages before the Spaniards came to the Americas, the peoples of ancient Mexico dedicated most of the month of August to their goddess of death, Mictecacuhuatl. Awed by the eternal cycle of life and death and the need to sacrifice to assure the continuation of life, they created evocative poetry and wonderful pieces of art in which life and death—and the living and the dead—coexist and commune. With the call of the conch shell, we invite our guests of honor to the feast in the ancient Mayan language.

#### Xtoles

Composer: Jorge Cózatl (Mexico, b. 1973)  
Claire Maude, soloist.

### A Path of Flowers to Show the Way

Our lives are as precious and lovely as flowers—and just as brief. Throughout Mexico, the traditional Día de los Muertos *ofrenda* (altar) is decorated with *cempazuchitl*—golden marigolds—that, since pre-Columbian times, have symbolized death. In late October, families leave a trail of marigold petals from their front doors to the graves of their loved ones so that the deceased might easily find their way back home again. This set of songs represents that path, and is preceded by a reading adapted from “La centinela y la paloma” by Nilo Cruz.

#### Mata del anima sola

Composer: Antonio Estévez (Venezuela, 1916-1988)  
Charles Cooney, soloist.

#### Arbolucu, te sequeste

Composer: Carlos Chavéz (Mexico, 1899-1978)

#### Amanecía en el naranjel

Composer: Carlos Jiménez Mabarak (Mexico, 1916-1994)

## Dancing Skeletons and Sugar Skulls

*Calacas* and *Calaveras*, the iconic papier-mâché skeletons and sugar skulls of Día de los Muertos, adorn *ofrendas* throughout Mexico and remind us of the inseparable pairing of death and life. Traditional *calacas* wear modern, nationalist dress and depict subjects from everyday life. *Calaveras* come in many forms; most commonly these skulls are made of sugar and chocolate to represent the souls of the departed. The names of the dead are often written on the foreheads of these ornately decorated skulls before they are placed on the home *ofrenda* or gravestone to honor the return of a particular spirit. Tonight, we honor Don Quijote, Dulcinea, and Sancho Panza with the sugar skulls on our *ofrenda*.

The epitaphs written by Cervantes function similarly to the satirical, literary *calaveras*, rhymed epitaphs written for people who are very much alive, making light of some characteristic of the individual or of his or her livelihood. The set is preceded by a reading excerpted from the article “El gran Panteon de Dolores” by Elena Poniatowska.

### Tres Epitafios

Composer: Rodolfo Halffter (Mexico, 1900-1987)

Lily Wirth & John Osterhagen, soloists.

1. Para la sepultura de Don Quijote
2. Para la sepultura de Dulcinea
3. Para la sepultura de Sancho Panza

## The Incense Rises and Gathers

When the Spanish and Portuguese came to Latin America in the sixteenth century, they brought with them horses, guns, and disease—as well as a new religion, Christianity. In spite of their “conversion,” the native people kept their ancient customs alive as best they could by adapting them to the demands of the new religion, transferring the old celebrations to the holidays of the Christian calendar. Not long after the conquest of Mexico, the Spanish and Portuguese brought African slaves with them to the New World. We mark the fusing of these three distinct cultures with a set of broadly sacred choral music that draws upon the traditions of catholicism as well as spiritual traditions native to West Africa. The set is preceded by a reading of the poem “The Incense Rises and Gathers” by Charles Kinnaird. On our *ofrenda*, we light the indigenous copal incense that draws the deceased closer into our midst.

### Psalmus 116

Composer: Roberto Caamaño (Argentina, 1923-1993)

### Lacrimosa

Composer: Calixto Álvarez (Cuba, b. 1938)

Patty LeClair, soloist.

### Jubiaba

Composer: Carlos Alberto Pinto Fonseca (Brazil, 1933-2006)

Micah Dingler & Carey Goldenberg, soloists.

- Intermission -

# The Weeping Woman

There are many variations on the 500-year-old ghost story *La Llorona* (the weeping woman), but the typical version starts with Maria, whose beauty was equaled only by her vanity. She uses her wiles to marry a handsome, wealthy rancher and has two children. After a few happy years, the rancher takes to roaming the prairies, ignoring her while he is home but lavishing attention on the children. One day while walking near the river with the children, Maria sees her husband with a wealthy lady and, in a fit of rage, throws her children into the river. But when they disappear into the water, she is seized by regret. She runs along the bank of the river, arms outstretched, in a futile attempt to get them back.

The inconsolable Maria then drowns herself (or dies of grief, depending on who's doing the telling) and is buried by the villages the next morning. That night, they hear crying down by the river — Maria wailing, "Where are my children?" A woman in a long white robe like Maria's burial dress is seen walking up and down the riverbank. Rechristened *La Llorona* from that day on, she is still sighted near rivers, oceans and other bodies of water, night after dark night.

Tonight, we embody the voice of *La Llorona* as we lament the tragic loss of life caused by gun violence in our communities every day. The three movements in this set are preceded by a reading from Jeremiah 31:15 and "A Poem for Sandy Hook" by August Schulenberg.

## Lamentaciones de Jeremias Propheta

Composer: Alberto Ginastera (Argentina, 1916-1983)

1. O vos omnes
2. Ego vir videns
3. Recordare

## "I am Catrina"

In the past one hundred years, the intimate and devotional *ofrenda* has become a point of departure for more socially conscious, politically charged works of art. One such example is the skeleton Catrina. Born from the pen of the famed Mexican illustrator José Guadalupe Posada (1852-1913), the *calavera* Catrina is the skeleton that has become most central to Mexico's cultural identity. Catrina and Posada's other illustrations were deeply embedded into the cultural context of the Mexican Revolution, which led to a new appreciation of the indigenous past. The symbolism of the skeleton proved to be a potent and resonant image for Mexican cultural independence from its Eurocentric elite. We close the program with a reading of "Fragment from Couplets for the Death of His Father" by Jorge Manrique, a quote by great Mexican print maker, Jose Guadalupe Posada, and three songs that embody this sense of social consciousness and vibrant, new interpretation of the traditions of Día de los Muertos.

## Dos corazones

Composer: Blas Galindo Dimas (Mexico, 1910-1993)

## Te quiero

Composer: Alberto Favero (Argentina, b. 1944)  
Alaina Carlson & Zachary George, soloists.

## Pasar la vida

Composer: Jorge Cózatl (Mexico, b. 1973)  
Anne Karsten, Rosetta Sellers Varela, Ryan Meadors, & Ed Davis, soloists.

# PEREGRINE VOCAL ENSEMBLE

Emilie Amrein, Founding Artistic Director

## Soprano

Carey Goldenberg  
Anne Karsten  
Patty LeClair  
Claire Maude  
Lily Wirth

## Alto

Sammi Block  
Karishma Brownlee  
Alaina Carlson  
Kerry Kincanon Hrametz  
Lydia Lane Stout  
Rosetta Sellers-Varela

## Tenor

David Amrein  
Thom Barthelmess  
Charles Cooney  
Micah Dinger  
Ryan Meadors  
John Osterhagen

## Bass

Miles Comiskey  
Ed Davis  
Zachary George  
Michael Mercer  
Andrew Sons  
Patrick Volker

Peregrine Vocal Ensemble tells stories through choral music in imaginative performances that engage audiences and connect communities. This twenty-four voice ensemble was founded on the core belief that we can better navigate cultural difference, reconcile conflict, and inspire empathy through narrative-based artistic expression. Peregrine concert programs feature the thoughtful juxtaposition of historic and contemporary repertoire for the human voice. The ensemble is comprised of professional choral singers from the Chicago area who have a deep commitment to narrative-based programming. Rehearsals are collaborative, with individual singers often contributing interpretive ideas to the repertoire and presentation.

Peregrine Vocal Ensemble is a sponsored project of Fractured Atlas, a non-profit arts service organization. Contributions for the charitable purposes of Peregrine Vocal Ensemble must be made payable to “Fractured Atlas” only and are tax-deductible to the extent permitted by law. We appreciate your support!



# TRANSLATIONS

## Xtoles

Composer: Jorge Cózatl (Mexico, b. 1973)  
Traditional Mayan Text.

Come on guys- the sun is setting.  
Come on guys- the night is coming.

## Mata del anima sola

Composer: Antonio Estévez (Venezuela, 1916-1988)  
Poetry by Alberto Torrealba (1905-1971). Sung in Spanish.

Tree of the lonely soul,  
wide opening of the riverside long  
now you will be able to say:  
Here slept Cantaclaro.

With the whistle and the sting  
of the twisting wind,  
the dappled and violet dusk  
quietly entered the corral.

The night, tired mare,  
shakes her mane and black tail  
above the riverside;  
and, in its silence,  
your ghostly heart is filled with awe.

## Arbolucu, te sequeste

Composer: Carlos Chavéz (Mexico, 1899-1978)  
Iberian folksong. Sung in Spanish.

Little tree, you withered,  
Having the spring at your feet,  
And fortitude in your stem,  
And love in your little branch.

## Amanecía en el naranjel

Composer: Carlos Jiménez Mabarak (Mexico, 1916-1994)  
Poetry by Federico Garcia Lorca (1898-1936). Sung in Spanish.

At the dawn of day in the orange grove.  
Little bees of gold searching for honey.  
Where is the honey then?  
It's in the flower of blue, Isabel.  
In the flower there, of rosemary.  
(A little gold chair for the Moor.  
A tinsel chair for his spouse.)  
At the dawn of day in the orange grove.

# Tres Epitafios

Composer: Rodolfo Halffter (Mexico, 1900-1987)

Poetry by Miguel de Cervantes (1547-1616). Sung in Spanish.

## 1. For the Tomb of Don Quixote

Here he lies, the Hidalgo, both strong and valiant,  
to such extremes was his bravery carried,  
be it noted, that no victory was Death's  
over his life when he lay dying.

He was scornful of most people;  
but in the world round about he struck terror.  
Thus the mission of his life was fulfilled and  
accomplished: in wisdom die, and in madness live.

## 2. For the Tomb of Dulcinea

Here rests Dulcinea;  
Although she was both plump and stocky,  
She was turned to dust and ashes  
By death most ugly and hateful.

She was born of wealthy people,  
Inclined to be quite a lady;  
She was Don Quixote's passion,  
And the glory of her village!

## 3. For the Tomb of Sancho Panza

This is Sancho Panza, so small of body,  
but of great courage; Strange miracle!  
Simple squire, the most simple and most innocent  
That has ever been known, in the wide world.

To be honored and knighted was nearly granted.  
If all the tricks and wiles were not against him,  
Insolence and slanders of an age that's cunning,  
One could forgive this in a donkey

But he rode upon it (With your pardon, I lie!)  
Gentle squire and so kindly,  
Followed after the gentle Rocinante,  
after his master.

How vainly do you hope, you foolish people!  
For all your promises of peace and quiet,  
Your end shall be in shadows, in vapors,  
in sleep, in dreams!

## Psalmus 116

Composer: Roberto Caamaño (Argentina, 1923-1993)

Biblical text, to be sung at Vespers during the Office of the Dead. Sung in Latin.

My heart is aflame, so graciously the Lord listens to my entreaty;  
the Lord, who grants me audience when I invoke his name.

Death's noose about me, caught in the snares of the grave,  
ever I found distress and grief at my side, till I called upon the Lord,  
Save me, Lord, in my peril.

Merciful the Lord our God is, and just, and full of pity;  
he cares for simple hearts, and to me, when I lay humbled,  
he brought deliverance.

Return, my soul, where thy peace lies;  
the Lord has dealt kindly with thee;  
he has saved my life from peril, banished my tears,  
kept my feet from falling.

Mine to walk at ease, enjoying the Lord's presence,  
in the land of the living.

## Lacrimosa

Composer: Calixto Álvarez (Cuba, b. 1938)

Liturgical text from the Roman Catholic mass for the dead intertwined with a song of mourning from the Yoruba religion of Africa. Sung in Latin and Lucumí.

Full of tears shall be that day  
On which from ashes shall arise  
The guilty man to be judged;

Therefore, O God, have mercy on him.  
Gentle Lord Jesus,  
grant them eternal rest.

Babbare buo Oddua aguo marele aguolona  
Aremua guricha aguo marele  
Ocuo aguolona, Ocuo aguolona.

## Jubiaba

Composer: Carlos Alberto Pinto Fonseca (Brazil, 1933-2006)

The text recreates the dense atmosphere of mystery and magic that occurs during the macumba (ritual) ceremony of the Camdomblé people, afrobrazilians who emigrated mostly from the current countries of Nigeria and Benin. The High Priest Father Jubiabá presides over the ceremony at the terreiros (town square) where the feita (Priestess) and the assembly chant, dance and shout amidst the sounds of drums, cowbells and rattles. Sung in Portuguese and Yoruba.

High priest, E! Jubiabá., High Priest, have mercy on me.  
Give me an evil eye for lost love!  
There, at the hill of Capa Negro, lives Jubiabá!  
High Priest, Father of Bahia, my father Jubiabá!  
Kumba, kumba, makumbá,  
Oh! There at the square of Father Jubiabá,  
It is the festival of our Lord Oxalá and the ritual of our Lord Oxalá!

Edurô demin lo nan êyê!  
A umbó kówá Jô! Okê, okê, okê!  
Iya ri dé gbê ô afi dé si ómóm lovô  
Afi lé si ômón lérum.  
Ômirô rón wón rón wón ô-mi-rô.  
Tumbum, tumbum, Tumborumbá,  
Êrô ójá é pará món  
E i nun ójá lia ô lô Êa!  
Xikixikixikixic

## Lamentaciones de Jeremias Propheta

Composer: Alberto Ginastera (Argentina, 1916-1983)

Biblical Text. Sung in Latin.

### 1. O vos omnes

Oh all you who pass this way,  
Behold and see if there be any sorrow like mine.  
For the Lord has afflicted me as he said in the day of his anger.

See Lord, I am troubled, my bowels are disrupted.  
See Lord, my heart is turned within me, for I am full of bitterness.  
See Lord, abroad the sword destroys  
And at home it is death.

For that reason I lament and my eye pours down water.  
For the consoler is taken from me and my mind whirls around.  
My sons are ruined and the enemy grows strong!  
You persist in fury and you grind down those under the heavens, Lord!

### 2. Ego vir videns

I am the man who sees impoverishment by the rod of his indignation.  
He has drawn me in and suspended me in darkness and not in light.  
He has made my skin and my flesh old.  
He has broken my bones and put me in dark places as if with the eternally dead.

But whenever I cry out and plead, he shuts out that prayer. And I said...  
My strength and hope have perished because of the Lord.

### 3. Recordare

Remember Lord what has come upon us.  
Look and consider our disgrace.  
Turn us back to you Lord and we will be turned.  
Renew our days as in the beginning.  
You however Lord will remain forever.  
Your throne through the generations.  
You, Lord, will remain forever!

## Dos corazones

Composer: Blas Galindo Dimas (Mexico, 1910-1993)  
Traditional Mexican poem. Sung in Spanish.

Two wounded hearts,  
placed on a balance  
One asks for justice,  
the other for revenge;

And the heart most wounded  
only by crying, rests.

## Te quiero

Composer: Alberto Favero (Argentina, b. 1944)  
Poetry by Mario Benedetti (1920-2009). Sung in Spanish

If I adore you it is because you are  
my love, my intimate friend, my all;  
and in the street, arm in arm,  
we are so much more than two.

Your hands are my caress,  
my daily affirmations.  
I love you because your hands  
work for justice.

Your eyes are my lucky charm  
against misfortune.  
I adore you for your gaze  
that looks to and creates the future.

Your mouth is yours and mine,  
your mouth is never mistaken:  
I love you because your mouth  
knows how to cry out for rebellion.

And for your sincere face  
and wandering spirit  
and your weeping for the world  
because you are the people, I love you.

And because our love is  
neither famous nor naïve,  
and because we are a couple  
that knows we are not alone.

I want you in my paradise,  
which is to say, in my country;  
I want the people to live happily  
even though they aren't allowed to!

# Pasar la vida

Composer: Jorge Cózatl (Mexico, b. 1973)  
Poetry by Jorge Mansilla Torres (b. 1940). Sung in Spanish.

I am a crowd and I am one  
When I walk forward  
Or behind in search of the smoke  
Of the ambulant utopia.  
Sealed destination I have: Wandering shepherd.

The fan of the world  
Fragrant tempter opens  
To the sedentary fertile  
And to the shining nomad  
Consecrated pilgrim: Walker.

Resounding sky and sea  
Offer themselves to the one who is a lover  
Of what is found thru the course  
Of the wandering adventure:  
No one takes away what he has traveled: Sailor.

And the one who walks without course  
And lives always that moment  
Because it is all and none at the same time  
By a defamatory law...  
He is branded illegal: Immigrant.

Wandering shepherd that he does not forget  
Immigrant sailor, Old wound  
Militant inhabitant of the life.



## Our most sincere thanks:

We are grateful for the support and contributions of Thom Barthelmess, Miles Comiskey, Patricia deAlteris, Dr. Robert deChristopher, Father Robert Fedek, Mariana Garciagodoy, Anne Karsten, Cassandra Kruse, Tom Kubek, Isabel Machado, Marjory Noble, John Osterhagen, Garrett Pluhar-Schaeffer, Benjamin Stewart, Lydia Lane Stout, Martha Wehrenberg, as well as the Instituto Cervantes, Lake Forest College Department of Music, the Music Guild of OLV, Our Lady of Victory Church, & SoundByte Studios, LLC.

This concert is dedicated to the memory of Juanita Garciagodoy (1952-2011), whose research on the Latin American traditions of Día de los Muertos has shaped this concert program.

# Upcoming Events

## **Las Posadas: Christmas in the American Southwest**

Peregrine presents a festive holiday program, featuring a dynamic set of baroque villancicos from New Spain and Conrad Susa's charming suite "Carols and Lullabies: Christmas in the Southwest" for choir, harp, guitar and marimba.

**Friday, December 13, 2013 7:30 PM**

Grace United Methodist Church, 244 E. Center Ave, Lake Bluff, IL 60044

Tickets: Free and open to the public

**Saturday, December 14, 2013 7:30 PM**

Performing Arts Center at Benito Juarez Community Academy

1450 W. Cermak Rd, Chicago, IL 60608

Tickets: \$20 General \$15 Students, Seniors, and Vets

## **To the Field of Stars: Joby Talbot's Path of Miracles**

Join Peregrine for "Path of Miracles," a mesmerizing hour-long a cappella work that recounts the medieval pilgrimage to Santiago de Compostela via Roncesvalles, Burgos and Leon.

**Friday, April 4, 2014 7:30 PM**

Instituto Cervantes Auditorium, 31 W. Ohio St, Chicago, IL 60654

Tickets: \$20 General \$15 Students, Seniors, and Vets

**Saturday, April 5, 2014 7:30 PM**

Our Lady of Victory Church, 5212 W. Agatite Ave, Chicago, IL 60630

Tickets: \$15 General \$12 Students, Seniors, and Vets

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[peregrinemusic.org](http://peregrinemusic.org)



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