



Margaret Angelini (pg. 1 of 2)
Thursday July 17, 2025 • 5:30 p.m.

Around the World in 60 Minutes

Africa

Salaam Alecum; Ghanaian Greeting Song, arr. Angelini
We Shall Not Give Up the Fight; South African Freedom song, arr. Dickinson

Asia

Welcome Peal; Russian Orthodox Zvon, arr. Rostovskaia
Qin Master; Chinese folk song, arr. Chen
Arirang; Korean folk song, arr. Shih
Sakura, Sakura; Japanese traditional song, arr. Ferguson
Shiva Ratvi; Traditional Nepali, arr. Newell

Oceania

The Queensland Drover; Australian arr. Hart
Waltzing Matilda; Scottish March, arr. Hart

Europe

Une jeune fillette; French, arr. Angelini
Wek op, Wek op, das Herte mein; Dutch folksong, arr. Hart
The Dawn is Coming; Lithuanian National Song, arr. Žilevičius
Fishers' Hornpipe; Irish Fiddle Tune, arr. Price
Parting Glass; Scottish, arr. Pan

New World

Bells of Cuzco; Alice Gomez (b. 1960)
Down in the River; Spiritual, arr.
Melody for Kinyaa'áanii No. 1; Connor Chee
Saluay la Societe; Traditional Haitian, arr. Angelini





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Program Notes

One of the joys of teaching at Wellesley College is seeing what pieces the students are enjoying playing from year to year. This particular year the senior class played a fair number of folk songs from around the world. We were also fortunate to collaborate with Wellesley's Haitian drumming ensemble Yanvalou, celebrating their 35 years on campus with arrangements of their most beloved songs. When I saw how wide ranging the students' tastes were, I thought that a short hop around the world would be a fun way to showcase the music they have played for the campus over the previous year.

In addition to coming from around the world, these songs run the gamut of emotional experience. There are dance tunes, love songs, greeting songs, songs to deities and songs of solidarity with homelands and other people. The Welcome Peal, for example, is one of many ways that the Slavonic churches have called worshippers to prayer, while other melodies, such as Une jeune fillette, have gone on to be sung in religious contexts. The Melody for Kinyaa'aanii comes from the Navaho tradition, and the closing song celebrates the social bonds of the people of Haiti.

Sadly, some continents are better represented than others! In future concerts I hope to address this imbalance by exploring more music from the southern hemisphere. Some of these melodies have been global hits for a while, and I'm sure you will recognize many of them. Maybe you will find some new favorites among the others, and I hope you will enjoy my students' playlist as much as I have this past year.

Biography

Margaret Angelini began her organ studies as a first year at Wellesley College with Frank Taylor, and graduated in 1985 as a music major. She then completed a Masters Degree in Organ at New England Conservatory with William Porter. She discovered the carillon by opening the window of her dorm room on her second day at the Wellesley College campus, and promptly fell in love with the sound of the bells. She now teaches carillon at Wellesley College, where she is the faculty advisor to the 20-member student Guild of Carillonneurs. She has served as the Music Director at St. John's Episcopal Church in Sharon for 22 years.

Ms. Angelini is a board member of the Cambridge Society for Early Music, and has served on the boards of the Boston Chapter, AGO; the Old West Organ Society; the Boston Clavichord Society; and the Guild of Carillonneurs of North America. When not playing keyboards of all sizes or dragging students to distant bell towers, she can be found bicycling, gardening, and crocheting afghans for her nieces and nephews.

