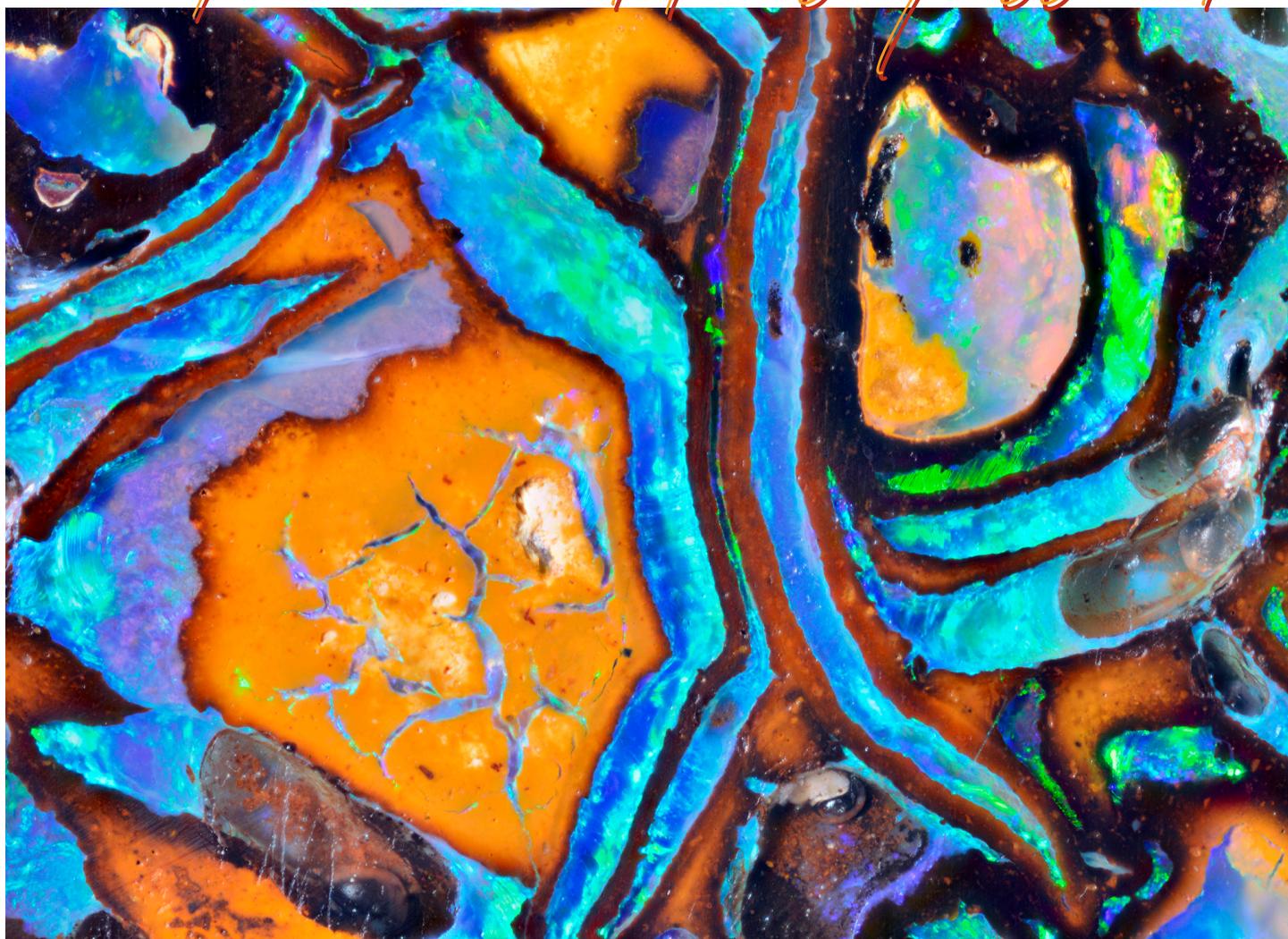


ABYAYALA

another world is possible



KATHERINE FITZGIBBON, ARTISTIC DIRECTOR AND CONDUCTOR

FROM THE ARTISTIC DIRECTOR

Dear Friends of Resonance Ensemble:

One of my students attended a Resonance rehearsal earlier this week, and she described herself afterwards as overwhelmed by the marriage of the music's stories and drama, the skill of the singers, and the passion for justice embodied in the program. She said, "It became so clear to me: Resonance's mission inspires the art, and the art inspires the mission."

This insightful comment made me think about how this concert came together. Freddy Vilches reached out with an idea for a choral suite that would explore indigenous connections with the land and with their history that transcends colonial and geopolitical borders. We were thrilled to commission him to create this work. His friendships with indigenous poets from across Latin America, and his own lived experience and musical versatility, led him to create the magnificent work you'll hear today. Drawing upon musical styles and instrumentation from the regions being spotlighted, Freddy has woven together a choral suite that, as Freddy says, "vindicating" the historical connections, languages, and cultural traditions of each poet.

Freddy's art inspired the mission. We began learning deeply – from Freddy about the experiences of the poets, and in conversations with Oregon indigenous communities – and the program began to take shape. Gabriela Lena Frank's *Hombre errante*, with its dramatic storytelling of an Andean people ripped from their homes; Jerod Impichchaachaawa' Tate's *Taloowa chipota'*, which depicts traditional stomp dances; and Mari Esabel Valverde's *Border Lines*, with its message about how border lines only exist in sand. While we chose this work months ago, the attack on Ukraine painfully amplifies its resonance today.

In addition to reading about local organizations and resources supporting the indigenous communities in our region, we invite you to hear directly from indigenous creators—Freddy, Mari, and photographer Joe Cantrell—in a discussion following the concert.



Composer Freddy Vilches and AD Katherine FitzGibbon
PHOTO: Rachel Hadiashar

We'd love to get to know you better. Please fill out an audience survey card, either in person or online. A name will be drawn at intermission to win a pair of tickets to the Resonance-commissioned world premiere of Damien Geter's *An African American Requiem*, which we present in partnership with the Oregon Symphony, May 7th at Arlene Schnitzer Concert Hall.

Thank you for joining us today. We are so grateful to be here in this beautiful space at Cerimon House - together in ABYA YALA - with all of you.

Best wishes,

Katherine FitzGibbon
President and Artistic Director

ABYA YALA

Katherine FitzGibbon, Conductor

featuring Matices Latin Ensemble and Colin Alexsei Evans Shepard

THE PROGRAM

Border Lines Mari Esabel Valverde

Maria Karlin, soprano, and Nancy Ives, cello

Hombre Errante Gabriela Lena Frank

Brandon Michael and Cecille Elliott, soloists

Shohei Kobayashi and Matthew Gailey, tenor duet

Featured voices: Madeline Ross, Emily Kinkley, Amy Stuart Hunn, Sarah Beaty, and Ethan Allred

Taloowa' Chipota Jerod Impichchaachaaha' Tate

Nancy Ives, cello, and Colin Alexsei Evans Shepard, piano

*Abya Yala Choral Suite Freddy Vilches Meneses

Madeline Ross, Sarah Beaty, Shohei Kobayashi, and DeReau Farrar, soloists

Matices Latin Ensemble, with Colin Alexsei Evans Shepard, piano

World Premiere

**Co-commissioned by Resonance Ensemble and Northwestern ACDA with generous support from the Dinah Dodds Fund*

Following a brief pause, please join us for a panel discussion with artists from ABYA YALA.

Scan this QR code for more about today's artists, music, and Resonance Ensemble.



RESONANCE ENSEMBLE AND GUEST ARTISTS

SOPRANO

Maria Karlin
Cecily Kiester
Emily Kinkley
Madeline Ross

ALTO

Sarah Beaty
Cecille Elliott
Amy Stuart Hunn

TENOR

Matthew Gailey
Shohei Kobayashi
Brandon Michael

BASS

Ethan Allred
DeReau K. Farrar
Adrian Rosales
Kevin Walsh

MATICES LATIN ENSEMBLE

Nico Vilches (Chile-US)
Samuel Becerra (Mexico)
Iván Villalobos (Chile)
Felipe Cartagena (Chile)
Freddy Vilches Menesus (Chile)

PIANO

Colin Alexsei Evans Shepard

Photography by Joe Cantrell



PROGRAM NOTES, TEXTS AND TRANSLATIONS

Unless otherwise noted, all program notes are written by the composer.



BORDER LINES - MARI ESABEL VALVERDE

About the work: “Border Lines” was composed for Adams State University’s choral concert series “An Immigrant’s Tale: Hopes, Dreams, and Fears in an Uncertain Time” as part of their ETHOS project—Exploring Equity through Music. In collaboration with Harlem-based Afro-Latina poet Yesenia Montilla, this work is born out of empathy for immigrants to the United States who have been separated from their families in the spirit of xenophobia. Her words call out the arbitrary nature of geopolitical borders and implore all of us to unify at our roots in our common humanity. The music is inspired in meter and melody by Central American folk song; and the guitar, a common denominator in a variety of folk traditions, portrays the undulations of “el río” as the narrative unfolds, expressing a clear yearning for belonging.

*Some maps have blue borders
like the blue of your name
or the tributary lacing of
veins running through your
father’s hands. & how the last
time I saw you, you held
me for so long I saw whole
lifetimes flooding by me
small tentacles reaching
for both our faces. I wish
maps would be without
borders & that we belonged
to no one & to everyone
at once, what a world that
would be. Or not a world
maybe we would call it
something more intrinsic*

*like forgiving or something
simplistic like river or dirt.
& if I were to see you
tomorrow & everyone you
came from had disappeared
I would weep with you & drown
out any black lines that this
earth allowed us to give it—
because what is a map but
a useless prison? We are all
so lost & no naming of blank
spaces can save us. & what
is a map but the delusion of
safety? The line drawn is always
in the sand & folds on itself
before we’re done making it.
& that line, there, south of*

*el río, how it dares to cover
up the bodies, as though we
would forget who died there
& for what? As if we could
forget that if you spin a globe
& stop it with your finger
you’ll land it on top of someone
living, someone who was not
expecting to be crushed by thirst—*

“Maps: for Marcelo” Copyright © 2017 by Yesenia Montilla. Originally published in Poem-A-Day on 28 March 2017, by the Academy of American Poets. Used with permission.

HOMBRE ERRANTE - GABRIELA LENA FRANK

About the Work: The Andean people have always been a singing, a “poetically disposed, race...” - So writes translator Ruth Stephan in her introduction to *The Singing Mountaineers*, a collection of Peruvian poems and tales collected by the folklorist, José María Arguedas. These poems form the basis for the present choral work, *Hombre Errante* (“Wandering Man”), which attempts to convey a sense of Andean cultures that have endured for thousands of years. The poetry has been freely adapted and rearranged to craft a loose plot - that of the *hombre errante*, or wandering man of the Andes, home to current-day descendants of the Incas. The first movement, “Invocación”, features a bass/baritone solo recitativo inspired by melodies from Cuzco, the original capital of the Inca empire, amidst Andean echoes sung by the rest of the choir. “Jakakllito” is a lively second movement inspired by the Peruvian coastal “romancero” style where men sing of conquests, love, and a good drink. The third movement, “Dos Palomas”, is sung only by women, and finds inspiration in two types of song: (1) The low-voiced *llorona* (“crying woman”) who sings a free and melodic line, and (2) the higher-voiced *palla* choir who sing staccato and in a static harmony. The fourth movement, “Responsorio Serrano” is a call-and-response number between solo tenor and choir, that refers to a snowstorm with images of a horseman and a bull that come from supernatural beliefs of the Indians. “Despedida” ends the work, and is a reprisal of the first movement.



1) Invocación

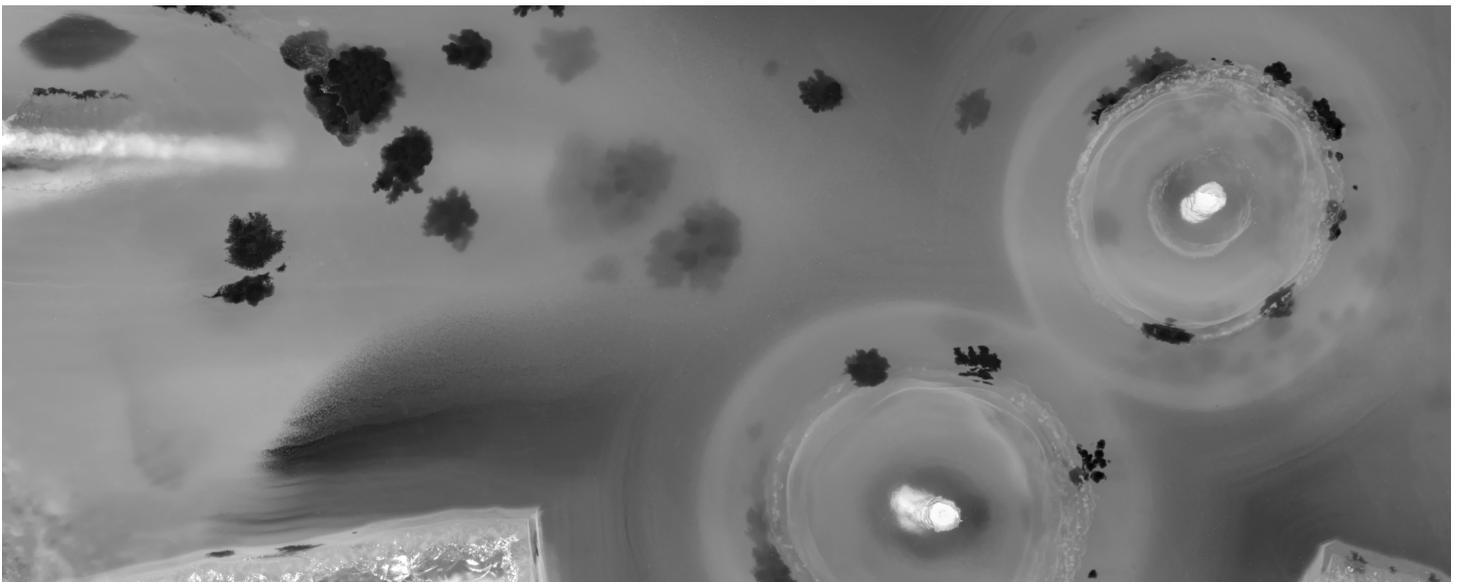
*(¡Oh Sol! ¡Luna!)
O, mi madre fué la vicuña
de las pampas...
Mi padre el venado de los montes...
Fuí parido en el nido del picaflor
para llorar en el día,
para llorar en la noche...
siempre errante sin descanso
¡Oh Sol! No cantes tan temprano.
Alumbra todavía
O, como la palmoa que ha perdido
a su polluelo
me está buscando mi madre,
me está buscando mi padre,
apenas en vuelto por el viento...
siempre errante sin descanso.*

1) Invocation

*(Oh Sun! Moon!)
Oh, my mother was the vicuña
of the pampas...
My father the mountain stag...
I was born in the nest of the hummingbird
to cry out in the day,
to cry out in the night...
always wandering without rest.
Oh Sun! Don't sing so early.
Shed light still.
Oh, like the dove that has lost
its chick,
my mother is searching for me,
my father is searching for me,
barely wrapped in the wind...
always wandering without rest.*

*¡Luna! Tarda un poco...
 Es lejos, muy lejos,
 mi destino...
 (¡Oh Sol! ¡Luna!)
 O, llega el viento cargado
 de nieve y de sangre...
 llega el viento.
 Destroza el nido,
 arranca al waylla,
 en el aire muere el nido,
 todo agoniza...
 O, mi madre fué la vicuña
 de las pampas...
 Mi padre el venado de los montes...
 Fuí parido en el nido del picaflor
 para llorar en el día,
 para llorar en la noche...
 siempre errante sin descanso
 ¡Oh mi Sol!... ¡Mi Luna!...
 Alumbrad mi camino...
 Alumbra todavía. Tarda un poco.
 Es lejos, muy lejos, mi destino.
 Y yo...yo tengo miedo a la sombra.*

*Moon! Delay a little...
 It is far, very far,
 my destination...
 (Oh Sun! Moon!)
 Oh, the wind arrives burdened
 with snow and blood...
 the wind arrives.
 It destroys the nest,
 roots out the waylla
 In the wind the nest dies,
 all is dying...
 Oh, my mother was the vicuña
 of the pampas...
 My father the mountain stag...
 I was born in the nest of the hummingbird
 to cry out in the day,
 to cry out in the night...
 always wandering without rest.
 Oh my Sun!...My Moon!...
 Shed light on my road...
 Shed light still. Delay a little.
 It is far, very far, my destination.
 And I...I'm afraid of the dark*



EL HOMBRE ERRANTE - GABRIELA LENA FRANK (continued)

2) Jakakllito

*Martes Carnavales,
por dónde ya viene
el Dios Cuaresmero?
Martes Carnavales,
quiero bailar todavía.*

(Jakakllito, Jakakllito...)

*Con el viento he llegado
con la lluvia he venido,
con el granizo entro al pueblo
¡cantando, cantando, cantando!*

*El fuego que he prendido
en la montaña
En incendio que encendí en la cumbre...
¡ardiendo, ardiendo, ardiendo!*

*¡Jakakllito! ¡Haragan!
¡Jakakllito! ¡Pretensioso!
Sobre las rocas, gritas por el día,
Desde las rocas, gritas, gritas.
Todo el día, perturbando a la gente...
Gritas, gritas...*

*Qué tanto me preguntas
de dónde soy, de dónde vengo.
Mira la huerta en la ladera;
allí nació entre flores,
¡susurrando, susurrando, susurrando!*

2) Trickster

*Tuesday Carnival
by what way now comes
the Easter God?
Tuesday Carnival,
I still want to dance.*

(Trickster, Trickster...)

*With the wind I have arrived
with the rain I have come,
with the hail I enter the town,
singing, singing, singing!*

*The fire I've started
on the mountain
the flame I lit upon the summit...
burning, burning, burning!*

*Trickster! Idler!
Trickster! Pretender!
Upon the rocks, you shriek all the day,
From the rocks, you shriek, you shriek.
All the day, disturbing people...
You shriek, you shriek...*

*How much you question me,
from where do I come, from where am I.
Look at the orchard on the hillside;
there I was born among the flower,
whispering, whispering, whispering!*

Me miras con disimulo,
 desde los pies hasta el sombrero,
 desde el sombrero hasta los pies,
 mírame bien. ¡Mírame bien!
 ¡Ardiendo, ardiendo, ardiendo!

You look at me on the sly,
 from my feet up to my hat,
 from my hat down to my feet,
 look right at me. Look right at me!
 Burning, burning, burning.

Me miras con disimulo,
 En el pueblo todos saben
 Que te he abrochado el corpiño,
 ¡arriendo, arriendo, arriendo!

You look at me on the sly,
 In the town everyone knows
 that I buttoned your underwear on you,
 burning, burning, burning!

¡Jakakllito! ¡Haragan!
 ¡Jakakllito! ¡Pretensioso!
 Sobre las rocas, gritas por el día,
 Desde las rocas, gritas, gritas.
 Todo el día, perturbando a la gente...
 Gritas, gritas...

Tickster! Idler!
 Trickster! Pretender!
 Upon the rocks, you shriek all the day,
 From the rocks, you shriek, you shriek.
 All the day, disturbing people...
 You shriek, you shriek...

Con el viento he llegado
 con la lluvia he venido,
 con el granizo entro al pueblo
 ¡cantando, cantando, cantando!

With the wind I have arrived
 with the rain I have come,
 with the hail I enter the town,
 singing, singing, singing!

El fuego que he prendido
 en la montaña
 En incendio que encendí en la cumbre...
 ¡ardiendo, ardiendo, ardiendo!

The fire I've started
 on the mountain
 the flame I lit upon the summit...
 burning, burning, burning!

(Jakakllito, Jakakllito...)

(Trickster, Trickster...)

EL HOMBRE ERRANTE - GABRIELA LENA FRANK (continued)

3) Dos Palomas

¿Ay, qué diré?

*Como dos palomas
salimos de mi pueblo,
éramos dos palomas
que volaron de su nido.*

*Se alegraron en mi pueblo
se alegraron en mi casa
se alegraron,
como dos palomas
que salimos de mi pueblo.*

*Como dos palomas salimos,
éramos palomas volando.
En mi pueblo, en mi casa,
como dos palomas salimos.*

*¿Ay, qué diré ahora cuando me pregunten:
“¿Dónde está tu palmita?
¿Por qué vuelves solo?”
¿Cómo entraré solo a mi pueblo
habiendo salido con mi amada,
como dos palomas,
que salimos de mi pueblo?*

*¿Qué diré ahora cuando me pregunten:
“¿Dónde está tu palmita?”
¿Cómo entraré solo a mi pueblo?
Como dos palomas salimos.*

3) Two Doves

Ay, what will I say?

*Like two doves
we left my town,
we were two doves
who flew from their nest.*

*We were happy in my town
we were happy in house,
we were happy,
like two doves
we left my town.*

*Like two doves we left,
we were two doves flying.
In my town, in my house,
we were two doves leaving.*

*Ay, what will I say now when asked:
“Where is your little dove?
Why do you return alone?”
How shall I enter alone my town
having left with my love,
like two doves,
who flew from my town?*

*What will I say now when asked:
“Where is your dove?”
How shall I enter my town?
Like two doves we left.*

*Mi cabello es mi almohada
sobre mi cabello estoy durmiendo.
Lloro sangre,
No es lágrima mi llorar. Lloro sangre.
¿Qué soñaré, qué dolor soñaré?*

*My hair is my pillow
on my hair I am sleeping.
I cry blood
my crying is not tears. I weep blood.
What will I dream, what pain will I dream?*

*Como dos palomas salimos.
éramos palomas volando.
En mi pueblo, en mi casa,
como dos palomas salimos.*

*Like two doves we left,
we were two doves flying.
In my town, in my house,
we were two doves leaving.*

*¿Ay, qué diré?
¿Ay, qué diré?
¿Ay, qué diré?
¿Ay?*

*Ay, what will I say?
Ay, what will I say?
Ay, what will I say?
Ay?*

4) Responsorio Serrano

*Tú dirás si ya es hora
de volver.
Tormenta de agua y de nieve.
Tú dirás si ya es hora de volver
por donde vinimos.
Tormenta de agua y de nieve*

4) Mountain Responsory

*You will say whether now it the hour to
return
Storm of water and of snow
You will say whether now is the hour to
Return by the way we came.
Storm of water and of snow*

*Toro de ojos de sangre, toro felino,
Tormenta de agua y de nieve
tú fuiste él que desangró a mi caballo.
Tormenta de agua y de nieve
Y yo mismo te separé
del monte,
Tormenta de agua y de nieve
y tú mismo me desandras.
Tormenta de agua y nieve*

*Bull with eyes of blood, cat-like bull,
Storm of water and of snow
You were the one that beld my horse.
Storm of water and of snow
And I myself separated you from the
mountain,
Storm of water and of snow
and you yourself bleed me.
Storm of water and of snow*

¿Y quién es aquel jinete diestro?

Tormenta de agua y de nieve

*Ha pasado como el viento,
me ha vencido.*

Tormenta de agua y de nieve

Ha pasado como el viento,

Tormenta de agua

Me ha vencido.

y de nieve

Mi amada está lejos.

Tormenta de agua y de nieve

*No sé si llorará todavía cuando piensa
en mi nombre,*

Tormenta de agua y de nieve

*o me habrá olvidado y
ya no llorará.*

Tormenta de agua y de nieve

¡Pero si ella entristece, también lloro!

Tormenta de agua y de nieve

Recordando a mi amada...

Tormenta de agua y de nieve

Picaflor siwar que vuela más alto...

Tormenta de agua y de nieve

Tú dirás si ya es hora

de volver.

Tormenta de agua y de nieve.

*Tú dirás si ya es hora de volver
por donde vinimos.*

Tormenta de agua y de nieve

And who is that skillful horseman?

Storm of water and of snow

*He has passed like the wind,
he has conquered me.*

Storm of water and of snow

He has passed like the wind,

Storm of water

He has conquered me.

and of snow

My love is far away.

Storm of water and of snow

*I don't know if she still cries when she thinks
of my name,*

Storm of water and of snow

*Or if she will have forgotten me and now
will not cry.*

Storm of water and of snow

Remembering my love...

Storm of water and of snow

Siwar humming bird that flies the highest...

Storm of water and of snow

Bull with eyes of blood, cat-like bull,

Storm of water and of snow

*You will say whether now is the hour to
return*

Storm of water and of snow

*You will say whether now is the hour to
Return by the way we came.*

Storm of water and of snow

*Toro de ojos de sangre, toro felino,
Tormenta de agua y de nieve
tú fuiste él que desangró a mi caballo.
Tormenta de agua y de nieve
Y yo mismo te separé
del monte,
Tormenta de agua y de nieve
y tú mismo me desandras.
Tormenta de agua y nieve*

*¿Y quién es aquel jinete diestro?
Tormenta de agua y de nieve
Ha pasado como el viento,
me ha vencido.
Tormenta de agua y de nieve
¡Me ha vencido!
Tormenta de agua y de nieve*

*Es dueño del toro felino
que mató,
Tormenta de agua y de nieve
pide que le den
la enjalma blanca.
Tormenta de agua y de nieve*

*¡Llévame de aquí, jálame
a nuestra querencia!
Tormenta de agua y de nieve
¡Es hora de volver!
Tormenta de agua y de nieve
¡Es hora de volver, arrástrame ya!
Tormenta de agua
¡Arrástrame ya!
y de nieve*

*Bull with eyes of blood, cat-like bull,
Storm of water and of snow
You were the one that bled my horse.
Storm of water and of snow
And I myself separated you from the
mountain,
Storm of water and of snow
and you yourself bleed me.
Storm of water and of snow*

*And who is that skillful horseman?
Storm of water and of snow
He has passed like the wind,
he has conquered me.
Storm of water and of snow
He has passed like the wind,
Storm of water He has conquered me.and of snow*

*He is the owner of the cat-like bull
that killed,
Storm of water and of snow
He asks that they give him the
white packsaddle
Storm of water and of snow*

*Carry me from here, pull me onto our
parents' home!
Carry me from here, pull me onto our
parents' home!
Storm of water and of snow
It is the hour to return, drag me now!
Storm of water
Drag me now!
and of snow*

¡Es hora de volver!

Tormenta

¡Es hora de volver, arrástrame ya!

de agua y de

¡Arrástrame ya!

nieve

¡Arrástrame ya!

Tormenta

¡Es hora de — !!

Tormenta de agua y de nieve

It is the hour to return!

Storm

It is the hour to return, drag me now!

of water and of

Drag me now!

snow

Drag me now!

Storm

It is the hour to — !!

Storm of water and of snow

**Cerimon House is proud to partner with
Resonance Ensemble to support this
extraordinary event.**



Our commitment to creativity and community is about to be taken to the next level! Cerimon House is thrilled to announce our selection of Portland's own nationally renowned actor and storyteller, Vin Shambry, as our new artistic director.



Vin brings his love of Portland and his national and global experience in performance arts to inspire new programming for 2022 and beyond at our Alberta Arts District's non-profit arts and community event space.

Through his storytelling, singing, acting, and more, Vin inspires audience members to connect with one another in new and exciting ways.

Vin performed on Broadway as Tom Collins in *Rent* and John in *Miss Saigon* and toured nationally with *Rent*, *Miss Saigon*, *Honk*, and *Big River*.

Sign up to get the latest information on our exciting upcoming season at cerimonhouse.org

5) Despedida

*¡Oh Sol! ... ¡Luna!...
Tengo miedo a la sombra...*

*¡O, mi Sol, mi Luna!
¿Por donde alumbras?
Yo lloro en este oscurecer,
Esperando en tanta noche.*

*O, mi madre fué la vicuña
de las pampas...
Mi padre el venado de los montes...
Fuí parido en el nido del picaflor
para llorar en el día,
para llorar en la noche...
O, siempre errante sin descanso.*

*Ay, para ser errante...
Para andar sin descanso...
¡Sol!...¡Luna!...
¿Por dónde alumbras,
al amanecer?
Por esa abra me iré.
Por esa abra, por ese filo de la montaña.*

*Me he de volver.
Me he de volver....
Me he de volver...*

(¡Hombre...Errante!)

5) Leavetaking

*Oh Sun!...Moon!...
I'm afraid of the dark.*

*Oh, my Sun! My Moon!
Where do you give light?
I weep in this growing darkness,
waiting in so much night.*

*Oh my mother was the vicuña
of the pampas...
My father the mountain stag...
I was born in the nest of the hummingbird
to cry out in the day,
to cry out in the night...
Oh, always wandering without rest.*

*Ay, to be wandering...
To walk without rest...
Sun!...Moon!
Where do you give light,
becoming morning?
To that bay I will go.
By that bay, by the ridge of the mountain.*

*I will return.
I will return.
I will return.*

(Wandering...Man!)



TALOOWA' CHIPOTA - JEROD IMPICHCHAACHAAHA' TATE

About the Work: Taloowa' Chipota is a work composed for middle school aged chorus. The songs are reminiscent of traditional stomp dancing and are based on old Chickasaw melodies. Stomp dances begin at dusk and end at dawn. The first movement depicts the beginning sunlight of the morning. The second movement is full of abstracted textures emulating the shell shaking in stomp dances. The vocables have no translated meaning and are pronounced in English.

1) HASHIAT KOCHCHA (SUNRISE)

*Text by Jerod Impichchaachaaha' Tate
Chickasaw translation by Joshua Hinson*

I see a light in the distance

Misha pilla aashoppala' písli...

over there a light I see

Who is my new friend?

Hatahoot ankána' himitta'?

who my friend new

He is whispering in my ear

Sahaksibisha milínkaha chokkilimaat anompóholi,

my ear is close to quietly talking to

Gently talking to my heart.

Sachonkasha achokmalicho'sit imanompoli.

My heart gently talking to

Look, the sun is calling to us!

Pisa'! Hashiat powaháa!

look the sun calling to us

He is painting the sky!

Shotiha ahámbi!

the sky he is painting

Now our mothers will dance

Himmaka' poshki' alhihaat hilha'chi.

Now our mothers they dance.

2) The second movement is composed of vocables that have no translated meaning.

ABYA YALA CHORAL SUITE - FREDDY VILCHES MENESES

Co-commissioned in 2022 by Resonance Ensemble and NW ACDA



About the work: Abya Yala (“Continent of Life” or “Land in Full Maturity”) is the indigenous name given to the Americas by the Gaundule (Kuna) peoples of Panama and Colombia. This multilingual choral suite is the product of a fruitful collaboration between the author and the aforementioned poets, in an attempt to vindicate historically discriminated languages and communities throughout Abya Yala. These bilingual poems (Mapuche, Aymara, Quechua, Maya K’iche’, Nahuatl, and Spanish) were chosen for their beauty and subtle, yet powerful messages. In these texts we find the constant presence of our ancestors, a profound love for the land “Pachamama,” and a strong call to preserve the languages and cultures of our indigenous communities for future generations. Although directly related to Abya Yala, these topics are universal, hence the beauty and relevance of these poems.

All English Translations by Freddy Vilches. Unless otherwise noted, Spanish translations are by the poet.

1 - TVFACI MAPU MEW MOGELEY WAGVLEN (MAPUDUNGUN)

Mapudungun (Original Text)

Tvfaci mapu mew mogleley wagvlen

Elicura Chihuailaf N.

Tvfaci mapu mew

mogleley wagvlen

tvfachi kallfv wenu mew

vlkantukeiñ ta ko pu rakizwam

Zoy fvtra ka mapu

tañi mvlen ta tromv

tripalu ko mew

ka pvjv mew

pewmakeiñ mu

tayiñ pu Fvchakecheyem

Apon Kvyen fey tañi pvllv -pigekey

ñi negvmkvllechi piwke fewla Ñvkvfy.

Spanish

En este suelo habitan las estrellas

Elicura Chihuailaf N.

En este suelo

habitan las estrellas

en este cielo canta

el agua de la imaginación

Más allá de las nubes

que surgen

de estas aguas

y estos suelos

nos sueñan

los antepasados

Su espíritu -dicen- es la luna llena

el silencio su corazón que late.

English

In This Soil Inhabit the Stars

Elicura Chihuailaf

In this soil

inhabit the stars

In this sky sings

the imagination water

Beyond the clouds

That surge from

These waters

And these soils

Our ancestors

Dream of us

Their spirit -they say- is the full moon

The silence, their beating heart.

ABYA YALA CHORAL SUITE - FREDDY VILCHES (CONTINUED)

2 - INTI CH'AMAMPI (AYMARA)

Aymara (Original Text)

Inti ch'amampi

Estela Gamero López

Inti ch'amampi qhantatiwa

armt'asita sankanaksaru

wasitata apthapisiñanixa

Apunaksaruwa armt'astana

Achachilanaksaru pachamamsaru

pachamamsaruwa armt'astana

Wara waranakana nayrapasa

thayana laru larupasa

qamaqina khuchhichatapa

jamach'ina warurt'asitapasa

janiwa uñaña yattanti.

Spanish

Con la fuerza del sol

Estela Gamero López

Con la fuerza del sol al amanecer

recuperaremos nuestros

olvidados sueños

Olvidamos a nuestros dioses

olvidamos a nuestros achachilas

a nuestra pachamama

Ya no sabemos leer

los ojos de las estrellas

ni la sonrisa del viento

ni el excremento del zorro

ni el canto del gorrión.

English

With Inti's Power

Estela Gamero López

With the power of Inti (sun) at dawn

We will recover

Our forgotten dreams

We forgot our Gods

We forgot our achachilas (protectors)

Our Pachamama (Mother Earth)

We no longer know how to read

The stars' eyes

Nor the wind's smile

Nor the fox's excrement

Nor the sparrow's chant.

3 - AMAÑA JINATAQA (QUECHUA)

Quechua (Original Text)

Amaña jinataqa

Julieta Zurita Cavero

*Amaña jinataqa Pachamamata
muchuchinachu*

*amaña jinataqa uywakunata,
sach'akunata lawraychinachu.*

*Amañana jinataqa kawsayta
jark'anachu.*

Mayukuna purichunku

sach'akuna p'utuchunku

t'ikakuna wayran tusuchunku

simikuna qhaparispa uyarikuchunku

¡Amaña jinataqa!

¡Amaña kay rupha nanaytaqa!

¡Amaña wañuytaqa!

Spanish

¡Basta ya!

Julieta Zurita Cavero

Basta ya de lastimar a la Madre

*Tierra basta ya de quemar bosques y
animales*

basta ya de detener la vida.

Que los ríos corran

los árboles retoñen

las flores con el viento bailen

las voces se escuchen con fuerza

¡Basta ya!

¡Basta ya de este dolor que quema!

¡Basta ya de tanta muerte!

English

Enough Is Enough

Julieta Zurita Cavero

*Enough hurting Mother Earth Enough
burning forests and animals*

Enough stopping life

Let the rivers flow

The trees flourish

The flowers dance with the wind

The voices be heard with power

Enough is enough!

Enough of this burning pain!

Enough of so much death!



A scholarship and community space for American Indian students seeking a post-secondary education in Music.

This scholarship is founded by Diné pianist and musicologist, Renata Yazzie, and is currently partnered with the Heartbeat Music Project which is fiscally-sponsored by Roadwork Center, Inc.

For more info on the scholarship and ways to donate can be found at: heartbeatmusicproject.org/aims-scholarship

ABYA YALA CHORAL SUITE - FREDDY VILCHES (CONTINUED)

4 - CHI'ATO' RI AKIK'EL (MAYA K'ICHE') (trans. Vienna Gonzales)

Maya K'iche' (Original Text)

Chi'ato' ri akik'el

Rosa Chávez

Chi'ato' ri akik'el

xa rumal kuqajb'ej pa ri ak'u'x

chato' ri ach'akul

xa rumal chila' ktenow ri ak'aslemal

chato' ri awanima'

we man k'o ta awanima ri man k'o ta

upatan ri ak'u'x.

Chato' awib' xuquje' ri awachalal

at xa rumal xa ix jun kuk' awachalal

ri awachalal xa rumal e are' ak'u'xal

Kinb'ij kamul chi awech

chi'ato' ri akik'el

chato' ri awanima'

chato' ri ak'u'x

Spanish

Defiende tu sangre

Rosa Chávez

Defiende tu sangre

porque desemboca en tu corazón

defiende tu cuerpo

porque allí anidan tus palpitaciones

defiende tu espíritu

porque sin espíritu el corazón se

vuelve nada

Defiéndete a ti y a los tuyos

a ti porque eres los tuyos

a los tuyos porque son tú corazón

Por eso repito

defiende tú sangre

defiende tu espíritu

defiende tu corazón

English

Defend Your Blood

Rosa Chávez

Defend your blood

For it ends up in your heart

Defend your body

For that is where your palpitations are

nestled

Defend your spirit

*For without spirit your heart turns into
nothing*

Defend yourself and your people

Yourself because you are your people

Your people because they are your heart

That is why I repeat it

Defend your blood

Defend your spirit

Defend your heart.

5 - IKUJ OPANO (NAHUATL)

Nahuatl (Original Text)

Ikuj opano

Gustavo Zapoteco Sideño

*Yolotsintsin xok tlajtoltsin,
temikualanistle,
tlankotsomatilistli,
kukua ochijua yestli,
kuajmatli xektli ipan muxkatsin,
mayescholoualistli
tlika tlajto, tlakuilolistli,
in tlajto toueuekoneluayotsin.*

*¿Tlin tlatlajkol tichiuajke
tlamachtikatsin?,
¿anka chichiltixmottlalo ipan
tejuatsin?*

*Polojtike, tlaputkisake yolotsintsin,
jotlakati Quetsalkoatsin!,
uajla xochitlahtoltsin,
kijpiya nenemi iuan mostla,
yetsotsona ipan Mexico,
patlani uitsitsilin
ipan xochitlan tlajtoltsintsin.*

Spanish

Así paso

Gustavo Zapoteco Sideño

*Corazones en silencio,
llenos de odio,
bocas zurcidas,
dolor hecho sangre,
varas malditas sobre la boca,
manos que sangran,
por hablar, por escribir
la lengua de mis abuelos – raíz.*

*¿Qué pecado hemos hecho maestro?,
¿acaso no ves que el rojo corre en tí?*

*Depredados, triturados corazones,
¡renació la serpiente emplumada!,
vuelve la vírgula florida,
tiene presente y mañana,
resuena en el ombligo de la luna,
vuela el colibrí
en el jardín de las palabras.*

English

That's How It Happened

Gustavo Zapoteco Sideño

*Silenced hearts
Full of hatred
Sewn up mouths
Pain turned to blood
Cursed sticks hitting the mouth
Bleeding hands
For speaking and writing
The language of the grandparents - roots.*

*What sin have we committed, teacher?
Don't you see red running through you?*

*Depredated, crushed hearts,
The feathered serpent was reborn
The flowery poetry returns
It has present and tomorrow
It resonates in the moon's navel
(Mexico)
The hummingbird flies
In the garden of words*



PHOTO CREDIT: RACHEL HADIASHAR

FREDDY VILCHES MENESES

Commissioned Composer

Freddy Vilches Meneses is a composer, vocalist, multi-instrumentalist, and educator based in Portland, OR. Originally from Santiago, Chile, Freddy has recorded and performed extensively throughout the US and Latin America. He received his PhD in Romance Languages from the University of Oregon, specializing in Latin American Literature of the 20th and 21st Centuries. His research interests include Latin American literature, music, and film. At Lewis & Clark College, he is an Associate Professor in the Department of World Languages and Literatures, and instructor of several traditional instruments (charango, cuatro, and Afro-Cuban percussion) and director of the Latin American Ensemble in the Music Department.

As a scholar, he has published several articles on Latin American poetry, fiction, film, and music. As a producer, in 2021 Freddy released a documentary film on the Abakua Secret Society in Cuba, and is currently producing the 75th anniversary album of Conjunto Chappottin, one of the most emblematic Son bands in Cuba.

As a composer, he has written music in a wide variety of styles from Latin America and the Caribbean. He has also composed several symphonic works including his recent “Suite Latinoamericana,” a work consisting of five movements which features music, styles, and instruments of the Andes, Colombia and Venezuela, Brazil, Mexico, and Cuba. “Suite Latinoamericana” is scheduled to be performed in Cuba and Bolivia in 2022.

Abya Yala Choral Suite is his second major composition dedicated to the indigenous people and cultures of Abya Yala.

KATHERINE FITZGIBBON

Artistic Director and Conductor

Katherine FitzGibbon is Professor of Music and Director of Choral Activities at Lewis & Clark College, where she conducts two of the three choirs and oversees the vibrant voice, choral, and opera areas. In 2014, she was an inaugural winner of the Lorry Lokey Faculty Excellence Award, honoring “inspired teaching, rigorous scholarship, demonstrated leadership, and creative accomplishments.” She has also conducted choirs at Harvard, Boston, Cornell, and Clark Universities, and at the University of Michigan and has served on the faculty of Berkshire Choral International.

Dr. FitzGibbon founded Resonance Ensemble in 2009, initially dedicated to thematic, collaborative vocal performances with artistic partners. In the last several years, she and Resonance have shifted their mission, using the same innovative thematic programming approach to amplify voices that have long been silenced, focusing on underrepresented composers and communities. In June of 2019, Chorus America honored Dr. FitzGibbon with the prestigious Louis Botto Award for Innovative Action and Entrepreneurial Zeal in recognition of her work with Resonance Ensemble. Chorus America’s press release noted, “As founder and artistic director of Resonance

Ensemble, FitzGibbon has captained a bold organizational shift—from its original mission exploring links between music, art, poetry, and theatre, to a new focus exclusively on presenting concerts that promote meaningful social change.”

With Resonance, she has collaborated with the Portland Art Museum, Third Angle New Music, Portland Chamber Orchestra, Thomas Lauderdale and Hunter Noack, poet/performer S. Renee Mitchell, the Chuck Israels Jazz Orchestra, and many actors, composers, visual artists, and dancers. Resonance has been described as “one of the Northwest’s finest choirs” (Willamette Week) and “the best damn choir show in town” (Oregon Arts Watch). She has commissioned new works from Melissa Dunphy, Renee Favand-See, Damien Geter, and Joe Kye.

Dr. FitzGibbon is a national board member of the National Collegiate Choral Organization, and her choirs have performed at the NCCO, ACDA, and OMEA conferences. She holds a Bachelor of Arts degree in music from Princeton University, Master of Music degree in conducting from the University of Michigan, and Doctor of Musical Arts degree in conducting at Boston University. Her research has been presented and published internationally.



PHOTO CREDIT: RACHEL HADIASHAR



MATICES LATIN ENSEMBLE

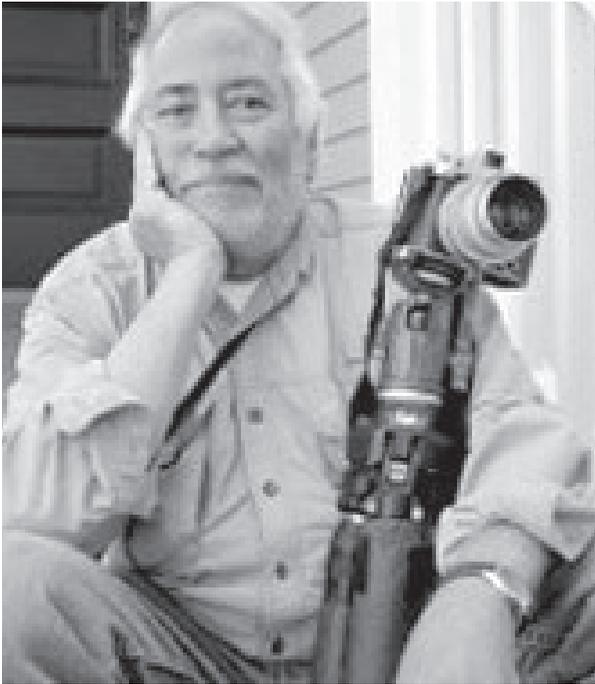
Incorporating a variety of elements from Latin music, Cuban Son, Brazilian Bossa Nova, and Latin Jazz, Matices plays an eclectic mix of traditional and contemporary music from Latin America.

Since its original formation in Seattle, Washington, Matices Latin Ensemble has performed at festivals, universities and cultural events throughout the Northwest. Matices performs a mix of styles ranging from relaxed ballads and soothing melodies of Andean panpipes to the danceable rhythms of contemporary Cuban music. As an ensemble, they are as comfortable incorporating elements of traditional Latin music into their style as they are Salsa and Latin Jazz.

Freddy Vilches (Chile) provides lead vocals, strings, flutes, and composes Matices' original material, while Nelson Morales (Cuba) provides piano and back up vocals. Adrian Baxter (USA) on flute and sax, Nico Vilches (Chile-USA) on keyboards, bass and vocals, Felipe Cartagena (Chile) on Andean flutes, Iván Villalobos (Chile) on Latin American string instruments, and Samuel Becerra on traditional instruments from Central and North America.

Matices' shows appeal to audiences of all ages and create an atmosphere where English-speaking audiences can appreciate the diversity of Latin American cultures, and Spanish speaking audiences can share and celebrate their exciting musical legacy.

Conservatory of Music, Composers Forum, and the American Society of Composers, Authors, and Publishers.



JOE CANTRELL

Photographer

Without photoshop or other tinkering, and using cast-off photography equipment, Joe Cantrell captures the abstract beauty and color lurking within familiar rocks and minerals. Joe's work will be featured in our program and in a slideshow alongside the music today.

agiyo.thecolorpixels.com



NANCY IVES

Cellist

Deemed a “local treasure” by the Portland Mercury, composer and cellist Nancy Ives has built “a career of such spectacular diversity that no summation will do her achievements justice.” (Artslandia) Her adventurous and multifaceted career includes more than 20 years as Principal Cellist of the Oregon Symphony, performances and collaborations with virtually all of the region’s premier performance organizations, and a history of service to enrich the local cultural community. She is a member of Fear No Music and the Palatine and Rose City Piano trios, is Instructor of Chamber Music at Lewis & Clark College, has recorded for All Classical Portland’s Recording Inclusivity Initiative, and is a founder of Classical Up Close. Her large-scale work for chamber orchestra in collaboration with Ed Edmo (Shoshone/Bannock) and Joe Cantrell (Cherokee), entitled *Celilo Falls: We Were There*, will be premiered by the Portland Chamber Orchestra in June 2022.

nancyives.com



MARI ESABEL VALVERDE

Composer

Mari Esabel Valverde (b. 1987) is an award-winning composer and singer in steady demand across the United States and Canada. Based in North Texas, she sings in multiple professional ensembles and teaches singing and transgender voice training with Your Lessons Now. She holds degrees from St. Olaf College, the European American Musical Alliance in Paris, France, and San Francisco Conservatory of Music.

Composers Forum, and the American Society of Composers, Authors, and Publishers.

marivalverde.com

JUNE 4/5/11 CEILO FALLS: WE WERE THERE

World Premiere
Nancy Ives, composer

June 4, 7:30pm
Patricia Reser Center
for the Arts

June 5, 2:00pm
St. Michael's Lutheran Church

June 11, 2:00pm
Granada Theatre, The Dalles



Nancy Ives, composer
Photo courtesy of Artslandia



Joe Cantrell



Ed Edmo

THANK YOU

Cerimon House, especially Vin Shambry,
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George Thorn
The Regional Arts and Culture Council
Oh! Creative, marketing support

Mari Esabel Valverde
Freddy Vilches
Matices Latin Ensemble
Our livestream crew: Abby McKee and Adam Lansky
Our amazing volunteers

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LAND ACKNOWLEDGEMENT STATEMENT

Resonance Ensemble and Cerimon House humbly acknowledge that the Portland metropolitan area rests on the traditional village sites of the Multnomah, Wasco, Cowlitz, Kathlamet, Clackamas, Bands of Chinook, Tualatin Kalapuya, Molalla and many other Tribes who made their homes along the Columbia (Wimahl) and Willamette (Whilamut) rivers. Today, Portland's diverse and vibrant Native communities are over 60,000 strong, descended from more than 380 tribes, both local and distant. We offer respectful recognition to the Native communities in our region today, and to those who have stewarded this land throughout the generations.

OUR CONTRIBUTORS

Thank you to these individuals and organizations for supporting Resonance Ensemble. Your support helps us move ever closer to realizing our vision of a community that champions opportunities and possibilities for all artists, and for that, we truly thank you.

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Cynthia Crose	Emily Gimba	Thomas Lauderdale & Hunter Noack
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Lend your support to Resonance as we create powerful performances that promote meaningful social change. Ticket sales cover a small portion of paying these outstanding professional musicians and artists, so we rely on our supportive community for your contributions.

Resonance Ensemble is a 501(c)3 non-profit organization, Federal Tax ID #90-0530275, and all contributions made to Resonance Ensemble are fully tax-deductible. For more information, visit resonancechoral.org

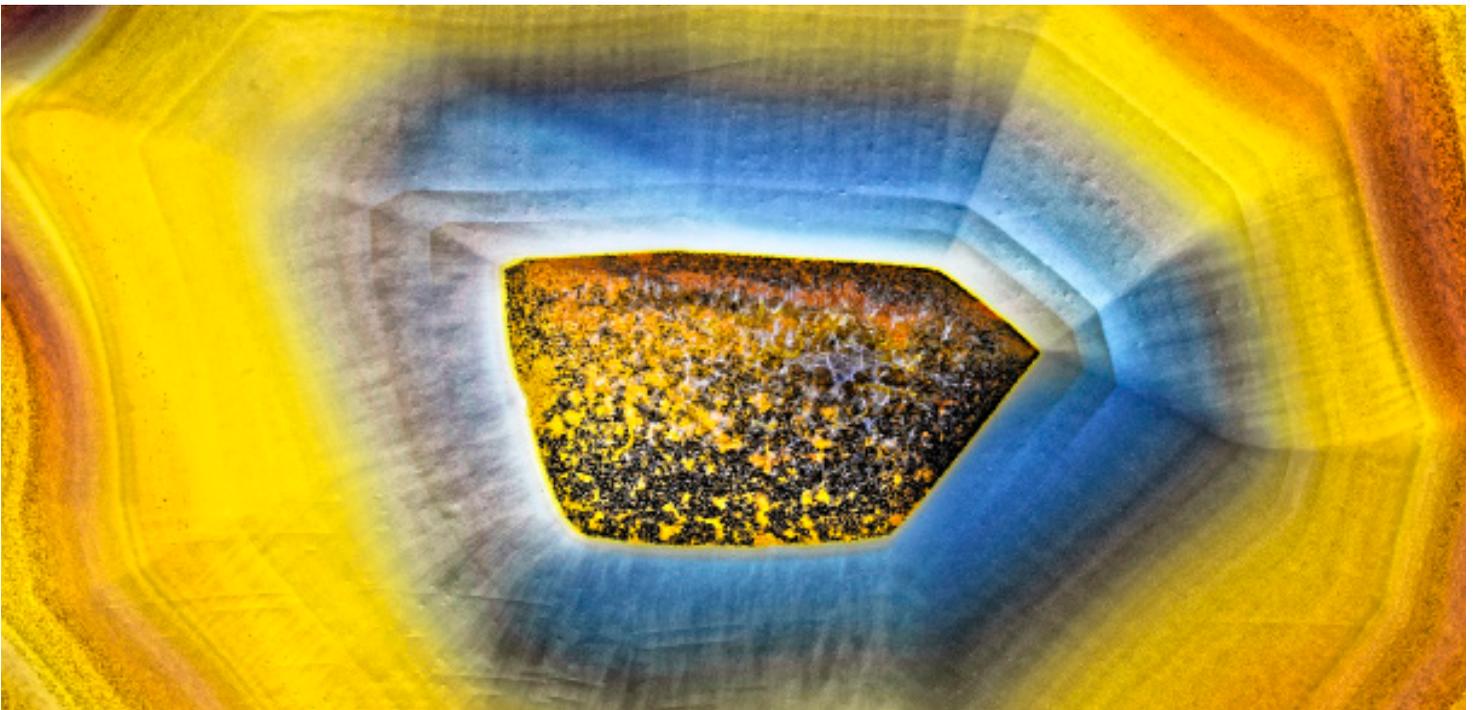


JOE CANTRELL, PHOTOGRAPHER

I am a member of the Cherokee tribe, raised in Cherokee County, Oklahoma, which may, or may not, have something to do with this.

As a child, I thought all things in nature had a Spirit. I broke rocks open to discover what lay inside them, but I always felt a pang when I did it, a little prayer asking forgiveness of the rock and the order that had placed it with me. Plant life was the same way, flowers looked and smelled beautiful, but the changes in their geometry as they passed through the life cycle were more enticing. Zen seemed to have more answers than science for me. Now approaching age seventy, digital photography makes those explorations visible for others. I'm just a valve. I point the shiny side of the camera at something, push the button, and things pass through so you can see them, too. Often, I don't even "see" what I'm photographing, rather, I feel it and am thoroughly surprised when the final image appears.

So as you see my work today, know that these are YOUR images. You are participating by seeing them in your mind, from your perspective, and that invokes all that you are. The object, photograph, viewer and photographer become a single thing. We sense things relative to ourselves, according to human perspective based on an average size of, say, 170 cm. tall, 75 kg. So, something that is the size of a fingernail seems "small," and an automobile seems "large." Yet in a universal perspective (whether we are aware or not, the one in which we all exist) our entire planet seems microscopic, and we, with all our "achievements," and superstitions and egos, an insignificant, self-destructive nothing. BUT, we are part of All That! See!



Using an old darkroom enlarger and focus stacking images, Cantrell creates mesmerizing photography of the complicated interior of otherwise banal rocks.

UP NEXT

March 6, 2022: ABYA YALA - Live Streamed

As part of our Resonance Ensemble Access Project (REAP) initiative—that ensures that all of our concerts are available to the world both in-person and live streamed online—Sunday’s performance will be livestreamed for the whole world to enjoy. Please consider a donation today to support this vital accessibility tool!

March 12, 2022: Resonance Takes ABYA YALA to Spokane, WA.

Resonance and Matices perform *Abya Yala Choral Suite* at the Northwest conference of the American Choral Directors Association (ACDA) in Spokane. We co-commissioned the *Abya Yala Choral Suite* with NWACDA, and we are eager to share its poetry and Freddy’s evocative music with an audience of choral music makers.

May 7, 2022: The World Premiere of *An African American Requiem*

The eagerly-anticipated world premiere of *An African American Requiem* by celebrated composer Damien Geter, Resonance’s Artistic Advisor. Commissioned by Resonance Ensemble and performed jointly with the Oregon Symphony at the Arlene Schnitzer Concert Hall.

May 23, 2022: Resonance at the Kennedy Center

Resonance travels to the Kennedy Center in Washington, D.C. to perform in the East Coast premiere of *An African American Requiem* and be a part of its world premiere recording with Choral Arts Society.

resonancechoral.org

MAY 7 | 6:00 PM

AN AFRICAN AMERICAN REQUIEM

