AN AFRICAN AMERICAN REQUIEM

SATURDAY, MAY 7, 2022 | 6PM
ARLENE SCHNITZER CONCERT HALL

Broadcast live on All Classical Portland & WQXR New York
03-04
NATIONAL STANDARDS FOR US HISTORY AND ART

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DAMIEN GETER, COMPOSER
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ABOUT THE COLLABORATION &
APPENDIX
UPON COMPLETION OF THE CURRICULAR ACTIVITIES, STUDENTS WILL BE ABLE TO:

DRAW upon the visual, literary, and musical sources, including:
(a) photographs and videos;
(b) poetry and literary works; and classical, gospel, and popular music, to clarify, illustrate, or elaborate upon information presented in the historical narrative.

COMPARE and contrast differing sets of ideas, values, personalities, behaviors, and institutions by identifying likenesses and differences.

ANALYZE how social change and renewed ethnic diversity has affected artistic expression and popular culture.

CONSIDER multiple perspectives of various peoples in the past by demonstrating their differing motives, beliefs, interests, hopes, and fears.

HYPOTHESIZE the influence of the past, including both the limitations and opportunities made possible by past decisions.

OBTAIN historical data from a variety of sources, including: library and museum collections, historic sites, historical photos, journals, diaries, eyewitness accounts, newspapers, and the like; documentary films, oral testimony from living witnesses, censuses, tax records, city directories, statistical compilations, and economic indicators.
UPON COMPLETION OF THE CURRICULAR ACTIVITIES, STUDENTS WILL BE ABLE TO:

CREATE by generating and conceptualizing artistic ideas and work; organizing and developing artistic ideas and work; and refining and completing artistic work.

PRESENT and/or produce by selecting, analyzing and interpreting artistic work for presentation; developing and refining artistic techniques and work for presentation; and conveying meaning through the presentation of artistic work.

RESPOND by perceiving and analyzing artistic work; interpreting intent and meaning in artistic work; and applying criteria to evaluate artistic work.

CONNECT by synthesizing and relating knowledge and personal experiences to make art; and relating artistic ideas and works with societal, cultural and historical context to deepen understanding.
The world premiere of An African American Requiem is a bold, thought-provoking musical acknowledgement of generations of violence against African Americans in the United States.

The concert will combine traditional Latin Requiem texts with civil rights declarations, poetry, and the last words of Eric Garner, whose public deaths, broadcast on repeat on social media, have made them modern-day symbols of decades of racial discrimination, violence, and hatred based upon one’s endarkened skin color.

This performance is intended to honor past and present victims of racial violence, to humanize their otherwise overlooked existence, and to use creative expression as a form of resistance.

The materials you will discover in this guide will hopefully encourage you to further explore the parts of America’s history that are often not talked about, and help inspire you to reflect on your role in how to build a more socially just world for all.

Originally set to premiere in May of 2020, An African American Requiem - written by Portland composer Damien Geter - will now debut at the Arlene Schnitzer Concert Hall on May 7, 2022.

Commissioned by Portland’s Resonance Ensemble, the work will be presented through a partnership between Resonance Ensemble and Oregon Symphony, and will be broadcast live by All Classical Portland.

The performance features a full symphony orchestra, large choir, and four renowned African American solo singers. Portland poet S. Renee Mitchell has written a narration, Ode to (Re)membering, and will perform it during the final movement of the Requiem.
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“THE AIM OF ART IS TO REPRESENT NOT THE OUTWARD APPEARANCE OF THINGS, BUT THEIR INWARD SIGNIFICANCE.”

Aristotle

SECTION 1

SETTING THE STAGE TO REMEMBER

NOTES
An African American Requiem comes from a long tradition of musical works using the Latin Requiem words. Requiem literally means “rest,” and a Requiem was originally a Catholic funeral service to pray for someone who has died to have eternal rest. These famous words in the Latin language are sometimes very beautiful, wishing for the dead to have “perpetual light shine upon them,” and sometimes frightening, talking about Judgment Day and the risk of being sent into eternal flames. Composers sometimes choose different Latin Requiem texts to use or omit, and sometimes they add different words from poems or stories. In An African American Requiem, Damien Geter combines the Latin Requiem with poetry, speeches, and spirituals.
Several music composers have made compositional and philosophical links between the form of music and their racial background.

**ACTIVITY**

### CONDUCT RESEARCH TO DISCOVER WHAT SPECIFIC WAYS THE COMPOSERS

- Gabriela Lena Frank
- Florence Beatrice Price
- Béla Bartók
- Chou Wen-Chung

have reflected their cultures within their compositions.

**IMAGINE** what music might sound like to go along with the words, "may perpetual light shine upon them," and music that depicts Judgment Day and eternal flames?

**CHECK OUT**

**EPISODE #1**

An African American Requiem - The Origin Story

**Watch these videos of earlier famous examples of Requiems to see how a few composers imagined that music themselves.**

**“PERPETUAL LIGHT”**

| **MOZART REQUIEM** (COMPOSED 1791) | 00:00 - 1:36 |
| **DURUFLE REQUIEM** (COMPOSED 1947) | 00:10-1:33 |
| **VERDI REQUIEM** (COMPOSED 1874) | 1:02-1:58 |

**“JUDGMENT DAY”**

| **MOZART REQUIEM** (COMPOSED 1791) | ENTIRE PIECE |
| **BERLIOZ REQUIEM** (COMPOSED 1837) | 00:52-2:10 |
| **VERDI REQUIEM** (COMPOSED 1874) | ENTIRE PIECE |
| **BRITTEN WAR REQUIEM** (COMPOSED 1962) | 10:26-13:00 |
Historically, women and people of color are underrepresented in many professions, including music.

Among music composers, only about 14 percent are women, and only 1.8 percent of music performed by major U.S. orchestras are written by women.

How do the inspirations, techniques, interpretations, and accomplishments of underrepresented composers -- particularly women of color composers like these below -- resonate with you?

Why is it important to consider underrepresented voices?

**RESEARCH SITES TO CONSIDER**

- **12 Black female composers you should know** - from 1847 to modern day

- **Undine Smith Moore**, a composer, a performer, an educator and an outspoken advocate for civil rights. She’s been called the “Dean of Black Women Composers” and wrote over 100 works.

- **Human Harmony Project** has full biographies and links to the compositions of people of color and female composers.

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**CARLOS SIMON’S REQUIEM FOR THE ENSLAVED**

Infusing spirituals with the form of a liturgical mass, Carlos Simon’s evening-length work, Requiem for the Enslaved, tells the story of 272 slaves sold to pay the debts of Georgetown University, where the composer currently serves as Assistant Professor of Music.

Featuring hip-hop artist Marco Pavé, trumpeter Jared Bailey, and Simon on piano, Requiem for the Enslaved explores the sacred and historical, and honors the lives of those bought and sold.

Watch an excerpt from 42:17 to the end on YouTube.

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**GABRIELA LENA FRANK’S CONQUEST REQUIEM**

Gabriela Lena Frank’s Conquest Requiem tells the true story of Malinche, a Nahua woman who was enslaved by the Spaniards and became the mistress of the conquistador Cortes.

Listen to Frank describe her work [here](#), and hear Houston Symphony Chorus conductor Betsy Cook Weber describe the process of preparing for the world premiere [here](#).
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What are some reasons why other historical composers wrote requiems?

What is a spiritual? Why might Damien Geter have included several spirituals in the music of his Requiem?

In what ways are symphonic instruments used to heighten the emotional impact of a composer’s work?

Think about your own origin story. What are a few similarities and differences you share with Damien Geter, who composed An African American Requiem?
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QUESTIONS TO RESEARCH & DISCUSS

Members of a Pentecostal church- Chicago, 1941
"ANCIENT BONES BECKON FROM THEIR GRAVES-
REMEMBER ME, REMEMBER ME
RECALL MY STRUGGLES IF NOT MY NAME
REMEMBER LESSONS HISTORY PROCLAIMS
REMEMBER ME MY CHILDREN
PLEASE REMEMBER ME."

S. RENEE MITCHELL

S. RENEE MITCHELL, POET
S. RENEE MITCHELL, POET

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BACKGROUND

DAMIEN GETER, COMPOSER OF
AN AFRICAN AMERICAN REQUIEM

SECTION II

BACKGROUND
WHAT IS THE ORIGIN STORY OF AN AFRICAN AMERICAN REQUIEM?

CHECK OUT

EPISODE #2

The Composer: Damien Geter’s Origin Story

What is your story saying?

If you were to write a requiem of your origin story, or your multiple identities, what form would you express it in (music, art, song, poetry, literature, drawings, plays, etc.)?

What message would you want people to leave with?
QUESTIONS TO PONDER

Why is Damien a composer?

What are his multiple identities (intersectionality)?

What life experiences have shaped Damien’s values?

What events led Damien to write this requiem?

What does Damien want the requiem to accomplish?
THE PAST STILL INFLUENCES OUR PRESENT

SECTION III

"PEOPLE ARE TRAPPED IN HISTORY AND HISTORY IS TRAPPED IN THEM."

JAMES BALDWIN
THE PAST STILL INFLUENCES OUR PRESENT

“PEOPLE ARE TRAPPED IN HISTORY AND HISTORY IS TRAPPED IN THEM.”

JAMES BALDWIN
Oregon’s white supremacist history dates back to its founding when the state considered itself a whites-only utopia. When it joined the union in 1859, Oregon was the only state to explicitly forbid Black people from legally living, working or owning property within its borders.

The constitutional clause that excluded Blacks wasn’t removed from the state constitution until 1926. Oregon did not allow its Black citizens to vote until 1959, nearly a century after that right to vote was added to the U.S. Constitution.

In addition, the state did not fully ratify the 14th Amendment, the Equal Protection Clause, granting citizenship and equal protection to African Americans, until 1973. That anti-Black history has directly shaped the reasons behind why Portland is considered the “whitest big city in America.” The city’s highest Black percentage was in the 1980s at 11.5%; today, it is less than 6 percent Black.

Over the years, city policies and practices decimated Portland’s tiny Black community in what is called the historic Albina neighborhood, using a series of “urban renewal” projects, such as the Memorial Coliseum, Legacy Emanuel Hospital and Interstate 5.

This series of projects razed the neighborhoods and houses where the small Black community were allowed to live. Then, between 1990 and 2010, more than 10,000 Black residents were pushed out of their neighborhoods, due to gentrification.
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First airing in 2015, this documentary explores Portland's African American history with a focus on the turbulent 1960s, '70s and early '80s. Listen to video and songs from the Portland Jazz Composers Ensemble project "Maxville to Vanport," which tells the story of two historic blue collar Oregon towns with a special focus on the African Americans who lived there.

**Questions for Discussion**

- How do you think the generations of racialized policies, practices and anti-Black political decision making still affect the Black community today?
- Why is it important to understand this context, decades after it happened?
- How do music and art tell stories differently than just reading about the facts?
A MAN WAS LYNCHED YESTERDAY
"HISTORY, DESPITE ITS WRENCHING PAIN, CANNOT BE UNLIVED, BUT IF FACED WITH COURAGE, NEED NOT BE LIVED AGAIN."

MAYA ANGELOU
The past is a collection of data, facts and information about things that occurred before the present moment. But making meaning of history is something that comes through an analytical process of finding meaning in all of that historical information. And this is something that you, the individual, have to do on your own in order to be a rigorous thinker. Otherwise, you're not actually learning from history, which requires not just learning about people who held power, but how those who were marginalized lived heroic lives that changed society for the better.
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Otherwise, you’re not actually learning from history, which requires not just learning about people who held power, but how those who were marginalized lived heroic lives that changed society for the better.
Ida B. Wells-Barnett, who was born a slave in Mississippi, was an African-American activist and journalist who risked her life to oppose anti-Black racism, oppression and lynching in the 1890s. She also helped block the establishment of segregated schools in Chicago.

In An African American Requiem, the second-to-last movement sets an entire speech by Ida B. Wells-Barnett from the early 20th Century, in which she describes the ways that the anti-Black violence and discrimination were prevalent in the United States. It is joined with the Latin “Libera me” text, which is a plea to be saved from eternal death.

**CHECK OUT**

**EPISODE #3**

Ida B. Wells-Barnett’s speech: "Lynching is color-line murder"

Damien speaks to why he chose it, and Judy A. Rose reads text as we see images of the past.

**SUPPORTING MATERIALS:**

IDA B WELLS’S GRANDDAUGHTER’S SPEECH
ACTIVITY

Write a song, poem, essay or create a piece of art about someone you admire who made sacrifices to make their world, community, family or neighborhood a better place.

QUESTIONS TO RESEARCH & DISCUSS

Besides her anti-lynching crusade, what other specific ways did Ida B. Wells-Barnett change society and pave the way for generations of other Black people to have access to leadership opportunities?

How did Wells-Barnett also fight for women’s rights?

Ida B. Wells-Barnett’s speech in the African American Requiem was written more than 100 years ago. In what ways does it still speak to our country today?

What is the relevance of US President Joe Biden’s historical anti-lynching law that was passed in March 2022?

What are some examples of how a Portland high school, which changed its name to Ida B. Wells-Barnett High School, is leaning into its new identity?

What do you think about those decisions? Why does the name of something really matter?
THE HISTORIC BLACK WILLIAMS
PROJECT

HISTORIC WILLIAMS AVENUE

Home to Portland’s largest Black community for most of the 20th century, Williams Avenue was once the vibrant heart of Portland’s Black community.

The Historic Black Williams Project acknowledges the complex and changing history of Williams Avenue and honors the role Portland’s Black community has played in this history.

BLACK WILLIAMS PROJECT

This art installation includes 30 mounted signs and 10 sidewalk tiles on Williams Avenue between NE Broadway and N Killingsworth that represent the history and values of Black Portland.

We hope this history inspires new inter-generational and cultural exchanges and sparks new initiatives and entrepreneurial endeavors to strengthen Portland’s Black community.

Take a tour of The Historic Black Williams Project, which includes 40 art pieces, 30 art signs and 10 sidewalk murals that celebrate the presence of the city’s African-Americans.

DOWNLOAD WALKING MAP
A DREAM REZONED

This project tells the story of a Black family in Northeast Portland whose property was denied city permits, deemed a “blight” and bulldozed.

Years later, Cleo Davis, the grandson of the property owner, and his wife Kayin Talton Davis used research and activism to get the city to apologize and then move a neighboring house—that was scheduled to be demolished—onto his family’s property. As a result, the Mayo House is slated to be remodeled and turned into a space for art, healing, and community convening.

- ACTIVITY -

Download the free “A Dream Rezoned” zine, which is available in English and six other languages.

WHAT IS A ZINE?

A zine is defined as a self-published work of original (or appropriated) texts and images that are popularly photocopied for circulation. Many people around the world are continuing to make zines that explore art and music to poetry and politics.
Research shows that students who get involved in the arts can improve their academic and social outcomes, across all socioeconomic statuses and ages.

Art improves critical thinking skills and an ability to regulate emotions. Art also reduces stress and anxiety and helps people cope with trauma.

In addition, when arts are present in the community, there is an increase in neighborhood livability, community identity and social inclusion.

Art is a lens that helps us understand and process the world. In addition, creative thinkers provide their community with joy, interaction and inspiration, and they push communities to engage more thoughtfully and take steps toward social progress.

On page 31, you will find links to what participants in the African American Requiem have shared about what this project means to them.
“This is what is missing in the youth today. This being able to dream and to change the world.”

BERNARDO BERTOLUCCI

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CONSIDER THE THOUGHTS FROM THE PARTICIPANTS OF AN AFRICAN AMERICAN REQUIEM, THEN CREATE A ZINE

Create your own zine using words, pictures, and simple folding techniques.

YOUR THEME CAN INCLUDE

What is your requiem story or the story of your family, school or community?

What are your dreams about how diversity should be reflected in the city of Portland?

What is the role of yourself, or artists in general, in bringing positive change in society?

How do you interpret this phrase: Art is oxygen.

ARTISTS

EPISODE #4

An African American Requiem - Leaning into a Brighter Future

MY REQUIEM STORY ARTISTS:

ONRY
MALINDA
ZETTA
CASSIDY
CAMILLE
RENEE

HOW TO MAKE A ZINE

The link above provides a guide to self-publishing your own miniature magazine. Appendix G also depicts an example zine.
Create your own zine using words, pictures, and simple folding techniques. Your theme can include what is your requiem story or the story of your family, school or community? What are your dreams about how diversity should be reflected in the city of Portland? What is the role of yourself, or artists in general, in bringing positive change in society? How do you interpret this phrase: Art is oxygen.

How to make a zine

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DAMIEN GETER: 
AN AFRICAN AMERICAN REQUIEM, WORLD PREMIERE

William Eddins, Conductor
The African American Requiem Choir, featuring:
Resonance Ensemble,
Kingdom Sound Gospel Ensemble,
and members of regional choirs
Katherine FitzGibbon, Chorusmaster
Brandie Sutton, Soprano
Karmesha Peake, Mezzo-Soprano
Bernard Holcomb, Tenor
Kenneth Overton, Baritone
S. Renee Mitchell, Poet and Narrator
Oregon Symphony

- Please see Appendix A for more information about the artists -

PRESENTED IN PARTNERSHIP WITH

All Classical Portland will broadcast this world premiere live on 89.9FM and allclassical.org, and syndicate a live simulcast on WQXR in New York City.

AN AFRICAN AMERICAN REQUIEM IS GENEROUSLY SUPPORTED BY

The Oregon Community Foundation’s Creative Heights Initiative
The Miller Foundation | The Collins Foundation
Ronni Lacroute | Anonymous Supporters "For The Bachaans"
In addition to the Portland premiere of An African American Requiem, Resonance will travel to the nation's capital on May 23, 2022 to present the East Coast premiere of the work at the renowned Kennedy Center concert hall in Washington D.C., collaborating with the Choral Arts Society for both the performance and the premiere recording.
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Conductor

Katherine FitzGibbon
Chorusmaster

Brandie Sutton
Soprano Soloist

Karmesha Peake
Mezzo-Soprano Soloist

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Tenor Soloist

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Karmesha Peake                     Bernard Holcomb                   Kenneth Overton
Mezzo-Soprano Soloist                     Tenor Soloist                         Baritone Soloist

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