

THE CHORAL ARTS SOCIETY OF WASHINGTON
SCOTT TUCKER, ARTISTIC DIRECTOR | FIFTY-SEVENTH SEASON, 2021-22



An African American Requiem

East Coast Premiere
Monday, May 23, 2022 at 7:00pm

*THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
CONCERT HALL*



An African American Requiem

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SCOTT TUCKER, conductor
NOLAN WILLIAMS, JR., guest conductor
JACQUELINE ECHOLS, soprano
KARMESHA PEAKE, mezzo-soprano
NORMAN SHANKLE, tenor
KENNETH OVERTON, baritone
S. RENEE MITCHELL, poet and narrator
CHORAL ARTS SYMPHONIC CHORUS
RESONANCE ENSEMBLE
NETWORKS VOICES OF AMERICA
NETWORKS PHILHARMONIC ORCHESTRA

Nolan Williams, Jr.: *Spirituals Suite for Choir and Orchestra* (excerpts)

Movement 1. *City Called Heaven*
Movement 2. *Done Made My Vow*

PAUSE

Damien Geter: *An African American Requiem* (East-coast premiere)

This performance is generously supported by The National Endowment for the Arts, Karen L. Florini and Neil R. Ericsson, Anne B. Keiser and Douglas M. Lapp, Barbara and Charles Rossotti, and Katie and Dick Snowdon.

Choral Arts gratefully acknowledges its 2021–2022 Season Sponsors:



Foreword for *An African American Requiem*

This revolutionary piece is truly an intersection of art and current culture.

Damien Geter has masterfully curated this renaissance on a canvas of our consciousness and our necessary call to duty. This Requiem is as it should be—sobering and bold. A Thank You is in order, from me and from you, for his courage and vision, and for the hope it instills in our community. The work is a most salient reminder of our struggle, of where it began, how far we have come and the promise that rests in where we are headed.

Hostility and strife prevail, a seeming disregard for life and a conjuring of the pain of past atrocities. Devaluation of Black lives. This continued denigration of our culture, of black men and women, and sometimes of black children, must stop. The communal impact of generational and systemic discrimination over time is loss of confidence and a diminished will power. That is the unfortunate truth. This requiem defies that truth. It beckons from our souls a sense of fresh optimism so listen for it between the notes. Let that resonance overcome. Damien Geter presents a powerful and eclectic arrangement that reassures us of the courage of the likes of Ida B Wells. He shines a light on the truth that is the revolution of each movement. History bears witness to Beethoven's monumental influence on symphony; the impact of emotions on classical music, and this Requiem illuminates the fire on that torch; it heightens all of ours.

Where others had stood up and spoken out, today this composer with unmatched creative genius has made his mark by gifting the world with a remarkable musical transcription. A war song. An anthem. Through moments of deep reflection you'll come to appreciate that this Requiem is no dirge. It is a sacred call. Every chord striking a memory of all of the souls of our dearly departed from whom life was unjustly taken. A reckoning of love and hope. This work will revolutionize our path to activism. It is pacesetting classical music. Other greats have left their mark, and I am certain so will this maestro.

James Baldwin said it best, “you write to change the world...” Damien Geter was born to write this masterpiece, and it will change how we show up in the world.

— Aminata R. Sei

Texts and Translations

City Called Heaven

I am a poor pilgrim of sorrow,
I'm tossed in this wide world alone
No hope have I for tomorrow,
I've started to Heaven my home

Sometimes I am tossed and I'm driven, Lord
Sometimes I don't know where to roam
I've heard of a city called Heaven
I've started to make it my home

My mother has reached that pure glory
My father's still walkin' in sin
My brother and sister won't own me
Because I'm tryin' to get in

Sometimes I am tossed and I'm driven, Lord
Sometimes I don't know where to roam
I've heard of a city called Heaven
I've started to make it my home

Done Made My Vow

Refrain

Done made my vow to the Lord,
And I never will turn back,
Oh I will go, I shall go
to see what the end will be.

Sometimes I'm up, sometimes I'm down;
See what the end will be,
But still my soul is heav'nly bound,
See what the end will be. (*refrain*)

When I was a mourner just like you;
See what the end will be,
I prayed and prayed 'til I came through,
See what the end will be.



An African American Requiem

1. Introit

Requiem æternam dona eis, Domine:
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Ierusalem:
exaudi orationem meam,
ad te omnis caro veniet.
Requiem æternam dona eis, Domine:
et lux perpetua luceat eis.

Eternal rest give to them, O Lord,
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Zion;
and a vow shall be paid to Thee in Jerusalem:
hear my prayer;
all flesh shall come to Thee.
Eternal rest give unto them, O Lord,
and let perpetual light shine upon them.

2. Kyrie

Lord have mercy, Christ have mercy.

3. Recitative

We are living in communities
that are like war zones.¹

4. Dies Irae

Dies iræ, dies illa,
Solvat sæclum in favilla:
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!

The day of wrath, that day
will dissolve the world in ashes,
David being witness along with the Sibyl.
How great will be the quaking,
When the Judge will come,
Investigating everything strictly

5. Tuba Mirum

Tuba, mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.

The trumpet, scattering a wondrous sound
through the sepulchres of the regions,
will summon all before the throne.

6. I Can't Breathe

I can't breathe.²

1. By Jamilia Land

2. By Eric Garner

7. Mors stupebit

Mors stupebit, et natura,
Cum resurget creatura,
Judicanti responsura.

Death and nature will marvel,
when the creature will rise again,
to respond to the Judge.

8. There's A Man Goin' Round/Liber Scriptus

There's a man goin' round takin' names.
There's a man goin' round takin' names.
He has taken my father's name,
And he left my heart in vain.
There's a man goin' round takin' names.

There's a man goin' round takin' names.
There's a man goin' round takin' names.
He has taken my mother's name,
And he left my heart in vain.
There's a man goin' round takin' names.

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus iudicetur.

The written book will be brought forth,
in which all is contained,
from which the world shall be judged.

Judex ergo cum sedebit,
Quidquid latet, apparebit:
Nil inultum remanebit.

When therefore the Judge will sit,
whatever lies hidden will appear:
nothing will remain unpunished.

There's a man goin' round takin' names.
There's a man goin' round takin' names.
He has taken my brother's name,
And he left my heart in vain.
There's a man goin' round takin' names.

There's a man goin' round takin' names.
There's a man goin' round takin' names.
He has taken my sister's name,
And he left my heart in vain.
There's a man goin' round takin' names.



9. Quid sum miser

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix iustus sit securus?

What then will I, a poor wretch, say?
Which patron will I entreat,
when even the just may hardly be sure?

10. Rex tremendae

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

King of fearsome majesty,
Who freely savest those that are to be saved,
save me, O font of mercy.

11. Recordare/I Am Confused And Afraid

Recordare, Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.

Remember, merciful Jesus,
that I am the cause of Thy way:
lest Thou lose me in that day.

I am confused and afraid.¹

Quaerens me, sedisti lassus:
Redemisti Crucem passus:
Tantus labor non sit cassus.

Seeking me, though faint and weary,
Thou redeemst me, having suffered the
Cross: let not so much hardship be in vain.

I am confused and afraid.²

Juste Judex ulionis,
Donum fac remissionis
Ante diem rationis.

Just Judge of vengeance,
make a gift of remission
before the day of reckoning.

I am confused and afraid.³

12. Ingemisco

Do not fret because of evildoers
Or be jealous of those who do injustice.
For they will quickly wither like the grass,
And fade like the green herbs.
He will set the sheep at His right hand,
But the goats at the left.
Then the King will say to those at his right hand,
come you blessed of my Father.
Inherit the kingdom prepared for you
Since the foundation of this world.
For I know the plans that I have for you,
says the Lord. Plans for peace and not for evil.
To give you a future and a hope.

3. By Antwon Rose

13. Confutatis

Confutatis maledictis,
Flammis acribus addictis:
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

Once the cursed have been silenced,
sentenced to acrid flames:
Call Thou me with the blessed.

Kneeling and bowed I pray,
my heart crushed as ashes:
take care of my end.

14. Lacrimosa

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus:
Huic ergo parce, Deus.

Pie Jesu Domine,
Dona eis requiem. Amen.

Tearful will be that day,
on which from the flowing embers will arise
the guilty man who is to be judged.
Then spare him, O God.

Merciful Lord Jesus,
Grant them rest. Amen.

15. Offertory

Domine Jesu Christe, Rex gloriæ,
libera animas omnium
fidelium defunctorum
de poenis inferni et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum:
sed signifer sanctus Michael
repræsentet eas in lucem sanctam:
Quam olim Abrahæ promisisti,
et semini eius.

Hostias et preces tibi, Domine,
laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire ad
vitam. Quam olim Abrahæ promisisti,
et semini eius.

O Lord Jesus Christ, King of glory,
deliver the souls of all
the faithful departed
from the pains of hell and the bottomless pit:
deliver them from the lion's mouth,
that hell swallow them not up,
that they fall not into darkness,
but let the standard-bearer holy Michael
lead them into that holy light:
Which Thou didst promise of old to Abraham
and to his seed.

We offer to Thee, O Lord,
sacrifices and prayers:
do Thou receive them in behalf of those souls
of whom we make memorial this day.
Grant them, O Lord, to pass from death to
that life, Which Thou didst promise of old to
Abraham and to his seed.



16. Sanctus (Kum Ba Yah)

Kum ba ya my Lord, kum ba ya.
Somebody's prayin' Lord, kum ba yah.
Somebody's singin' Lord, kum ba yah.
For the sun that rises in the sky,
For the rhythm of the falling rain,
For all life great or small,
For all that's true, For all you do.
Hear me singin' Lord, kum ba yah.
Kum ba ya my Lord, kum ba ya.
Somebody needs you Lord, kum ba ya,
Oh Lord, kum ba ya.

17. Agnus Dei

Agnus Dei, qui tollis peccata mundi:
dona eis requiem.
Agnus Dei, qui tollis peccata mundi:
dona eis requiem.
Agnus Dei, qui tollis peccata mundi:
dona eis requiem sempiternam.

Lamb of God, Who takest away the sins of the
world, grant them rest.
Lamb of God, Who takest away the sins of the
world, grant them rest.
Lamb of God, Who takest away the sins of the
world, grant them eternal rest.

18. Lux aeterna

Lux aeterna luceat eis, Domine:
Cum Sanctis tuis in aeternum:
quia pius es.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Cum Sanctis tuis in aeternum:
quia pius es.

May light eternal shine upon them, O Lord,
with Thy Saints for evermore:
for Thou art gracious.
Eternal rest give to them, O Lord,
and let perpetual light shine upon them:
With Thy Saints for evermore,
for Thou art gracious.

19. Libera Me

Libera me, Domine, de morte æterna,
in die illa tremenda:

Quando cæli movendi sunt et terra:

Dum veneris iudicare sæculum per ignem.

Tremens factus sum ego, et timeo,
dum discussio venerit, at que ventura ira.

Quando cæli movendi sunt et terra.

Dies illa, dies iræ, calamitatis et miseriæ,
dies magna et amara valde.
Dum veneris iudicare sæculum per ignem

Requiem æternam dona eis,
Domine: et lux perpetua
luceat eis.

Deliver me, O Lord, from death eternal in that
awful day.

When the heavens and the earth shall be
moved:

When Thou shalt come to judge the world by
fire.

Dread and trembling have laid hold on me,
and I fear exceedingly because of the judg-
ment and of the wrath to come.

When the heavens and the earth shall be
moved.

O that day, that day of wrath, of sore distress
and of all wretchedness,
that great day and exceeding bitter.

When Thou shalt come to judge the world by
fire.

Eternal rest grant unto them,
O Lord, and let perpetual light
shine upon them.

(Libera Me) Lynching is Color-Line Murder⁴

The lynching record for a quarter of a century merits the thoughtful study of the American people. It presents three salient facts:

First, lynching is color-line murder.

Second, crimes against women is the excuse, not the cause. Third, it is a national crime and requires a national remedy.

Proof that lynching follows the color line is to be found in the statistics which have been kept for the past 25 years.

This was wholly political, its purpose being to suppress the colored vote by intimidation and murder... the purpose was accomplished, and the Black vote was suppressed. But mob murder continued.

From 1882, in which year 52 were lynched, down to the present, lynching has been along the color line. Mob murder increased yearly until in 1892; more than 200 victims were lynched and statistics show that 3,284 men, women and children have been put to death in this quarter of a century. Twenty-eight human beings burned at the stake, one of them a woman and two of them children, the awful indictment against American civilization – the gruesome tribute which the nation pays to the color line.

4. By Ida B. Wells (Edited)



(Libera Me) Lynching is Color-Line Murder (cont.)

Why is mob murder permitted by a Christian nation? What is the cause of this awful slaughter? This question is answered almost daily – always the same shameless falsehood that “Negroes are lynched to protect womanhood”.

This is the never-varying answer of lynchers and their apologists. All know that it is untrue. The cowardly lyncher revels in murder, then seeks to shield himself from public execration by claiming devotion to woman. But truth is mighty and the lynching record discloses the hypocrisy of the lyncher as well as his crime.

The Springfield, Illinois, mob rioted for two days, the militia of the entire state was called out, two men were lynched, hundreds of people driven from their homes, all because a white woman said a Negro assaulted her. A mad mob went to the jail, tried to lynch the victim of her charge and, not being able to find him, proceeded to pillage and burn the town and to lynch two innocent men. Later, after the police had found that the woman’s charge was false, she published a retraction, the indictment was dismissed and the intended victim discharged. But the lynched victims were dead.

As a final and complete refutation of the charge that lynching is occasioned by crimes against women, a partial record of lynchings is cited; 285 persons were lynched for causes as follows:

Unknown cause, 92; no cause, 10; race prejudice, 49; miscegenation, 7; informing, 12; making threats, 11; keeping saloon, 3; practicing fraud, 5; practicing voodooism, 1; refusing evidence, 2; political causes, 5; disputing, 1; disobeying quarantine regulations, 2; slapping a child, 1; turning state’s evidence, 3; protecting a Negro, 1; to prevent giving evidence, 1; knowledge of larceny, 1; writing letter to white woman, 1; asking white woman to marry; 1; jilting girl, 1; having smallpox, 1; concealing criminal, 2; threatening political exposure, 1; self-defense, 6; cruelty, 1; insulting language to woman, 5; quarreling with white man, 2; colonizing Negroes, 1; throwing stones, 1; quarreling, 1; gambling, 1.

Is there a remedy, or will the nation confess that it cannot protect its protectors at home as well as abroad? Various remedies have been suggested to abolish the lynching infamy, but year after year, the butchery of men, women and children continues in spite of plea and protest.

The only certain remedy is an appeal to law. Lawbreakers must be made to know that human life is sacred and that every citizen of this country is first a citizen of the United States and secondly a citizen of the state in which he belongs.

In a multitude of counsel there is wisdom. Upon the grave question presented by the slaughter of innocent men, women and children there should be...law-abiding citizens anxious to punish crime promptly, impartially and by due process of law...

Time was when lynching appeared to be sectional, but now it is national – a blight upon our nation... Let us undertake the work of making the “law of the land” effective and supreme upon every foot of American soil – a shield to the innocent; and to the guilty, punishment swift and sure.

20. In Paradisum / Walk Together Children

In paradisum deducant te Angeli:
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem
sanctam Ierusalem.
Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere æternam
habeas requiem.

May the Angels lead thee into paradise:
may the Martyrs receive thee at thy coming,
and lead thee into the
holy city of Jerusalem.
May the choir of Angels receive thee,
and mayest thou have eternal rest with
Lazarus, who once was poor.

Walk together children,
Don't you get weary,
There's a great camp meeting in the
Promise Land.



A Conductor's Address...

My friends,

It is thrilling to conduct. I derive as much joy from it today as I did the first day I stepped onto a podium. Music on the page is essentially lifeless, like a butterfly pinned to parchment; performance is what breathes life into that beauty and allows it to take flight. While I love performing, it is what happens behind the scenes, leading up to a performance that brings me delight; intuiting a composer's intent and turning it into sound requires technique and hard work from each performer. Yet by the time the music reaches the audience, it has transcended that effort, connecting and transforming all involved – composer, performer, and listener alike.

I developed an interest in conducting at an early age; As an emerging trumpet player, I was afforded the opportunity to play for a number of fine directors who had three things in common: a command of the music, the ability to communicate clearly, and an inspiring passion. Despite my early interest, I would not be a conductor today were it not for the advantages my upbringing afforded me, and the encouragement I received from my teachers and mentors along the way. Among the many, I am grateful to Richard Given, who started me on my musical path; Sheila Heffernon who gave me my first conducting gig at age 15; Ben Zander, who showed me what it means to unlock the secrets deep inside a score; Lorna Cooke DeVaron, who taught me to hear critically; and Jameson Marvin, who showed me how to bring a chorus to its full potential.

I have been lucky enough to conduct for a few decades now; I was a music teacher at Milton Academy, the Assistant Conductor at Harvard University, and a Professor of Music at Cornell University. I now hold the distinction of being Artistic Director of the Choral Arts Society of Washington, where I am honored to continue sharing the tremendous experience of choral music on the national stage.



Conductor Scott Tucker became the Artistic Director of the Choral Arts Society of Washington in 2012 and prepares the choruses for performances with acclaimed ensembles and performers across the globe.

Featured Artists

Nolan Williams, Jr. *Guest Conductor*

Nolan Williams Jr. is best described as a creative force. An award-winning producer, composer/lyricist, playwright, music director, and artistic curator, the multi-hyphenate Williams has dedicated his professional career to the curation of works that illuminate issues of civil rights, social justice, and cultural curiosities. His extensive body of creative work includes directing and producing the 2021 television special *Becoming Douglass Commonwealth* (which aired in select CBS markets and on DCTV); and conceiving musical stage productions, including *STIRRING THE WATERS ACROSS AMERICA* at The Kennedy Center, *CHRISTMAS GIFT* at The Clarice, *GO, TELL IT!* at the Lincoln Theatre, and the critically-acclaimed *GRACE*—which just completed its world premiere run at the historic Ford’s Theatre (*gracethemusical*).



According to The Philadelphia Inquirer’s Peter Dobrin, “Williams has a musical language all his own. It brims with vernacular American optimism...” This unique musical language resounds through his choral and orchestral works premiered by major American orchestras, including the Philadelphia, National Symphony, Charleston Symphony, Memphis Symphony, Philadelphia Youth, Atlanta Symphony Youth, and Kennedy Center Opera House Orchestras.

Peter Marks of The Washington Post adds, “[Williams] is able to compose convincingly in every popular genre...” Indeed, Williams’ flair for popular compositions has earned him songwriting credits on two Grammy-nominated projects and garnered well over 5 million global views for his inspiring compositions, like: *I Have a Right To Vote*, a star-studded voting rights anthem released during the 2020 national election cycle; *When Gran’Me Cooked*, a heartwarming ballad inspired by his musical *GRACE*; *Take It To the Lord in Prayer*, an inspirational song that has become a favorite for church choirs nationwide; and an a cappella choral setting of *The Star-Spangled Banner* commissioned by MLB for the 2018 All-Star Game.

A self-defined ‘church boy’ at heart, Williams’ vast command of African American sacred music traditions is fully exhibited in the groundbreaking *African American Heritage Hymnal (GIA, 2001)*, a best-selling publication—over 500,000 books sold worldwide—for which Williams served as chief music editor.



Damien Geter **Composer**

Damien infuses classical music with various styles from the black diaspora to create music that furthers the cause for social justice. Damien's growing body of work includes chamber, vocal, and orchestral works. Some recent commissions include: *Cantata for a Hopeful Tomorrow* for The Washington Chorus, *Invisible* for Opera Theater Oregon, *The Justice Symphony* for the University of Michigan, and *String Quartet No. 1, Neo-Soul* for All Classical Portland and On-Site Opera.



Damien made his Metropolitan Opera debut as the Undertaker in the Grammy award-winning production of *Porgy and Bess*. Other credits include: Angelotti in *Tosca* with Portland Opera, Sam in *Trouble in Tahiti* with the Reno Symphony, the title role in Errollyn Wallen's *Quamino's Map* with Chicago Opera Theatre, bass soloist in Darrell Grant's *Sanctuaries*, and the bass soloist in Beethoven's 9th Symphony for the Richmond Symphony.

Composition premieres in 2022 include his large work, *An African American Requiem*, with Resonance Ensemble and the Oregon Symphony and *I Said What I Said* for Imani Winds. Damien looks forward to his second opera, *Holy Ground*, premiering this summer at the Glimmerglass Festival.

Jacqueline Echols **Soprano**

Lyric soprano Jacqueline Echols has been praised for her "dynamic range and vocal acrobatics" (Classical Voice) in theaters across the United States. The 2021-22 season has found Ms. Echols at the Metropolitan Opera as Clara in *Porgy and Bess* and Noemie in *Cinderella*. She will reprise the role of Clara with Des Moines Metro Opera.



In the 2018/19 season Echols returned to the Kennedy Center in the title role of Verdi's *La Traviata* for a new production by Washington National Opera, directed by Francesca Zambello. Following her debut with the Ann Arbor Symphony Orchestra for their 2017 season opening gala concert, she returned to the orchestra for her first performances of Beethoven's Symphony No. 9. Echols debuted the role of Helen in the world premiere performances of *The Summer King* at the Pittsburgh Opera in 2017 and reprised the role in her hometown of Detroit with Michigan Opera Theater in 2018. She has performed the role of Pip in Heggie's *Moby Dick* with the Los Angeles, Dallas, and Pittsburgh Operas.

Recent seasons have seen Ms. Echols with North Carolina Opera as Gilda in *Rigoletto* and Musetta in *La bohème*, as well as with the Glimmerglass Festival as Pamina in *Die Zauberflöte*, Giulietta in *King for a Day*, and Echo in *Ariadne auf Naxos*. A graduate of Washington National Opera's Cafritz Young Artist Program, she was seen in previous seasons as Micaëla in *Carmen*, the Unicorn in the world premiere of Jeanine Tesori's *The Lion, the Unicorn, and Me*, and Woglinde and Forest Bird in Wagner's full *Ring Cycle*.

Karmesha Peake

Mezzo-soprano

Mezzo-soprano Karmesha Peake discovered her affinity for music at the age of five in her Louisville, Kentucky church youth choir. Her vocal studies led her to the Governor's School for the Arts and then the University of Kentucky, where she received both the Summa Cum Laude Bachelor of Music Performance and Master of Music Performance. Her dramatic mezzo-soprano voice has become known for its interpretation of the works of Wagner, Brahms, Verdi, Puccini, Blitzstein, and others.



Currently, Karmesha resides in New York City, where she recently appeared as a member of the Metropolitan Opera Chorus for sold-out audiences in *Porgy and Bess*. In New York, she has also performed as Flosshilde in *Götterdämmerung*, Waltraute in *Die Walküre*, and Maddalena in *Rigoletto*. With Harlem Opera Theater, she appeared as cover for the role of Chloe in H. Lawrence Freeman's opera *Voodoo*. Her singing career has also taken her to Houston Grand Opera, Cincinnati Opera, and international concert debuts in the Netherlands, France, Denmark, Austria, Luxembourg, Italy, Israel, and Switzerland.

At the core of Karmesha's music repertoire is her passion for performing the works of African American composers, from spirituals to new music. She created the role of Aunt Lizzy in a new work by Mary Watkins about the life of Emmett Till. In the 2021-2022 season, she performed in the world premiere cast of Terence Blanchard's *Fire Shut Up in my Bones* with the Metropolitan Opera. She performed the world premiere of Damien Geter's *An African American Requiem* with Resonance Ensemble and the Oregon Symphony.

Norman Shankle

Tenor

American Tenor Norman Shankle is currently enjoying worldwide acclaim for his portrayals of Mozart and Rossini's most famous tenors. This season, engagements include the tenor soloist in Mozart's Requiem. Adolphus Hailstork's *A Knee On a Neck*, and Beethoven's *Missa Solemnis* for the National Philharmonic, Beethoven's 9th Symphony for Helena Symphony, and Cassio in *Otello* for Pacific Symphony.



Recent engagements also include the role of Lindoro in *L'Italiana in Algeri* with both Opera Memphis and Piedmont Opera, Nick in *La fanciulla del West* with Opera Colorado, the tenor soloist in Atlanta Symphony's concert performances of Bach's *Cantata No. 29* and in Handel's *Messiah* with Boston Baroque, Indianapolis Chamber Orchestra, Baltimore Symphony, Phoenix Symphony and the National Philharmonic. He joined the Metropolitan Opera for *The Enchanted Island*, a Baroque fantasy which brought together arias and ensembles by Handel, Vivaldi, Rameau, Purcell, and others.

Norman began his career with the San Francisco Opera (SFO) in the Merola Opera Program and as an Adler Fellow. He officially made his company debut as Valletto in *L'incoronazione di Poppea*, and subsequently appeared in SFO's productions of *Tristan und Isolde*, *Don Carlo*, *Idomeneo*, and *Don Giovanni*. Norman was selected as a winner of the distinguished ARIA award. Other awards include a Richard Tucker Career Grant, and the McAllister Award.



Kenneth Overton *Baritone*

Kenneth Overton is lauded for blending his opulent baritone with magnetic, varied portrayals that seemingly “emanate from deep within body and soul.” Kenneth is a 2020 GRAMMY award winner for Best Choral Performance in the title role of Richard Danielpour’s *The Passion of Yeshua* with the Buffalo Philharmonic Orchestra and Chorus, conducted by JoAnn Falletta.



This season, engagements for Kenneth include his Metropolitan Opera debut in the fall of 2021 as Lawyer Frazier in *Porgy and Bess*, a reprisal of the role of Ralph Abernathy in *I Dream* with Opera Carolina, The Homecoming Solider in Zach Redler’s *The Falling and The Rising* with Opera Carolina, and Germont in *La Traviata* for Fort Worth Opera.

He will also appear with the National Philharmonic as a soloist for Mozart’s Requiem as well as Hailstork’s *A Knee on the Neck*, Nathaniel Dett’s *The Ordering of Moses* with the Harlem Chamber Players, Handel’s *Messiah* with the Hudson Valley Philharmonic, Mozart’s Requiem with the National Chorale, a solo recital at The Quick Center for the Arts at St. Bonaventure University, and will debut Damien Geter’s *An African American Requiem* with Resonance Ensemble and Oregon Symphony with subsequent performances at the Kennedy Center with the Choral Arts Society of Washington.

This past year he appeared in On Site Opera’s *The Road We Came*, an immersive and site-specific experience that explores the composers, musicians and places that define the rich Black history of New York City.

S. Renee Mitchell *Poet and Narrator*

Dr. S. Renee Mitchell is an acclaimed trainer/facilitator, community heARTivist, and educator, with an expertise in culturally relevant social-emotional learning (SEL) and healing from racial trauma. She is also a former newspaper columnist for *The Oregonian*, where she was nominated twice for a prestigious Pulitzer Prize. Dr. Mitchell is also the visionary behind *I Am M.O.R.E.* (Making Ourselves Resilient Everyday), an evidence-based, and nationally award-winning, Black youth-development program. As a self-proclaimed Creative Revolutionist™, Dr. Mitchell expresses herself through poetry, art, quilting, and multimedia experiences. Her unrelenting dedication to community uplift has also garnered her numerous local and national awards, including the 2021 Gladys McCoy Lifetime of Excellence Award, the 2021 Liberty & Hope Award and the 2019–20 Spirit of Portland Award, among others. Her next book, “*In My Power, I Empower: Moving Black Youth from Spirit-Murder to Emotional Emancipation*,” will be released in April 2022.





The Choral Arts Society of Washington

Experience. Passion. Harmony. Space. This is choral music – a story that soars from a composer’s intention to a conductor’s interpretation, from a chorus’ passion to an audience’s moment of awe. Leaping from the page to the lungs to the air, it reverberates in the chambers of the heart. Transporting us out of ourselves. Ushering us into ourselves. Mind. Breath. Sound. Heart. Choral singing is an elemental human experience, a sound with the power to crack open new worlds.

Choral Arts imbues every single performance with the promise of this experience. Based in the nation’s capital, we weave our shared passion, world-class repertoire, and radiant voices into a sound that changes people. We sing for a city with little time and high expectations, which compels us to transform a night out into a lifelong memory. We defy preconceived notions – exploring styles, arrangements, spaces, and collaborations that reimagine traditions and create surprising new ones.

At Choral Arts, we sing the music we love as a balm to frenzied days, an antidote to solitude, a union in an often-fractured world. As our conductor raises his baton, a moment is born. As our melody rises, spirits rise with it. As our notes weave intricate harmonies, the bonds between people are strengthened. And as our last note fades, in the heartbeat before the ovation, you will suddenly hear the story singing within you – a small awakening to take back into the world.

Founded in 1965 by Norman Scribner (1936-2015), Choral Arts has a rich history of bringing the power of the human voice to audiences large and small. We weave our shared passion, world-class repertoire, and radiant voices into a sound that changes people. We advance the story of choral music by partnering with musicians, composers, and ensembles from all walks of life.

Choral Arts. Awaken your world.



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Elizabeth Romig
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Marlene Skopec
Lisa Sommers
Carolyn Sowinski
Ann Stahmer
Cathryn Wanders
Bonnie Williams

ALTO

Petia Antova
Marty Brown
Pat Byram
Jan Clayberg
Karen Coda
Cindy Dunbar
Karen Florini
Barbara Gardner Eliot
Coleen Gatehouse
Ariel Gold
Elke Gordon
Anne Keiser
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Jonathan Blocksom
Colin Brown
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Daniel Forbes
Joe Gordon
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Ed Hoover
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J. J. Manser
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Choral Arts gratefully acknowledges Washington Hebrew Congregation for chorus rehearsal facilities throughout the season.

Resonance Ensemble

Resonance Ensemble, a professional vocal ensemble based in Portland, Oregon, creates powerful programs that promote meaningful social change. Resonance Ensemble commissioned *An African American Requiem* from composer Damien Geter in 2017, and they gave the world premiere of this groundbreaking work in partnership with the Oregon Symphony on May 7, 2022. They are excited to participate in the East Coast premiere and the commercial recording today with the generous partnership of the Choral Arts Society of Washington, NEWorks, and the Kennedy Center. Resonance Ensemble works to amplify voices that have long been silenced, and does so through moving, thematic concerts that highlight solo and choral voices, new and underrepresented composers, visual and other performing artists, and community partners. Under Artistic Director Katherine FitzGibbon, Resonance Ensemble has performed challenging and diverse music, always with an eye toward unusual collaborations with artistic partners: poets, jazz musicians, singer-songwriters, painters, dancers. The Resonance singers are “one of the Northwest’s finest choirs,” and they also make music with heart. As Oregon Arts Watch recently wrote, “They do social justice music justice: their concerts are part social commentary, part group therapy, and part best damn choir show in town.” For more information, visit resonancechoral.org. Follow Resonance Ensemble on Instagram, Facebook, Twitter, and YouTube @ResonanceChoralPDX.

Katherine FitzGibbon, Artistic Director

Katherine FitzGibbon is Professor of Music and Director of Choral Activities at Lewis & Clark College, where she has won the Lorry Lokey Faculty Excellence Award honoring teaching and scholarship, and the David Savage Award honoring leadership and service. She has guest conducted choirs, presented research, and given workshops internationally. Dr. FitzGibbon founded Resonance Ensemble in 2009. With Resonance, she has partnered with hundreds of artists and community organizations and has commissioned major choral works from composers including Damien Geter, Melissa Dunphy, Mari Esabel Valverde, Jasmine Barnes, Freddy Vilches, and Renee Favand-See. In June of 2019, Chorus America honored Dr. FitzGibbon with the prestigious Louis Botto Award for Innovative Action and Entrepreneurial Zeal. 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 theater, to a new focus exclusively on presenting concerts that promote meaningful social change.” Dr. FitzGibbon is President-Elect of the National Collegiate Choral Organization, and her choirs have performed at the NCCO, ACDA, and OMEA conferences. She holds conducting degrees from Princeton University, the University of Michigan, and Boston University.

SOPRANO

Malinda Buckles
Emily Kinkley
Maria Karlin
Vakare Petroliaunaite
Madeline Ross

ALTO

Cassidy Bacon
Camille Bass
Sarah Beaty
Maya Brown
Cecille Elliott

TENOR

Chris Engbretson
Shohei Kobayashi
Judy Rose
Jerel Scott
Patrice Woods

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Ever wondered if the creative arts have the power to change the world?

NEWorks (pronounced 'new works') Productions is convinced they do. And, as one of the nation's premier creators of inspirational-arts projects, NEWorks produces music, concert events, theatrical productions, video documentaries, art exhibitions, educational initiatives, cultural festivals, and other signature works to reflect the change it seeks in our community.

From all indications, NEWorks' mission appears to be working... and growing! Since their founding in 2003, NEWorks' projects have reached a global audience of nearly 10 million.

Much of their work is developed in collaboration with leading humanitarian, educational, arts and cultural institutions.

Part of their impact is realized through NEWorks' impressive roster of performance ensembles, including two aggregations sharing in this landmark concert/recording event:

NEWorks Philharmonic Orchestra, founded in the Fall of 2019 to uplift the contributions of classical musicians and composers of African descent. Comprised of professional musicians from throughout the northeast and midwest, NPO is proud to be one of the most diverse orchestras in the nation.

NEWorks Voices of America [NVoA] is a collective of diverse community vocalists assembled by NEWorks Productions since 2009 to perform for major national events. Standout NVoA performances include: the U.S. premiere of Havana Lyceum Orchestra's production of Mozart's opera, "The Clemency of Titus" (The Kennedy Center, 2020); the Anti-Defamation League's 25th Anniversary Concert Against Hate, performing with Kate Davis, Maestro Emil de Cou and the National Symphony Orchestra (The Kennedy Center, 2019); the Library of Congress Gershwin Prize, performing with Patti LaBelle (aired nationwide on PBS, 2019); and the Washington, D.C. leg of the Andrea Bocelli World Tour (Capital One Arena, 2015-2021).

Curious to know more? Visit newworksproductions.com.

NEWorks Voices of America

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Renee Barnes
Detra Battle-
Washington
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Amirah Young

ALTO

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Camille Jones
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VIOLA

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BASS

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This performance is generously supported by Suzanne S. Brock

The orchestra and Ms. Vote's appearances are made possible by Karen L. Florini and Neil R. Ericsson.