



WE WHO BELIEVE IN FREEDOM
CANNOT REST

VOICES 21C



WE WHO BELIEVE IN FREEDOM CANNOT REST

I On Feminine Identity

Shining a light on separate but distinct feminist issues

Trilo

Swedish traditional (arr. A. Möller)

To the Mothers in Brazil: Salve Regina

Lars Jansson (arr. Gunnar Eriksson)

Strange Things

Music by Suzanne Collins, Jeremy Fraites, &
Wesley Schultz. Adapted by Karen Porter and the
VT Solidarity Singers

La Lisière

Music by Emanuelle da Costa
Words by Marie Kock

A Path to Each Other

Music by Jocelyn Hagen & Timothy C. Takach
Words by Julia Klatt Singer

What Happens When A Woman?

Alexandra Olsavsky of Artemisia

VOICES 21C

II Forced Migration & Refugee Crisis

Who are we as a nation?

What do we see as our responsibility?

Would You Harbor Me?

Ysaye M. Barnwell

On Dark Earth*

Music by Victoria Malawey
Words by Sappho (c.500 B.C.E.)
*2019 Call for Scores Winner

Dos Cuerpos

Music by Julio Morales
Words by Octavio Paz

She Took His Hands*

Nicholas Cline
*2018 Call for Scores Winner

Mi Única

Peace Poets

Everybody's Got a Right to Live

Rev. Frederick Douglass Kirk Patrick & Jimmy Collier

Please hold applause until the end of the program.

WE WHO BELIEVE IN FREEDOM CANNOT REST

III Race & Violence

Racism, lynching, and mass incarceration

Ezekiel Saw de Wheel
Traditional Spiritual (arr. William L. Dawson)

I Am a Superpredator
Halim Flowers

Ella's Song
Bernice Johnson Reagon

National Anthem
Halim Flowers

The Listening
Cheryl B. Engelhardt

I'm Gonna Walk It With You
Brian Claflin and Ellie Grace (arr. Cheryl B. Engelhardt)

Please hold applause until the end of the program.

VOICES 21C

André de Quadros, Artistic Director

Quincy Cason	Michael Gondek
Jesse Colford	Jana Hieber
Eugenia Conte	Mallory Leonard
Josaphat Contreras	Michael Leonard
Chris Clark*	Nicolette Mingels*
Olivia de Geofroy	Krystal Morin*
Mary DiRoberts	Sydney Mukasa
Bradford Dumont	Chad Putka*
Cheryl B. Engelhardt	Ofri Tanchelson
Elise Felker	Judith Zuckerman
Ashley Frezza	* denotes section leader

Leadership Team

Ruth Debrot, Olivia de Geofroy, André de Quadros, Bradford Dumont, Cheryl B. Engelhardt, Michael Genese, Nicolette Mingels, Krystal Morin, Judy Zuckerman

Artistic Leadership Committee

Bradford Dumont, André de Quadros, Krystal Morin

Special thanks to Sharon Rae Paquette for her assistance with choreography and dramaturgy in developing this program.

When VOICES 21C was formed in 2016 for a residency in the French Alps, we could not have imagined that it would become such a strong, committed, and vibrant ensemble with compassion and creativity at the core of its mission. When asked what the “21C” means, our singers joke around quite a lot, but its meaning lies in the mission to engage with the contemporary world—“21C” signifying the twenty-first century. Increasingly, over the last generation or so, choral music has become the locus for creativity, justice, resistance, empowerment, and equity. While VOICES 21C’s programming seeks to capture some or all of these elements, our vision is clear. Through musical engagement, we celebrate the pursuit of justice, admiring the many attendant achievements and struggles. We remain committed to presenting the voices of contemporary composers based in the US and abroad, and we pursue an affirmative action to include the creative works of people of color and diverse identities and orientations. We understand that our performance style is unconventional. We present our performances in a spirit of humility as we seek to stretch the boundaries of the art form and invite the open hearts and minds of our audiences.

When the group was invited by the ACDA to present a program on peace and justice at the ACDA Eastern Region Conference in 2020, we reflected on three of the most compelling and intersecting sets of issues of our world—feminine identity, migration, and race. These topic areas are close to our mission, as we have explored them in previous programs and projects. This group has been greatly influenced by Empowering Song, an approach that emphasizes image, body, creativity, compassion, and justice, together with the works of Susan B. Anthony, Augusto Boal, Frederick Douglass, Audre Lorde, bell hooks, Dr. Martin Luther King, Jr., Bryan Stevenson and many others. Over the years, the ensemble has built a connection with people in prison, and formerly incarcerated people. In this performance, we welcome Halim Flowers, poet, apostle of justice, advocate of love, and a former prisoner, wrongfully incarcerated for over two decades. This collaboration represents the very soul of our work as we seek to honor many like him, who are victims of systemic injustice. The series of works in our performance are intended to speak for themselves, and we invite our audience to view our performances as lenses through which they can find joy, consolation, inspiration, and meaning in the complexity of today’s world. 🌍

—*Dr. André de Quadros*
Artistic Director, VOICES 21C

[GUEST ARTIST]

Halim Flowers

Halim A. Flowers was arrested at the age of sixteen and sentenced as an adult to two life sentences in the District of Columbia. His experiences as a child in the adult prison system were filmed in the Emmy award-winning documentary “Thug Life In DC.” In 2005, he started his own publishing company, SATO Communications, through which he has published eleven books.



On March 21, 2019, Halim was released from prison after serving twenty-two years. Since then, he was filmed performing his spoken word in the upcoming documentary *Kim Kardashian: The Justice Project* (2020), which will air on the Oxygen network. He is also a surrogate for Represent Justice, where he travels the country to perform for the national campaign in support of the film *Just Mercy* (2019).

His fashion line “Ideallionaires” is a social justice brand that incorporates his poetry into apparel to amplify his social impact. He serves as a criminal justice consultant for Vera Institute, where he uses his experiences as a juvenile lifer to educate attorneys, judges, professors, and prosecutors on how to effectively implement love and restorative justice principles into our juvenile justice system. He intends to use his poetry, spoken word, fashion, film, and PhotoPoetry to advocate for revolutionary love. 🌍

www.halimaflowers.com
www.ideallionaires.com
@halimflowers (Instagram)
@ideallionaires (Instagram)
@therealhalim (Twitter)

WE WHO BELIEVE IN FREEDOM CANNOT REST

Trilo

Trilo!	<i>Trilo!</i>
Här är han.	<i>Here he is.</i>
Nära land.	<i>Near land.</i>

To the Mothers in Brazil: Salve Regina

Salve, Regina, mater misericordiae	<i>Hail holy Queen, Mother of Mercy</i>
Ad te clamamus	<i>To thee do we cry,</i>
exules filii Hevae	<i>poor banished children of Eve.</i>
Regina coeli laetare, alleluia.	<i>Queen of Heaven, rejoice, alleluia.</i>
O Clemens, O pia,	<i>O clement, O loving,</i>
O dulcis virgo Maria	<i>O sweet Virgin Mary</i>
Et Jesum, benedictum fructum ventris tui.	<i>And Jesus, the blessed fruit of thy womb.</i>

Strange Things

Our health, our lives, our bodies not for sale.
We struggle to change a system that has failed.
Strange things have happened here, no stranger would it be
If we built a system good for you and me.

La Lisière (*The Edge*)

Nous sommes les racines,	<i>We are the roots,</i>
Nous sommes les branches,	<i>We are the branches,</i>
Nous sommes la mousse	<i>We are the moss</i>
qui adoucit le vent,	<i>that softens the wind,</i>
Nous sommes le chemin	<i>We are the path</i>
qui te mène à la clairière.	<i>that leads you to the clearing.</i>
Avance, Viens!	<i>Come forward, come!</i>
Il est l'heure pour toi	<i>It is time for you</i>
de sortir de l'ombre,	<i>to come out of the shadows</i>
Il est l'heure	<i>It is time</i>
tu nous entends?	<i>Can you hear us?</i>
Nous sommes les branches,	<i>We are the branches</i>
Nous sommes les racines,	<i>We are the roots</i>
Nous sommes le vent	<i>We are the wind</i>
qui console la mousse,	<i>that consoles the moss,</i>
Nous sommes la clairière qui t'attend.	<i>We are the clearing that awaits you.</i>

[LYRICS & TRANSLATIONS]

What Happens When A Woman?

What happens when a woman takes power?
What happens when she won't back down?
What happens when she wears the crown?
What happens when she rules her own body?
What happens when she sets the beat?
What happens when she bows to nobody?
What happens when she stands on her own two feet?

We rise above; we lead with love;
we have won; we are one; we've just begun.

Would You Harbor Me?

Would you harbor a Christian, a Muslim, a Jew,
a heretic, convict or spy?
Would you harbor a runaway woman or child,
a poet, a prophet, a king?
Would you harbor an exile or a refugee,
or person living with AIDS?
Would you harbor a Tubman, a Garrett, a Truth,
a fugitive or a slave?
Would you harbor an Afghan, Latinx, or Kurd,
a lesbian or a gay?

Would you harbor me? Would I harbor you?

On Dark Earth

Some say a cavalry corps,
some infantry, some, again,
will maintain that the
swift oars of our sea fleet are
the best sight on dark earth;
but I say that whomever one loves, is.

[LYRICS & TRANSLATIONS]

Dos Cuerpos (*Two Bodies*)

Dos cuerpos frente a frente son a veces dos olas y la noche es océano.	<i>Two bodies face to face Are at times two waves And the night is an ocean.</i>
Dos cuerpos frente a frente son a veces dos piedras y la noche desierto.	<i>Two bodies face to face Are sometimes two stones And the night a desert.</i>
Dos cuerpos frente a frente son a veces raíces en la noche enlazadas.	<i>Two bodies face to face Are at times roots Intertwined in the night.</i>
Dos cuerpos frente a frente son a veces navajas y la noche relámpago.	<i>Two bodies face to face Are at times two pocket knives And night lightning sparks.</i>
Dos cuerpos frente a frente son dos astros que caen en un cielo vacío.	<i>Two bodies face to face Are two stars that are falling In a naked sky.</i>

She Took His Hands

“She took Saulito’s hands and said to him very calmly, “They can’t hurt us. God is protecting us. You just have to have faith and I will be fine and with you soon.”

— Emma Lazano, *The Washington Post*, August 21, 2007
on the arrest of Chicago activist Elvira Arellano

Mi Única (*My Only*)

Oye mi gente traemos la fuerza	<i>Listen my people we bring strength</i>
La libertad es mi única bandera	<i>Freedom is my only flag</i>

Rise up my people
my condors, my eagles
No human being will ever be illegal

[LYRICS & TRANSLATIONS]

Everybody's Got a Right to Live

Everybody's got a right to live. Everybody's got a right to live.
And before this campaign fails, we'll all go down to jail.
Everybody's got a right to live.

Ezekiel Saw de Wheel

Ezekul saw de wheel, 'Way up in de mid'l of de air,
Ezekul saw de wheel, Way in de middle of de air.
De big wheel run by faith, an' de lit'l' wheel run by de grace of God,
A lit'l' wheel in a wheel, Way in de middle of de air.

Better mind my brother how you walk on de cross,
Your foot might slip, an' yer soul get lost,
Ole Satan wears a club foot shoe,
If you don' mind he'll slip it on you.

Some go to church for to sing an' shout,
Hallelu-, Hallelu-, Hallelujah!
Befo' six months dey's all turn'd out.

Ella's Song

Until the killing of black men, black mothers' sons,
is as important as the killing of white men, white mothers' sons,
We who believe in freedom cannot rest.
We who believe in freedom cannot rest until it comes.

To me young people come first, they have the courage where we fail
And if I can but shed some light as they carry us through the gale.
The older I get the better I know that the secret of my going on
Is when the reins are in the hands of the young,
who dare to run against the storm.

Struggling myself don't mean a whole lot, I've come to realize
That teaching others to stand up and fight is the
only way our struggle survives,
I'm a woman who speaks in a voice and I must be heard.
At times I can be quite difficult, I'll bow to no man's word.

We who believe in freedom cannot rest.
We who believe in freedom cannot rest until it comes.

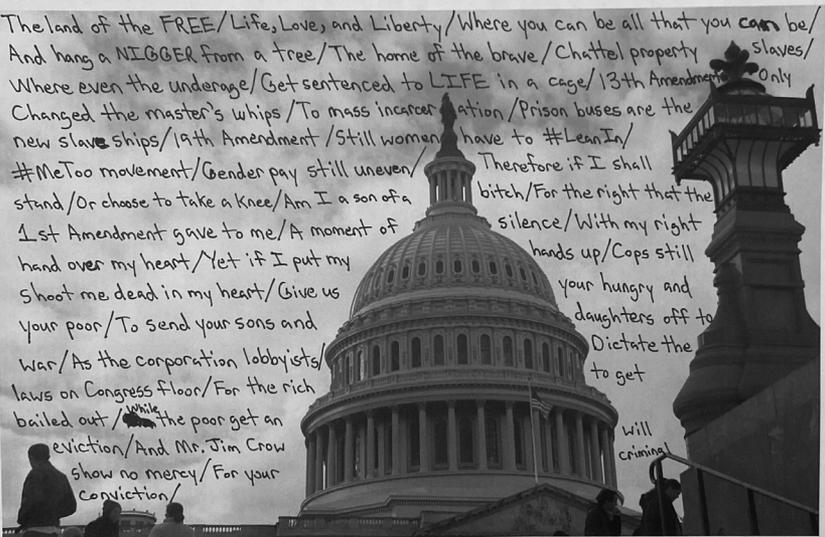
I am a Superpredator/ The child that we cast away/ Flushed
 down the school-to-prison pipeline/ For decades in a cage to lay/
 My soul scrolls the Confederate's river/ Where I cannot call Mass
 Mister/ Strange Fruit vulture picked from the lynching tree/ What
 ghosts will dare compose a song for me/ I am nothing but a menace
 to society/ With no big wheel for God's grace to carry me/ To
 where my foot won't slip beneath the sand/ To drown as a
 manchild in the promise land/ Who will fight for the child the
 village failed to raise/ With no audacity to hope for better
 days



I will cry for the little boy/ Shackled and away from home/ I
 will cry for the little boy/ Trapped in a cell all alone/ I will
 cry for the little boy/ Whose heart is too cold to weep/ I will cry
 for the little boy/ Pain never lets him sleep/ I will cry for the little
 boy/ He was buried alive in the burning sand/ I will cry for the
 little boy/ The boy sentenced to life like a man/ I will cry for the
 little boy/ Who knows that his soul is in chains/ I will cry for the
 little boy/ His spirit died again and again/ I will cry for the little
 boy/ A good boy he tried to be/ I will cry for the little boy/ That died
 inside of me..... @Ideallionaires (1-30-20) طيم

I AM A SUPERPREDATOR
 Halim Flowers (2020)

With the exception of the Natives
None of us are host
And we compelled the Chicanos
To sell us the West Coast
If all men are created equal
Then what about the women
African descendants
Transgender and the children
Or was the Declaration of Independence
Simply for white males
While the remainder of us just drown
Beneath the Natives tears' trail



The land of the FREE/ Life, Love, and Liberty/ Where you can be all that you ~~can~~ be/
And hang a NIGGER from a tree/ The home of the brave/ Chattel property ^{slaves/}
Where even the underage/ Get sentenced to LIFE in a cage/ 13th Amendment ^{Only}
Changed the master's whips/ To mass incarceration/ Prison buses are the
new slave ships/ 14th Amendment/ Still women have to #LeanIn/
#MeToo movement/ Gender pay still uneven/ Therefore if I shall
stand/ Or choose to take a Knee/ Am I a son of a bitch/ For the right that the
1st Amendment gave to me/ A moment of silence/ With my right
hand over my heart/ Yet if I put my hands up/ Cops still
shoot me dead in my heart/ Give us your hungry and
your poor/ To send your sons and daughters off to
War/ As the corporation lobbyists/ Dictate the
laws on Congress floor/ For the rich to get
bailed out/ ^{while} the poor get an
eviction/ And Mr. Jim Crow
show no mercy/ For your conviction/ will
criminal

So poverty just rolls over
And student loans are never forgiven
While the remainder of us just drown beneath underwater mortgages
In the pursuit of happiness of our vision
Show me a constitutional provision
That erases the hate and division
And maybe then we'll all stand for a national anthem
That represents all the women, men, and children

@Ideallionaires
02-20-20

طيم

NATIONAL ANTHEM Halim Flowers (2020)

The Listening

Violence! Silence! Silence! Violence! Time!
Time has come for us to move on. We must move on.
There is a new spirit rising.
I turn my back when I hold my tongue
I cannot be silent.
I cannot stand by and leave these words unsung.
I cannot be silent.
Trust and praise is reason to make better choices.
But it's our duty to speak for the voiceless.
We must hear their broken cries.
It starts with listening.
This is the re-creation of the listening...
Interruption, oppression, suppression, exploitation,
violence, control, hypocrisy...
Somehow, this madness must stop.
To be on the right side of the revolution
means it's time we shift our view of peace
so we can alter our evolution.
War is not the way.
Can we be tranquil and somewhat tame,
rational while we stay sane?
Solve the problem with a solution thereof.
That being unconditional love?
Love.
Not as a weak condition.
But as the key for the ignition of peace.
The time is now.
There is a new spirit rising.
We must act in the face of risk.
We must choose to transform,
and we need to be brisk.
I cannot be silent. I will not be silent.
It is time to close the gap,
and stop the distancing, stop inhibiting,
stop what we are witnessing.
It's time to break the silence with the listening.

[LYRICS & TRANSLATIONS]

I'm Gonna Walk It With You

Well it looks like it might be a long road but I'm gonna walk it with you.
And I know you might have a heavy load but I can carry some too.
I will lift you up when they push you down,
I will raise my voice and stand my ground,
Well it looks like it might be a long road but I'm gonna walk it with you.

Well it looks like it might be a long night but I ain't goin' nowhere.
And I know it's gonna be a hard fight but I will stay right here.
I will shine a light in the darkest hour,
I will face the man in the tallest tower.
Well it looks like it might be a long night but I ain't goin' nowhere.

I will work! I will fight! I will strive in the name of love!
I will speak! I will shout! I will sing it to the skies above!

Well it looks like it might be a long road but I'm gonna walk it with you.
And I know you might have a heavy load but I can carry some too.
I will lift you up when they push you down,
I will raise my voice and stand my ground,
Well it looks like it might be a long road but I'm gonna walk it with you.



*Expanded program notes, further
information, and social justice
resources are available on our website.*

voices21c.org



André de Quadros

Dr. André de Quadros is a professor of music at Boston University, where he holds affiliations in African, Asian, and Muslim studies, and in prison education. He leads the following choirs: Common Ground Voices (Israeli-Palestinian-international), Common Ground Voices / La Frontera (US-Mexico), the Manado

State University Choir (Indonesia), the Muslim Choral Ensemble (Sri Lanka), the Shanghai Cooperation Organization Countries Youth Choir, VOICES 21C, and the World Muslim Choral Ensemble.

As a scholar, conductor, educator, and human rights activist, his professional work has taken him to the most diverse ensembles and settings in more than forty countries, spanning professional ensembles, and including projects with prisons, psychosocial rehabilitation, refugees and asylum-seekers, and victims of torture, sexual violence, and trauma. He is the artistic director of the London International Music Festival, and *Conducting 21C: Musical Leadership for a New Century* at the Eric Ericson International Choral Centre in Sweden. In 2019, he was a Distinguished Academic Visitor at Queens' College, University of Cambridge.

He is the editor of the following series: *Cantemus* (earthsongs), *Music of Asia and the Pacific* (earthsongs), *Salamu Aleikum – Choral Music of the Muslim World* (earthsongs), and *Songs of the World* (Hinshaw). Among his many publications is his 2019 book, *Focus: Choral Music in Global Perspective*, published by Routledge. 🎵

www.andredequadros.com

[ABOUT]

VOICES 21C



In the United States over fourteen million people sing in choirs, according to Chorus America. Until relatively recently, the choral art has been relatively isolated from the social justice movement, yet there have been several initiatives from the American Choral Directors Association and Chorus America, and from educational and religious institutions to make the choral art more relevant, diverse, and subversive.

One of many challenges for conductors and artistic leaders is the lack of repertoire and the deficit of programming models. VOICES 21C's project seeks to address both these issues by building on existing works to

create a long-form and cohesive narrative blending the choral art with imaginative and innovative practices, borrowing from kinesthetic art and theatre.

This group seeks to combine technical proficiency with creativity and compassion, creating meaning in performance by connecting musical messages to social justice issues in the US and abroad, representing the voices of the silenced, the forgotten, and the marginalized.

In 2016, VOICES 21C's program in France focused on international immigration, and in 2017, it became one of the only American choirs to collaborate with both Israeli and Palestinian

VOICES 21C

artists in Israel and in the West Bank. Then in 2018, to draw attention to the tensions between Mexico and the US, VOICES 21C gave performances and collaborated in Mexico with community partners in both Cuernavaca and Mexico City. 2019 brought VOICES 21C to the world-renowned triennial Choralies Festival in Vaison-la-Romaine, France, to share “Half the Sky,” a program of music by women, and works that highlight women’s issues. This festival allowed VOICES 21C to connect with hundreds of international choral organizations.

Since its inaugural year, VOICES 21C has annually represented prison narratives and has worked with former prisoners in performance. The choir has also performed a complete Islamic program, annually presented by Boston’s Center for Jewish Culture, the only such American choir to undertake such a repertoire challenge in the days of Islamophobia. This year’s performance will take place on March 29, 2020 at The Vilna Shul in Beacon Hill, Boston.

As for the group’s leadership structure, VOICES 21C utilizes an egalitarian leadership model, meaning every member is on an even playing field with the artistic director, and can contribute to any degree during the rehearsal process. VOICES 21C also has a leadership team of around eight volunteer members for most financial, artistic, communication, and logistical decisions. 🌍



[FEATURED COMPOSERS]



VOICES 21C COMPOSER

Cheryl B. Engelhardt

Cheryl B. Engelhardt is a singer-songwriter and composer. She collaborates with and writes for choirs, theater productions, and film producers. Her newest record, "Luminary" (piano and vocal ambient music for mindfulness and focus), recently landed #1 on the iTunes and Amazon New Age charts. She has been a member of VOICES 21C since their first season in 2016, and has frequently written and arranged pieces for the group over the last four seasons. She is often requested to write repertoire for VOICES 21C to fulfill specific goals or aspirations, and to provide links within performance sets that strengthen the group's chosen performance themes. She particularly enjoys these collaborations because she gets to be a part of the thoughtful and caring conversations that shape the group's programs, and can then provide a bespoke piece to help tell these important stories. www.cbemusic.com



2018 CALL FOR SCORES WINNER

Nicholas Cline

Deeply influenced by the natural world, Nicholas Cline's music draws on a broad range of subjects and experiences with the belief that music reveals, challenges, and shapes the listener's understanding of the world. He has collaborated with and been commissioned by VOICES 21C, Spektral Quartet, International Contemporary Ensemble, Ensemble VONK, Bienen Contemporary/Early Vocal Ensemble, Northwestern Contemporary Music Ensemble, Jeff Siegfried, Jena Gardner, Square Peg Round Hole, Stare at the Sun, Constellation Men's Ensemble, and F-Plus. He lives in the Blue Ridge Mountains of North Carolina with his wife Mallory and son Gareth, and teaches composition and music theory at Appalachian State University. www.nicholas-cline.com



2019 CALL FOR SCORES WINNER

Victoria Malawey

Victoria Malawey is a composer, singer-songwriter, and scholar based in the Twin Cities and Associate Professor of Music at Macalester College. Her music has been performed at venues throughout the world. Malawey's Chansons Innocentes was the 2017 winner of the International Alliance of Women in Music New Music Competition Patsy Lu Prize, and her Miniatures for solo piano was the second-place winner of the 2016 New Ariel Piano Composition Competition. Malawey studied composition with Sven-David Sandström at the Jacobs School of Music at Indiana University and Robert Lombardo at Chicago Musical College at Roosevelt University. www.victoriamalawey.com

Keep an eye out for our third annual

Call for Scores

Winners of our Call for Scores receive a live performance recording and a spot in the following year's performance season! Past finalists of our call for scores are featured on this program: Victoria Malawey ('19) and Nicholas Cline ('18).

[STAY IN TOUCH!]

Website

voices21c.org

*Find expanded ACDA program notes,
social justice resources, and pedagogical tools here!*

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