



HOPE

WE ARE ONE

OCTOBER 22-25, 2023

**We Are One: Hope is made possible with support from
Ameritas and the Carol Ann & Ralph V. Haile, Jr. Foundation.**



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WELCOME

On behalf of the Cincinnati Chamber Orchestra and all collaborative partners, I welcome you to We Are One: Hope. We are thankful for our collaborators, venues, sponsors, and artists for making this festival possible. Funding provided by the Carol Ann & Ralph V. Haile Jr. Foundation and Ameritas has allowed this dream to become a reality.

This festival builds on the success of We are One: Healing & Understanding in October 2022 and the Walk with Little Amal project. Aptly entitled We Are One: Hope, the festival is inspired by the nearly 3,500 participants who welcomed Amal to Cincinnati on September 22. Amal, which means “hope” in Arabic, has emboldened our community to examine how we can better serve immigrants, refugees, and displaced persons, and learn about stories of hope.

At the most basic level, We Are One: Hope seeks to offer a platform for conversations to highlight both the strengths and shortcomings of our community. Four days of events explore topics related to access, equity, representation, and advocacy for our immigrant, refugee, and displaced communities by means of storytelling in the arts.

The closing event, We Are One: Asylum, requires some context. The program begins with exasperated gasps in Choi’s *The New Colossus*, capturing the voices of tired masses and quoting Emma Lazarus’ historic poem of the same name. Lazarus’ words are present throughout the program in works by MacMillan, Frank, Shatin, Shaw, Krutul, and Esmail. Even real statistics and data on refugee and displaced communities, truly the most damning poetry, shatters through Lazarus’ words in an effort to engage our hearts.

I invite you to join us for the entirety of We Are One with an open heart and mind. Together, we will engage in joy, in hope, in discomfort, and in conversation. Hope and understanding allows for actions that can change a story’s outcomes rather than accepting outcomes as inevitabilities. I firmly believe that music and art has the power to unite our stories, and perhaps provide a new narrative grounded in compassion. I know that we can together, as one, renew our stories and begin a journey of hope to ensure our community is an equitable, welcoming space for all.

Daniel Parsley
Associate Conductor & We Are One Artistic Director



SAVE THE DATES **WE ARE ONE: WE BELIEVE** **MARCH 2-5, 2024**

(In collaboration with the American Spiritual Ensemble)



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DANIEL PARSLEY | WE ARE ONE FESTIVAL ARTISTIC DIRECTOR

Daniel Parsley enjoys an active career as a conductor, educator, scholar, and professional chorister. He is elated to continue as associate conductor at the Cincinnati Chamber Orchestra, where he leads the We Are One series and other special events such as the *Walk with Little Amal* project.

Daniel is the newly appointed Director of Choral Activities at the historic School of Music at Boston University, the oldest degree-granting music institution in the United States. At BU, Daniel serves as Director of Graduate Conducting programs where he oversees the comprehensive MM, MSM, and DMA conducting programs. Daniel was most recently the Director of Choral Activities at Thomas More University and associate conductor at the Cincinnati Youth Choir.

Daniel has enjoyed a wide breadth of diverse professional experiences throughout the world including roles as a research fellow in Ghana with the Edward Brueggeman Center for Dialogue to engagements with the National Chorus of Korea in Seoul. Upcoming events and residencies include the Hochschule für Musik und Theater München, University of British Columbia, and the Universität für Musik und darstellende Kunst Wien. He has served as faculty for the Kentucky Institute of International Studies (KIIS) Salzburg Program and Cooperative Center for Study Abroad (CCSA) London summer study abroad program since 2013. In addition to professional work abroad, Daniel was recently the assistant conductor and choral conducting fellow for the Cincinnati May Festival, where he prepared choruses for the Cincinnati Symphony Orchestra and Cincinnati Pops.



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Our Mission:

We create intimate, transformative experiences that connect the musically curious.

Our Vision:

To be an incubator of musical curiosity.

Our Commitment to Diversity, Equality, Inclusion and Accessibility:

We are committed to creating an inclusive environment that reflects the diversity of the community we serve. We will be a welcoming place for people of all races, ethnicities, religions, sexual orientations, gender identities, ages, abilities, backgrounds, and countries of origin. When we use the term “diverse” or “diversity” in this plan, it is our intention to be inclusive of a broad definition of the differences among individuals. This commitment will be reflected in our programming, audience, outreach and all connected with the CCO—staff, musicians, trustees and volunteers.

Support the We Are One Festival!

In October 2022, the Cincinnati Chamber Orchestra presented We Are One: Healing & Understanding, a multi-day festival utilizing music and artistic expression as a method to explore race and justice in America. Artist Michael Thompson served as artist in residence, attending all events, and creating a new work based on the conversations and music presented.

You can support We Are One: Hope by bidding on Michael Thompson's "March On", which depicts a woman representing the triumphs of our past, and our hope for a better future. The painting shows fragments moving together in harmony as the figure stares into the future with determination.

The auction is hosted by BetterWorld at

<http://ccocincinnati.betterworld.org/auctions/we-one>

You can also access the auction
by scanning this QR code:



The starting bid is \$2,500.

The auction will close at
9:00pm on Wednesday, October 25.



"March On" (48"x40" - Oil on Panel)



MICHAEL THOMPSON

Michael Thompson is a multimedia artist, designer, and poet. He takes on the role of artist as archivist; collecting things, spaces, and histories to add to his art and life. He draws in sensibilities and practices from scientific and philosophical fields and enjoys collaborating outside the typical scope of the art world. His practice focuses on visual and human ecology, dignity, and nuance; using both his art and poetry as a manner of abolishing the compartmentalized reality which he experiences as an observer of the world. His current work has found him using painting, journalism, and poetry in his multi-year project, "Sanctuaries".

Michael is a TEDx Speaker, Artist-in-Residence at the Cincinnati Art Museum and Contemporary Arts Center and is formerly resident at Cincinnati Shakespeare Company.

In the words of Richard Brautigan, "I'm in a constant process of thinking about things."

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SUNDAY, OCTOBER 22



SHARE YOUR STORY

2:00 - 4:30 PM

ARCO | 3301 Price Ave, Cincinnati OH 45205

All of us have a story to tell. Hear just a few stories from immigrants, refugees, and displaced persons living in Cincinnati while seeking inspiration to share your own. Attendees will be given the opportunity to illustrate their story for a visual art project that will be presented at a later date. Several community partners will be present to present their resources for those in need, and a mobile mural honoring immigrants and refugees will be painted by ArtWorks artists Michael Thompson and Jason Al Ghusseini.



2:00-2:30pm	Exhibition of Community Partners accompanied by MYCincinnati performers
2:30-2:40pm	Dr. Kate Currie of Maketank, Inc. Introduction to "Share Your Story" drawing project
2:40-3:40pm	Panel Discussion • Mirsada Kadiric (Author, <i>I Am a Refugee: Finding Home Again in America</i>) • Ibtisam Masto (Owner, Olive Tree Catering) • Alieu B. Nyassi (Executive Director, Operation Crossroads Africa) • Moderator: Samantha Searls (Program Director Ignite Peace)
3:40-4:00pm	Audience learning of "Take What You Need" by Reena Esmail (to be performed on 10.25 as a community chorus)
4:00-4:30pm	Exhibition of Community Partners continues



SANCTUARY

7:00 - 8:30 PM

St. Boniface Church | 1750 Chase Ave, Cincinnati OH 45223

Inspiration from Andean folk musicians are present in Ariel Ramirez's *Misa Criolla* and Gabriela Lena Frank's *Leyendas: An Andean Walkabout*. Based on the Salve Regina text, *To the Mothers in Brazil* is a cry for help from those in need.

GABRIELA LENA FRANK

Leyendas: An Andean Walkabout for String Quartet

I. Toyos

II. Tarqueada

III. Himno de Zampoñas

IV. Chasqui

V. Canto De Velorio

VI. Coquesteos

ARIEL RAMIREZ

Misa Criolla

I. Kyrie

II. Gloria

III. Sanctus

IV. Credo

V. Agnus Dei

LARS JANSSON/GUNNAR ERIKSSON *To the Mothers in Brazil: Salve Regina*



Cincinnati Chamber Orchestra String Quartet

Northern Kentucky University Choirs; Katie Barton, Director of Choral Studies

Thomas More University Choral Activities; Joseph Taff, Director of Choral Activities

Gabriela Lena Frank (b. 1972)

Leyendas: An Andean Walkabout (2001)

Leyendas mixes elements from the western classical and Andean folk music traditions, drawing inspiration from the idea of mestizaje as envisioned by the Peruvian writer Jose María Arguedas, wherein cultures co-exist without the subjugation of one by the other.

“Toyos” depicts one of the most recognizable instruments of the Andes, the panpipe. The largest kind is the breathy toyo, which requires great stamina and lung power and is typically played in parallel fourths.

“Tarqueada” is a forceful and fast number suggestive of the tarka, a heavy wooden duct flute that is blown harshly in order to split the tone. Tarka ensembles typically play in casually tuned fourths, fifths, and octaves.

“Himno de Zampoñas” takes its cue from a particular type of panpipe ensemble that divides up melodies through a technique known as hocketing. The characteristic sound of the zampoña panpipe is that of a fundamental tone blown flatly so that overtones ring out on top.

“Chasqui” depicts the chasqui, a legendary runner from the Inca times who sprinted great distances to deliver messages between towns separated from one another by the Andean peaks. The chasqui needed to travel light, so I imagine his choice of instruments to be the charango, a high-pitched cousin of the guitar, and the lightweight bamboo quena flute, both of which influence this movement.

“Canto de Velorio” portrays another well-known Andean personality, a professional crying woman known as llorona. Hired to render funeral rituals (known as velorio) even sadder, the llorona is accompanied here by a second llorona and an additional chorus of mourning women (coro de mujeres). The chant Dies Irae is quoted as a reflection of the llorona’s penchant for blending verses from Quechua Indian folklore and western religious rites.

“Coqueteos” is a flirtatious love song sung by men known as romanceros and is direct in its harmonic expression, bold, and festive. The romanceros sang in harmony with one another against a backdrop of guitars, which I think of as a vendaval de guitarras (storm of guitars).

—Gabriela Lena Frank



Ariel Ramírez (1921-2010)

Misa Criolla (Creole mass) (1964)

Misa Criolla by Argentine composer Ariel Ramírez is a vernacular setting of a mass liturgy based on the rhythms and traditions of Latin America. As a young composer, Ramírez was drawn to the gaucho and creole musical traditions of the Argentine Andes. He made local studies of the native folk music of both Argentina and Spain, and popularized these genres for audiences outside South America through European performances of his compositions, and collaboration with international folklorists and ethnographers.

Responding to the Second Vatican Council’s call for vernacular liturgies that would animate and revitalize the mass, Ramírez set the Spanish text of the Misa to indigenous folk melodies and rhythms, employing various Argentine dance styles such as chacarera, carnavalito and estilo pampeano in an arrangement for soloists, choir and a percussion ensemble performing on indigenous instruments.

Ramírez once told The Jerusalem Post how Misa Criolla was inspired by an encounter with a group of nuns during a visit to Germany after World War II. Although one of the first masses to be composed in any modern language after Vatican II, it was not publicly performed until 1967 in Düsseldorf, Germany, during a European tour that eventually brought Ariel Ramírez before Pope Paul VI. According to one reviewer, Ramírez’s extensive body of work is crowned by the Misa, which is “beyond comparison” and “one of the utmost expressions of popular music in Argentina...[it] has transcended its borders to become appealing to audiences worldwide.”

—Katherine A. Clark





MISA CRIOLLA (CREOLE MASS)

KYRIE

Señor, ten piedad de nosotros

Ten piedad

Señor, ten piedad

De nosotros

Cristo, ten piedad de nosotros

GLORIA

Gloria a Dios

En las alturas

Y en la tierra

Paz a los hombres

Que ama el Señor

Te alabamos

Te bendecimos

Te adoramos

Glorificamos

Te damos gracias

Por tu inmensa gloria

Señor Dios, Rey Celestial

Dios, Padre Todopoderoso

Señor, Hijo Único, Jesucristo

Señor Dios, cordero de Dios

Hijo del Padre

Tú que quitas los pecados del mundo

Ten piedad de nosotros

Tú que quitas los pecados del mundo

Atiende nuestras suplicas

Tú que reinas con el Padre

Ten piedad de nosotros

De nosotros

Gloria a Dios

En las alturas

Y en la tierra

Paz a los hombres

Que ama el Señor

Porque tú

Solo eres santo

Solo tú

Señor tú solo

Tú solo Altísimo Jesucristo

Con el Espíritu Santo

En la gloria de Dios Padre

Amén.

SANCTUS

Santo, santo, santo

Señor Dios del universo

Llenos están los cielos

Y la tierra de tu gloria

Hosanna en las alturas

Bendito el que viene

En el nombre del señor

KYRIE

Lord, have mercy of us

Have mercy

Lord, have mercy

Of us

Christ, have mercy of us

GLORIA

Glory to God

In the highest,

And on earth

Peace, among men

Who love the lord.

We praise you,

We bless you,

We worship you,

We glorify you,

We give you thanks

For your great glory.

Lord, King, God of heaven,

Father almighty: Lord,

Lord, only-begotten Son, Jesus Christ

Lord God, Lamb of God,

Son of the Father,

You who take away the sin of the world,

Have mercy on us;

You who take away the sin of the world.

Receive our prayer,

You who rules with the Father,

Have mercy on us.

On us.

Glory to God

In the highest,

And on earth

Peace, among men

Who love the lord.

For you alone

Are holy,

You alone

Are Lord,

Only you high Jesus Christ,

With the Holy Spirit

In the glory of God the Father.

Amen.

SANCTUS

Holy, holy, holy,

Lord God of hosts,

Heaven and earth

Are full of thy glory,

Hosanna in the highest.

Blessed is He that cometh

In the name of the Lord

CREDO

Padre todopoderoso
Creador de cielo y tierra
Creo en Dios

Y en Jesucristo creo
Su único hijo
Nuestro señor
Fue concebido
Por obra y gracia
Del Espíritu Santo

Nació de Santa María
De Santa María Virgen
Padeció bajo el poder
Poder de Poncio Pilatos
Fue crucificado
Muerto y sepultado

Descendió a los infiernos
Al tercer día resucitó
Resucitó de entre los muertos
Subió a los cielos
Esta sentado a la diestra de Dios

Desde allí ha de venir
A juzgar vivos y muertos

Creo en el Espíritu Santo
Santa Iglesia Católica
La comunión de los santos
Y el perdón de los pecados
Resurrección de la carne
Y la vida perdurable

Amén

AGNUS DEI

Cordero de Dios que quitas
Los pecados del mundo
Ten compasión de nosotros

Cordero de dios que quitas
Los pecados del mundo
Danos la paz

CREDO

I believe in God,
The Father almighty,
Creator of heaven and earth.

I believe in Jesus Christ,
God's only Son,
Our Lord,
Who was conceived
By work and grace
of the Holy Spirit,

Born of Holy Mary,
The Holy Virgin Mary
Suffered under the power
Power of Pontius Pilate,
Was crucified,
Died, and was buried;

He descended to the dead.

On the third day he rose again;
He resurrected from the dead
He ascended into heaven,
He is seated at the right hand of God,

From there he will come
To judge the living and the dead.

I believe in the Holy Spirit,
The Holy Catholic Church,
The communion of saints,
The forgiveness of sins,
The resurrection of the body,
And the life everlasting.

Amen.

AGNUS DEI

Lamb of God, you who take away
The sins of the world,
Have mercy upon us.

Lamb of God, you who take away
The sins of the world,
Grant us peace.



Lars Jansson (b. 1951)

To the Mothers in Brazil: Salve Regina (2007)

Originally an instrumental work, Swedish composer Gunnar Eriksson has created a remarkable experimental version for choir which is both deceptively simple and impressively powerful. Deliberately schematic, the score offers a base for improvisation. Each choir is encouraged to create their own unique representation of the emotional meaning inherent in the music itself. Dynamic and intense, this is best for choirs looking to stretch beyond the limits of standard choral repertoire.

The choral work *To the Mothers of Brazil: Salve Regina* has an unusual history. The original version of the work is a piano composition of award-winning jazz musician Lars Jansson. Eriksson is an acclaimed choral conductor who

Gunnar Eriksson (b. 1936)





is known for his creative choral improvisations. Using the traditional *Salve Regina* text, Eriksson fashioned the original piano work into a choral setting that features many possibilities for improvisation. The choral version was dedicated to and premiered by the Erik Westberg Vocal Ensemble in 1995 in Rio de Janeiro, Brazil. Conductors who perform this work are encouraged to devise their own versions of the piece, using a variety of accompaniments, sectional schemes, and compositional/improvisational devices.

Notes printed in the published score contain the following information: “Children are not the only ones to cry out for their mothers. Old men and women in solitude and despair cry out for their ‘mama’ like children. Mothers all around the world travel to the frontlines of war to bring their children home from unnecessary killing in pointless wars fought in the name of patriotism.”

Mary, mother of Jesus, represents well the loving, motherly qualities, and throughout history, people. Hail, holy Queen Mother of mercy. To thee do we cry, poor banished children of Eve. Queen of Heaven, rejoice, alleluia. O clement, O loving, O sweet Virgin Mary, and Jesus, the blessed fruit of thy womb.

—Chapman University Choir & Women’s Choir in Concert (2012)

MONDAY, OCTOBER 23



GREATER CINCINNATI: A HOME FOR ALL

6:30 - 8:30 PM

Hellman Creative Center | 321 MLK Jr. Blvd, Covington, KY 41011

There is a rich history of immigration in the Greater Cincinnati region dating back to its settlement in 1788. Learn about the events that have made the Tristate a home for a multitude of cultural expressions, what we can do to preserve them, and provide equitable access to all.



- | | |
|-------------|--|
| 6:30-7:15pm | Latin American popular and folks songs performed by Sonia Ivette Morales-Matos and friends |
| 7:15-8:10pm | “History of Immigration in Cincinnati” presented by Alfonso Cornejo of Hispanic Chamber Cincinnati USA |
| 8:10-8:30pm | Audience learning of “Take What You Need” by Reena Esmail (to be performed on 10.25 as a community chorus) |



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**Commemoration of All Faithful Departed
(Observed):**
Requiem, Op. 48 - Gabriel Fauré
Sunday, November 5
5:00 pm

Collegium Cincinnati:
Handel's Complete Messiah
Friday, December 1
7:00 pm
Saturday, December 2
7:00 pm

A Ceremony of Carols
Tuesday, December 19
12:10 pm



Christ Church Cathedral, 318 East Fourth Street, Cincinnati, OH 45202



THE GIRL FROM ALEPPO

6:30 - 8:30 PM

St. Catharine of Siena Church | 3324 Wunder Avenue, Cincinnati OH 45211

Music transcends crisis. Learn how musicians from Syria have come together to create one of the world's top orchestras made up of refugees. Hear the incredible story of how Nujeen Mustafa, a Syrian refugee, made it to safety through a performance of Cecilia McDowall's *Everyday Wonders: The Girl from Aleppo* featuring the We Are One Chorus.



6:30-7:40pm	Dr. Katelin Webster discussion on the Syrian Expat Philharmonic Orchestra featuring a performance of
	Suad Bushnaq The Borrowed Dress
7:40-8:10pm	Ken Burton Rest
	Cecilia McDowall <i>Everyday Wonders: The Girl from Aleppo</i>
	1. <i>Orphans of the World</i>
	2. <i>Thousands milling at the border (The Journey)</i>
	3. <i>I had never seen the sea before</i>
	4. <i>A lost tribe pushed from border to border</i>
	5. <i>Everyday Wonders</i>
	Sujean Kim, violin
8:10-8:30pm	Audience learning of "Take What You Need" by Reena Esmail (to be performed on 10.25 as a community chorus)



Cincinnati Chamber Orchestra String Quintet

Thomas More University Choral Activities; Joseph Taff, Director of Choral Activities

Little Miami Select Choirs; Sarah J. Baker, artistic director

Suad Bushnaq (b.1982)

The Borrowed Dress (2018)

'The borrowed dress doesn't keep one warm,
and if it does, it doesn't last for long.'

Arab proverb



The piece is based on a film score that I composed for an award-winning documentary named *The Borrowed Dress*. Directed by Leen Alfaisal, it follows a Syrian family that's been scattered across Europe due to the war.

Grandmother Susu insists on going back to the warmth of her Damascus house despite the fact that all her children are now in diaspora. That proverb is her reasoning behind wanting to be home. The music is a

long sigh, a longing for the familiar, and a plea for things to go back to the way they were.

On a personal level, *The Borrowed Dress* transcends the issue of being away from home, and touches upon losing family members and loved ones...those who are essentially our 'home'. It is a cry for someone I love who is slowly drifting away into the unknown, as I stand there helpless, wondering what borrowed dress will keep me warm once they're gone.

—Suad Bushnaq

Cecilia McDowall (b. 1951)

Everyday Wonders: The Girl from Aleppo (2018)

Commissioned by The National Children's Choir of Great Britain on its 20th Anniversary and first performed by the Choirs in Birmingham Town Hall on August 10, 2018, Harriet Mackenzie, violin, Claire Dunham, piano, conducted by Dan Ludford-Thomas.



Everyday Wonders: The Girl from Aleppo tells the extraordinary story of Nujeen Mustafa, a Kurdish teenager with cerebral palsy forced by war to flee her home and embark on an arduous journey to Europe with her sister. In this five-movement cantata Nujeen's story – recounted in her biography '*The Girl from Aleppo*' (co-authored by Christina Lamb) – is retold by Kevin Crossley-Holland and richly scored by Cecilia McDowall. A wealth of musical effects are employed to capture the narrative, including chorales, rhythmic spoken sections, body percussion, and a solo violin part infused with Middle Eastern flavours. The prevailing mood of Nujeen's story is embodied by the final line of a chorale that bookends this unique concert work: 'singing the song of life itself.'

—Cecilia McDowall

EVERYDAY WONDERS: THE GIRL FROM ALEPPO

1. Orphans of the World

[Chorale]

This wreath of words is what we have
And flowers of song all we can give
Singing sorrow but singing tomorrow
Singing the song of life itself

Nujeen. Nujeen
New life. That's me!
But I can't walk, can't balance
My two legs have lives of their own
Plaster, braces, operations
I'm stuck forever on tiptoes
I often dream about being an astronaut
Floating in space, your legs don't matter

The scent of rosewater, hookah pipes
Pistachios. That's how Aleppo used to be

Dust, rubble. Every window broken
Aleppo, Aleppo... like a ghost town

We Kurds: orphans of the world
My mother, father, my siblings

All ten of us in three rooms
TV was my school, TV was my friend. I learned
Soap-opera English by watching TV
Shelling, looting, hammering, bombing
We knew we had to leave
Just me, my sister Nasrine, and my wheelchair
Sometimes sisters can be as sweet as birds

[Chorale]

Remember me? Remember
I'm not a baby, not a girl, not a boy
I'm just a number, an obstacle
I'm on the wrong side
Remember. Remember me?

2. Thousands milling at the border (The Journey)

Thousands milling at the border. Suitcases
Bundles. Refugees-nothing!
We sold heirlooms. Family homes
One man said he sold his kidney
We raised money to buy life jackets
A place on a dinghy, freedom



I had never seen the sea before
The mist, the spray. How beautiful it is!
Our phones we tied inside party balloons
To keep them dry on the crossing
Of course I can't swim. I've never been in water
None of us could swim. I became Poseidon
That dove pebble a little Afghan boy
Gave me: I held it for luck between
my awkward fingers

4. A lost tribe pushed from border to border

A lost tribe pushed from border to border
Stampeding for a bus, swarming across fields
In the camps children drew pictures
With coloured pencils: a flower bright as blood
The guards lobbed food at us-lawyers, doctors
Professors, businessmen. We are not animals
The jerking, the jolting, the pain, the pain
And Nasrine always pushing, pushing
Greece, Macedonia, Serbia, Hungary
Croatia, Slovenia, Austria ...
'Please, Germany? Where is Germany?'
The policeman smiled
'Willkommen! Welcome to Germany!'

5. Everyday Wonders

My head, my heart. Skipping and singing
What delights me are everyday wonders:
People talking to me because I'm smiling
My head, my heart. Skipping and singing
Happy frogs croaking, summer rain falling
Even the ducks seemed to welcome me
A chance to brush my teeth in the morning
Everything on time, all the strict rules
Waking early, my first ever morning at school
My pink and blue rucksack, red subject folders
Sometimes in my dreams I make friends ...
The animals at the zoo, some are weird
As I am. A smiling refugee. Am I an alien?
Laugh as long as you breathe. Love as long as you
live
These are my favourite sayings
My head, my heart. Skipping and singing
Nujeen. Nujeen, New life. That's me

[Chorale]

This wreath of words is our choice
 These flowers of song, they are our voice
 Singing sorrow, singing tomorrow, singing tomorrow
 Singing the song of life itself



WEDNESDAY, OCTOBER 25



ASYLUM

7:00 - 8:15 PM

Christ Church Cathedral | 314 E 4th Street, 45202

Take courage. Take a stand. Take a breath. Take what you need. These are just a few words of encouragement as we seek an equitable society. The closing program of We Are One: Hope features you - a presentation of your artwork and your performance of Take What You Need by Reena Esmail. The entire program expresses a defeat of repression, a call towards justice for immigrants and refugees, and an open invitation to a better society.



6:15pm | Christ Church Cathedral Chapel
Preconcert Discussion with Dr. Maria Espinola, entitled
"Asylum Seekers: The Stories Behind the Numbers."



SAUNDER CHOI

The New Colossus

JAMES MACMILLAN

Cantos Sagrados

1. Identity
 2. Virgin of Guadalupe
 3. Sun Stone
- David Castillo, organ**

GABRIELA LENA FRANK

Peregrinos

1. Testimonio I: Arbol de Sueños (Dream Tree)
2. Testimonio II: Hero Brothers
3. Testimonio III: Fireflies
4. Testimonio IV: Devotional for Sarita Colonia
5. Testimonio V: Arbol de Sueños

JUDITH SHATIN

La Frontera

CAROLINE SHAW

To the Hands

1. Prelude
2. in medio / in the midst
3. Her beacon-hand beckons
4. ever ever ever
5. Litany of the Displaced
6. i will hold you

JAN KRUTUL

Let Your Singing Transcend the Borders

REENA ESMAIL

Take What You Need



Daniel Parsley, conductor & We Are One Artistic Director

Cincinnati Chamber Orchestra

Coro Volante; Brett Scott and Krista Cornish Scott, Artistic Directors

Take What You Need Community Chorus (a.k.a. **YOU**)

Sharon Huizinga, projection artist



Saunders Choi (b. 1988)

The New Colossus (2018)

I chose to set Emma Lazarus' poem *The New Colossus* because it makes sacrosanct the principle that the United States of America has been and will always be a nation of immigrants, regardless of xenophobic political ideologies. The notion of condemning immigration is against the concept of liberty and the land of the free. In this setting, I chose to only set the last few lines, arguably the more famous part of the poem. The post-minimalistic approach of relentless pulse and repetition is interspersed with a warm, lush section of hope and welcome.

—Saunders Choi



THE NEW COLOSSUS (excerpt) by Emma Lazarus

'Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!'



James MacMillan (b. 1959)

Cantos Sagrados (1990)

In writing this work I wanted to compose something which was both timeless and contemporary, both sacred and secular. The title (*Sacred Songs*) is therefore slightly misleading as the three poems are concerned with political repression in Latin America and are deliberately coupled with traditional religious texts to emphasise a deeper solidarity with the poor of that sub-continent.

It was my interest in Liberation Theology which made me combine the poems of the Mothers of the Plaza de Mayo in Argentina with the texts of the Latin mass in *Búsqueda* (an earlier music-theatre work) and has now led me to attempt a similar synthesis of ideas in *Cantos Sagrados*. The voices in Ariel Dorfman's poems (*Identity*) belong to those who suffer a particular type of political repression: the 'disappearance' of political prisoners.

Ana Maria Mendoza's poem about the Virgin of Guadeloupe tackles the same problem by asking a more fundamental cultural and historical question—the Madonna that is supposed to protect and provide refuge for a native people also exists on another continent to celebrate the slaughter and destruction at the hands of conquistadors. The third movement (in which a political prisoner is shot, and his executioner begs him for forgiveness) uses effective chorale-like vocal parts (with Latin words) which are interspersed by increasingly neurotic interventions from sopranos and then other voices which build to a huge climax as the shots are fired, gradually subsiding to a whispered 'forgive me companero' at the end.

—James MacMillan

CANTOS SAGRADOS

1. Identity

What did you say – they found another one?
– I can't hear you – this morning
another one floating
in the river?
talk louder – so you didn't even dare
no-one can identify him?
the police said not even his mother
 not even the mother who bore him
 not even she could
they said that?
the other women already tried – I can't understand what you're saying,
they turned him over and looked at his face, his hands they looked at,
 right,

they're all waiting together,
 silent, in mourning,
 on the riverbank,
 they took him out of the water
 he's naked as the day he was born,
 there's a police captain
 and they won't leave until I get there?
 He doesn't belong to anybody,
 you say he doesn't belong to anybody?
 if the captain's the same one as last time
 he knows – he knows what will happen.
 that body will have my name
 my son's my husband's my father's name
 I'll sign the papers tell them
 tell them I'm on my way, wait for me
 and don't let that captain touch him,
 don't let that captain take one step closer to him.
 Tell them not to worry:
 I can bury my own dead.

–Ariel Dorfman (tr. Edie Grossman)

Libera animas omnium fidelium
 defunctorum de peonis inferni,
 et de profundo lacu: Libera eas
 de ore leonis ne absorbeat eas
 tartarus, ne cadant in obscuram.

—Requiem Mass

Deliver the souls of all the faithful
 departed from the pains of hell
 and from the depths of the pit: deliver them
 from the lion's mouth, that hell devour
 them not, that they fall not into darkness.

—Requiem Mass

2. Virgin of Guadalupe

Sweet Virgin of Guadalupe, oh virgin of the gentle eyes,
 dark-eyed virgin, good Lady, my love,
 painted by God's own hand on the cloak of the Indian Juan Diego,
 Sweet virgin, my love, who commanded the bishop to build you a shrine,
 where my brothers the Indians lived in Tapeyepac in Mexico, outside the city.
 Flogged and burned were these poor little ones,
 despised, deceived and mocked, my brothers the Indians.
 A thousand times mistreated, a thousand thousand killed.
 What did you say to the bishop?
 “You will build me a house outside the city,
 where I will wait, where I can hear the cries, the pleas of my Indian children.”
 Sweet Virgin of Guadalupe, oh virgin of the gentle eyes,
 dark-eyed virgin, my girl, my love,
 I want to ask you this question, dear mother:
 Why is it that in Spain
 on the far side of our hills and valleys, across the sea,
 why is there another Virgin of Guadalupe,
 Patron Saint of the Conquerors?
 men with great beards,
 men on horses,
 men with swords and fire,
 who crush and burn our homes,
 and the Indians, your children, still inside?
 Why is it, Sweet Virgin, sweet mother,
 why is there another Virgin of Guadalupe,
 “Patroness of the Conquerors?”

—Ana Maria Mendoza (tr. Gilbert Markus o.p.)



Salve Mater coeli porta
Virga florens et exorta
David ex prosapia.

—Latin Hymn

Hail Mother, portal of heaven
Flowering Virgin, sprung
from the line of David.

—Latin Hymn

3. Sun Stone

They put the prisoner
 against the wall.
A soldier ties his hands.
His fingers touch him – strong,
 gentle, saying goodbye.
 – Forgive, compañero –
 says the voice in a whisper.
The echo of his voice
 and of those fingers on his arm
fills his body with light
 I tell you his body fills with light
and he almost does not hear
the sound of the shots.

—Ariel Dorfman (tr. Edie Grossman)

Et incarnates est de spiritu sancto
Ex Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis.

—Nicene Creed

And by the Holy Spirit became incarnate
of the Virgin Mary, and was made man.
For our sake he was crucified.

—Nicene Creed

Gabriela Lena Frank (b. 1972)

Peregrinos (Pilgrims) (2009)

Peregrinos is inspired by my two-year composer's residency with the Indianapolis Symphony (2007-9) in which I was privileged to an inside glimpse of the city's thriving and quickly-growing Latino community. During this time, the Indianapolis Symphony brilliantly brokered meetings with Latino reverends, local politicians, nurses, young parents, "at-risk" youth, carpenters, ESL teachers, community activists, librarians, salsa musicians, and many others who were stunningly generous in sharing their experiences as immigrants. Many had only recently arrived to the States, and many were undocumented. All impressed me deeply as to their humor, their perseverance, and their humanity in the face of daunting odds including the U.S.'s inconsistent policies regarding immigration. As the daughter of an immigrant from Perú myself, this experience resonated with me deeply.

The inspiration to cast each movement of *Peregrinos* as a testimonio stems from my friendship with the members of the Latino Youth Collective, a grass-roots organization that mentors young Latinos and inspires them to enroll in college. In addition to acquiring the skills to create film documentaries on a myriad of subjects, participants in the program learn to speak publicly, formally sharing their stories — testimonios — with others.

The five testimonios of *Peregrinos* encapsulate some basic themes of hope and challenge that emerged during my journey within Latino Indianapolis. They are:

Testimonio I - Arbol de Sueños (Dream Tree): A community art project started by the Indianapolis-based Theater of Inclusion, the Dream Tree is a simply constructed laundry drying rack to which brightly-colored flagging tape is tied and allowed to stream in the wind. On each of the tape ribbons are handwritten messages of hope and aspiration by people from all walks of life. Throughout the many activities of my residency, Dream Trees were slowly added to as people, with shyness or skepticism nicely in check, contributed their personal hopes. I was also struck by the coincidence of a "dream tree" figuring prominently in many Latin American creation myths and, accordingly, there is a hint of Latin American música folklórica in this movement.



Testimonio II - Hero Brothers: While becoming acquainted with the aforementioned Latino Youth Collective, I became friends with KS, an undocumented eleven-year-old originally from Mexico, already attuned to social justice and college-bound. His road is somewhat more difficult than his little brother who was born in the States and who consequently carries enormous guilt on his young shoulders. The bond between the brothers, however, is tight as with the Hero Brothers Hunahpu and Xbalanque of ancient Mayan myths whose adventures feature the two overcoming morally questionable supernatural beings. This movement is flavored with the sound of marimbas, an important instrument of Central America, and is robust, powerful, and optimistic in its spirit.

Testimonio III - Fireflies: The majority of the testimonios shared with me during my time in Indianapolis were about difficult experiences. On one occasion, a young woman described for me her passage across the Mexican border. After a good number of hours in the trunk of a car with two other women, she was let out somewhere in Arizona to stretch her legs. Momentarily blind from the long hours of darkness, she rubbed her eyes to encourage her vision to return, eventually realizing that the sparks flying crazily in front of her in the evening air were actually fireflies dancing across cemetery tombstones. These fireflies would come back to haunt her in ongoing dreams of disorientation and anxiety that she could never shake.

Testimonio IV - Devotional for Sarita Colonia: The belief in a higher protective spirit would also come up many times in people's stories. During my residency, I learned about Sarita Colonia, a young Peruvian woman from the mountains who migrated to the coast for a better life early in the 20th century. She encountered only more difficulties before eventually dying of sickness, and was later sainted for her work with the poor. She is regarded as an especial protector of immigrants. During the writing of *Peregrinos*, I made one of my frequent visits to Peru, and encountered Sarita's image and name on highway billboards and on rearview mirror decorations in taxi cabs.

Testimonio V - Arbol de Sueños: Throughout the residency, the theme of hope and vision persisted in spite of the difficult realities posed for immigrants. This final testimonio is a return to the opening lyrical portrait of a community's aspirations.

—Gabriela Lena Frank

Judith Shatin (b. 1949)

La Frontera (The Border) (2022)

La Frontera is a poem by an undocumented immigrant youth held in an American maximum-security detention center. Sadly, we cannot know the identity of the author due to governmental restrictions. I was drawn to set this poem because it captures the stark realities of the immigration process as well as the powerful desire to immigrate to America. Given the frequent cruelty in the treatment of immigrants, I wanted both to bear witness to the problem and to help bring more attention to the issues of immigration.

As the granddaughter and wife of immigrants, indeed as a citizen of the United States, I am deeply aware of both the astonishing and ongoing contributions of immigrants as well as the despicable treatment so many experience. Why do we forget our own status as immigrants or descendants of immigrants, and yet deny the status of those who descend from indigenous peoples?

This poem, and the others published in the collection *Dreaming America*, were written during workshops held for immigrant youths in detention led by poet Seth Michelson. Some were created in collaboration with students from Washington and Lee University; others benefitted from visits by guest artists Jimmy Santiago Baca and Ricardo Dominguez. Larry Moffi, the publisher of Settlement House Books, brought the book *Dreaming America: Voices of Undocumented Youth in Maximum Security Detention* to fruition and kindly granted permission to set this poem to music.

Profits from the book sales are donated to the Detained Children's Program of the Capital Area Immigrants' Rights Coalition (www.caircoalition.org), to whom I am donating 100% of score sales.

—Judith Shatin





LA FRONTERA (THE BORDER) trans. Seth Michelson

un lugar a que todo el mundo vamos
al tener un sueño
y ver a mi familia feliz
pero no nos dejan llegar a la frontera
por ser de otro país
y me pregunto por qué
si todos somos seres humanos
somos los mismos
no tenemos papeles
porque estamos en el mismo mundo
tenemos sentimientos iguales
el color de piel es diferente
pero eso no quiere decir que no somos iguales
es que en este país en mi país
hay mucha gente racista
el ser blanco, el ser negro
no quiere decir
que somos iguales
somos todos iguales
tenemos la misma mente
la misma meta
el caminar días por el desierto
al inmigrar nos agarra

a place the whole world goes
when we dream
and want to see our families happy
but they don't let us reach the border
because we're from other countries
and I ask myself why
if we're all human beings
if we're all the same
don't we have papers too
because we're all in the same world
have the same feelings
though our skin colors may differ
but that doesn't mean we're not the same
it means that in this country in my country
there are lots of racists
to be white, to be black
doesn't mean we are unequal
we're equal
we have the same thoughts
the same goal
to walk for days across the desert
called to immigrate

Caroline Shaw (b. 1982)

To the Hands (2016)

The Crossing commissioned *To the Hands* as a response to Ad manus from Dieterich Buxtehude's 17th century masterpiece, *Membra Jesu Nostri*. It is a part of the Seven Responses project and was performed by members of The Crossing, the International Contemporary Ensemble (ICE), and the early music ensemble Quicksilver, alongside the complete Buxtehude and new works by six other composers.

To the Hands begins inside the 17th century sound of Buxtehude. It expands and colors and breaks this language, as the piece's core considerations, of the suffering of those around the world seeking refuge, and of our role and responsibility in these global and local crises, gradually come into focus.

The prelude turns the tune of Ad manus into a wordless plainchant melody, punctured later by the strings' introduction of an unsettling pattern. The second movement fragments Buxtehude's choral setting of the central question, "quid sunt plagae istae in medio manuum tuarum," or "what are these wounds in the midst of your hands." It settles finally on an inversion of the question, so that we reflect, "What are these wounds in the midst of our hands?" We notice what may have been done to us, but we also question what we have done and what our role has been in these wounds we see before us.

The text that follows in the third movement is a riff on Emma Lazarus' sonnet *The New Colossus*, famous for its engraving at the base of the Statue of Liberty. The poem's lines "Give me your tired, your poor,/ Your huddled masses yearning to breathe free" and its reference to the statue's "beacon-hand" present a very different image of a hand — one that is open, beckoning, and strong. No wounds are to be found there — only comfort for those caught in a dangerous and complex environment. While third movement operates in broad strokes from a distance, the fourth zooms in on the map so far that we see the intimate scene of an old woman in her home, maybe setting the table for dinner alone. Who is she, where has she been, whose lives has she left? This simple image melts into a meditation on the words in caverna from the Song of Solomon, found in Buxtehude's fourth section, Ad latus.



In the fifth movement the harmony is passed around from one string instrument to another, overlapping only briefly, while numerical figures are spoken by the choir. These are global figures of internally displaced persons, by country, sourced from the Internal Displacement Monitoring Centre (IDMC) data reported in May 2015 (accessed on 20/03/2016 at www.internal-displacement.org). Sometimes data is the cruelest and most honest poetry.

The sixth and final movement unfolds the words in caverna into the tumbling and comforting promise of “ever ever” — “ever ever will I hold you, ever ever will I enfold you”. They could be the words of Christ, or of a parent or friend or lover, or even of a nation.

—Caroline Shaw

TO THE HANDS

I. Prelude

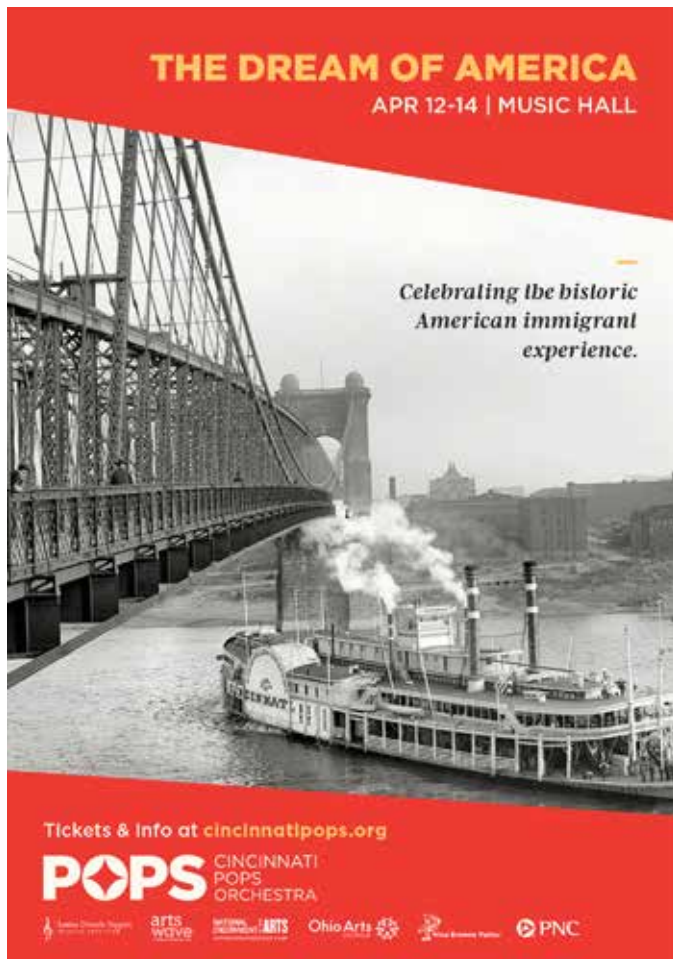
II. in medio / in the midst

[text from Buxtehude’s Ad manus — Zechariah 13:6 — adapted by Caroline Shaw, with the addition of in medio manuum nostrarum (“in the midst of our hands”)]

quid sunt plagae istae	what are those wounds
quid sunt plagae istae in medio manuum tuarum in	what are those wounds in the midst of your hands in
medio	the midst
quid sunt plagae istae	what are those wounds
quid sunt plagae istae in medio manuum nostrarum	what are those wounds in the midst of our hands

III. Her beacon-hand beckons

[text by CS, responding to the 1883 sonnet “The New Colossus” by Emma Lazarus, which was mounted on the pedestal of the Statue of Liberty in 1903]



Her beacon-hand beckons:
 give
 give to me
 those yearning to breathe
 free tempest-tossed they cannot see
 what lies beyond the olive tree
 whose branch was lost amid the pleas
 for mercy, mercy
 give
 give to me
 your tired fighters fleeing flying
 from the
 from the
 from
 let them
 i will be your refuge
 i will be your refuge
 i will be
 i will be
 we will be
 we will



IV. ever ever ever

[text by CS — the final line, in caverna, is from Buxtehude's *Ad latus* — the line from the *Song of Songs*, in foraminibus petrae, in caverna maceriae, or "in the clefts of the rock, in the hollow of the cliff"]

ever ever ever
in the window sills or
the beveled edges
of the aging wooden frames that hold
old photographs
hands folded
folded
gently in her lap

ever ever
in the crevices
the never-ending efforts of
the grandmother's tendons tending
to her bread and empty chairs
left for Elijahs
where are they now

in caverna
in caverna

V. Litany of the Displaced

The choir speaks global figures of internal displacement, sourced from the Internal Displacement Monitoring Centre (<http://www.internal-displacement.org/global-figures> — accessed 01/03/2016). The numbers spoken are the numbers of internally displaced persons by country, in ascending order. These are people, some of whom may have legal refugee status, who have been displaced within their own country due to armed conflict, situations of generalized violence or violations of human rights

VI. i will hold you

[text by Caroline Shaw — The final line is a reprise from the Zechariah text.]

i would hold you
i would hold you
ever ever will i hold you
ever ever will i enfold you

in medio
in medio
in medio
in medio
in medio manuum tuarum

Jan Krutul (b. 1987)

Let Your Singing Transcend the Borders (2020)

This work was inspired by the words of John Paul II: 'Let your singing transcend the borders' (Niech wasz śpiew przekracza granice). I've had many opportunities to observe how singing together allows people to break down the barriers between them and overcome a range of difficulties. Singing opens us up to the world. It is a gateway to emotions. It enables us to discover ourselves and our voice. It is also the words which we share with others. When we sing together, we speak with one voice. We become 'messengers of joy and peace'.

—Jan Krutul, trans. John Comber



LET YOUR SINGING TRANSCEND THE BORDERS

When you sing together, something new gets created in you!
 When you start to sing, you make something new.
 When you sing together, something new gets created in you!
 When you start! When you start to sing, you make something new.
 When you sing together, there comes something new in you!
 Raise your soul! Let's sing together! Open your heart!
 Let your singing transcend the borders!

With the power of your art, you can open up your heart!
 You can open up your listeners!
 You can reach the depths of existence!
 So, let your singing transcend the borders!
 Let your singing transcend the borders!

You are sent to spread God's joy!
 Let your singing transcend the borders!
 Walk through the world with a message of peace!
 Let's sing! Let's demonstrate!
 The faith is stronger than doubt!
 The faith is stronger than despair!
 The love is stronger than death!
 Let your singing transcend the borders!
 Let your singing, let your singing,
 Let your singing transcend the borders!

You are messengers of peace and joy!
 Peace and joy!

Reena Esmail (b. 1983)

Take What You Need (2016)

Of the many performances of *Take What You Need*, very few of them have been in traditional concert halls. Most performances have taken place in jails, homeless shelters, support groups, schools, memorial services, places of worship — in places where people can gather to see and honor the humanity in one another.

Take What You Need was first written for Urban Voices Project, a choir made up of people who are experiencing or have recently experienced homelessness — so many of whom have trusted this piece with their own stories of loss and redemption, and who I am so honored to count among my dearest friends. But this piece is also meant to be a resource for musicians and communities to come together and build the lasting relationships that plant seeds for social change.

Take What You Need is licensed under Creative Commons, and scores/parts for many different arrangements of the work are available for free.



—Reena Esmail

TAKE WHAT YOU NEED

Take a moment	Take courage
Take a breath	Take charge
Take time	Take a stand
Take care	Take pride
Take heart	Take joy
Take hope	Take pause
Take a step	Take a moment
Take a chance	Take a breath
Take what you need	



GUEST ARTISTS | PRESENTERS | LECTURERS



Dr. Kate Carlier Currie is the executive director of the nonprofit organization Maketank Inc. and leads the Illustrated Memoir Project at Aiken High School in Cincinnati, Ohio. She spent many years as a working artist, pastry chef, and small business owner before shifting her focus to working with young people. She currently works with English Language Learner high school students to facilitate their creation of illustrated memoirs to provide a platform for immigrant and refugee youth to share their knowledge and experience, increase their intellectual self-trust, and foster a more vibrant and welcoming community.

Samantha Searls is a Program Director at Ignite Peace, formerly the Intercommunity Justice and Peace Center (IJPC). Samantha leads the work for immigration justice and facilitates nonviolence and anti-racism educational programming. As part of her role, Samantha coordinates the Immigrant Dignity Coalition, a collection of 43 organizations in the Greater Cincinnati area committed to addressing local immigration issues. Samantha has her Master of Social Work from Washington University in St. Louis and her Bachelor of Social Work from the University of Indianapolis. Prior to her time at Ignite Peace, Samantha served as a community organizer working on environmental, economic and social justice issues both in St. Louis and in Cincinnati.



Mirsada Kadiric was born in Bosnia and immigrated to the United States as a war refugee in the summer of '98 when she was sixteen years old. Not speaking the English language, and unfamiliar with the American culture, Mirsada struggled to adjust to her new high school environment. She managed to graduate with honors and chose to attend Northern Kentucky University (NKU) for her undergraduate studies as it was a small enough school, allowing her to have access to her professors whenever she needed additional help.

With the global refugee crisis unfolding in the news, Mirsada was moved to act and speak up for those who are facing the same struggles her and her family endured in the 90's. She started volunteering with the local nonprofit organization called RefugeeConnect in 2017 where she currently serves on its board, and mentors two refugee girls, one from Syria and

the other from Eritrea. Mirsada also serves on the board of the Nancy & David Wolf Holocaust & Humanity Center where her story is featured as part of the humanity gallery.

In 2018, Mirsada released her memoir *I Am a Refugee: Finding Home Again in America*, which reflects her personal story of a harrowing childhood journey in 1992 from war-torn Bosnia to Western Europe and finally to the United States.

Ever since coming to the United States, **Ibtisam Masto** was determined to have her own restaurant, to realize her own American Dream. It wasn't until she started working with a local nonprofit RefugeeConnect who connected her to the FreshLo program. The FreshLo Chef Fellowship grew out of the local community's desire for access to affordable, healthy, culturally-diverse food options. Ibtisam had the know-how and passion, but was held back due to language and a lack of connections and knowledge of how to navigate a new system of regulations and business. The Fellowship gave her an understanding of the local food system, introduced her to mentors and opportunities, assisted her in gaining employment in a supportive food business environment, and gave her direct support to start her own company, Olive Tree Catering.



Alieu B Nyassi is the Executive Director of Operation Crossroads Africa. Previously, he was the Director of Inclusion, Diversity and Equity at Dayton Children's Hospital. He supported the hospital's strategic efforts to ensure every child, regardless of ethnic, cultural, national or socio-economic background received not only equal access but optimal equitable care. Nyassi also supported the hospital's ability to intentionally recruit, develop, promote and retain a diverse and inclusive workforce.

Born and raised in The Gambia in a small village called Penyam, he migrated to the United States in January 1997 to pursue a college education.



Sonia Ivette Morales-Matos is a Puerto Rican composer, performer, and educator who belongs to a family of distinguished musicians. She has a Bachelor degree from Berklee College of Music, where she studied composition and jazz, and a master degree in both Composition and Jazz Studies from Indiana University in Bloomington. While in Indiana University, she studied with distinguished professors such as David Baker, Juan Orrego-Salas, Claude Baker, and John Eaton. She was the 2016's recipient of the Dr. Herman Hudson Alumnus Award presented by the African American Arts Institute of Indiana University for her excellence as an educator, performer, and composer. In June 2019, she received recognitions from the City of Santa Ana, the House of Representatives of the United States Congress, and the Mexican Consulate in Santa Ana, CA, for her participation in the "Latino Masters Concert" as a composer, performer, and educator, and for her contribution to the community of the City of Santa Ana, California.

The mission of **Hispanic Chamber Cincinnati USA** is to promote the creation, sustainable growth and development of the Hispanic/Latino business community in the Cincinnati Tri-State area as well as to link our Hispanic professionals with the best job opportunities to foster their professional and personal growth.

In addition, the Chamber works closely with profit and nonprofit area businesses as well as the local and state Chambers of Commerce and the U.S. Hispanic Chamber of Commerce. We are a link and forum within the national network of Hispanics business associations and firms, working to expand business opportunities.



Dr. Katelin Webster is a musicologist and professional fundraiser. She completed a Bachelor degree in Music at Eastern Michigan University and received a doctoral degree in Musicology at The Ohio State University. Her dissertation examined the effects of racial biases on Syrian refugee integration through intercultural music performance in northern Germany. Dr. Webster has volunteered for refugee support programs in Central Ohio and West Michigan. She is currently the Philanthropy Coordinator at the Refugee Education Center in Kentwood, Michigan.

Maria Espinola, Psy.D., is a Harvard-trained psychologist with expertise in trauma, women's issues and multicultural psychology. Together with her multilingual team, Dr. Espinola evaluates asylum seekers from all over the world, in 10 languages. She has listened to the stories of hundreds of people who have to flee their countries to escape conflict, persecution, and extreme forms of violence. During this presentation, she will bring to the stage the voices of the most courageous people she has ever met.



Coro Volante was founded in 2017 by Brett and Krista Cornish Scott. Reflecting the two founders' long-standing advocacy for new music, the ensemble is devoted to performing and recording music by living composers from around the world. Made up of a core of sixteen professionals who flow comfortably between solo and ensemble singing, the chorus voraciously tackles a variety of styles and genres with a passion for highlighting new, emerging choral voices. Coro Volante's first two releases through the Ablaze record label, *New Choral Voices Volume 2* and *New Choral Voices Volume 3*, received stellar reviews from both composers and critics, who cite the group's "tremendous breath control", "careful choral balancing", and "beautifully realized performance". Additional releases for the Ablaze label include *New Choral Voices 4* (2020), *New Choral Voices Volume 5* (2021), and *Blessed Among Women, Weeping: Sacred Choral Music of Fr. Ivan Moody* (2022). Upcoming projects include *New Choral Voices Volume 6* and *Requiem* by Jeremy Beck on the Ablaze label and *You Are Illuminated: Choral Music of R. Murray Schafer* on the Centrediscs label.

Sharon Huizinga has been a Lighting Designer and Programmer for over 15 years, working around the world and in many genres, from theatre and live music to corporate events and television. Huizinga is a certified Jivamukti yoga teacher and a firm believer in the tiny house movement. She believes that the entertainment world is really fun most of the time.





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