



VOICES OF  
THE NEW:  
MANY  
WORLDS

APRIL 9, 2024  
ROULETTE INTERMEDIUM  
BROOKLYN, NY

Welcome to the latest concert of Voices of The New, for which it is a joy to welcome collaborator Tyrone Clinton and The Unsung Collective. With this partnership, Voices of The New continues our exploration of new horizons in vocal music by focusing on the performing artists themselves—the “voices” in Voices of The New. Our ongoing mission is to bring together a diverse group of those voices, and to share the joy of singing together.

In creating the ensemble for this evening, Tyrone and I brought together this extraordinary group of singers. In the words of one of them: “Every human voice is unique, so every group of singers is an entirely new instrument—this is the first time this particular instrument has existed.” As singers, and as people, we have worked as a group to create and rehearse this program—by suggesting repertoire, running rehearsals, sharing expertise, and bringing our many worlds together. The concert also features commissions by two talented young composers, Danielle Jagelski and Evan Blaché, who each took their own path in exploring our “Many Worlds” theme. We hope that the varied worlds together on stage tonight will illustrate what the multi-faceted society of New York City can offer in this cultural space, and that the united voices we raise will deepen your connection to our shared humanity.

–Hai-Ting Chinn, *Curator, Voices of The New*

VOICES OF ASCENSION and  
THE UNSUNG COLLECTIVE present  
VOICES OF THE NEW:  
MANY WORLDS

April 9, 2024, 7:30PM  
Roulette Intermedium, Brooklyn, NY

AMBE.....	Andrew Balfour (b. 1967)
WHAT DO YOU SEE .....	Danielle Jagelski (b. 1994) (World Premiere, <i>commissioned by Voices of Ascension</i> )
UNRELENTING AND UNSTOPPABLE .....	Evan Blaché (b. 1995) (World Premiere, <i>co-commissioned by Voices of Ascension and The Unsung Collective</i> )
A FAIRE AND DELECTABLE PLACE .....	Richard Webster (b. 1952)
EN EL SENDERO ANCHO .....	Tania León (b. 1943)
TSOHLÉ DI ETSOA... ..	Neo Muyanga (b. 1974)
I CONQUER THE WORLD WITH WORDS .....	Jonathan Woody (b. 1983)
GRANDMOTHER MOON .....	Eleanor Daley (b. 1955)
MATA DEL ANIMA SOLA.....	Antonio Estévez (1916–1988)
ONLY IN SLEEP .....	Ēriks Ešēvalds (b. 1977)
PAPANOK A LAKITAN .....	Nilo Alcalá (b. 1978)
EXCERPTS FROM <i>CULTIVAR</i> .....	Kamala Sankaram (b. 1978)
I AM THE WORLD .....	Melissa Dunphy (1980)

This concert will be performed without intermission.  
Please join us five minutes after the performance for a brief panel discussion onstage.

The commission of *What Do You See* is made possible by a generous grant from The Plimpton Foundation.

Please make sure that all cell phones and other electronic devices are turned off.  
The use of cameras and recording devices is strictly prohibited.

## AMBE - ANDREW BALFOUR (1967-)

This piece is based on an original song in Ojibwe that was gifted by traditional drummer and singer Cory Campbell to Andrew Balfour and the University of Manitoba Concert Choir. Cory describes the song as a “a call to the people to the ceremonial way of life or to the red road or, quite frankly, to whatever we have going on, because everything happens with spirit and in spirit.” Andrew has created an original composition inspired by Cory’s song which utilizes the same text and echoes the steady rhythm of the drum, unifying the piece. The melodies of Andrew’s piece are all original but hints of Cory’s song remain. For Andrew, the steady beat throughout represents the heartbeat of Mother Earth and the lyrical first soprano melody that emerges from this rhythmic texture conveys the powerful totem of the eagle which represents the teaching of love, wisdom, and strength.

(Ojibwe)

Ambe, ambe Anishinaabeg  
Biindigeg Anishinaabeg  
Mino-bimaadiziwin omaa.  
Ambe!

(English)

Come in two-legged beings  
Come in all people  
There is good life here  
Come in!



## WHAT DO YOU SEE - DANIELLE JAGELSKI (1994-) *WORLD PREMIERE*

What Do You See explores the expectations of audiences and the many questions creators ponder when generating work.

What do you (expect to) see (from a performer)?

What do you (expect to) hear (from a composer)?

What pictures are evoked when we are singing?

What do we feel when you are touched by our creation?

Why?

Is there disappointment when there are no frame drums leading us in, or alternating strong and weak beats- does your curiosity end when we ask you to listen to our song rather than our identity?

The text for this piece was written by the composer and inspired by a quote from the opera, “Missing” (Clements/Current). Sung by Marion Nege’ga Newman, she asks, “What do you see when you see me?”

What do you see when you see me.

What do you hear when you hear me.

What do you taste when I'm singing.

What do you touch when you feel me.

My unhoneed language foreign to your lips  
our smooth cadence vanquishing the night with  
mother's hands, honeyed in the new dawn.

The canyon walls are formed by a stream, first you  
must wade before you can swim.



## UNRELENTING AND UNSTOPPABLE - EVAN BLACHÉ (1995-) *WORLD PREMIERE*

This was a piece I was commissioned to write for Voices of Ascension’s ensemble, Voices of The New. I was asked to write something basically coming from Many Worlds. For me, my world is always something that includes my identity as someone who is Black. However, I wanted to make the piece a bit more interesting, so I enlisted help from the poet Regina Williams for text as I felt that it could get multiple sides of a different world if it was from her words, and my music.

– Evan Blaché, 2024

Regina Williams is a 24 year-old poet from Shreveport, Louisiana. She has written three poetic anthologies that have been distributed worldwide, and her poetry has been recognized on state and national levels. Her newest anthology, *Read This Like A Eulogy*, was released in March 2023.

to fight is to live is to prosper.  
take my loud voice and my calloused hands,  
wash every swirled fingertip with the blood of my  
ancestors who  
fought for their right to live and let live.

take my fire-forged soul-  
a kaleidoscope of bursting color and fervorous love-  
and lend my courage to those who need it most.

sweet child, find peace in my presence,  
i have pulled my legs and dragged my feet across  
this land,  
and i have allowed the dirt of foreign worlds  
to slip through my fingers like the sands of time.

this cacophony of bullets and fire hoses plagues my  
mind  
like the locusts of Egypt.  
i have found my purpose in the love and care of  
others,

traveling from one place to another  
in search of justice.

i will not stand idly by  
as this world shifts and changes in magnificently  
horrifying ways.  
nay, i will battle this inequality with every inch of  
my body,  
every ounce of my soul,  
every gentle whisper from my mouth.

i have lived many lives and lived in many worlds.  
i have seen the effects of cruelty on my brothers,  
my sisters,  
my mother and father.  
i have heard the cries of the young and innocent,  
begging to be believed, to be seen, to be freed.  
i am a small soldier on a battlefield of chaos,  
and yet, in these many worlds of madness,  
i stand.

## A FAIRE AND DELECTABLE PLACE - RICHARD WEBSTER (1952-)

Text from *Revelations of Divine Love* by Dame Julian of Norwich (1342-1417)

Behold and see your Lord, your God, who is your Creator and your endless joy. See your own brother; see your Savior. My child, behold and see what delight and bliss I have in your salvation, and, for my love, rejoice with me. With a kindly countenance our good Lord looked into his side, and he gazed with joy, and with his sweet regard he drew his creature's understanding into his side by the same wound: and there he revealed a fair and delectable place, large enough for all mankind that will be saved, and will rest in peace and love.

## EN EL SENDERO ANCHO - TANIA LEÓN (1943-)

Text and translation by Iraida Iturralde(Ojibwe) (1954)

En el sendero ancho y abierto de los astros  
somos una marmota diminuta.  
una postilla seca, un rasguño en el contén galáctico.  
En el sendeo ancho, hay espacios y colinas que  
brillan todo el tiempo, hay mares de armonía,  
de fragancia púrpura.  
un enjambre de amor que no se acaba.  
Aquí, convulso el sueño, proscrito,  
despegado de su amo,  
sólo el niño contempla la hermosura,  
la luz blanca que lo abriga,  
el ojo hondo y opulento de un verso alucinado.

On the wide and open path of stars  
we are a tiny marmot,  
a dry scab, a blemish on the edge of the galaxy.  
On this wide path, there are fields and hills  
that shine forever, there are seas of harmony,  
a purple fragrance,  
an endless mass of love.  
Here, our dream perturbed, banished,  
removed from its creator,  
only a child perceives the beauty,  
the warm, white light,  
the lush, mysterious gaze of a dazzling verse.

La piel luego se rinde, se hace corto el mástil  
para vislumbrar la magia.  
Pero hay seres que vuelan con la gracia  
de los cisnes, la sonrisa dulce  
aún prendida en el fulgor del alma

The flesh soon surrenders, the shaft becomes  
too narrow to envision magic.  
But there are beings who fly with the grace  
of swans, the gentle smile  
still fastened to the soul's bright glow.



**TSOHE DI ENT SOE KA NTOA PAKENG SA LEHODIMO LE LEFATSHE**  
**(ALL IS MADE THROUGH STRUGGLE BETWEEN HEAVEN AND EARTH)**  
**- NEO MUYANGA (1974-)**

This work is conceived as part of a series entitled, "revolting music: songs that could have liberated south africa," with texts by the composer. The score is performed by singers, one of whom is providing a sense of time as well as live-arranging the various lettered sections by means of breathe, grunts and other conduction, putting participants variously in and out of synch.



**I CONQUER THE WORLD WITH WORDS - JONATHAN WOODY (1983-)**

Text by Nizar Qabbani (1923-1998)

I conquer the world with words,  
conquer the mother tongue,  
verbs, nouns, syntax.  
I sweep away the beginning of things  
and with a new language  
that has the music of water the message of fire

I light the coming age  
and stop time in your eyes  
and wipe away the line  
that separates  
time from this single moment.



**GRANDMOTHER MOON - ELEANOR DALEY (1955-)**

Text by Mary Louise Martin (1932-2021)

Mary Louise Martin is a Mi'kmaq poet currently living on a small island in British Columbia. Mi'kmaq people are the First Nations People of Nova Scotia; these Aboriginal people have their own language, the term Mi'kmaqw coming from their word ninkmak, meaning "my kin-friends.

grandmother moon  
she looks into and beyond my soul  
the lacy cedar boughs creating her shadows  
cedar ones weave design of midnight canvas  
she looks into and beyond my soul  
she a powerful sacred hoop of full light  
simplicity against the ebony blues and blacks

of night sky land and crystal star people  
she looks into and beyond my soul  
her round face of translucent beauty and light  
quiet powers speak out in her name...  
we'lalin  
(We'lalin means "thank you" in Mi'kmaq.)





## **MATA DEL ANIMA SOLA - ANTONIO ESTÉVEZ (1916-1988)**

Text by Alberto Torrealba (1905-1971)

Mata del ánima sola,  
boquerón de banco largo  
ya podrás decir ahora  
aquí durmió canta claro.

Con el silbo y la picada  
de la brisa coledora  
la tarde catira y mora  
entró al corralón callada.

La noche, yegua cansada,  
sobre los bancos tremola  
la crin y la negra cola  
y en su silencio se pasma  
tu corazón de fantasma.

Tree of the lonely soul,  
wide opening of the riverside—  
now you will be able to say:  
here slept Cantaclaro.

With the whistle and the sting  
of the twisting wind,  
the dappled and violet dusk  
quietly entered the corral.

The night, tired mare,  
shakes her mane and black tail  
above the riverside;  
and, in its silence,  
your ghostly heart is filled with awe.



## **ONLY IN SLEEP - ĒRIKS EŠENVALDS (1977-)**

Text by Sara Teasdale (1884-1933)

Only in sleep I see their faces  
Children I played with when I was a child  
Louise comes back with her brown hair braided  
Annie with ringlets warm and wild  
Only in sleep Time is forgotten—  
What may have come to them, who can know?  
Yet we played last night as long ago  
And the doll-house stood at the turn of the stair  
Only in sleep I see their faces  
Children I played with when I was a child

Louise comes back with her brown hair braided  
Annie with ringlets warm and wild  
Only in sleep Time is forgotten—  
What may have come to them, who can know?  
Yet we played last night as long ago  
And the doll-house stood at the turn of the stair  
I met their eyes and found them mild—  
Do they, too, dream of me, I wonder  
And for them am I too a child?



## **PAPANOK A LAKITAN - NILO ALCALA (1978-)**

(Tagalog)

Papanok a lakitan,  
Papanok a lakitan,  
Ilakit ako nengka ki diko mawatan galing.

(English)

Messenger bird,  
Messenger bird,  
Tell my beloved I am not too far away.



## EXCERPTS FROM *CULTIVAR* - KAMALA SANKARAM (1978-)

### Fifth Seed (Text by Michael Pollan)

We are shaping the evolutionary weather in ways Darwin could never have foreseen; indeed, even the weather itself is in some sense an artifact now, its temperatures and storms the reflection of our actions. For a great many species today, “fitness” means the ability to get along in a world in which humankind has become the most powerful evolutionary force. Artificial selection has become a much more important chapter in natural history as it has moved into the space once ruled exclusively by natural selection.

### ManGrove (Text by Michael Pollan)

That space,  
which is the one we often call “the wild,”  
was never quite as innocent of our influence as we  
like to think...  
Partly by default,  
partly by design,

all of nature is now in the process of being  
domesticated—  
of coming,  
or finding itself,  
under the (somewhat leaky) roof of civilization.  
Indeed, even the wild now depends on civilization  
for its survival.

### Taking Root (Text by Kamala Sankaram)

Desire. Protect the wild spaces. Protect the seas and the forests. Protect the mangrove and the beech.



## I AM THE WORLD - MELISSA DUNPHY (1980-)

Text by Dora Sigerson Shorter (1866–1918)

I am the song, that rests upon the cloud;  
I am the sun;  
I am the dawn, the day, the hiding shroud,  
When dusk is done.

I am the changing colours of the tree;  
The flower uncurled:  
I am the melancholy of the sea;  
I am the world.

The other souls that, passing in their place,  
Each in his groove;  
Outstretching hands that chain me and embrace,  
Speak and reprove.

“O atom of that law, by which the earth  
Is poised and whirled:  
Behold! you hurrying with the crowd assert  
You are the world.”

Am I not one with all the things that be  
Warm in the sun?  
All that my ears can hear, or eyes can see,  
Till all be done.

Of song and shine, of changing leaf apart,  
Of bud uncurled:  
With all the senses pulsing at my heart,  
I am the world.

One day the song that drifts upon the wind  
I shall not hear;  
Nor shall the rosy shoots to eyes grown blind  
Again appear.

Deaf, in the dark, I shall arise and throw  
From off my soul  
The withered world with all its joy and woe,  
That was my goal.

I shall arise, and like a shooting star  
Slip from my place;  
So lingering see the old world from afar  
Revolve in space.

And know more things than all the wise may  
know  
Till all be done;  
Till One shall come who, breathing on the stars,  
Blows out the sun.



# VOICES OF THE NEW, FEATURING MEMBERS OF THE UNSUNG COLLECTIVE

HAI-TING CHINN – CURATOR, VOICES OF THE NEW

TYRONE CLINTON – ARTISTIC DIRECTOR, THE UNSUNG COLLECTIVE

## **SOPRANO**

Elaine LaChica  
Samantha Martin  
Joy Tamayo

## **ALTO**

Michelle Trinidad  
Melisa Bonetti  
Hai-Ting Chinn

## **TENOR**

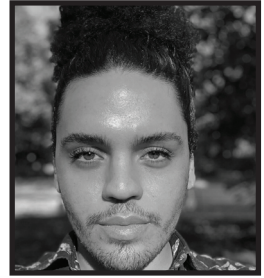
Lonnie Reed  
Brandon Hornsby-Selvin  
Dylan Aguayo

## **BASS**

Greg Purnhagen  
Kevin Johnson  
Guanchen Liu

# ABOUT THE ARTISTS

**Dylan Aguayo** is a vocalist and clarinetist from Orlando, Florida. He recently finished his undergraduate studies in vocal and clarinet performance at the University of Idaho where he sang the lead role in Benjamin Britten's "Albert Herring," was a four-time first place NATS competition winner, and collaborated with the Inland Northwest Opera's outreach program.



**Melisa Bonetti Luna**, Mezzo-soprano, has a diverse career in contemporary opera, latinX repertoire, traditional operas, fusion pieces, vocal ensemble work, Baroque soloist concert repertoire, and education. Last month she had her debut recital of a project she will tour later this year called *Nuestras Voces*, an all Spanish-language recital. Later this month Melisa returns to BAM with American Opera Projects for The Climate Opera Project. Melisa performed Maddalena in *Rigoletto* and Stephano in *Romeo & Juliet* for Opera San Jose's 2023-2024 season, and will teach at the Bay Opera Festival this summer.

Mezzo-soprano **Hai-Ting Chinn's** eclectic career spans music from medieval to new, and a range of theatrical styles from performance-practice to wildly experimental. She was featured in The Wooster Group's *La Didone*, *Einstein on the Beach* (Philip Glass/Robert Wilson) and in several monodramas written for her, as well as standard operatic, oratorio, and concert repertoire. Hai-Ting is the creator of *Science Fair: An Opera With Experiments*, and of *Astronautica: Voices of Women in Space*, based on words of women astronauts (produced by *Voices of Ascension*, with Trio Triumphant), and is currently creating *Meltdown*, a staged song-cycle about scientists studying glacial ice-loss.



**Brandon Hornsby-Selvin** is a tenor, violist, educator, and healer born and based in New York City. Combining idealism and empathy, Brandon draws from this background to cultivate and connect communities, as well as finding ways to reconcile our past with that of a rapidly changing modern world. He has performed as a violist and a vocalist at many of the finest performance halls in the country such as Avery Fisher Hall, Carnegie Hall, and the Metropolitan Opera.

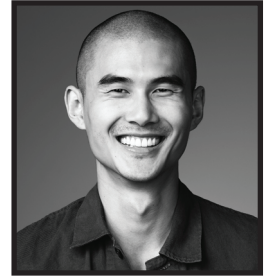
An advocate against all systems of oppression, his priority is the healing and sustenance of those with little to no voice or platform. When not performing and planning for a better world, he spends his time writing and practicing holistic medicine and herbalism.

Dr. **Kevin Johnson** has performed with many ensembles across the country including Atlanta Opera, Lyric Opera of Chicago, and Maryland Lyric Opera. He has sung the baritone roles for Handel's *Messiah*, DuBois' *Seven Last Words*, the requiems of Fauré and Brahms, *Carmina Burana*, and performed Mendelssohn's *Elijah* across the country and in Cairo, Egypt. He holds a BA from Morehouse College, a MM from The Chicago Conservatory of the Performing Arts at Roosevelt University, and a DMA from The Catholic University of America.



Soprano **Elaine LaChica** has performed as a soloist with Early Music New York, Montreal Baroque, Waverly Consort, NY Collegium, Opera Omnia, Ensemble Caprice. She is a winner of the Bruce Haynes International Singing Competition and a winner of a 2016 Juno for Classical Album of the Year as a member of L'Harmonie des Saisons for their recording *Las Ciudades de Oro* on ATMA Classique. She holds degrees from the Peabody Conservatory and the Royal College of Music of London.

**Guanchen Liu** is a Chinese-American bass-baritone. He received his BA degree majoring in piano and voice from Northwestern University. He splits his time working as a fashion/portrait photographer. Guanchen lives in NYC with his wife and three rescue cats.



Korean-American soprano **Samantha Martin** is a lover of storytelling in music. An avid supporter of new works, Samantha has premiered and performed pieces by numerous contemporary composers. Recently she's performed with the Trinity Choir of Wall Street in a production of *Angel Island* by Huang Ruo. She was named the winner of Bard Conservatory's 2020 Concerto Competition and appeared with The Orchestra Now in September 2022 performing George Walker's *Lilacs*.

**Gregory Purnhagen's** eclectic career includes a long association with Philip Glass: *La Belle et la Bête*, *Monsters of Grace*, *Galileo Galilei*, *Einstein on the Beach* (1992 and 2012), *Drowning*; vocals on Bjork's *Medulla* and *The Marvelous Mrs. Maisel*; roles in contemporary operas for Lisa Bielawa, Nick Brooke, Yoav Gal, Fred Ho, and Michael Kowalski; Bistro Award-winning cabaret show, *Babalu-cy! The Art of Desi Arnaz*; headlining at the Montreal Jazz Festival.



Tenor **Lonnie Reed** has a multifaceted career in the New York area. After obtaining degrees in Vocal Performance from Baylor University and the University of Michigan, he now enjoys an active freelance career throughout New York the United States, focusing on music with a social justice theme.

Filipina **Joy Tamayo** was born near an active volcano. She started singing at age 4. As a composer/performer for an\_outskirt, she reimagines and explores the stories that converge in her immigrant experience. She currently lives in Brooklyn and teaches public school kids the joy of group singing.



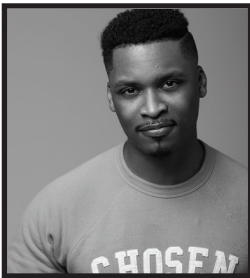
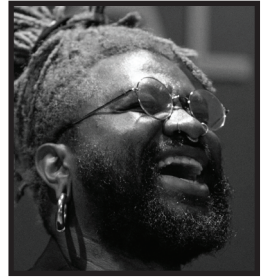
**Michelle Trinidad**, a Mexican-American Mezzo-Soprano, is from the South Side of Tucson, Arizona and now a Grammy-nominated music educator and vocalist in the Tri-State Area. Since her arrival in New York City she has performed with the New York Philharmonic Chorus, The Unsung Collective, Voices of Harlem, Dessoff Choirs, the Cathedral Choir at Abyssinian Baptist Church, and Cecilia Chorus of New York.

Michelle is the Director of Music at Sacred Heart School in the Bronx, in her 9th year as a passionate, forward-thinking music educator and curriculum developer. She is the founder of Divinity Series Music, which runs an affordable Summer Music Clinic, and also maintains a private lesson studio

of voice, piano and string students. Ms. Trinidad holds degrees from Northern Arizona University, and will graduate this fall with a Master's degree from Florida State University.

# COMPOSERS AND CONDUCTORS

**Evan Blaché** is a non-binary choral composer and choral singer based out of San Marcos, Texas. Never known to mince words, Evan has composed a lot of work combining the classical style with topics of social justice. They are currently at Texas State University for their B.M in Music Studies and Composition while singing in the Texas State University Chorale. Evan has been commissioned by *Conspirare* (Craig Hella Johnson, director), and *Vocem Cordis* (Nathan Thompson & Christian Clow, directors.). Evan currently sings in the groups *Tinsel Singers* and *Inversion Ensemble*, and is an *Insight Fellow* with *Conspirare*. Evan's commissioned piece for *Voices of The New* is titled "Unrelenting and Unstoppable," with text by Texas poet Regina Williams.



**Tyrone Clinton** is the founder and artistic director of *The Unsung Collective Inc.*, a nonprofit organization devoted towards celebrating people of color in Western art music in New York City. Tyrone led *The Unsung Collective* in a residency in New York's Center for Art, Research and Alliances (CARA) premiering Neo Muyanga's exhibition *A Mass of Cyborgs*, and in their Lincoln Center debut, becoming the first predominantly Black ensemble to perform for the *Mostly Mozart Festival* in its 50+ year history. In an effort to make Juneteenth a national holiday, he pioneered the World Trade Center's first Juneteenth Celebration in June, 2021. His article, *Black in the Baroque* was published in the *Choral Journal* in 2021.

As a contributor to scholarship in the Western art world, Tyrone has lectured at several institutions including New York University, Indiana University, Bard College, Longy School of Music, Syracuse University and University of Missouri. A native of Brooklyn, Tyrone is an educator and rejoins the musical community in New York City. He is a graduate of Northwestern University (DMA) and Morehouse College (BA).

**Danielle Olana Jagelski** is a composer, conductor, and creative producer based in Lenapehoking (New York City). At home in both concert and theatrical realms, she is the Artistic Director of *Renegade Opera*, Lead Producer for *First Nation Performing Arts*, and faculty at the Manhattan School of Music Pre-college division. An enrolled member of the Oneida Nation of Wisconsin and Red Cliff Band of Ojibwe, Danielle is especially passionate about Decolonization through collective creation and performance. Her most recent premieres have been by *New Native Theatre*, *Hear Us Hear Them Ensemble*, *MUSE Cincinnati Women's Choir*, *American Patriots Project*, and *Artemis Singers*. She is a recipient of grants from *The Plimpton Foundation*, *Foundation for Contemporary Arts*, and *Native Arts and Cultures Foundation*, as well as earning a distinction award from the *National Opera Association*. Her commissioned piece for *Voices of The New* is titled "What Do You See."



# THE UNSUNG

Directed by **Tyrone Clinton Jr.**, The Unsung Collective Inc., is a nonprofit 501(c)(3) organization devoted to celebrating people of color in Western art music in New York City.

The Unsung Collective navigates countless stories that are the true fabric of historical and current events, with aims to stretch the confines of music of the Western canon. This ensemble and its members are born of the same community that bears the music by which many of these stories are told. As an ensemble, the collective is committed to fostering relationships through collaboration and sharing art with those willing to listen.

The Unsung Collective collaborates with some of the World's most prolific artists. Most recently The Unsung Collective pioneered and completed the first residency that opened New York City's brand New Center for Art, Research, and Alliances (CARA), as part of South African artist Neo Muyanga's first solo exhibition in the United States entitled *A Mass of Cyborgs*. As part of her *America: A Hymnal* series, The Unsung Collective collaborated with Bethany Collins both at the historic 15th Street Quaker Meeting House in New York City and in Pennsylvania at Bryn Mawr College.

Last fall, The Unsung Collective Chamber orchestra led a performance of *Recomposed by Max Richter: Vivaldi - The Four Seasons* in Harlem's Saint Philip's Episcopal Church. In the summer of 2022, The Unsung Collective made their Lincoln Center debut and was the first predominantly Black ensemble to perform for the Mostly Mozart Festival in its 50+ year history. Just one year prior in 2021, The Unsung Collective pioneered the World Trade Center's first Juneteenth Celebration in the same year it was first proclaimed a Federal holiday by President Biden.

The Unsung Collective rehearses in Harlem and calls Mother AME Zion Church home, the oldest African-American religious institution in New York City.



# VOICES *of* THE NEW

from Voices of Ascension

**Voices of Ascension** was founded in 1990 at the historic Church of the Ascension by Artistic Director Dennis Keene. Over the past 34 years the organization has grown into a fully independent non-profit organization, and is one of only six fully professional concert choruses in the United States today.

In 2019, Voices launched **Voices of The New**. Conceived as a way to “explore new horizons in vocal chamber music,” the program was launched with a program spearheaded by longtime ensemble member Hai-Ting Chinn: *Astronautica: Voices of Women in Space*. Following the success of *Astronautica*, Hai-Ting was appointed curator of the Voices of The New series, and the focus of the series has increasingly become to create artist-led performances of vocal chamber music. Under Hai-Ting’s guidance, the performers are invited to assume artistic leadership in the programming, rehearsing, and performance elements of the project, with a mission to not only invite historically underrepresented groups into the room, but to create an entirely new room where performers come together to create art that speaks to people no matter their backgrounds.

## **Voices of The New:**

Invites a diverse group of professional musicians to share their whole artistic selves with audiences through a singer-driven, collaborative process.

Presents new commissions, interdisciplinary works, and vocal ensemble music drawn from a rich variety of singing traditions—past and present—that emphasize a multiplicity of voices and viewpoints.

Harnesses the unique power of blended voices and the joy of communal music-making to foster greater understanding and harmony in the wider world.

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Voices of Ascension programs are made possible by the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature.



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