

CAL PERFORMANCES
AT HOME

Streaming Premiere – Wednesday, October 14, 2020, 7pm

Nathalie Joachim, *vocals, flute, and electronics*
Spektral Quartet

Clara Lyon, *violin*
Maeve Feinberg, *violin*
Doyle Armbrust, *viola*
Russell Rolen, *cello*

Filmed exclusively for Cal Performances
at Black Ensemble Theater, Chicago, on September 15, 2020.

Fanm d'Ayiti

by Nathalie Joachim

Papa Loko

Traditional Haitian song, arranged by Nathalie Joachim

Interlude – September 24, 1918

Manman m voye m peze kafe

Original song by Emerante de Pradines (1918–2018), arranged by Nathalie Joachim

Legba na konsole

Original song by Emerante de Pradines, arranged by Nathalie Joachim

Madan Bellegarde

Lyrics by Ipheta Fortuma, music by Nathalie Joachim

Suite pou Dantan: Prelid

Lyrics from a traditional Haitian song, music by Nathalie Joachim

Suite pou Dantan: Alléluia

Lyrics from a traditional church hymn, music by Nathalie Joachim

Suite pou Dantan: Resevwa Li

Lyrics from a traditional Haitian song, music by Nathalie Joachim

Lamizè pa dous

Traditional Haitian song, arranged by Nathalie Joachim

Interlude: Couldn't Tell Her What to Do

Interlude: The Ones I Listened To

Fanm d'Ayiti

Traditional Haitian song, arranged by Nathalie Joachim

*Note: following its premiere, the video recording of this concert
will be available on demand through January 12, 2021.*



My journey to *Fanm d'Ayiti* started in late 2015, shortly after the passing of my maternal grandmother. She and I spent many a cherished moment underneath the mango and coconut trees in her yard in Haiti—and in my childhood home in America—singing songs with one another. It was our way of telling each other stories, and her way of passing on a centuries-long cultural practice of oral history. She taught me to embrace and share my heart freely through song, without fear of judgment. This honesty and absence of judgment is how she lived her life, as can be heard in her own words on “Madan Bellegarde,” one of this programs featured works.

Her absence ignited a deep desire for understanding in me. In what ways did our voices connect with the voices of other Haitian women? What did our songs tell us about our past, and what might they mean for the future?

The foundation of *Fanm d'Ayiti* began to reveal itself readily through conversation: with my family, and with others willing to share their piece of our cultural puzzle. These exchanges led me to learn about dozens of Haitian female artists, each committed to carrying forward the story of the first free black republic—people known for making treasured somethings out of nothing. These women used their voices to uplift future generations by celebrating our strength.

In *Fanm d'Ayiti*, I share recordings from my conversations with three women: Emerante de Pradines, a prized voice of Haiti's Golden Age;

Milena Sandler, daughter of the late, famed *chanteuse* Toto Bissainthe; and celebrated *vodou* songstress Carole Demesmin.

Emerante, at 98 years old, speaks of our connection to one another as female Haitian artists and a deep need to return home and help our people. This is one of her final recorded interviews prior to her passing in January 2018. Milena speaks of her mother's devotion to authentic artistry and social justice, which drove her to sing freedom songs fearlessly in the face of notorious Haitian dictator François Duvalier. Carole speaks of using her songs to offer light in a time of darkness in Haiti, and of advancing the work of Emerante and Toto into the next generation.

These voices and my grandmother's are intertwined with recordings of the girls choir from my family's farming village of Dantan, sending their voices into heaven with hope for tomorrow. I feel lucky to be joining my voice with theirs, bringing listeners a sonic portfolio of my originals and arrangements of historic Haitian songs, woven together in a musical celebration of activism and hope.

The entrance to my grandmother's yard was a beautiful archway of red hibiscus flowers—her favorite, and a national emblem of Haiti. Walking through that archway into her light was a rite of passage. This work has also welcomed me into a space of self-discovery and historical reckoning, guided by the irrepressible spirit of my ancestors... a revelation now given voice through *Fanm d'Ayiti*.

ABOUT THE ARTISTS

Nathalie Joachim is a Grammy-nominated flutist, composer, and vocalist. The Brooklyn born Haitian-American artist is hailed for being “a fresh and invigorating cross-cultural voice” (*The Nation*). She is co-founder of the critically acclaimed urban art pop duo Flutronix and comfortably navigates all kinds of music, from classical to indie-rock, all while advocating for social change and cultural awareness. A 2020 United States Artist Fellow and 2019–20 Kaufman Music Center Artist-in-Residence, Joachim has performed and recorded with an

impressive range of today's most exciting artists and ensembles, including Bryce Dessner, Bonnie “Prince” Billy, Richard Reed Parry, Miguel Zenón, and the International Contemporary Ensemble (ICE), and is the former flutist of the contemporary chamber ensemble Eighth Blackbird. As a composer, Joachim is regularly commissioned to write for instrumental and vocal artists, dance, and interdisciplinary theater, each highlighting her unique electroacoustic style. Her *Fanm d'Ayiti* is an evening-length work for flute, voice, string quartet, and elec-



tronics that celebrates some of Haiti's most iconic yet under recognized female artists, and explores Joachim's personal Haitian heritage. The work, released in 2019 on New Amsterdam Records as Joachim's first featured solo album, received a Grammy Award nomination for Best World Music Album.

SPEKTRAL QUARTET

The three-time Grammy-nominated Spektral Quartet actively pursues a vivid conversation between exhilarating works of the traditional repertoire and those written this decade, this year, or even this week. Since its inception in 2010, Spektral has become known for creating seamless connections across centuries, drawing in the listener with charismatic deliveries, interactive and intimate concert formats, and bold, inquisitive programming.

With a tour schedule that routinely includes some of the country's most notable concert venues—including the Kennedy Center, Miller Theater, Library of Congress, and NPR's Tiny Desk Concerts—the quartet also takes great pride in its home city of Chicago: championing the work of local composers, bridging social and aesthetic partitions, and cultivating its ongoing residency at the University of Chicago.

Named "Chicagoans of the Year" by the *Chicago Tribune* in 2017, Spektral Quartet first attracted national attention in 2013 with *Mobile Miniatures*—a project in which over 40 composers including David Lang, Shulamit Ran, and Nico Muhly were commissioned to write string quartet ringtones for mobile devices. (Spektral has enhanced the project's scope and scale with each passing season to include new works from luminaries including Anna Thorvaldsdottir, George Lewis, and Augusta Read Thomas.) The group has launched three unique concert series in Chicago: *Close Encounters*, which elevates listeners' enjoyment of non-mainstream music through gastronomy, architecture, and nature in exclusive settings; the

Dovetail Series, which unites Chicago's historically segregated north and south sides by way of improvisation and devised collaborations; and *Once More, With Feeling!*, a series that answers contemporary music's most daunting hurdle by presenting an unfamiliar work twice on the same program, with a charismatic composer interview in between.

The quartet's distinguished artistic collaborators include Claire Chase (flutist, International Contemporary Ensemble founder, MacArthur fellow), Theaster Gates (artist, Rebuild Foundation founder), Julia Holter (critically acclaimed songwriter and Domino Records recording artist), Nathalie Joachim (composer, Flutronic co-founder, Eighth Blackbird flutist), Mark DeChiazza (choreographer with credits including Kronos Quartet, John Luther Adams, and Steven Mackey), and Miguel Zenón (saxophonist, MacArthur and Guggenheim fellow).

Committed to both sustaining and transforming the string quartet tradition, Spektral Quartet is in-demand for its presentations on inclusion, progressive programming, and entrepreneurship at leading institutions and programs around the country including Carnegie Hall's *Ensemble Connect*, the New World Symphony, and the National Association of Schools of Music.

Special Guests

Emerante de Pradines (Interlude: September 24, 1918; Interlude: The Ones I Listened To); Michelange Lundi and the Girls Choir of École Presbyterale Fatima de Dantan ("Suite pou Dantan"); Milena Sandler (Interlude: Couldn't Tell Her What to Do; Interlude: The Ones I Listened To); Ipheta Fortuma ("Madan Bellegarde"); Carole Demesmin (Interlude: The Ones I Listened To)

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Willy Joachim and Yolaine Chatelain, Toto Bissainthe, Carole Demesmin, Emerante de Pradines, Bing Chang, Jean Joseph and Betty Exume, Juliana "Gigi" Joseph, James Lauture, Jean Ary Louis, Rosemana Prosper, Milena Sandler and Joel Widmaier, Farah Cedieu, Lucy Dhegrae, JP Merz, Yves Penel, Jean-Claude Nazon, and Jon Oulman.

"This work would not have been made possible without the tremendous kindness and encouragement of my family and friends, the people of Haiti, and the ancestors who guided me through this process."

—*Nathalie Joachim*

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Fann d'Ayiti

by Nathalie Joachim

Papa Loko

Papa Loko ou se van
Pouse n ale
Nou se papiyon
N ap pote nouvèl bay Agwe

E tout sa ki di byen
Je m la e
E tout sa ki di mal
Je m la e

Papa Loko ou se van
Pouse n ale
Nou se papiyon
N ap pote nouvèl bay Agwe

Pawòl papa Loko
Pawòl anpil

Papa Loko, you are the wind
Pushing us to go
We are butterflies
Bringing your news to Agwe

And all that you say is good
Belongs to me
And all that you say is bad
Belongs to me

Papa Loko, you are the wind
Pushing us to go
We are butterflies
Bringing your news to Agwe

The words of Papa Loko
So many words

Interlude – September 24, 1918

Manman m voye m peze kafe

Manman m voye m peze kafe o
Annarivan mwen sou pòtay la mwen
jwenn jandam arete m
Mezanmi anmwe sa ma di lakay lè ma rive

Mezanmi mesye sa ma di lakay lè ma rive

Mezanmi anmwe sa ma di lakay lè ma rive

My mother sent me to get the coffee pressed
When I got down to the road, a policeman
arrested me

My goodness, what am I going to say
when I get home?

My goodness, sir, what am I going to say
when I get home?

My goodness, what am I going to say
when I get home?

Legba na konsole

Legba na konsole
Apibo na konsole
Wawa vodou nèg a Legba na konsole

Legba will console us
Apibo will console us
All of you vodou spirits, Legba will console us

Madan Bellegarde

Madan Bellegarde kondane
Wi, li kondane
Li kondane devan pechè
Li pa kondane devan Bondye

Madan Bellegarde is condemned
Yes, she is condemned
She is condemned before sinners
She is not condemned before God

Suite pou Dantan: Prelid

Lanmou Bondye gen pou nou
Ap dire toutan gen tan

The love that God has for us
Will last forever

Menm si yon manman ta bliye pitit li
Mwen menm Granmèt la
Mwen p ap janm bliye ou

Even if a mother forgets her children
I, your God, will never
forget you

Mòn yo met kraze
Plenn yo te mèt tranble
Amou mwen pou ou pa gen dwa disparèt

The world may be breaking
The earth may be shaking
But my love for you will never disappear

Suite pou Dantan: Alléluia

Je t'ai tant cherché mon seigneur et mon roi

I have searched for you so much, my God
and my king

Je t'ai tant cherché dans la nuit

I have searched for you so much through
the night

Et moi tu m'as dit que tu étais la vie
Alors je chante, Alléluia

And you told me that you were life
So I sing, Alleluia

Suite pou Dantan: Resevwa Li

Men n'ap proche devan ou Granmèt
Avèk tout ti kado n yo papa
Li mèt tout piti kou li ye,
Tanpri resevwa li

We come before you, God
With all of our little gifts, Father
As little as they may be
Please receive them

Adye papa souple
Kisa pou m ta ba ou
Ou ki fè tout bagay
Ou ki mèt tout bagay

Oh father, please
What should I give you
You, who makes everything
You, who creates everything

Kado nou pot pou ou
Se tout jefò n ap fè
Pou peyi n devlope
Pou lavi nou pi bèl.

The gifts we bring to you
Are all of our efforts
To benefit our country
For our lives to be the most beautiful

Lamizè pa dous

Mwen malad m kouche m pa ka leve
Palmannan o, m pa moun isit o
Bondye rele m m prale

Mwen malad Palmannan
Bondye rele m m prale
Gade m malad Palmannan
Bondye rele m m prale
Palmannan o
M pa moun isit o
Bondye rele m m prale

O Sà n o lamizè pa dous o, ago e
Lamizè pa dous o, ago e
M pral chache lavi en lòt kote o.

Nanpwen lavi ankò o
Mezanmi mwen nanpwen lavi ankò o

Vire isit se dlo
Vire lòtbò son lòt dlo
N ap pote wòch yo konble lanmè o
Nanpwen lavi ankò o

I'm sick, I'm resting, I can't get up
Palmannan, I'm not from this place
God is calling me, I'm going

I'm sick, Palmannan
God is calling me, I'm going
Look, I'm sick, Palmannan
God is calling me, I'm going
Palmannan
I'm not from this place
God is calling me, I'm going

Oh spirits, misery is not sweet
I'm going to find life in another place

There is no life anymore
My goodness, there is no life for me anymore

Turn here, there's water
Turn the other way, there's other water
We will carry rocks to fill the sea
There is no life anymore

Interlude: Couldn't Tell Her What to Do

Interlude: The Ones I Listened To

Fanm d'Ayiti

Se nou ki bay lavi
 Se nou ki te chanje li
 San nou latè ta vid
 San nou lavi ta tris
 Depi latè fleri
 Fanm toujou ap redi
 Nan peyi d'Ayiti
 Konbit pa fèt san nou

Nan bwa kayiman sonje n te la
 Lè lendepandans o n toutan la
 Lè l t ap fè drapo sa
 Se nou ki te koud li
 Jodi a fò n kanpe vanyan di Ayibobo

Nan peyi k gen lefwe
 Se nou k te Kòmande
 Kou l sizè di swa
 Tout gason monte bwa
 E si yo pa t gen zèl
 Se nou ankò k ba yo
 Nan peyi k gen lefwe
 Se nou k te Kòmande

Fanm d'Ayiti kanpe
 Tankou tout fanm vanyan
 Pou reklame dwa nou
 Pou n di viv libète

It is us who give life
 It is us who changed it
 Without us, the world would be empty
 Without us, life would be sad
 Since the world began blooming
 Women have always worked hard
 In the country of Haiti
 Community can't be created without us

Remember that we were at Bwa Kayiman
 We were also there at the time of independence
 When the flag was made
 It was us who sewed it
 Today we valiantly stand and say Ayibobo

In countries that have been captured
 We are the Commanders
 After six o'clock
 All the boys climb their branches
 And if they don't have wings
 It is also us who gives provides them
 In countries that have been captured
 We are the Commanders

Women of Haiti stand
 Like all valiant women
 To reclaim our rights
 To say freedom lives