READING SESSION

Transgender Choral Composers:
Mari Ésabel Valverde and Michael Bussewitz-Quarm

Erik Peregrine, presenter ~ April 13th, 2018 ~ www.onevoicemn.org
Transgender Choral Composers:
Mari Ésabel Valverde and Michael Bussewitz-Quarm

United in Song
Mari Ésabel Valverde..........................Unison or SATB (opt. divisi)

Border Lines
Mari Ésabel Valverde..........................SATB and guitar or cello

Prayer of St. Francis
Mari Ésabel Valverde..........................SATB and piano

When Thunder Comes
Mari Ésabel Valverde..........................SATB divisi, piano, and opt. Percussion

My Name is Lamiya
Michael Bussewitz-Quarm.....................Unison, 2 part (opt. divisi), SAB, or SATB (opt. divisi) and piano

The Pasture
Michael Bussewitz-Quarm.....................SATB and piano

I'll Fly Away
Michael Bussewitz-Quarm.....................SATB divisi, a cappella

**MARI ESABEL VALVERDE** (b. 1987) has composed choral, vocal, symphonic, and chamber works. Her music has been featured at conventions and festivals such as Chorus America, the Oregon Bach Festival, the Association of British Choral Directors, and Texas Music Educators Association. Her works are published by earthsongs, Santa Barbara Music Publishing, and Walton Music and self-published. She holds degrees from St. Olaf College, the European American Musical Alliance in Paris, France, and San Francisco Conservatory of Music. Mari’s music can be purchased through her website at [http://marivalverde.com/order](http://marivalverde.com/order).

Passionate about advocacy through choral music, **MICHAEL BUSSEWITZ-QUARM** (b. 1971) is a New York-based composer, conductor, and educator. Michael’s most recent works include “The Road That Has No End”, commissioned by the Huntington Choral Society, and the 3rd (and final) edition of Requiem Dies Magna, to be premiered in September by Long Island Voices and Sound Symphony under Michael’s direction. Michael is currently organizing the “Don’t Call Me ‘Refugee’” Choral Consortium Project, to be premiered in the fall of 2017, and “The Great American Choral Reef” to be premiered on Earth Day, 2018. Michael can be reached through his website, [www.MBQStudio.com](http://www.MBQStudio.com).
United in Song:
An Anthem for Our Time
for solo voice or SATB chorus a cappella

Comodo \( \text{=} \) ca. 69

*1. The blue, the red, the white, the black, the brown, And all the colors in between,

Women and men and everyone who breathes can sing along with

mp poco a poco cresc.

We dream of a land of a world Brave enough, proud enough to be U-

p poco a poco cresc.

We dream

mp poco a poco cresc.

* * We dream of a land of a world Brave enough, proud enough to be U-

p poco a poco cresc.

We dream of a land of a world Brave enough, proud enough to be U-

p poco a poco cresc.

We dream of a land of a world Brave enough, proud enough to be U-

p poco a poco cresc.

* The solo line, abbreviated as 'V,' may be sung by a soloist throughout or with a sub-choir or congregation or by multiple soloists "passing the baton" every five bars or with altos and basses singing the first verse, alternating phrases, and soprano and tenors singing the second verse, alternating phrases, etc. The possibilities are limitless! If sung as a solo, disregard the choral parts.

** Add voices to the alto part (as necessary) in mm. 10-13 and 29-32.

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Border Lines
for SATB chorus (div.) and guitar or cello

Yesenia Montilla
b. 1974

Some maps have blue borders
like the blue of your name
or the tributary lacing of
veins running through your
father’s hands. & how the last
time I saw you, you held
me for so long I saw whole
lifetimes flooding by me
small tentacles reaching
for both our faces. I wish
maps would be without
borders & that we belonged
to no one & to everyone
at once, what a world that
would be. Or not a world
maybe we would call it
something more intrinsic

Mari Esabel Valverde (ASCAP)
b. 1987

el río, how it dares to cover
up the bodies, as though we
would forget who died there
& for what? As if we could
forget that if you spin a globe
& stop it with your finger
you’ll land it on top of someone
living, someone who was not
expecting to be crushed by thirst—
"Maps" for Marcelo

Please credit Ms. Montilla in programs
and album liner notes as follows:
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28 March 2017, by the Academy of American
Poets. Used with permission of the author.

Flowingly, andante | = ca. 80

Oprano

Alto

Guitar

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Prayer of St. Francis

for SATEB chorus and piano

Broadly, majestically \( \frac{j}{j} = \text{ca. 70} \)

Mari Esabel Valverde (ASCAP)

b. 1987

Lord, make me an *instrument of your peace;

Lord, make me an *instrument of your peace;

Lord, make me an *instrument of your peace;

Lord make me an *instrument of your peace;

Lord where there is hatred,

Lord where there is hatred,

Lord where there is hatred,

Lord where there is hatred,

* close immediately to the [n] on *instrument"
When Thunder Comes
for SATB chorus (div.), piano, and opt. taiko or percussion
[bass drums, snare drum, and Glockenspiel or triangle]

J. Patrick Lewis  Mari Esabel Valverde (ASCAP)
b. 1942 b.1987

Moderate, righteously indignant \( \frac{\text{d}^2}{\text{d}t^2} \approx \text{ca. 80} \)

The poem on which this piece was set, was set, published, and copied with generous permission in writing from J. Patrick Lewis for the sole purpose of this commission and collaboration. It appears in his book of the same title.
My Name is Lamiya

Don't Call Me "Refugee"

for 2-part Mixed Voices and Piano

Based on a poem by
Lamiya Safarova

Music by
Michael Bussewitz-Quarm (ASCAP)

Commissioned by the Choirs and Individuals of the Child Refugee Awareness Consortium Commission

Permission enthusiastically granted for use in the Trans Voices Festival reading session

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The Pasture
for SAATB Voices, a cappella, with Piano introduction

Permission enthusiastically granted for use in the Trans Voices Festival reading session

Words from poem by
Robert Frost (1874-1963)

Music by
Michael Bussewitz-Quarm (ASCAP)

I'm going out to clean the pasture spring; I'll only
stop to rake the leaves away (and wait to
watch the water clear I may): I shan't be gone long. You come too.

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I'll Fly Away
SSAATTBB Voices, a cappella

Permission enthusiastically granted for use in the Trans Voices Festival reading session

Additional Words by
Kim Rich

Words and Music by
Michael Bussewitz-Quarm

Allegro \( \frac{4}{4} \) \( \text{mf} \)

Soprano

I'll fly a-way, I'll fly a-way, I'll fly a-way, I'll fly a-way, I'll fly a-way,

Alto

I'll fly a-way, I'll fly a-way, past the trees,

Tenor

I'll fly a-way, I'll fly a-way, I'll fly a-way, I'll fly a-way, I'll fly a-way,

Bass

I'll fly a-way, I'll fly a-way, I'll fly a-way, I'll fly a-way, I'll fly a-way,

Piano (for rehearsal only)

\( \text{mp} \)

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The 2018 Commission Consortiums and Projects
Composer, Michael Bussewitz Quarm

The Great American Choral Reef

Member choirs will:
• Sing their interpretations of hyperbolic paraboloids (the shape naturally found in coral)
• Create your ensemble unique “Choral Reef” message, which will be sung in the song.
• Improvise entrances, phrasing, utilizing predetermined section leaders.
• Collaborate with partner choirs from around the country (or right next door) with unifying messages, creating an even greater, more powerful Choral Reef.
visit: http://mbqstudio.com/great-american-choral-reef/

Mass for the Unarmed Child

Date of Launch | Spring, 2018
Poet | Mass Settings + original poetry by Shantel Sellers
About | A cry against gun violence, and all the elements in society that perpetuate this devastating cycle.
performance options: Premieres in Each State from Commissioning Choirs
Accompaniment | Orchestra
Ages and Voicings | College and Adult SATB divisi
visit: http://mbqstudio.com/mass-for-the-unarmed-child/

Additional Consortium and Projects

Project Name | Child Refugee Awareness Choral Project, Season Three
Date of Original Launch | 2017
Featured Songs | "My Name is Lamiya: Don’t Call Me 'Refugee'" and "Lamiya’s Song"
Poet | Lamiya Safarova (at age 9)
Accompaniment | Piano (additional Flute with Unison Voicing)
Ages and Voicings | SATB divisi; SATB; SSAA; 3-Part Mixed; 2-Part Mixed; 2-Part Treble; Unison-All Ages (Lamiya’s poem adapted in 2-part Treble and Unison Voicings for age appropriateness)

Commissioning Consortium | Radium Girl Commissioning Consortium
Date of Launch | March 7, 2018
Featured Song | “Radium Girl”
About | Based on the tragic story of the Radium Girls, and both women’s and worker’s rights.
Poet | Shantel Sellers
Accompaniment | Unaccompanied
Ages and Voicings | SSAA, Treble Choirs, Women’s Choruses (High School and Adult Choirs)
visit: http://mbqstudio.com/radium-girl
Commissioning Consortium | The Rainbow of Choirs Commissioning Consortium
Date of Launch | March 7, 2018
Featured Song | “How Did You Feel?”
About | A song of support for transgender and LGB youth who “come out”
Accompaniment | Piano (Possibly String Trio/Quartet)
Ages and Voicings | SATB; SSAA; TTBB; 3-Part Mixed; 2-Part Mixed; 2-Part Treble; Unison (Middle School, High School and Adult Choirs)
visit: http://mbqstudio.com/coming-out/

Commissioning Consortium | Hope for Recovery Commissioning Consortium
Date of Launch | March 7, 2018
Featured Song | “Pay the Ferryman for David Aaron” including the Honor Page
About | For all those who are struggling with drug addiction and to honor those we have lost.
Poet | Ira Costell (David Aaron’s Uncle)
Accompaniment | Piano
Ages and Voicings | SATB; SSAA; TTBB; 3-Part Mixed; 2-Part Mixed; (High School and Adult Choirs)
visit: http://mbqstudio.com/hope-for-recovery-about/

Major Commission | “Windshear”
Date of Launch | Spring, 2018
Language | Western Abenaki (American Indian, unseated from western New England)
Poet | Shantel Sellers
About | There is a destructive energy that ravages the senses, leaving us with an impassive heart. If we are open-eyed to our own apathy, we can begin to grieve. And from the recognition of great iniquity, we begin to heal. Our hearts convalesce. Our senses are revived. Our minds are rejuvenated. Our society is rehabilitated.
Accompaniment | Piano
Ages and Voicings | Advanced SATB divisi
visit: http://mbqstudio.com/consortium-commission-windshear/

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