



## READING SESSION

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

Erik Peregrine, presenter ~ April 13th, 2018 ~ [www.onevoicemn.org](http://www.onevoicemn.org)

## Transgender Choral Composers: Mari É Isabel Valverde and Michael Bussewitz-Quarm

### United in Song

Mari É Isabel Valverde.....Unison or SATB (opt. divisi)

### Border Lines

Mari É Isabel Valverde.....SATB and guitar or cello

### Prayer of St. Francis

Mari É Isabel Valverde.....SATB and piano

### When Thunder Comes

Mari É Isabel 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>.

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).

dur. = ca. 2'

# United in Song: An Anthem for Our Time

for solo voice or SATB chorus a cappella

words and music by  
**Mari Esabel Valverde** (ASCAP)  
b. 1987

**Comodo** ♩ = ca. 69  
*mf* boldly

Solo or All Voices

\* 1. The blue, the red, the white, the black, the brown, And all the col-ors in - be -

5

tween, Wo - men and men and eve - ry - one who breathes Can sing a - long with

10

*mp* poco a poco cresc.

me: We dream of a land of a world Brave e - nough, proud e - nough to be U -

*p* poco a poco cresc.

We dream to be U -

*mp* poco a poco cresc.

\* \* We dream of a land of a world Brave e - nough, proud e - nough to be U -

*p* poco a poco cresc.

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

*p* poco a poco cresc.

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

\* 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 sopranos 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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dur. = ca. 5'

commissioned by Adams State University Chamber Choir, Beth Robison, Director of Choral Activities

# Border Lines

for SATB chorus (div.) and guitar or cello

**Yesenia Montilla**

b. 1974

**Mari Esabel Valverde** (ASCAP)

b. 1987

*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*

*like forgiving or something simplistic like river or dirt. & if I were to see you tomorrow & everyone you came from had disappeared I would weep with you & drown out any black lines that this earth allowed us to give it— because what is a map but a useless prison? We are all so lost & no naming of blank spaces can save us. & what is a map but the delusion of safety? The line drawn is always in the sand & folds on itself before we're done making it. & that line, there, south of*

*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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**Flowingly, andante** ♩ = ca. 80

*mp* solemnly

*mp* solemnly

*con rubato* - - - - -

*p*

*mf*

*mp*

Soprano

Alto

Guitar

S

A

Gtr.

maps have blue bor - ders like the blue of your name or the

maps have blue bor - ders like the blue of your name or the

# Prayer of St. Francis

for SATB chorus and piano

Mari Esabel Valverde (ASCAP)  
b. 1987

**Broadly, majestically** ♩ = ca. 70

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Soprano  
Alto  
Tenor  
Bass  
Piano

Lord, make me an \*in - stru - ment of your peace;

Lord, make me an \*in - stru - ment of your peace;

Lord, make me an \*in - stru - ment of your peace;

Lord, make me an \*in - stru - ment of your peace;

Lord make me an \*in - stru - ment of your peace;

*f* *mf* *p* *mp* *pp* *cresc.*

(con pedale)

S  
A  
T  
B  
P

where there is ha - tred,

where there is ha - tred,

where there is ha - tred,

where there is ha - tred,

where there is ha - tred,

*mf* *mp* *sempre legato*

\* close immediately to the [n] on "instrument"

dur. = ca. 4'

Commissioned by One Voice Mixed Chorus: Minnesota's LGBTQ Chorus  
Jane Ramseyer Miller, Artistic Director  
www.OneVoiceMN.org  
Première on April 16 and 17, 2016

# When Thunder Comes

for SATB chorus (div.), piano, and opt. taiko or percussion  
[bass drums, snare drum, and Glockenspiel or triangle]

**J. Patrick Lewis**  
b. 1942

**Mari Esabel Valverde** (ASCAP)  
b. 1987

**Moderato, righteously indignant** ♩ = ca. 80

Piano

*mf*

*Ped.* \* *Ped.* \* *simile*

Effective 2 April 2018.

**A** **rub.** *mf*

The

**A** **rub.** *mf*

The

**Pno.** **rub.** *f* *mf*

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.

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# My Name is Lamiya

## Don't Call Me "Refugee"

for 2-part Mixed Voices and Piano

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

Based on a poem by  
Lamiya Safarova

Music by  
Michael Bussewitz-Quarm (ASCAP)

♩ = c. 126

The musical score is written for four parts: Part I (Soprano), Part II (Alto), Part III (Tenor), and Part IV (Bass). It is in 4/4 time with a key signature of one flat (Bb). The score begins with a tempo marking of c. 126. The first system (measures 1-4) features the lyrics "Don't call me 're - fu - gee'." repeated twice. The second system (measures 5-8) continues with the same lyrics, followed by "My life, my des - ti - ny has been so". A piano part begins in measure 8. Dynamics include piano (p), mezzo-piano (mp), and piano (p). A box with the number 8 is placed above the piano part in measure 8. Asterisks \*I and \*II indicate doubled parts for the piano accompaniment.

\*Indicates doubled part

# 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)

♩ = 60

Tenor Solo

Piano

*mp*

with pedal

6

(unaccompanied)

*mf*

8

I'm go - ing out to clean the pas - ture spring; \_\_\_\_\_ I'll on - ly

10

8

stop to rake the leaves a - way \_\_\_\_\_ (and wait to

12

8

watch the wa - ter clear I \_\_\_\_\_ may): \_\_\_\_\_ I sha'n't be gone long. \_\_\_\_\_ You come too. (end solo)

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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 ♩=144

The musical score is for the piece "I'll Fly Away" in A major, 2/4 time, with a tempo of Allegro (♩=144). It features five parts: Soprano, Alto, Tenor, Bass, and Piano. The Soprano part begins with a rest followed by the lyrics "I'll fly a - way — past the trees," with a dynamic marking of *mf*. The Alto part has a whole rest. The Tenor and Bass parts have a rhythmic accompaniment of eighth notes, with lyrics "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, I'll fly a - way," and dynamic markings of *mp* and *p*. The Piano part provides a harmonic accompaniment with chords, also marked *mp* and *p*. A large "STAGED" watermark is visible across the score.

Soprano  
Alto  
Tenor  
Bass  
Piano  
(for rehearsal only)

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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)

visit: <http://mbqstudio.com/child-refugee-awareness-choral-project-2/>

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/>

Official Website: <http://mbqstudio.com>

Official Phone Number: (516) 729-0970

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