



MINNESOTA
CHORALE

&

BORDER
CROSSING



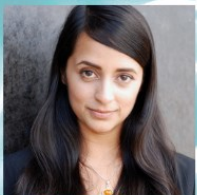
PRESENT

BRIDGES/PUENTES
EXPANDING THE CANON

Water Songs: The Ripple Effect



WITH
GUEST CONDUCTOR
SHEKELA WANYAMA



SUNDAY, OCTOBER 13, 2024 4PM
SOUTH HIGH SCHOOL, MINNEAPOLIS

Welcome! ¡Bienvenidos!

In 2021, the Minnesota Chorale and Border CrosSing joined forces to initiate a series of programs focused on re-imagining the choral canon. Through this series of concerts, we aspire to promote greater equity and inclusion in the field of choral music and to refresh and redefine our experience of the choral canon through innovative programming which amplifies the voices of underrepresented composers and performers.



Celebrating its 53rd season, the Minnesota Chorale ranks among the foremost professional choruses in the United States. Led by Kathy Saltzman Romey since 1995, the Chorale is best known for its work with the Twin Cities' two major orchestras, but is equally dedicated to fostering and deepening relationships through its *Bridges* community-engagement initiatives, educational activities, and independent presentations of choral works. It operates two youth choirs (Minneapolis Youth Chorus and Prelude Children's Choir) and, in collaboration with the MacPhail Center, Voices of Experience, an ensemble of seniors. The Chorale continues to explore new artistic directions and collaborative opportunities while earning the highest critical acclaim for its work on the concert stage.

Now comprising ensembles for singers from ages 8 to 80-plus, the Minnesota Chorale is a multi-generational umbrella organization. With the founding of the Minneapolis Youth Chorus in 2007, the Chorale deepened its community connections by creating this choral opportunity for Minneapolis Public School students in grades 6 through 10 to develop their musical gifts in an environment dedicated to the celebration of diversity and the pursuit of artistic excellence. MYC's Prelude choir, for children in grades 3 through 5, provides an introductory choral experience for younger singers. Voices of Experience, established in 2010 in partnership with the MacPhail Center for Music, offers mature singers opportunities to achieve vocal excellence and enrich the community through song.



**BORDER
CROS|SING**

Border CrosSing is an award-winning, Minnesota-based, anti-racist arts nonprofit. Our mission is to integrate historically-segregated audiences and musicians through the performance of choral music. Examples include our historic 2019 performance of Osvaldo Golijov's *La Pasión según San Marcos* with the Minnesota Orchestra, named as one of the year's best concerts by the Star Tribune; vocal sheet music publications through Graphite Marketplace, Heritage Choir, our inclusive community chorus; and the release of two studio albums (*Un milagro de fe* and *Aquí te amo*) that celebrate BIPOC composers across the Americas. Our programming gained international attention when we became recipients of the 2020 ASCAP Award for Adventurous Programming, awarded by Chorus America.

Founded in 2017 by Artistic Director Ahmed Fernando Anzaldúa El Samkary, Border CrosSing envisions a fundamental change in classical music culture so that every concert, every audience, and the artists on stage truly reflect the cultural reality in which we live. Our work provides opportunities for people from different communities to understand each other in new ways through our multilingual Puentes concert series, educational partnerships with local schools, and collaborations with Minnesota's most important cultural organizations, including Schubert Club, the Saint Paul Chamber Orchestra, the Minnesota Orchestra, and the Minnesota Chorale.



Guest Conductor

Shekela Wanyama builds community through crafting meaningful and innovative choral experiences. A freelance conductor-educator, Shekela serves on the faculties of Hamline University and the University of Minnesota, and the music staff at Unity Church Unitarian. Recent engagements have included projects with VocalPoint, Singers in Accord, and the Minnesota Chorale. Shekela taught middle and high school choir for over ten years. She holds a DMA in conducting from the University of Minnesota, an MM in choral conducting from Temple University, a Bachelor of Music Education from the University of Minnesota, and is a proud graduate of South High School!



Donate to Minnesota Chorale and BorderCrosSing!

All donations will be split between the two organizations.

**Your financial contributions maintain our work in the community.
Thank you for joining our chorus of supporters!**

BRIDGES / PUENTES : EXPANDING THE CANON

WaterSongs: The Ripple Effect

With the Minnesota Chorale and Border CrosSing

Featuring Sharon Day, Pooja Goswami Pavan, A. Pavan,
Eri Isomura, Ikidowin Youth Theater Ensemble,
and South High School Advanced Choir

COMBINED CHOIRS

Shekela Wanyama, Conductor Eri Isomura, Percussion

Nitohtamok Askîy (Listen to the Land / Escucha la tierra)
Words and Music by / Letras y música por Sherryl Sewepagham

Nitohtamok askîy
Mamawi nâkatihtitan
Kiskin wahamakanaw mistahi kikwi

Listen to the land
We must take care of it together
It teaches us many things

Escucha la tierra
Debemos cuidarla juntas
Nos enseña muchas cosas

IKIDOWIN YOUTH THEATER ENSEMBLE

Sir Curtis Kirby, Artistic Director

We Will Do It for the Water (excerpts) / Lo haremos por el agua (extractos)
Words and Music by Sharon Day / Letras y música por Sharon Day

SOUTH HIGH SCHOOL ADVANCED CHOIR & AUDIENCE

Laurie Meyers, Conductor

There Are More Waters Rising / (Hay más aguas subiendo)
Words and Music by / Letras y música por Saro Lynch-Thomason

There are more waters rising,
This I know, This I know.
There are more waters rising,
This I know.

There are more waters rising,
They will find their way to me.
There are more waters rising,
This I know.

(Elijah)

We will heal from the battle, this I know, this I know
We will heal from the battle, this I know
We will heal from the battle, at the end of the day
We will heal from the battle, this I know, this I know
We will heal from the battle, this I know

(Jamerha and Clara)

There are more people loving, this I know, this I know
There are more people loving, this I know
There are more people loving, they will find their way to me
There are more people loving, this I know, this I know
There are more people loving, this I know

(Marius)

There are more people wishing, this I know, this I know
There are more people wishing, this I know,
There are more people wishing, they will find their way to me
There are more people wishing, this I know, this I know
There are more people wishing, this I know

(Gryphon)

There are more hopes rising, this I know, this I know
There are more hopes rising, this I know
There are more hopes rising, they will find their way to me
There are more hopes rising, this I know, this I know
There are more hopes rising, this I know

Hay más aguas subiendo,
Esto lo sé, Esto lo sé.
Hay más aguas subiendo,
Esto lo sé.

Hay más aguas subiendo,
Descubrirán su camino hacia mí.
Hay más aguas subiendo,
Esto lo sé.

(Elijah)

Nos curaremos de la batalla, esto lo sé, esto lo sé
Nos curaremos de la batalla, esto lo sé
Nos curaremos de la batalla, al final del día
Nos curaremos de la batalla, esto lo sé, esto lo sé
Nos curaremos de la batalla, esto lo sé

(Jamerha y Clara)

Hay más gente amando, esto lo sé, esto lo sé
Hay más gente amando, esto lo sé
Hay más gente amando, descubrirán su camino hacia mí
Hay más gente amando, esto lo sé, esto lo sé
Hay más gente amando, esto lo sé

(Marius)

Hay más gente deseando, esto lo sé, esto lo sé
Hay más gente deseando, esto lo sé,
Hay más gente deseando, descubrirán su camino hacia mí
Hay más gente deseando, esto lo sé, esto lo sé
Hay más gente deseando, esto lo sé

(Gryphon)

Hay más esperanzas en aumento, esto lo sé, esto lo sé
Hay más esperanzas en aumento, esto lo sé
Hay más esperanzas en aumento, descubrirán su camino hacia mí
Hay más esperanzas en aumento, esto lo sé, esto lo sé
Hay más esperanzas en aumento, esto lo sé

MINNESOTA CHORALE & BORDER CROSSING

Shekela Wanyama, Conductor

Pooja Goswami Pavan—Hindustani Vocalist, A. Pavan—Tabla, Eri Isomura—Percussion, Kira Knutson—Soprano, Sam Baker—Tenor

Malhaar: A Requiem for Water/Un réquiem por el agua

Music by Reena Esmail
Texts by Wendell Berry, William O'Daly, and Christian Mass for the Dead
Hindi texts translated and compiled by Saili Oak and Reena Esmail

Música por Reena Esmail
Letras por Wendell Berry, William O'Daly, y de la Misa de Réquiem cristiana
Letras en hindi traducidos y compilados por Saili Oak y Reena Esmail

In Hindustani music, Malhaar refers to a family of raags that beckon rain. As the legend goes, the greatest musicians could cause a downpour from even the most severely parched skies by the power of their song.

This is the inspiration for Malhaar: A Requiem for Water. As drought worsened in Southern California, I yearned for a way to process the rising panic. The work intertwines texts from the traditional Latin Requiem mass alongside the work of Wendell Berry and William O'Daly, along with interspersed Hindi. It traces a trajectory of beauty and awe of water, the fear and devastation around its loss, an answered plea of atonement, and eventually a promise of a new cycle of life, as the water returns to the skies.

This is a hopeful requiem. While the collective loss has been so tremendous, we can still hold out hope that if we change our relationship to the earth, we might beckon the rain back.
-Reena Esmail

I. Holy Water / Agua Bendita

Sakal jal hai pavan
is amrut ko naman

(All water is holy water.
Bow in reverence to this divine elixir.)

(Toda agua es agua bendita
Inclínate en reverencia ante este elixir
divino.)

The cloud is free only
to go with the wind.
The rain is free
only in falling.
The water is free only
in its gathering together,
in its downward courses,
in its rising into air.

*La nube es libre sólo para ir con el viento.
La lluvia es libre sólo al caer.
El agua es libre sólo
al reunirse,
al descender,
al ascender al aire.*

- Wendell Berry, from "The Law That Marries All Things"

- Wendell Berry, de "La ley que une todas las cosas"

Kyrie eleison.

(Lord, have mercy.)

(Señor, ten piedad.)

II. Requiem aeternam

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

(Grant them eternal peace, Lord,
and let perpetual light shine upon them.)

(Dales, Señor, el eterno descanso,
y que la luz perpetua los ilumine.)

III. Skeptical Bell / Campana escéptica

Skeptical bell, fierce certainty of dust,
the snow-covered mountain
no longer hears its own ringing.
It knows no fear.
In its language will does not exist.
Its rivers carry the bast in snow
that no longer falls.

*Campana escéptica, fiera certeza del polvo,
la montaña nevada
ya no oye su propio tañido.
No conoce el miedo.
En su lenguaje no existe la voluntad.
Sus ríos llevan la estopa en la nieve
que ya no cae.*

- William O'Daly, "The Dream of Mount Liberty"

- William O'Daly, "El sueño del Monte Libertad"

Interlude I / Interludio I

Sakhi Neer bharan kaise jaaoo?
Sookhi Nadiya ki pyaas kaise bujhaaoo?

(O Friend, how will I go to fill water?
How will I extinguish this thirst from a dry
stream?)

(Oh amigo, ¿cómo iré a llenar de agua?
¿Cómo extinguiré esta sed de un arroyo
seco?)

IV. Lacrimosa—This ever-descending water/ Lacrimosa—Esta agua que desciende sin cesar

Is this ever-descending water
human tears? Do they mean nothing?

*¿Es esta agua que desciende sin cesar
lágrimas humanas? ¿No significan nada?*

Will the stone heads that weep
in the late afternoon fade away?

*¿Se desvanecerán las cabezas de piedra que lloran
al caer la tarde?*

Without you, how will we weep
when we need to?

*Sin ti, ¿cómo lloraremos
cuando lo necesitamos?*

How will the earth smell
after the last drops of rain?
- William O'Daly, "In Franconia Gorge"

*¿Cómo olerá la tierra
después de las últimas gotas de lluvia?
- William O'Daly, "En el desfiladero de Franconia"*

Lacrimosa dies illa,
Qua resurget ex favilla.
Iudicandus homo reus:
Huic ergo parce, Deus.
Dona eis Requiem.

*(Full of tears shall be that day
when from the ashes shall arise
the guilty man to be judged:
Spare them by your mercy, Lord.
May they rest in peace.)*

*(Lamentable aquel día,
cuando de las cenizas se levanten
los hombres culpados para ser juzgados.
Ten compasión de ellos, Dios:
concédeles el descanso.)*

Interlude II (reprise) / Interludio II (repetición)

Sakhi Neer bharan kaise jaao?
Sookhi Nadiya ki pyaas kaise bujhaao?

(O Friend, how will I go to fill water?
How will I extinguish this thirst from a dry
stream?)

(Oh amigo, ¿cómo iré a llenar de agua?
¿Cómo extinguiré esta sed de un arroyo
seco?)

V. Agnus Dei—He Kartar / Agnus Dei—Oh Dios

Agnus Dei, qui tollis peccata mundi:
dona eis requiem sempiternam.

(Lamb of God, who takes away the sins of
the world, grant them eternal peace.)

(Cordero de Dios, que quitas el pecado del
mundo,

He kartar karunaghan
Sakal bihgan kar vinash
De shanti, de prakash

(O God, full of mercy
Please take away all our sorrow
Give us peace, give us light.)

(Oh Dios, lleno de misericordia
Por favor quita todo nuestro dolor
Danos paz, danos luz.)

VI. Questions for God / Preguntas para Dios

Have I arrived?
Why am I here?
When will I leave
for the other shore?
Who will I be there
where I once was?
And what sea is this?
It is mine, it is yours?
If it is ours,
where are we?

- William O'Daly, "Questions for God"

¿He llegado?
¿Por qué estoy aquí?
¿Cuándo partiré
hacia la otra orilla?
¿Quién seré yo
allí donde estuve?
¿Y qué mar es éste?
¿Es mía, es tuya?
Si es nuestra,
¿dónde estamos?

- William O'Daly, "Preguntas para Dios"

VII. The Dream of the Waterfall—In Paradisum / El sueño de la cascada—In Paradisum

The old stones stream in the arteries
of the gods, and every moment the river
changes, our bodies change, love changes
everything and we will never be the same.
- William O'Daly

Las viejas piedras fluyen por las arterias
de los dioses, y a cada momento el río
cambia, nuestros cuerpos cambian, el amor lo cambia
todo y nunca seremos los mismos.
- William O'Daly

In paradisum deducant te Angeli
Chorus Angelorum te suscipiat, et
cum Lazaro quondam paupere
aeternam habeas requiem.

(May the angels lead you into paradise
May the choir of angels receive you
and with Lazarus, once poor,
May you have eternal rest.)

(Al paraíso te conduzcan los ángeles,
El coro de los ángeles te reciba y
con Lázaro, el que fue pobre,
tengas descanso eterno.)

The river empties into the burning field,
collides in light and shadow,
where in the caves of forgotten animals
the prehistoric dream is in motion.
It flows on in darkness. It does not stop.
- William O'Daly, "The Dream of the Waterfall"

El río desemboca en el campo ardiente,
choca en luces y sombras,
donde en las cuevas de los animales olvidados
se pone en movimiento el sueño prehistórico.
Sigue fluyendo en la oscuridad. No se detiene.
- William O'Daly, "El sueño de la cascada"

The water is free only
in its gathering together,
in its downward courses,
in its rising into air.
- Wendell Berry, reprise from "The Law That Marries All Things"

El agua es libre sólo
al reunirse,
al descender,
al ascender al aire.
- Wendell Berry, repetición de "La ley que une todas las cosas"



Reena Email works between the worlds of Indian and Western classical music, and brings communities together through the creation of equitable musical spaces. Esmail's life and music was profiled on Season 3 of PBS Great Performances series Now Hear This, as well as Frame of Mind, a podcast from the Metropolitan Museum of Art. Esmail divides her attention evenly between orchestral, chamber and choral work. She has written commissions for ensembles including the Los Angeles Master Chorale, Seattle Symphony, Baltimore Symphony Orchestra and Kronos Quartet, and her music has featured on multiple Grammy-nominated albums, including The Singing Guitar by Conspirare, BRUIITS by Imani Winds, and Healing Modes by Brooklyn Rider. Many of her choral works are published by Oxford University Press. Esmail is the Los Angeles Master Chorale's 2020-2025 Swan Family Artist in Residence, and was Seattle Symphony's 2020-21 Composer-in-Residence. She has been in residence with Tanglewood Music Center (co-Curator - 2023) and Spoleto Festival (Chamber Music Composer-in-Residence - 2024). She also holds awards/fellowships from United States Artists, the S&R Foundation, the American Academy of Arts and Letters, and the Kennedy Center. Esmail holds degrees in composition from The Juilliard School (BM'05) and the Yale School of Music (MM'11, MMA'14, DMA'18). Her primary teachers have included Susan Botti, Aaron Jay Kernis, Christopher Theofanidis, Christopher Rouse and Samuel Adler. She received a Fulbright-Nehru grant to study Hindustani music in India. Her Hindustani music teachers include Srimati Lakshmi Shankar and Gaurav Mazumdar, and she currently studies and collaborates with Sali Oak. Her doctoral thesis, entitled *Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians* explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers. Esmail was Composer-in-Residence for Street Symphony (2016-18) and is currently an Artistic Director of Shastra, a non-profit organization that promotes cross-cultural music connecting music traditions of India and the West. She resides in her hometown of Los Angeles, California.

SHARON DAY
Author, Artist, Speaker, Activist, Water Walker

Babies Sing and Coo / Los bebés cantan y arrullan
Words and Music by Sharon Day / Letras y música por Sharon Day

Babies sing and coo Sing and coo We will sing for you Baby sing and coo Coo way coo way coo Coo way coo way coo	Bebé, canta y arrulla Canta y arrulla Cantaremos para ti Bebé canta y arrulla Cucú cucú cucú Cucú cucú cucú
Babies sing and coo Spirits near the stars Stardust shines right through We will sing for you	Los bebés cantan y arrullan Los espíritus cerca de las estrellas El polvo de estrellas brilla a través de ellas Cantaremos para ti
Wild fires raging round the earth Flames leap from tree to tree And the temperature's rising All round ni mama akii Will babies sing and coo?	Incendios forestales arrasan la tierra Las llamas saltan de árbol en árbol Y la temperatura aumenta.. Por todos lados ni mama akii ¿Los bebés cantarán y arrullarán?
Ice caps melt away Oceans rising high Covering the earth In a blue ocean tide	Los casquetes polares se derriten Los océanos se elevan Cubriendo la tierra En una marea azul del océano ¿Los bebés cantarán y arrullarán?
Will babies sing and coo? Will ceremonies arise Strong and sweet and true Will new medicines Bring new harmonies Will our babies sing and coo?	Surgirán ceremonias Fuertes, dulces y verdaderas ¿Las nuevas medicinas traerán nuevas armonías? ¿Nuestros bebés cantarán y arrullarán?
Spirits live in love Descending from stars Love lives in spirit Spirit lives in love Babies sing and coo	Los espíritus viven en el amor Descendiendo de las estrellas El amor vive en el espíritu El espíritu vive en el amor Los bebés cantan y arrullan

SHARON DAY & AUDIENCE

Nibi Song / Canción del agua

Written and gifted to the world by Dorene Day / Escrita y regalada al mundo por Dorene Day

Nibi Gee Zah-gay-e-goo Gee Me-gwetch-wayn ne-me-goo Gee-Zah Wayn ne-me-goo	Water, we love you. We thank you. We respect you.	Agua, te amamos. Te agradecemos. Te respetamos.
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COMBINED CHOIRS

Shekela Wanyama, Conductor Eri Isomura, Percussion

Walk Out on the Water / Caminar sobre el agua

Words and Music by Royal Canoe Arranged for choir by Geung Kroeker-Lee
Letras y música por Royal Canoe Arreglado para coro por Geung Kroeker-Lee

Still got a ticket to play I won't be walking away I feel all the weight of the world. I won't get another one, Won't get another one, Won't get another one, Won't get	Aún tengo un boleto para jugar No me marcharé Siento todo el peso del mundo Yo no obtendré otro, No obtendré otro, No obtendré otro, No obtendré
Will I be singing a hallelujah, When I walk out on the water? I'm not going under. I own the space that I occupy.	¿Cantaré un aleluya Cuando camine sobre el agua? No me voy a hundir. Soy dueño del espacio que ocupo.
Oh, oh hallelujah, I climb up through the trees, I'm strong enough to breathe, I'll grow my wings like a butterfly.	Oh, oh aleluya, Trepo por los árboles, Soy lo suficientemente fuerte para respirar, Me crecerán las alas como una mariposa.
I woke up alone on the shore The sun it fought through my eyes Wondering what all this is for Is it for you?	Me desperté solo en la orilla El sol luchó a través de mis ojos Preguntándome para qué es todo esto ¿Es para ti?
Phone stuck, hung up, I never hear what you say you're saying Line cut when the door shut I don't know why I'm straying.	Teléfono atascado, colgado, Nunca escucho lo que dices que estás diciendo La línea se cortó cuando la puerta se cerró No sé por qué me desvío.
Everything's happening the way want. Everything's happening the way want. Is everything happening the way want? Everything's happening the way want.	Todo está pasando como quiero. Todo está pasando como quiero. ¿Está todo pasando como quiero? Todo está pasando como quiero.

COMMUNITY CONVERSATION

Sharon Day, Rachel Dionne-Thunder, and members of South High's All Nations Program, Shekela Wanyama—moderator



A. Pavan, Ph.D. Tabla Artist, Composer, Teacher

Dr. Pavan is a regular figure in the Twin Cities music circles as a Tabla player and teacher. He initially trained in Tabla under Sri G. Laxmiah, senior disciple of Ustad Shaik Dawood Khan of Hyderabad, India. He has studied with several masters over the years and presently trains with Ustad Shabbir Nisar, the illustrious son and disciple of the Tabla legend Ustad Shaik Dawood Khan. He has performed for Katha Dance Theater, Pangea World Theater and Indian Music Society of Minnesota (IMSOM) in several productions and concerts. Pavan also appears on recordings of world/fusion music with many MN based artists. Since 1999 Pavan has been providing Tabla instruction to a number of students. Pavan co-composed and performed with Nirmala Rajasekar, Minnesota based Veena artist, the score for Pangea World Theater's production "Partitions", and the score for "5 Weeks" with Dr. Pooja Goswami Pavan, his wife, who is a Hindustani vocalist, teacher and composer. Pavan has also performed with the St. Paul Chamber Orchestra along with Nirmala Rajasekar. In 2024, Pavan received a commission from the Greater Twin Cities Youth Symphonies (GTCYS) and was a featured Tabla soloist in their Spring Festival concerts. His creative projects have been supported by grants from the Metropolitan Regional Arts Council (MRAC) and the Minnesota State Arts Board (MSAB).

A senior leader in technology innovation and management, Pavan is an alumnus of the University of Minnesota from where he received his Ph.D. His association with the Indian Music Society of Minnesota (IMSOM) goes back to 1989 when he first arrived in MN. He has served in IMSOM in various capacities, first as a volunteer, then playing various roles as a member of the Executive Committee for several years and finally as President of the Society from 1997 – 2001. He continues to be very active in IMSOM and presently serves as a member of the Advisory Board. Dr. Pavan was the Executive Director for several of IMSOM's big concert productions in the past including "Masters of Percussion" (2002 and 2006), "Legends of India" (2003), "Remember Shakti" (2003) and "Rhythm Fantasies of India" (2004) and "Zakir Hussain with Niladri Kumar" (2022). Dr. Pavan leads the grant writing responsibilities for IMSOM and has won well over 100 grants for the society under his leadership for artistic projects, capital improvements, management consultancy and arts learning.



Pooja Goswami Pavan, Ph.D. Hindustani Vocalist, Composer, Teacher and Scholar

Dr. Pooja Goswami Pavan is a Hindustani (North Indian classical) classical vocalist, composer, and teacher. Her silky yet strong voice has the capability to move in three octaves effortlessly. Her intensive training in the Hindustani classical idiom has allowed her to broaden her ability to sing in a variety of genres with ease. Growing up in an environment of music and theater, she developed a deep interest in composing music to verses in Hindi and Urdu. The versatility in Pooja's repertoire is evident in her ability to sing Thumri, Dadra, Ghazal, Bhajan, Sufiana Kalam and folk genres such as the Hori, Chaiti & Kajri besides the Khayal. Pooja was trained in Hindustani music by Pandit Surendra Goswami, Prof. Ajit Singh Paintal and continues her advanced training in Khayal with her brother Prof. Shailendra Goswami. She has also been trained in semi-classical music by the eminent vocalist, the late Vidushi Shanti Hiranand. Pooja received a Ph.D. in Indian Classical Music from the University of Delhi.

She has performed at many prestigious venues such as The Ordway Center, The Guthrie, The India Habitat Center and The India International Center. Among her many acclaimed performances are ones at The Learnquest Music Conference (Boston), International Music Festival (Vietnam) and The Indian Classical Music Festival (The Bahamas). Since coming to Minnesota, she has made a name for herself with several successful collaborations with USA based artists of diverse genres. An active composer, she frequently creates works and performs for many leading music, dance and theater organizations including the Pangea World Theater, Ananya Dance Theater, Indian Music Society of Minnesota and Katha Dance Theater. Pooja has several recordings featuring her original compositions of Bhajan, Ghazal and Sufiana Kalam. She is much sought-after by educational and arts institutions for her Lecture-Demonstrations on Hindustani music. She has also served as an adjunct faculty member at the University of Minnesota's School of Music and The Music Department at Macalester college, teaching graduate level courses in Indian music, history and culture. Her creative work has been supported with numerous grants and commissions from multiple arts agencies such as the Minnesota State Arts Board, Metropolitan Regional Arts Council, American Composers Forum and Cedar Cultural Center. She was recognized with the prestigious McKnight Fellowship for Musicians by the McKnight Foundation for excellence in her art.



Eri Isomura Percussionist and Marimbist

Eri Isomura is a percussionist and marimbist based in the Twin Cities. Eri is co-founder and Co-Executive Director of 10th Wave Chamber Music Collective, a member of the Heartland Marimba Ensemble, and has performed with the Minnesota Opera, Duluth Superior Symphony Orchestra, Theater Mu, Cantus, Zeitgeist, Border CrosSing and others. Recording projects include the album "Twelve Months in Minnesota" (2023) consisting of percussion solos composed by Asuka Kakitani, "Musical Moments for Cello and Marimba" (2021) with her father Sachiya Isomura, a former cellist in the Minnesota Orchestra, self-titled pop album "Champagne Confetti" (2023), among others.

Eri received her B.M. in Percussion at St. Olaf College and M.M. at The Boston Conservatory. Eri is endorsed by Innovative Percussion and Koide Cymbals.



Sharon Day Author, Artist, Speaker, Activist, Water Walker

Sharon M. Day is enrolled in the Bois Forte Band of Ojibwe, and makes her home in Minnesota, where she is a founder and executive director of the Indigenous Peoples Task Force, a vital provider of culturally appropriate health services, programs and housing. She is a grandmother, great-grandmother, and an artist, musician, and writer.

Sharon's spiritual life is to care for water. In her Anishinaabe ways, women have taken care of the water since time immemorial and believe it is the blood of Mother Earth. In 2003, Sharon joined the late Anishinaabe elder Josephine Mondamin to begin Mother Earth Water Walks to raise awareness about water issues.

Thank you! ¡Gracias!



Laurie Meyers Director—South High School Choir

Mission Statement: We believe that music education provides a powerful means of self-expression, personal and community development, and life-long fulfillment for all. South High School Music Department offers Vocal Music, Songwriting, Piano Class, World Music, Electronic Music Lab, Orchestra, Band, Jazz, Guitar and Modern Band experiences for their students. Laurie Meyers is the vocal music instructor. Ms. Meyers is a native of South Korea and grew up in Colorado before attending Drake University for her Bachelor of Music Education degree. She later earned her Master of Education degree from Nova Southeastern University. She believes that all individuals have a voice to share, and it is her joy to cultivate opportunities to share and connect through singing and creating music together.

South High School Advanced Choir

Jamal Abdulrahman
Jayce Austin
Nana Bangoura
Scarlett Benedict
Abraham Castro-Huinil
Jessica Castro-Huinil
Lily C.
Quinn Combs
LaRayna Dionne
Calvin Feigal-Barko
Rubie Fountain-Hagebak
Charlotte Kinzley
Julip Levy

Jo McComas
Mikka Miller
Clara Nerbonne
Riley Olson
Elijah Parks
Nina Randall
Gryphon Rapacz
Amelia Reinert
Diego Simon Morales
Marius Steller-Spataro
Jamerha Terrell
Oliver Weseman



Ikidowin Youth Theater Ensemble, Sir Curtis Kirby Artistic Director

This program incorporates health information with theater, creating an innovative form of peer education. The Ikidowin youth (12-18 years old) are given the knowledge and skills needed to protect their own health and provide accurate and important sexual health knowledge to their peers. All information is both scientific and culturally relevant to Indigenous youth.

Incorporating the educational piece on healthy relationships, sexual health, and consent through theater, allows the youth to present this information to their peers in an innovative way. Theater or storytelling is an age-old method of knowledge transfer in the Indigenous community and today is an outlet for youth to express themselves creatively while also spreading awareness and education on important topics. They cover many different topics that are important for all youth to know. These experiences help our ensemble members develop leadership skills, oral communication skills, creative problem-solving abilities while encouraging responsibility, motivation, and commitment.



Rachel Dionne-Thunder

Rachel Dionne-Thunder is co-founder of the Indigenous Protector Movement. The Indigenous Protector Movement (IPM) is a grassroots organization based in Minneapolis, dedicated to protecting, preserving, and uplifting Indigenous rights, voices, and sovereignty. Emerging from community-led efforts, IPM focuses on direct action, cultural revitalization, and advocacy for issues impacting Indigenous people. Through collaborative partnerships, actions, community programs, and support for grassroots initiatives, IPM empowers the Indigenous community to lead efforts for change, healing, and self-determination. IPM was founded with the mission to support and strengthen the Indigenous community in urban spaces, particularly in South Minneapolis. IPM works on multiple fronts—defending Indigenous rights and land, developing programs to support cultural preservation and empowerment, and decolonizing systems that harm Indigenous people. By providing direct support, fostering leadership, and elevating Indigenous stories, IPM aims to create lasting, regenerative change that honors the past while building a resilient future for Indigenous people.



South High School All Nations

This is a dynamic program that offers American Indian youth a challenging and nurturing high school experience through culturally responsive instruction, family and student engagement, and collaborative partnerships with the community. The program's goals are to preserve and perpetuate culture and language; and to focus on strengths of American Indians while preparing for college.

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macphail.org/events

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Alyssa Anderson *alto 2*
 Sam Baker* *tenor 1*
 Laura Betinis Healy *alto 1*
 Mark Billy *bass 1*
 Kira Knutson *soprano 1*
 Sullivan Ojala Helmbolt *bass 2*
 Nathan Petersen-Kindem* *bass 2*
 Natalia Romero Arbeláez *soprano 2*
 Anna Stolte-Huchim *alto 1*
 Blake Wieseler *tenor 1*
 Adam Zahller *tenor 2*

* denotes Border CrosSing and
 Minnesota Chorale singer

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Lindsey Hartjes	Luke Slivinski*
Dee Hein	William B. Smale
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Steven Hodulik*	Rick Treece
Skai Jennings	Jacob Hurley
Eric Johnson	Weindling
Megan Kosse	Suzanne Wiebusch

* section leader

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