

TALISMAN THANKS...

NY COMMUNITY CHOIR

ALL OF WHOM WE MET ON TOUR

SKYLAR PETERSON

TALISMAN ALUMNI

AND EVERYONE WHO ATTENDED



DINKELSPIEL AUDITORIUM

STANFORD, CA 94305



work

TALISMAN

SPRING SHOW 2014

MAY 23RD 2014

TALISMAN

MISSION

Talisman was created to explore and perform substantive, cultural music. This has become our mantra as we strive to give voice to the vast collection of human stories told through rich and vibrant song. We appreciate the great challenge of responsibly engaging with the genuine roots of the songs we sing, and are committed to bringing these songs to life as best our abilities allow.

We also feel that the music asks us not only to perform it for itself, but to use it as a means both to grow as individuals and to share meaningful experiences with our audiences and collaborators. We find that no matter where or with whom we carry the music, there is a great deal to learn from our interactions as we all experience the inspiration borne of human struggle and triumph.

Commitment to our fundamental mission as people and singers has helped us to build a strong community of audiences, performers, and artists that we continue to learn from as we expand our vision for the future of our group and global community. We believe that the strength of these bonds across the wide array of experiences they represent is a testament to the unifying power of music.

MEMBERS

Sopranos

Allie Trimm
Maria Doerr
Sarah Jiang

Tenors

Jelani Munroe
Joey Fernandez
Kaelo Moahi
Nicholas Biddle
Phillip Hoovestol

Altos

Aishwarya Vardhana
Hye Jeong Yoon
Maya Delaney
Miki Lainovic
Willie Hercule

Basses

Charlie Yang
Chris Sackes
Joe Hack
Tian Chen Zeng

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MOTHERLESS

"Motherless" is a combination of three songs: "Motherless Child" by Sweet Honey in the Rock, "Grandma's Hands" by Bill Withers, and the traditional spiritual "Motherless Children Have a Hard Time." This emotional song speaks to the feeling of loss when a mother, or the comfort she brings, has gone. Although the plaintive words can be interpreted literally, they were much more likely metaphoric. The "motherless child" could be a slave separated from and yearning for his African homeland, a slave suffering "a long ways from home"—home being heaven—or most likely both.

BABETHANDAZA

Babethandaza is a South African song, sung in Zulu. It means: "our mothers of old used to pray/ things are as they are because of prayer"/ Talisman learned this song during our group retreat in the fall of 1993. It quickly then became one of our favorite songs and remains so today. We even sang it with some of the children we met on our Spring trip to Philadelphia and New York City.

ONE BY ONE

Woza, the theme of our concert tonight, was inspired by the opening section of this song, which is called "Woza-Mfana," and translates to "Come, boy." It is a call for people to gather and come together. The song then transitions into a compelling journey, and the lyrics translate to: Hold on tight my people, do not get weary, do not loose your strength, for we can see that they wanted to finish us, but one by one, they will not succeed, one by one, we will win. We will win because we know who we are. Come and see the cowards, they are running away, come and see. The color of my skin is dark, I am proud of it, the color of my skin is dark, I will die with it. Oh yes it is beautiful in Africa, and we will win one by one.

T H A N K Y O U
F O R C O M I N G !

PROGRAM

MODIMO TRILOGY

A combination of three hymns originally performed by the Soweto Gospel Choir. The trilogy opens with "Tsotlhe, Tsotlhe," a song of awe and wonder at Creation, and continues with "Izwi Lahlab'Inhliziyo Yami," a soulful confession of sin and proclamation of grace. The piece concludes with "Ke Na Le Modisa," a traditional South African interpretation of Psalm 23. Two of the eleven official languages of South Africa are represented in the trilogy. "Modimo" and "Ke Na Le Modisa" are sung in Sotho, and "Izwi Lahlab'Inhliziyo Yami" is in Zulu.

OPEN TO RECEIVE

Talisman learned this song on our 2014 Spring Tour in New York City while singing with the NYC Community Choir. Even with a group of strangers, this song reminded us to appreciate the beauty and blessings all around us.

BLACKFOOT CHEYENNE PRAYER

This blend of two tribes cultures was composed and arranged by our own Talisman alumnus, Adrien Wagner, who hails from the Blackfeet Reservation in Heart Butte, Montana. The song is reflective and peaceful in nature and translates in part to "Creator, let your love come down and touch your children here on Earth."

GOING HOME

Going Home tells the story of the Tuscarora Tribe's exile from their native land in what is now North Carolina, and their longing for return. It is a song of urgent remembrance, conjuring the peculiar of violence that is American history -genocide, slavery, amnesia- reminding us that the blues we claim first came from "stolen people on stolen lands".

OH FREEDOM

A trilogy, Oh Freedom combines the eponymous spiritual with another spiritual, Hold On, and the folk song Find the Cost of Freedom by Crosby, Stills, Nash, and Young. In its totality, the trilogy follows America's historical struggle to define freedom, linking the internal strife caused by the Civil War to the controversy at home during the Vietnam War.

MATTHEW

A song written by American singer-song writer Janis Ian in reflection of Matthew Shepard, a young gay man murdered in a brutal hate crime on October 12th ,1998 in a field near Laramie, Wyoming. Ian reflects both on the inexplicable cruelty of Matthew's murder as well as her own fear in the aftermath of the event, as a lesbian woman in a society where homophobia makes such violence possible.

HOSANNA

Hosanna, which in Hebrew means "Please save", is a song about miracles. These miracles take place in the midst of surrender; this song is a celebration of that celebration and salvation. Although Christian in its literal context, "Hosanna" evokes the universal sentiments of affirmation and hope vital to Talisman's repertoire. This arrangement is an interpretation of the Soweto Gospel Choir's version called "What the Lord has Done in Me" written by Reuben Morgan.

DEEP RIVER TRILOGY

A compilation of the traditional African American spirituals "Deep River" and "I Know I've Been Changed," a Limpopo River work song from Zimbabwe, and Aretha Franklin's gospel rendition of "Bridge Over Troubled Water." River imagery tells the story of a spiritual transformation. The cold shock of the water is a realization of the existence of something bigger than the self. We rejoice, have finally crossed the river, but our origins and the suffering we have endured will never be forgotten.

INTERMISSION

WE SHALL OVERCOME

We Shall Overcome was created out of the African American Civil Rights Movement and was used as a means of uniting people through protest. Originally derived from "I'll Overcome Someday" by Charles Albert Tindley, the song was first frequently used in marches, and quickly grew to international acclaim, used in protests around the world.

ASIMBONANGA-BIKO

This is a medley of two songs, one about Nelson Mandela's imprisonment, the other about the assassination of Stephen Biko, an anti-apartheid activist and student leader. Asimbonanga draws parallels between Biko and other civil rights activists such as Rev. Dr. Martin Luther King, Jr.

SHOSHOLOZA

This is based on the Soweto Gospel Choir's version. This song is about miners who traveled via steam train into South Africa. It was used to lift their spirits and unite them. Originally sung by African men who were forced to labor in the mineral mines of southern Africa, Shosholoza speaks of the trains that carried them from their families to work for small wages under terrible conditions. It is a song of solidarity that acknowledges communal suffering but also seeks to inspire hope and strength. The lyrics translate to "Move fast on those mountains, train from South Africa. You are running away on those mountains, train from South Africa."

AMAZING GRACE

The words to "Amazing Grace" were originally written by Englishman John Newton in 1772. Not until 60 years later would the melody used today be paired with these lyrics. After countless interpretations and variations, it has become a classic Christian hymn.