

Frè O

O Brother

Traditional Haitian Song
arr. Sten Källman

Slow 4; on the back side of the beat (♩ = c. 64)

1, 2. S solo
3, 4. Tutti

1. Tacet
2. A Solo
3, 4. Tutti

1. Tacet
2. T Solo
3, 4. Tutti

tutti

S Frè o di nou,
A Frè o di nou,
T Di nou,
B Doun doun doun doun dai - a doun, doun doun doun doun doun dai - a doun,

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S frè o di nou di ma-la-di a pa ga - ya ma-la - di a pa ga - ya na
A frè o di nou, ma-la - di a pa ga - ya ma-la -
T frè o ma-la di a pa ga - ya ma-la -
B doun doun doun doun da dai - a doun, doun doun doun doun da dai - a doun,

9 Al Coda ⊕ 1, 2.

S jwe, na re le ma-la-di a pa ga - ya
A di a pa ga ya ma-la-di a pa ga - ya
T di a pa ga na re le ma - la-di a pa ga - ya na re-le
B doun doun doun doun, ma - la - di a doun doun doun doun,

1. Solo
2. Tutti

13

3.

S na re - le. na re - le yo ou mal-ad mwen di yo

A na re - le, na re - le yo ou mal-ad mwen di yo

T na re - le. ou mal-ad mwen di yo ou mal-ad mwen di yo

B doun doun doun doun doun dai - a doun, doun doun doun doun doun dai - a doun,

Opt. Alto 2 doubles Tenor (mm. 14 - 28)

17

Solo descant soprano solo:
O Dam - ba - la We - do

S na jwe Pa - pa Dam - ba - la eh! Nou man -

A na jwe Pa - pa Dam - ba - la eh! Nou man -

T na jwe Pa - pa Dam - ba - la eh! Ma - pe man -

B doun doun doun doun doun dai - a doun, doun doun doun doun doun dai - a doun,

21

Solo ga - de nou, ga - de ti moun yo.

S de Dam - ba - la We - do ga - de nou! Nou chan -

A de Dam - ba - la We - do ga - de nou! Nou chan -

T de Dam - ba - la We do o ga - de nou! Nou tout chan -

B doun doun doun doun doun dai - a doun, doun doun doun doun doun dai - a doun,

S te A - yi - da We - do men pe - tit ou yo! Na re - le

A te A - yi - da We - do men pe - tit ou yo! Na re - le

T te A - yi - da We do men pe - tit ou yo!

B doun doun doun doun doun dai - a doun, doun doun doun doun doun dai - a doun,

Coda

Soprano soloist improvise *ad lib.*

1, 2, 3.

S pa ga - ya na re le ma - la - di a pa ga - ya na re -

A pa ga - ya na re le ma - la - di a pa ga - ya na re -

T Pa ga - ya na re le ma - la - di a pa ga - ya na re -

B di a ma - la di a

4.

Repeat *ad lib.*
No soloist

S pa ga - ya

A pa ga - ya

T pa ga - ya

B di a doun doun doun doun doun dai - a doun, doun.

TRANSLATION & PRONUNCIATION GUIDE

Frè O

Frè O di nou, di maladia pa gaya.
 Na jwe na rele.
 Ou malad mwen di yo.
 Na jwe Papa Dambala eh!
 Mape mande Dambala Wedo gade nou.
 Nou tout chante Ayida Wedo men pitit ou
 yo!

O Brother

O brother, you tell us your sickness will not be healed.
 We are playing (the drums and singing) and weeping.
 You are sick – I will tell the others.
 We are playing the drums and singing to Papa Dambala!
 We are asking Papa Dambala to look after us.
 We all sing to Ayida Wedo: “See your children!”

a	“ah” as in not
an	nasalized “aw” as in French, no n sound
e	“ay” as in play
è	“eh” as in wet*
en	nasalized “ah” as in French, no n sound
fr	halfway between “fr” and “fw”
i	“ee” as in see
jw	zhw sound
o	“oh” as in boat
ou	“oo” as in mood
	All other consonants are as in English

*In the title *Frè O* the è is pronounced “ay” as in “fray.”

*A pronunciation cd is available from the publisher.
 A recording of the piece by the choir Amanda is available on iTunes.*

Born in 1952 in Katrineholm, Sweden, **Sten Källman** began his musical training in the Congregationalist Church as a singer and classical flute player. When he was 18 he lived in Haiti for one year and was stunned, coming from the developed world, to discover the richness and complexity of the culture in one of the world’s poorest countries. After music studies at the University of Gothenburg, where he is now a professor of World Music, Sten began a career as a free-lance musician playing flute, saxophone, percussion, and singing in a wide variety of bands and choirs. He has returned to Haiti on over a dozen occasions to study, work, and tour. Sten has made it his priority to embrace the “roots music” of both Haiti and Scandinavia, seeking the crossroads where all cultures meet. He has introduced Haitian music to the West in two ways. His choral arrangements, first performed and recorded in the 1980’s by the Swedish choir Amanda have been embraced by Haitian communities around the world and sung by hundreds of choirs throughout Scandinavia. His all-Swedish Voodoo Band Simbi (in Haiti called “the blue-eyed Haitians”) has toured extensively in Europe, Africa, and North America, and was the only non-Haitian band invited by President Arestide to play at the 200th Anniversary Celebration of Haiti’s Independence.



PROGRAM NOTES

The Republic of Haiti was created in 1804 by slaves who revolted against France, believing that the message of the French Revolution that all men are free and equal brothers was as true for the black man as it was for the white man. Modern Haitians are descended from generations of intermarriage between a variety of West African nations, with some influence from the French and the Taino Indians. Similarly Haitian cultural life is a rich mix of these influences, and the Voodoo religion has become an effective synthesis of Christianity and West African beliefs. In my experience, Voodoo has been vastly misunderstood by most Western nations.

Voodoo is practiced mainly by poorer, rural Haitians as a way of creating a collective community between the extended family and the nature spirits that they believe respond to singing and dancing. These Haitians are also Christians who believe in one God – the Voodoo spirits appear and are pictured in similar ways to Catholic Saints and are used as symbols representing the various aspects and emotions of man. Voodoo spirits are worshiped only through singing, dancing, and drumming. I have watched as the music at these gatherings creates a sense of warmth and security in a community that helps people become completely free to express themselves, revealing the true dignity of the human spirit. It is this sense of freedom and community that we all seek through group singing (I first experienced it as a boy singing in my church choir), and this music confirms for me that people express the same basic emotions with their music wherever and whenever they live.

I heard a village in Haiti sing *Frè O* and was overcome with the power of this expression of grief. As a man lies dying from illness, his relatives appeal to the Voodoo spirits Dambala, the serpent, and Ayida, the rainbow. These married spirits are very old images brought from West Africa to Haiti and symbolize our connection to the past, the present, and the future, which we feel more strongly in the face of an impending death. I hope the beauty and the simplicity of the music speaks for itself. I have suggested some percussion parts below, but the piece works equally well *a cappella*.

Sten Källman

Measures 1 - 12 (first ending)

Measures 3 - 12 (begin 2nd ending); measures 13 - 32

Measures 33 - end

Triangle

Djembe

Petro Drum or Low Conga

alternative rhythm

p

p

+ + 0 sim.

+ + 0 sim.



Ethan Sperry (b. 1971) is currently the Director of Choral Activities at Portland State University where he conducts numerous choruses and teaches undergraduate and graduate conducting. He has earned a bachelor's degree in Philosophy from Harvard College and Masters and Doctoral degrees in Choral Conducting from the University of Southern California. Ensembles under his direction have toured to over 16 countries around the world and have performed at major venues in the United States including The Hollywood Bowl, The Kennedy Center, The Washington National Cathedral, St. Patrick's Cathedral in New York City, The Nassau Coliseum, Cincinnati's Music Hall, Boston's Symphony Hall, and the United Nations. Sperry is also a frequent collaborator with film composer A.R. Rahman and has appeared as a guest conductor for him numerous times including at Bollywood Night at the Hollywood Bowl and the 2008 Filmfare Awards, the Indian equivalent of the Oscars. From 2000-2010 Sperry served on the faculty of Miami University in Ohio, and from 2000-2006 he was the Artistic Administrator of the Arad Philharmonic Chorus in Arad, Romania.