

About *Calle sin nombre*

“This week the government provided [the A.C.L.U.] with information on about 120 deported families that was not particularly useful, including several addresses that referred to ‘calle sin nombre’ (street without a name).”
— The New York Times, Aug. 3, 2018

The texts of *Calle sin nombre* are drawn from quotations from first-hand accounts of families seeking asylum who are victims of the policies of family separation aggressively and abruptly enacted by the administration of President Donald John Trump. These desperate words tread with bare feet across shards of fragmented lines from Emma Lazarus’s *The New Colossus* (the iconic poem enshrined at the base of The Statue of Liberty). My hope for this work is that it promotes contemplation of the discrepancy between who most of us *think* we are (or maybe aspire to be) as a nation and who we *actually* are at this moment in history.

From my seat of privilege as a white male with dual American and Finnish citizenship, I would dare not attempt to give voice to these souls—no; I have no right. But what I *can* express first-hand, what is most certainly an ongoing experience for me and for tens of millions of Americans who comprehend the barbarity of this cynical strategy, is an ongoing storm of deep shame, outrage, and helplessness. These actions are inexcusable and we are all culpable. While I do not generally consider my work activist, I think anyone who has a means to do so should tell this story when they can, however they can.

The experiences related here, in fact, pale in comparison to much of what continues to unfold; atrocities have been revealed since I composed this work that are not even alluded to here. In this way, my music only subtly renders my fury over these events, but I do hope it resonates with some guiding hope for the power of our better angels.

—Alex Freeman

KL 78.3411

ISMN 979-0-55011-568-2

CHORUS 131

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Layout and cover by Erik Solin

Music Processed by Jani Kyllönen

Printed at Painojussit, Kerava 2020

Commissioned by Cantori, Robert Cowles, director
Hobart and William Smith Colleges, Geneva, New York

CALLE SIN NOMBRE

Text: ALEX FREEMAN

ALEX FREEMAN (2019)

♩ = 69

Soprano *ppp*
mm

Alto *ppp* (stagger breathing)
mm

Tenor *p*
nights in the shel - ter

Bass *p*
nights in the shel - ter

Rehearsal reduction

5

S. *pp*
mm Moth - er of

A. *ppp*
mm Moth - er of
pp
of

T. *p*
dur - ing the nights in the shel - ter

B. *p*
dur - ing the nights in the shel - ter

9 *mp*

S. *mp*
 Ex - iles _____ with si - lent lips cries _____ she

A. *mp*
 Ex - iles _____ with si - lent lips cries she

T.
 - - - - -

B.
 - - - - -

14 *p* *mf* *p*

S. *p* *mf* *p*
 cries _____ she cries

A. *mf* *p*
 cries _____ cries _____ she hun-dreds of nights in the

T. *mp*
 dur-ing the nights in the shel - ter I cried

B. *mp*
 hun-dreds of nights _____

18

S. *mp* ————— *mf* ————— *mp*
 I spent all night cry - - ing

A.
 shel - ter___ I cried I had to ask_ per-mis-sion

T.
 du-ring the nights in the shel - ter___ I cried I cried all

B. *mp*
 ___ I cried all night

22

S. *mp* ————— *mf*
 I spent all night pray - -

A. *mf*
 ___ to hug my sis - ter pray - ing_

T.
 night I did-n't know where my moth - er was

B. *mp*
 se-ven-ty - three days___ pray - - -

26

S. *mp*
- ing to hug her

A. *mp*
to hug to - ge - - ther

T. *mf*
we were not al - lowed to hug each oth - er

B. -ing

30

S. *mf* *p* *mp*
my sis - - - ter they told us we'd

A. *mp*
to - - ge - ther de -

T. *p* *mp*
my sis - ter my broth - er be

B. *mp*
my broth - er be