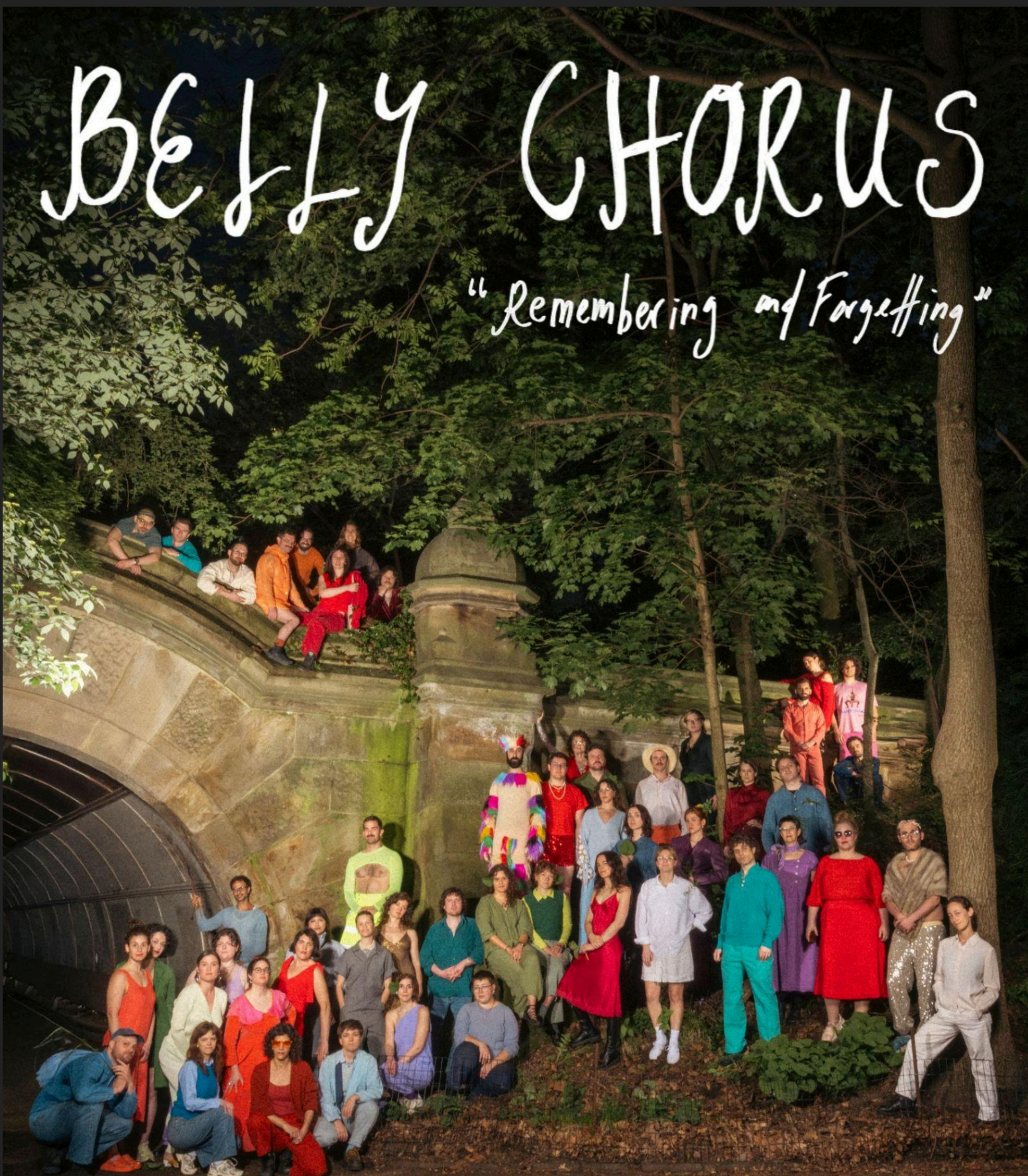


BELLY CHORUS

"Remembering and Forgetting"



Sunday, May 31 17 Eastern Parkway 3 PM

BELLY CHORUS

Remembering and Forgetting

May 31st, 2026

Ocom Hnesuyr

Nate Flagg

All Material Things

Dina Macabee

Remembering and Forgetting

Dina Macabee and Jesse Olsen Bay

Text by Gertrude Stein

Arranged by Ron Shalom

Lile

Traditional Svan

Arranged by Linnea Sablosky and Ron Shalom

Permission

Nate Mendelsohn

Co-arranged with Ron Shalom

Psalmus Byronicis

Nate Repaz

Co-arranged with Ron Shalom

Thunder

Nate Flagg

Co-arranged with Ron Shalom

Hammond Song

Maggie Roche

Arranged by Ron Shalom

Ocom Hnesuyr/A Prayer for Loss

Nate Flagg

Performed by Charles Colwell, Nate Flagg, Chase Harrison, E.B. Hinnat, Daniel Keitel, Nick Patton, Parker Sera, Ben Still

Hnepa utompyn anatnamecmanangt
Nn'ayy'icoy secycy'uy
Ootuon hcec anoneng huhruh
Ay'ocom tte ayy'ynganangt
Ay'ocom ayy'yngsuyr
Mu appy'is rampyn suyrouarn
Mu anoneng hcahi secynyn
Mu ayshio
Mu ayshio
Mu ayshio

*Now again my mind removes itself
Thus I discover a little stone
It unwinds a thread to the distance
And I pray I am forgotten
I pray I am left behind
Let my body join the forgotten measure
Loose the stone's great laughter
Let me understand
Let me understand
Let me understand*

A poem about death-in-life in an invented language sung and moved in a phasing counterpoint melody.

- Nate Flagg

All Material Things

Dina Maccabee

All material things seem
On the verge
Of being dissolved.

Adopted anthem of Belly Chorus.

Remembering and Forgetting

Dina Macabee and Jesse Olsen Bay

Text by Gertrude Stein

Arranged by Ron Shalom

But she could sing of course she could sing
And she could cry of course she could cry

Because the world was round
Because the sun was round
Because the moon was round
Because the stars were round
And they were all going around and around
And around and around and around and around and around

Remembering and forgetting
Remembering and forgetting.

Text from Gertrude Stein's 1939 children's book "The World is Round."

Lile

Traditional Svan

Arranged by Linnea Sablosky and Ron Shalom

Taught to Linnea by Islam Pilpani

Featuring section leaders Emily Brunston, Charles Colwell, Daniel Keitel, Parker Sera

O lile, O

Yis'gva mi dida bio

Rilgva ya shile da

Wo diwo, lile o

Yi sha di wo i lile da

Yis'gva mi dida bio

Rilgva ya shile da

Wo diwo, lile o

Yi sha di wo i lile da

Vok'vrä shi sam'kalio

tar'glegya zer'si da

Wo diwo, lile O

Yi shadi wo i lile da

Lalk' yi rale di wo

lished'sa gush'gue ya

Wo diwo, lile o

One translation by Otar Kapanadze is as follows:

Hoi and lile to the Archangels! Voi and Lile, ho!

You are glorious and surrounded by golden fence

The oxen to be sacrificed to you are fighting on Machkhpari Ridge

The oxen have dug out the place by their horns;

He-goats walk from ridge to ridge

The rams to be sacrificed to you have twisted horns

Your pastures are full of chamois and wild goats

The place is saturated with the blood of sacrificed animals.

Permission

Nate Mendelsohn

Co-arranged with Ron Shalom

Saxophone performed by Nate Mendelsohn

French horn performed by E.B. Hinnat

Three times a day it's the time of day when I get to eat
And once each night it's time I get to stop using my feet
It isn't that I'm tired or that I'm hungry
It's just permission that is given to me

Oh the baby had a shitty night of sleep
And you can meditate and watch everything you eat
I wanna take a pill but I know that I should read
It's just permission that is given to me

How do I figure out what I need?
What's the thing that will let me succeed?
A kick in the ass or a scab on the knee
Oh permission is your specialty

Do you choose what to care about so passionately
I flounder in the morning, I wander in the eve
Just because my will is strong it doesn't mean it's free
It's just permission that is given to me

You'll forgive or that's what I am betting
Remembrin' wrong is a kind of forgetting
Rosey shades, we see just what they let in
And you won't get an objection from me

Tell me friend, will you work for pay or recreate for free
I can't locate what I want, can't locate what I need
Give an adult a child's job and they'll fail gloriously
It's just permission that is given to me

Permission that is given to me.

I wrote "Permission" as I would a folk song -- despite having Belly Chorus in mind for the piece, I wanted to keep the approach restrained, with the dressing up and orchestration to come at a later stage. Musically, I wanted the piece to feel rootsy, perhaps churchy ... old! A lot of my favorite pieces we've sung in this choir have been from deep choral traditions, and the common thread I've noticed is their simplicity and singability. I wanted the basic melody to feel familiar and fundamental. Once I could sit at the piano and play/sing it, Ron and I arranged it with quite a bit more flair. As much as I love the richness that the large ensemble treatment provides, I hope the folk song shines through.

Lyrically, I was thinking about the ways in which our actions are automatic instead of planned, laid out for us instead of laid out by us. Exploring this, for me, involved a lot of nostalgia and memory spelunking. Questions about "how we work" as humans usually lead me back to childhood and upbringing. Some things I've long remembered and some I'd forgotten came up while writing. In a way, the piece became a sort of requiem for childhood lightheartedness and nonchalance. It is meant to be both funny and sad, in the way that nostalgia often is. I hope you enjoy!

- Nate Mendelsohn

Psalmus Byronis

Nate Repaz

Co-arranged with Ron Shalom

Featuring Dan Muro

Cantor: Hi Byron, how are you?

Choir: I'm happy, are you pretty? You look good.

Cantor: What are you doing today?

Choir: We stayed with the water over here at the moment

And talk with the people for them over there

They're diving for them at the moment; but they'll save in the moment hailed water very soon with him with
luck for him.

Cantor: So we're on a cruise and we're about to get to Juneau –

Choir: We will sort right here and they'll save their hands right there; for them

Cantor: And what were we just doing with the iPad?

Choir: Uhhh, right at the moment they don't show a darn thing – ah ha ha ha ha

Cantor: With the iPad, that we were doing? We... like here

Choir: I'd like my change for me and change hands for me

It would happy; I would talk with Donna sometimes, we're out with them,

Other people are working with them and them

I'm very happy with them,

This girl with vairly good

And happy, and I play golf, and hit other trees. We play out with the hands,

We save a lot of hands on hold for peoples for us

Other hands, I don't know what you get

But I talk with a lot of hand for him

Sometimes, am I talk of any more to sayin'.

Cantor: Alright, thank you very much!

Choir: Thank you very much, I appreciate it,

I hope the world lasts for you.

Cantor: Thank you, it's been a pleasure, bye-bye

Choir: Have a good day!

This piece is part of a larger in-progress theatrical work (working title: "I Hope The World Lasts For You") focusing on the language of aphasia patients with elements of clown, improvisation, cave painting, and choral polyphony.

Aphasia is an umbrella term for several disorders affecting the fluency and meaning of speech. This particular text is pulled from a clinical speech therapy clip of Byron Peterson, a stroke patient with fluent aphasia who speaks with sparkling verve and conviction, unaware that his words now have only a tenuous relationship with meaning. It is my hope to acknowledge the absurdist humor of his language while respectfully honoring the struggle for expression that he and others like him consistently undergo.

Upon receiving Ron Shalom's call for scores for his vivacious and stylish Belly Chorus, I decided to take a stab at setting some of Byron's speech to music. Since it is quite fluid and conversational, I used the practice of Anglican psalm chanting – an English method of setting unmetrical Biblical texts, with roots in medieval plainchant – as a model for adapting it. It takes the form of a psalm setting interspersed with cantorial exchanges between Byron and his speech therapist, inspired by the responsorial preces and responses format that's also part of Anglican musical liturgy.

With the significant help of my dear friend and collaborator Ben Covello, I happily present this offering of "Psalmus Byronis with Preces and Responses."

– Nate Repaz

Thunder

Nate Flagg

Co-arranged with Ron Shalom

How does form emerge? How does something pass from nonbeing into being? What might that sound like?

– Nate Flagg

Hammond Song

Maggie Roche

Arranged by Ron Shalom

If you go down to Hammond
You'll never come back
In my opinion you're
On the wrong track
We'll always love you but
That's not the point

If you go with that fella
Forget about us
As far as I'm concerned
That would be just
Throwing yourself away
Not even trying
Come on you're lying to me

Well I went down to Hammond
I did as I pleased
I ain't the only one
Who's got this disease
Why don't you face the fact
You old upstart
We fall apart

You'd be okay if you'd
Just stay in school
Don't be a fool

Do your eyes have an answer
To this song of mine
They say we meet again
On down the line

Where is on down the line
How far away?
Tell me I'm okay

If you go down to Hammond
You'll never come back.

Belly Chorus is

a vocal music ensemble in Brooklyn, New York, dedicated to creative interdependence. Its meteoric first year has championed innovative programming across folk, popular, classical, and experimental traditions, launched a composer commissioning program generating twelve new works for the ensemble, and quadrupled the group's membership over three seasons. Belly Chorus is committed to welcoming musicians of all skill levels as the ensemble grows into its next ambitious season of singing together.

[@bellychorus](#) [bellychorus.club](#)

Hunter Adams	Jason Glick	Addy Marcus
Courtney Allen	Rochelle Goldberger	Ilana Master
Katie Battistoni	Jael Goldfine	Nate Mendelsohn
Sam Bernhardt	Doug Goldstein	HanaKyle Moranz
Jonah Bregstone	Christian González-Rivera	Dan Muro
Emily Brunsten	Susanah Greenblatt	Alison Niedbalski
Kayla Carcone	Brooke Halvorsen	Bridget O'Toole
Katherine Carey	Chase Harrison	Winona Packer
Allison Chomet	Noah Hecht	Nick Patton
Parker Chomet	E.B. Hinnant	Sasha Pfeiffer
Sam Cohen	Lizzie Hurst	Sonia Reiter
Charlie Colwell	Cassandra Jenkins	Alex Schoenfeld
Patrick Costello	Sophie Kazis	Julia Schoendienst
Eliza Densmore	Daniel Keitel	Parker Sera
Jack Dexter	Dana Khagabanova	Alina Sidorova
Natalie Dunn	Michael Leibenluft	Ben Stillerman
Riss Fisher	Ray Lipstein	Sarah Vitti
Nate Flagg	Rachel Luba	Adam Walker
Randy Ginsburg	Laura MacMillan	Kiana Ward
		Sarah Young

Allison Chomet, Cassandra Jenkins, and Bridget O'Toole are the Belly Chorus Board of Directors.

Emily Brunston, Charles Colwell, Daniel Keitel, and Parker Sera are Section Leaders.

Lizzie Hurst and Nick Patton created our concert dress, with design assistance from Allison Chomet and Ron Shalom.

Allison Chomet, Patrick Costello, and Lizzie Hurst designed and fabricated the wheel programs.

Leo Famulari and John Hayes designed the concert lighting. G.P. Selvaggio photographed the ensemble portrait.

Ron Shalom is the Founding Musical and Artistic Director.

Thank You to the Center for New Jewish Culture for the generous use of this Sanctuary space.