



Under the distinguished patronage of
Her Excellency Dame Marcella Liburd, GCMG, JP
Governor-General of Saint Kitts and Nevis

ODUNDÉ

THE SOUND OF RETURN



An Evening of

MUSICAL EXCELLENCE

SATURDAY, APRIL 25, 2026

ODUNDÉ

THE SOUND OF RETURN

A journey from rupture to resilience, from exile to belonging

**This production follows a historical and
emotional arc across four movements:**

I — Taken | II — Middle Passage | III — Liberation | IV — Home

GOVERNOR-GENERAL'S WELCOME

Good evening.

It is both an honour and a profound privilege to join you for this presentation of ODUNDÉ — The Sound of Return.

This is not merely a concert.

It is an act of remembrance.

It is an offering of gratitude.

It is a declaration of identity.

When displacement sought to erase memory, culture responded with creation.

Tonight's journey moves deliberately from rupture to resilience, from captivity to courage, from exile to belonging. It honours the African inheritance that shapes our Caribbean spirit. It acknowledges suffering without surrendering to it. It celebrates a people who transformed pain into power.

In Saint Kitts and Nevis, we are heirs to that journey. Our national character — resilient, faithful, creative, proud reflects the arc you will witness this evening.

May we listen deeply.

May we remember honestly.

May we celebrate fully.

May we leave renewed in our shared commitment to unity, dignity, and nationhood.

On behalf of the Government and people of Saint Kitts and Nevis, I commend the director, performers, musicians, dancers, and all who have made this evening possible.

The festival has arrived.

Thank you and enjoy the journey.

Dame Marcella Liburd
Governor-General

DIRECTOR'S NOTE

ODUNDÉ — The Sound of Return was conceived as a journey shaped by sound, memory, and responsibility.

Across the Caribbean, history lives not only in books, but in rhythm, in chant, hymn, festival, drum, and song. Music carried memory when language was suppressed. It sustained faith when hope seemed fragile. It created joy in the midst of struggle.

This programme follows that arc:
From rupture to endurance.
From resistance to celebration.
From exile toward home.

African, African American, and Caribbean musical expressions stand side by side here, distinct in form, yet united in spirit, reflecting a shared diasporic inheritance.

ODUNDÉ does not ask us to forget the past. It invites us to step forward with it — transformed.

This work is offered in gratitude to those who came before us, with responsibility to the present, and in hope for what lies ahead.

Clyde Richardson

A SHARED DIASPORIC SOUND

The story of the African Diaspora is not only one of movement across oceans, but of encounter.

The Middle Passage did not deliver Africans into cultural isolation. It placed them within societies already shaped by European systems — language, religion, governance, and artistic tradition. Among these was music: structured, codified, and rooted in European classical forms.

Yet what followed was not passive adoption. Across the Caribbean and the Americas, African-descended peoples engaged these imposed forms with creativity and resistance. Rhythms persisted beneath restraint. Expression found its way through limitation. Structure was bent, reinterpreted, and ultimately transformed.

The spiritual tradition that emerged in the United States shares theological, rhythmic, and emotional DNA with Caribbean sacred song, work song, and resistance music. At the same time, European hymnody and classical forms entered this space not as replacements, but as materials reshaped by lived experience.

To place these repertoires side by side is not to collapse their differences. It is to acknowledge a shared inheritance shaped by displacement, encounter, and creative survival.

THE DUAL MASK: ONE FACE, TWO WORLDS

The visual emblem of ODUNDÉ draws on two ancestral forms:

On one side, inspiration from the plank mask tradition of the Bwa people of present-day Burkina Faso and Mali — geometric, vertical, and symbolically ordered. These masks embody divine law, ancestral authority, and communal ethics.

On the other side, the Caribbean masquerade tradition, vibrant, kinetic, improvisational. Emerging from plantation-era resistance, masquerade became both celebration and coded defiance. Through costume, rhythm, and performance, enslaved and later emancipated peoples reasserted presence.

The two faces are joined by a vertical seam of gold.

The fracture represents rupture, capture, displacement, and historical violence.

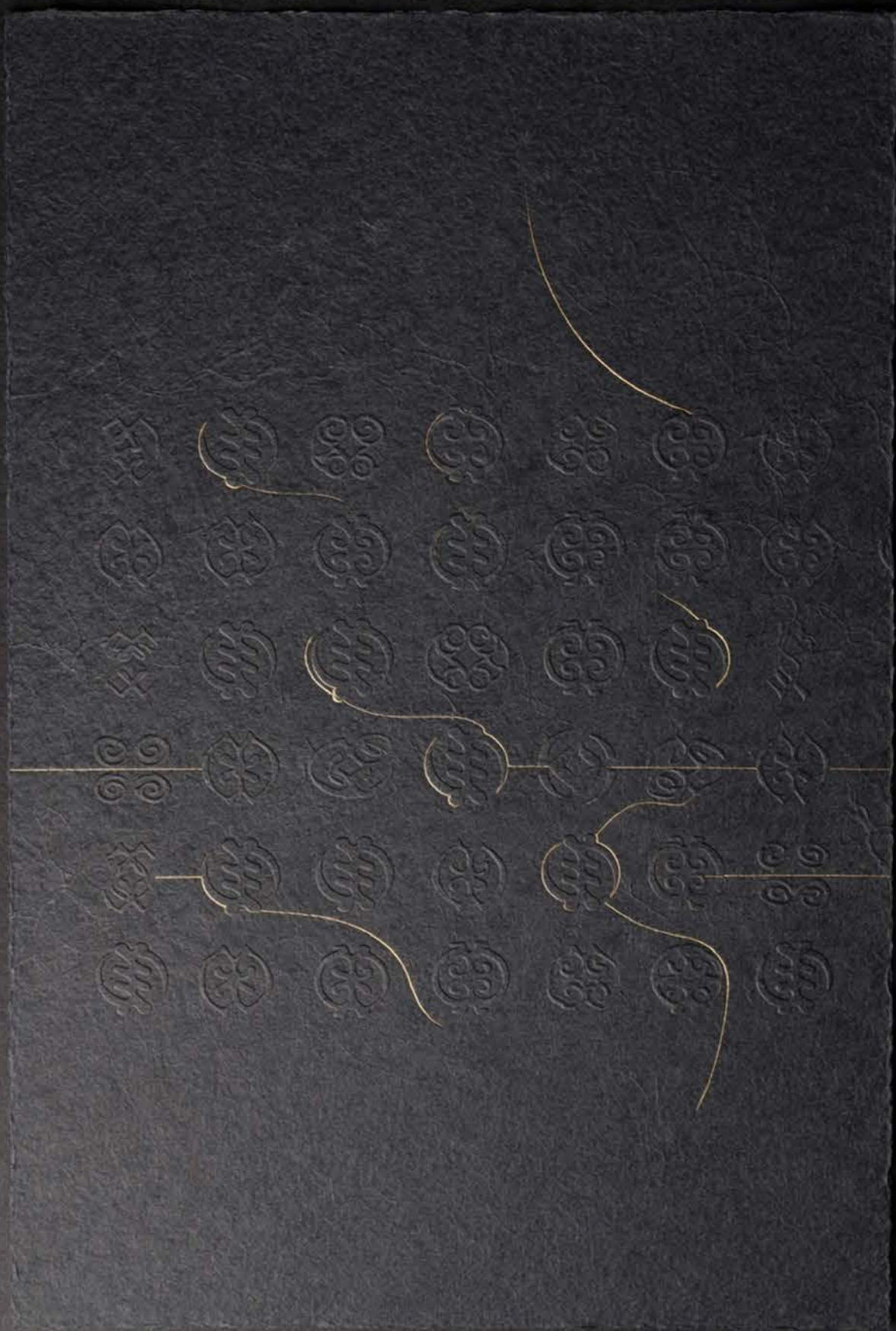
The gold signifies repair.

Like the Japanese philosophy of kintsugi where broken pottery is restored with gold lacquer the scar is not hidden. It is illuminated.

The dual mask declares:

We are not divided between Africa and the Caribbean.

We are the continuity of both.



Governor-General's Arrival

National Anthem of St. Kitts And Nevis

Alison Arthurton

Prayer

Reverend Adelyn Mgonela

Welcome

Dr. Kathleen Allen-Ferdinand

MOVEMENT I — TAKEN

Africa | Capture | Rupture

(No applause is encouraged during this first section)

OPENING REFLECTION

Before the rupture, there was rhythm. Before the crossing, there was culture. This first movement honours a world of memory, prayer, and communal life before the fracture of capture.

Dance: Origin

Choreography by Desi Brown | Performed by Poise SKN

Nkosi Sikelel' iAfrika (Enoch Sontonga)

A Pan-African hymn of prayer, unity, and spiritual grounding across the continent.

Hold On Jus' a Li'l While Longer (Traditional African American Spiritual)

A quiet expression of resilience that grows into collective resolve.

By the Rivers of Babylon (Psalm 137)

Reimagined through Rastafari Nyabinghi rhythm, echoing exile, remembrance, and the longing for home.

Odundé (popularized by Sounds of Blackness)

An ancestral proclamation of renewal. The festival has arrived.

Siyahamba (Traditional Zulu Hymn)

A South African hymn meaning "We are walking in the light of God," later embraced globally as a song of faith and freedom.

Chains (popularized by Sounds of Blackness)

A stark musical meditation on captivity, rupture, and enforced silence.

The Door of No Return

Spirit Drums

A sonic passage into the moment of crossing from homeland into captivity, where identity is threatened, but not erased.

BRIDGE TO MOVEMENT II

*What was taken was not only land. It was language, lineage, and name.
Yet not everything was lost. Memory crossed the water. Faith crossed the water.
Song crossed the water.
In the darkness of the passage, survival itself became a form of creation.*

MOVEMENT II

THE MIDDLE PASSAGE

Crossing | Survival | Endurance

Dance: Taken

Choreography by Desi Brown | Performed by Poise SKN

Amazing Grace (arr. Evelyn Simpson-Cureton | text by John Newton)

A hymn of redemption born from a life transformed — later reclaimed by the descendants of those who endured the Middle Passage, where grace became survival and hope.

All My Trials Soon Be O'er (arr. Stacey V. Gibbs)

A Bohemian spiritual of quiet endurance, trusting that suffering is not the final word.

Me Alone (arr. Dr. Kathy Brown & Clyde Richardson)

A Jamaican Easter song where solitude becomes prayer, and isolation becomes a space for divine encounter.

Wade in the Water (arr. Cynthia Liggins Thomas)

A spiritual of hidden meaning, where the waters became a pathway to survival and a quiet act of defiance.

Joshua Fit the Battle of Jericho (arr. Moses Hogan)

A triumphant spiritual where faith brings down walls. A coded declaration of resistance and the possibility of liberation.

Precious Lord Take My Hand

Edward Williams

A haunting expression of exile and longing.

Sometimes I Feel Like a Motherless Child (Traditional Spiritual)

Makeida Veira accompanied by Gairy Knight

A haunting expression of exile and longing. A voice reaching across distance, searching for belonging.

Angels Watching Over Me (Richard Smallwood)

Carmella Lawrence & The Llanuiga Ensemble

A joyful affirmation of divine presence, where faith becomes assurance and protection in uncertain times.



BRIDGE TO MOVEMENT III

What began in villages did not end there. Our ancestors arrived in lands already shaped by European power, its systems, its religion, its language, and its music. Structured. Ordered. Composed. A different sound. What crossed the water would be heard again - transformed.

MOVEMENT III — LIBERATION

Resistance | Emancipation | Becoming

(Applause is welcomed)

Minuet in G (attributed to J. S. Bach)

The Lawrence School of Music

A refined European court dance.

William Tell Overture — Finale (Gioachino Rossini)

The Lawrence School of Music

A driving and energetic orchestral work.

Dance: We Free

Choreography by Desi Brown | Performed by Poise SKN

Lift Every Voice and Sing (James Johnson & John Johnson)

Orville Liddie

A defining anthem of resilience, hope, and collective identity.

Oh Freedom (arr. Stephen M. Lee | Traditional Spiritual)

A defiant spiritual proclaiming the unbreakable longing for freedom.

Hold the Fort Medley!

A jubilant expression of endurance, faith, and collective resolve.

Omemma (Chandler Moore & Tim Godfrey)

Blessed Ogbum & VOF Choir

A Nigerian anthem of gratitude offered after deliverance.

Total Praise (Richard Smallwood)

Blessed Ogbum, & VOF Choir

A soaring hymn of worship offered in gratitude and awe.

Redemption Song (Bob Marley)

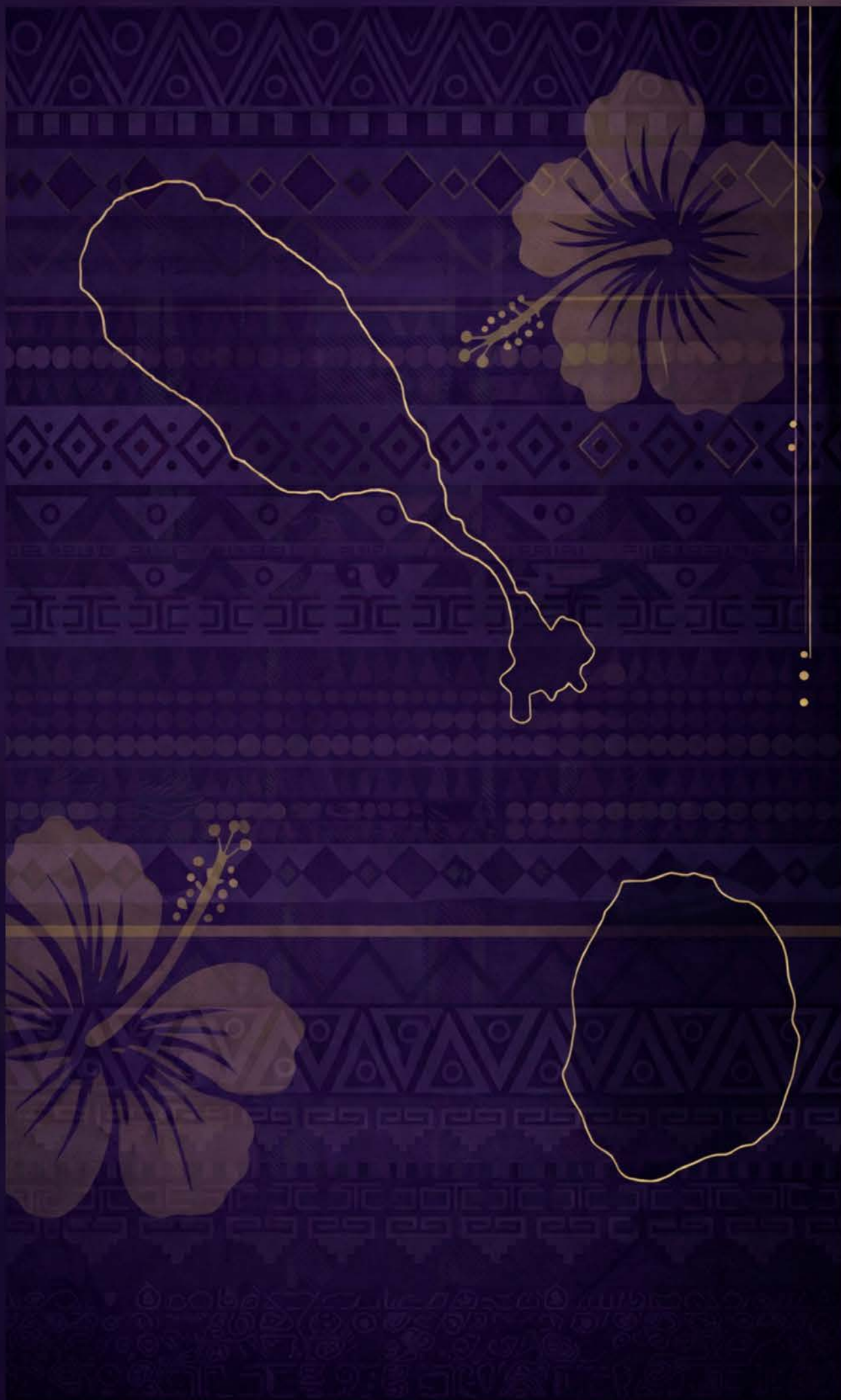
Drew Dean

A call to mental and spiritual emancipation.

A Change Is Gonna Come (Sam Cooke)

Quinton Neckles

A quiet but powerful assurance that justice will prevail.



BRIDGE TO MOVEMENT IV

*Freedom did not erase what came before. It transformed it.
From rupture came resilience. From displacement came identity.
From survival came song.*

MOVEMENT IV — HOME

St. Kitts & Nevis | Belonging

Dance: Area Code

Choreography by Desi Brown | Performed by Poise SKN

Proud to Be (Norma Francis)

Alison Arthurton & The Liamuiga Ensemble

A beloved anthem of Kittitian pride.

Good Enough for Me (King Ellie Matt)

Jewel Wattley

A classical interpretation of the anthem of belonging.

Nevis Nice (King Meeko)

Joyelle Phillip & The Liamuiga Ensemble

A playful yet heartfelt tribute to Nevis celebrating the warmth, charm, and pride of island life.

Nation's Pride (King Starshield / choral arrangement by Clyde Richardson)

Dr. Yannik Henry

A Tribute to the Nation.

Sugar City Jam (King Ellie Matt)

Royd Phipps & VOF Band

A high-energy musical moment capturing the pulse of the islands.

Sunday Jouvert (King Konris)

King Konris

A playful, lyrical reflection on church folk joyfully praising God, rooted in a shared legacy born from Emancipation.

EXCELLENCE IN MUSIC AWARDS

One Song! (King Konris / choral arrangement by Clyde Richardson)

StarBoy Nicholas & Mighty J

A musical finale and a philosophical statement. Beneath differences of island, generation, and experience, there is a single melody that binds the people of St. Kitts & Nevis together. As the closing piece of this journey from Africa to the Caribbean, it offers not just celebration, but covenant: no matter how far we have travelled, or how much we have endured, we return as one.

We Were Taken. We Endured. We Transformed.

HISTORICAL ARC THROUGH ART

TAKEN (Pre-1500s)

West African Adinkra symbolism is most closely associated with the Asante (Ashanti) Kingdom of present-day Ghana, though oral tradition traces its origins to the neighboring Gyaman kingdom in what is now Côte d'Ivoire. Historically, Adinkra symbols were stamped onto cloth using carved calabash (gourd) stamps dipped in a rich black dye derived from the badie tree (*Bridelia ferruginea*).

These textiles were worn primarily by royalty and spiritual leaders, especially during funerals and sacred ceremonies, with each symbol communicating messages about the wearer's beliefs, status, and emotional state.

In this context, gold becomes a powerful continuation of that tradition representing the enduring royal lineage and inherited sovereignty carried by the descendants today.

THE MIDDLE PASSAGE (1500s – 1800s)

The power lies in the quiet vastness of the ocean not in dramatic motion, but in solemn stillness. Scattered across that expanse, the subtle gold specks represent the approximately 1.2 to 2 million African lives lost during the Middle Passage. Each glimmer is not decorative, but commemorative. They are a quiet acknowledgment of those who perished, their presence woven into the horizon, their memory carried forward in the descendants who survived.

LIBERATION (1834-1983)

At dawn on Emancipation Day, the family walks away from the sugar plantation not toward certainty, but toward possibility. The road ahead is unknown, unpaved, and uncertain. Yet they leave with something greater than security: FREEDOM. In that fragile morning light, freedom outweighs fear, and dignity steps forward before destiny is revealed.

HOME (1983 - Present)

Gold represents the present-day descendants of St. Kitts and Nevis; dispersed, tested, and beaten down across generations, yet still carrying within them the ancestral blood of true royalty. It symbolizes an inherited sovereignty, a royal lineage without a throne. Purple affirms that this royalty is not individual but communal, declaring a people who are not former subjects, but displaced royalty.

The African print backdrop reconnects the nation to its origins, echoing the sacred imprint of Adinkra symbolism, while the hibiscus, a national symbol of St. Kitts and Nevis, grounds the narrative in homeland, beauty, and enduring identity.

VOICES OF THE FEDERATION CHOIR

SOPRANO I

Dr. Marissa Carty
Tehara Clarke
Lavyne Hutchinson
Marilyn Rogers

SOPRANO II

Jo-Ann Bailey
Cecilia France
Marita Francis
Mary Ikeibekwe
Dr. Gloria Quinlan
Maruquia Lennon
Faith Morris
Kaylieyonna Robin
Sylvia Stapleton-Wattley

ALTO I

Jahzara Allen
Jasmin Clarke - Thomas
Chermin Lazar
Ava Richards
Quebielah Thomas
Jewel Wattley
Dr. Daveen Wilkin
Hazle Williams

ALTO II

Giselle Bailey
Noline Blanchard
Ayanna Blanchard
Erla Mc Mahon
Nigenda Walters

TENOR I

Bjorn Hazel
Brandon Hazel
Jermorie Isaac
Francil Morris
Dr. Carlton Williams
Edward Williams

TENOR II

Jahavid Allen
Codwell France
Enoete Inanga
Dr Reginald O'Loughlin
La-Real Wilson

BASS

Charles Clarke
Edward Claxton
Glenn Quinlan
Quincy Quinlan
Larry Vaughan

CHOIR DIRECTOR

Clyde Richardson

REHEARSAL PIANISTS

Ron Clarke
Erla McMahan
Dr. Louisa Lawrence

THE BAND

KEYBOARDS

Ron Clarke
Daron Sutton

DRUMS

Omarie Fleming
Spirit Drums

BASS GUITAR

Damion Hobson

THE BRASS

Enoete Inanga
David Hanley
Blessed Ogbum

GUEST ARTISTES

Alison Arthurton
Blessed Ogbum
Carmella Lawrence
Coryn Clarke
Dr. Yannik Henry
Drew Dean
Gairy Knight
Jewel Wattley
Joyelle Phillip
King Konris

Lawrence School Of Music
Makeida Veira
Mighty J
Orville Liddie
Poise SKN
Queen Tresjeur Dedier
Quinton Neckles
StarBoy Nicholas
The Liamuiga Ensemble
Spirit Drums

PRODUCTION CREDITS

PRESENTED BY
The Office of the Governor
General

EXECUTIVE PRODUCER
The Office of the Governor
General

**ORIGINAL CONCEPT, ARTISTIC
& TECHNICAL DIRECTOR**
Clyde Richardson

CREATIVE DIRECTION
The Brown Pen
Gardenia Destang Richardson

PRODUCTION MANAGEMENT
Desi Brown / The Brown Pen
Gardenia Destang Richardson

STAGE MANAGEMENT
The Brown Pen

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Julie Martin

SOUND DESIGNER
Clyde Richardson

AUDIO ENGINEERING
Ricky McCall
Sutton Sound

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LIVE VIDEO DIRECTION**
Pro Video Production

**LED / VISUAL CONTENT
PROGRAMMING**
Pro Video Production

VIDEO ANIMATION
DaddyPlay Howell

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Clyde Richardson

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Aryana.ES

ART DISPLAY
Vaughn Anslyn

COSTUME DESIGN
Desi Brown

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Modern Elegance Photography

STAGE CONSTRUCTION
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Lisa Pistana
Guest Services Team

**LOGISTICS & TRANSPORTATION
COORDINATION**
Charisse Gumbs

MASTER OF CEREMONIES
Dr. Kathleen Allen Ferdinand

**POSTER & PROGRAMME
DESIGN**
Anthony Ible
Clyde Richardson

DANCERS & MODELS

Orzel Webbe	Reona Caesar
Kylia Johnson	Meara Rogers
Vickell Edwards	Khimya McDonald
Kemonte Phipps	Randy Nisbett
Kiaunna Pemberton	Sianna Harris
Voigel Marsham	Tayrelle Bradshaw
Jaydime Benjamin	Adiaha Inanga
Jeymi Peets	Valon's International Masquerades
Keviana Williams	
Demani Martin	
Dajonique Simon	

USHERS

Marva Pinney	Jaheme Warner
Beverly Herbert	Denim Henry
Jamela Davis	Dujuniah Dias
Judy Tyrell	Caleb Straun
Yvonne Merchant Charles	Cecelia Phipps
Lauretta Evelyn	Ticoya Gilbert
Abiela Thomas	Michelle Baker Lake
E. Robert Pemberton	Dagenais Danie
Nadine Natta	Jaylon Rouse
Tessa Dias	
Desean Newman	

THANK YOU

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Ms. Kemelita Henry	Mrs Jennifer Nero, OBE

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SPECIAL THANK YOU

Dr. Andy Gordon and Mrs. Gordon and their daughter
Mr. Noel Egan & Mrs. Joyce Egan
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Reverend Adelyn Mgonela

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