



AMENDMENT

RIGHTING OUR WRONGS

RESONANCE
ENSEMBLE



Katherine FitzGibbon, Conductor
Shohei Kobayashi, Conductor

March 17, 2024 | 2:00 PM
Alberta Rose Theatre

WELCOME!



Dear Friends,

We're glad to welcome you back to the Alberta Rose Theatre for this program that reminds us to acknowledge and learn from our past in order to pave the way for a brighter tomorrow. This theatre holds special significance for us considering our last performance here was in March of 2020 – the last live performance we offered for quite a while! It's a great feeling to return here and share live music together, once again.

We're excited to share the world premiere of Resonance Ensemble's latest commission, *From the Book of Sankofa*. Composed and written by our dear friends, the remarkable

jazz pianist Darrell Grant and poet A. Mimi Sei, this piece challenges us to draw wisdom from the past and chart a course forward with resilience and hope.

Welcome to The Oregon Remembrance Project, an organization that aims to reconcile Oregon's history of racial injustice and pave the way for meaningful change. We are especially grateful to Taylor Stewart for being here with us today. We're sure you will agree that his dynamic speaking about these critical changes will interact powerfully with the music you hear today. We hope that you'll leave feeling inspired to learn more about the Oregon Remembrance Project and support it as you are able.

We would love to get to know you better! Please fill out an audience survey card that we've tucked in your program. Your feedback is invaluable to us as we strive to enhance future concert experiences. By participating, you have the chance to win a pair of tickets to our upcoming June concert, "MISSION 15," at the Winningstad Theatre. This is our final concert of the season; a birthday extravaganza of past commissions and a preview of our soon-to-be-announced 16th season!

Thank you for joining us today. Your support and enthusiasm are the lifeblood of Resonance Ensemble and the work we do.

Best wishes,

Katherine FitzGibbon and Shohei Kobayashi

Katherine FitzGibbon and Shohei Kobayashi, conductors

This concert will be professionally recorded and made available to stream at a later date.

Supported by the Resonance Ensemble Access Project (REAP), thanks to your generous support.

AMENDMENT: RIGHTING OUR WRONGS

Katherine FitzGibbon and Shohei Kobayashi, Conductors
Hannah Brewer, Pianist | Nancy Ives, Cello | Barbara Heilmair, Clarinet

Hold Fast to Dreams.....Joel Thompson

Reflection.....Taylor Stewart, The Oregon Remembrance Project

Amendment: Righting our Wrongs.....Melissa Dunphy

1. The Quest
2. All Men Are Created Equal
3. We Hold These Truths
4. Identity Politics
5. Pledging Allegiance
6. Amendment

INTERMISSION

The Caged Bird Sings for Freedom.....Joel Thompson

Cecille Elliott, alto | Barbara Heilmair, clarinet

Reflection.....Taylor Stewart, The Oregon Remembrance Project

From the Book of SankofaDarrell Grant*

A. Mimi Sei, Spoken Word | Nancy Ives, Cello

Reflection.....Taylor Stewart, The Oregon Remembrance Project

I Dream a WorldRosephanye Powell

* world premiere, commissioned by Resonance Ensemble

ABOUT RESONANCE ENSEMBLE

In its fifteenth season, Resonance Ensemble creates powerful programs that promote meaningful social change. Resonance Ensemble works to amplify voices that have long been silenced, and they do so through moving, thematic concerts that highlight solo and choral voices, new music by composers and poets whose stories have been underrepresented on the concert stage, visual and other performing artists, and community partners.

Under Artistic Director Katherine FitzGibbon, Resonance Ensemble has performed challenging and diverse music, always with an eye toward unusual collaborations with artistic partners from around the country: poets, jazz musicians, singer-songwriters, painters, playwrights, and dancers. The Resonance Ensemble singers are “one of the Northwest’s finest choirs” (Willamette Week), with gorgeous vocal tone, and they also make music with heart. Resonance has commissioned new works from Jasmine Barnes, Kenji Bunch, Melissa Dunphy, Judy A. Rose, Renée Favand-See, Damien Geter, Joe Kye, S. Renee Mitchell, Kimberly Osberg, Vin Shambry, Mari Esabel Valverde, and Freddy Vilches. Today we proudly present our latest commissioned premiere by beloved jazz pianist and composer, Darrell Grant and poet A. Mimi Sei.

The groundbreaking work that Resonance Ensemble has been producing over the last few years has been noted by local media and national arts organizations. In Oregon ArtsWatch, Matthew Andrews described Resonance as “part social commentary, part group therapy, and part best damn choir show in town.”



Some of our favorite composers & poets (Freddy Vilches, S. Renee Mitchell, Judy A. Rose, Cecille Elliott, Darrell Grant, Kimberly R. Osberg, Stacey Phillipps, Renée Favand -See)
 Photo by Rachel Hadiashar

RESONANCE STAFF

- Katherine FitzGibbon, *Founder and Artistic Director*
- Damien Geter, *Co-Artistic Advisor*
- Shohei Kobayashi, *Co-Artistic Advisor and Associate Conductor*
- Liz Bacon Brownson, *Director of Marketing & Operations*
- Kim Osberg, *Communication and Artist Coordinator*
- Patrice Hernandez, *Bookkeeper*

BOARD OF DIRECTORS

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| | A. Mimi Sei |
| | Freddy Vilches |



Resonance Ensemble | Photo by Rachel Hadiashar

RESONANCE ENSEMBLE & GUEST ARTISTS

Katherine FitzGibbon, conductor

Shohei Kobayashi, conductor

SOPRANOS

Madeline Ross
Maria Collinworth
Katherine FitzGibbon
Vakarė Petrolūnaitė
Rebecca Guderian

ALTOS

Sarah Beaty
Cecille Elliott
Cecily Kiester
Emily Lau

TENORS

Shohei Kobayashi
Les Green
Matthew Gailey
Michael Hilton
Zach Stoddard

BASSES

DeReau K. Farrar
Erik Hundtoft
Marcus Peterson
Kevin Walsh
Ethan Allred

Hannah Brewer, piano

Nancy Ives, cello

Barbara Heilmair, clarinet

TEXTS

HOLD FAST TO DREAMS

Joel Thompson

This piece was written in response to Dr. Martin Luther King Jr.'s "I have a Dream" speech. The text dialogues between two Langston Hughes poems, "Harlem" and "Dreams". One poem summarizes the pain of broken promises and the other encourages faith that things will get better, because the alternative is absolute despair. Both contain essential truths still evident in today's turbulent times. Although the text expresses sentiments that might be the stuff of childhood and naïveté, the music is turbulent, perhaps hinting at the cynicism of today's world. Dramatic and moving, with convincing choral writing and a virtuosic piano accompaniment, this piece is an experience not soon forgotten.

Free at last, free at last?

What happens to a dream deferred?

Does it dry up like a raisin in the sun?

Or fester like a sore and run?

Does it stink like rotten meat?

Or crust and sugar over, like a syrupy sweet?

Maybe it just sags like a heavy load

Or does it explode?

Hold fast to dreams,

for when dreams die

Life is a broken winged bird

that cannot fly

Hold fast to dreams,

for when dreams go

Life is a barren field

Frozen with snow

Hold fast to dreams.

Dream!

-adapted from Langston Hughes poems
"Harlem" and "Dreams"



AMENDMENT: RIGHTING OUR WRONGS

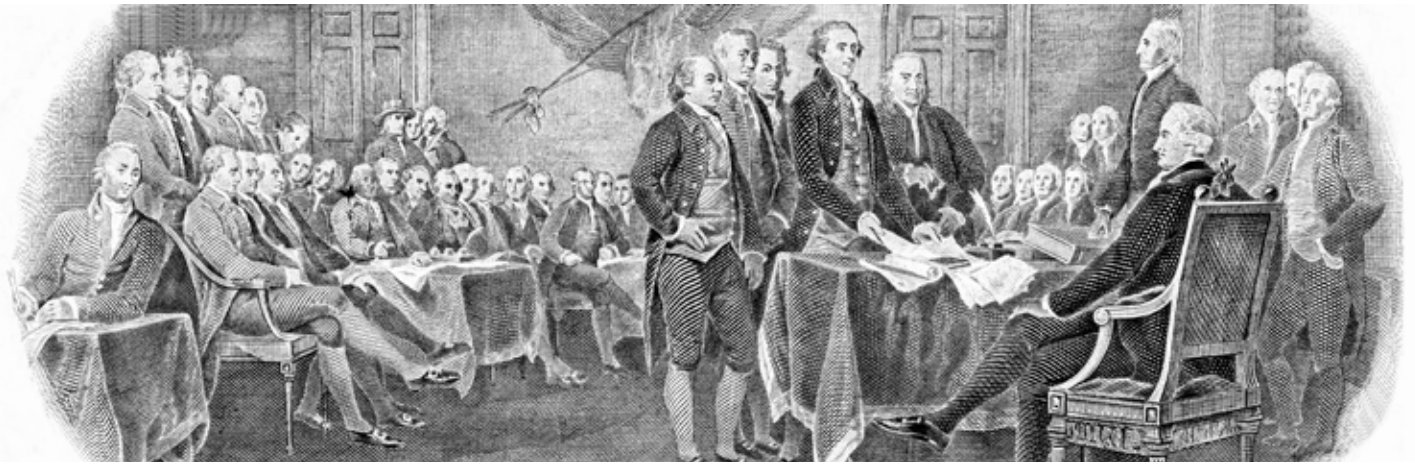
Melissa Dunphy

Amendment: Righting Our Wrongs is a musical piece for choir and cello commissioned in 2020 to honor the 100 year anniversary of the 19th Amendment, which was ratified in 1920. This choral composition by Melissa Dunphy uses texts from Stacey Abrams, Frances Harper, Zitkála-Ša, Francis Bellam, Astrid Silva, Mary Church Terrell, Melissa Dunphy, as well as a wide array of historic constitutions, laws, and amendments.

1. The Quest

Text by Stacey Abrams

In this time of division and crisis, we must come together and stand for, and with, one another. America has stumbled time and again on its quest towards justice and equality.



2. All Men Are Created Equal

Text by Melissa Dunphy. Compiled and adapted from the US Declaration of Independence and historic State Constitutions from PA, DE, SC, MD, NC, VA, NY, MA, GA, RI, NJ, SC, CT, the Naturalization Act of 1790, the 14th Amendment, Public Laws of NC, RI Acts and Bylaws (1760-62), and the NJ Act of 1807.

*All men are created equal.
governments are instituted among men:
all free men
having a sufficient evident common interest:
a fifty-acre freehold,
twenty-five acres improved,
one hundred acres unimproved,
a twenty-pound freehold,
sixty pounds of personal estate,
ten pounds,
forty pounds,
one hundred and thirty-four dollars,
thirty pounds current money,
fifty pounds proclamation money,
forty shillings annual rent,
forty shillings lawful-money,
three pounds annual value,
liable to pay tax,
of three shillings sterling,
a sum equal to the tax on fifty acres of land,
having maturity in years, quiet and peaceable behavior,
a civil conversation, and forty shillings freehold,
a free white person, a person of good character,
male inhabitants,
and their eldest sons,*

*provided such persons shall have paid their poll tax,
able to read and write any section of the constitution
in the English language,
twenty-one years of age,
free, white, male.*

3. We Hold These Truths

Text from the U.S. Declaration of Independence and by Frances Harper and Zitkála-Šá

*We hold these truths.
You white women speak here of rights. I speak of wrongs.
O women of America!
Demand justice, simple justice, as
the right of every race; and brand with everlasting infamy
the brutal cowardice that lynches, burns, and tortures
your own countrymen.
The time is here: for our own soul's good, we must
acknowledge the American Indian.
O sisters, work to that end, that the stain upon our
country in the treatment of my people may be wiped out.*





4. Identity Politics

Text by Stacey Abrams, Melissa Dunphy, Ida B. Wells

*With no sacredness of the ballot
there can be no sacredness of human life itself.*

*Our rights depend:
On whether we live in the right state,
On where we were born,
On how or when our families arrived,
On whether we can afford valid ID,
On whether that ID matches our gender,
On the lawyers we can afford,
On whether the criminal justice system
has convicted us of certain crimes under the law,
a system that targets some of us
more than others.*

*This is the next battle for our democracy,
one where all [eligible] citizens can have their say
about the vision we want for our country.*

*Our rights depend:
On whether we have the time to stand in line
for hours on a weekday,
On whether our names were purged from the rolls,
On whether our votes are spoiled
and left in uncounted piles.*

*Our rights depend
On whether America can live up to its promises
Of equality
And liberty and justice for all.*

5. Pledging Allegiance

Text by Francis Bellamy, Astrid Silva, and Mary Church Terrell

With liberty and justice for all.

*We know the wind blows words away.
Actions are what matter
And so, lifting as we climb, onward and upward we go.
With courage born of past success, with a keen sense of
responsibility, we look forward, to a future large with
promise and hope.*

6. Amendment

Text by Stacey Abrams and from the 19th Amendment of the U.S. Constitution

*Spoken: The right of citizens of the United States to
vote shall not be denied or abridged by the United
States or by any state on account of sex.*

*Sung: In this time of division and crisis, we must
come together and stand for, and with, one another.
America has stumbled time and again on its quest
towards justice and equality; but with each
generation, we have revisited our fundamental truths,
and where we falter, we make amends.*

THE CAGED BIRD SINGS FOR FREEDOM

Joel Thompson

*A free bird leaps
on the back of the wind
and floats downstream
till the current ends and dips his wing
in the orange sun rays
and dares to claim the sky*

*But a bird that stalks
down his narrow cage
can seldom see through
his bars of rage
his wings are clipped and
his feet are tied
so he opens his throat to sing.*

*The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.*

*The free bird thinks of another breeze
and the trade winds soft through the sighing trees
and the fat worms waiting for dawn bright lawn
and he games the sky his own.*

*But a caged bird stands on the grave of dreams
his shadowed chorus on a nightmare scream
his wings are clipped and his feet are tied
so he opens his throat to sing.*

*The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.*

—text by Maya Angelou

FROM THE BOOK OF SANKOFA

Darrell Grant

WORLD PREMIERE

From The Book of Sankofa, Pt.1: Words She Would Have Us Know is a poem to the future that takes its cue from the cultural memory and ancestral wisdom that we, as Black people, carry with us from the past into the present and beyond.

Sankofa is a Twi word from the Akan tribe in Ghana that literally means to “Go back and get it.” Often represented by the symbol of a bird with its head turned backward, carrying an egg in its mouth, it represents the idea of looking back at our past to learn from it and move forward. Both the symbol and concept of Sankofa were widely used during the transatlantic slave trade as a way for enslaved Africans to connect with their heritage and culture. The idea also has a strong connection to social justice, as it encourages us to remember the struggles and triumphs of our ancestors, and to use that knowledge in our pursuit of a better future.

Musically, the piece is informed by my love of polyphony and counterpoint, as well as a jazz pianist’s desire to play with harmony. It celebrates what I believe is the transcendent magic of choral singing — the coming together of multiple voices into a powerfully unified whole, while leaving room for the individuality of expression embodied in jazz and gospel music.

I was excited to collaborate in the creation of this piece with Aminata “Mimi” Radia Sei, a Sierra Leone-born, Portland-based writer and social justice advocate, whose powerful, poetic voice provides both anchor and throughline for this work.

In our early discussions about the piece, Mimi spoke of the tension between acknowledging the effects of historical trauma and oppression and the desire to reframe our narratives in order to illuminate the treasures obscured by the pain of the past. She spoke about the idea of freedom of spirit — a freedom that isn’t weighed down by the need to address past burdens, but rather highlights the liberatory potential of BIPOC ways of seeing and being, cultural knowledge, and the rich diversity of Black experiences. Through this revelatory lens, we can rise with resilience and perseverance into the future. As the whispered instructions that introduce the piece encourage us to do, we can “Go, look, seek, take, return.”

As a first step in the collaborative process, Mimi and I came up with a list of twelve words — Mission, Essence, Reflection, Progress, Reimagine, Channel, Dignity, Migrate, Reincarnate, Piety, Reverence, Stir — that could serve as inspiration for the text. These are the Words She Would Have Us Know, referred to in the piece’s subtitle. As I composed, I also found myself weaving them into the fabric of the piece itself.

It was a welcome challenge to create a narrative arc — a journey — within a single movement work. Mimi’s vivid text supplied ample fuel for a variety of musical and emotional colors. The opening words of the first stanza: “A sacred longing opens up a heart in song,” inspired both the lyrical accompaniment and the melodic impetus for the cello, whose obligato represents the flight of the Sankofa bird. Mimi’s second stanza shifts to a darker and more somber tone that I marked “forceful and stark.” A repeated diminished progression in the piano provides underscore for the recitation, and grounds the ensemble’s resolute declarations of “a soul drenched in battle.” Stanza three starts from a place of both longing and reflection for “a sweet haven for dreams laced in song,” which, for me, evokes the soulful harmony of Negro spirituals in the US and the Mbube choral music of South Africa. The choir responds to Mimi’s final stanza with an anthemic affirmation of “unmatched prowess,” and “persistence reborn,” which lifts us into a coda that embraces the joyous rhythmic pulse at the heart of Afro-diasporic expression, until we return, strengthened and empowered, to where we began, with a prayer of benediction and gratitude.

People might rightly ask if this is a jazz piece. I would respond that, while it is informed by jazz harmonic and rhythmic language, my intention is a personal synthesis that draws on the many influences that have shaped my music-making. I hear echoes of Thomas Tallis, The Staple Singers, Herbie Hancock, Caroline Shaw, Franz Schubert, Bobby McFerrin, and Maurice Ravel, among others.

I hope that *The Book of Sankofa, Pt.1: Words She Would Have Us Know* provides listeners an opportunity to reflect on the questions of what we will pass on, what we must sacrifice, and what must we always remember in order to realize the dreams we hold for ourselves, our children and our communities.

I’m grateful to Resonance Ensemble for this opportunity, and for the commitment and consummate artistry that they bring to the endeavor of creating music that reminds us of our humanity. I dedicate this piece to my parents and grandparents, whose courage and perseverance blessed me with this life.

*A sacred longing opens up a heart in song
Memories weighted in sorrow drifting along
Wisdom awaits at a new home
Unfettered pride. Dignity restored.*

*A storied journey ensconced in a heart’s song
A soul drenched in battle all along
Has come alive, unscathed, drowned in passion
Unwavering courage. Resolve reincarnated.*

*A sweet haven for dreams laced in song
Majestic and bold, inspiring sweet evensong
I march for a kingdom. I strut in sacred regalia
Unbridled confidence. Essence reignited.*

*I am master of my soul. Our souls united in song
Where once broken now restored and strong
I move for a people. I move for a tribe
Unmatched prowess. Persistence reborn.*



The SANKOFA Bird

— Text by A. Mimi Sei, commissioned by Resonance Ensemble

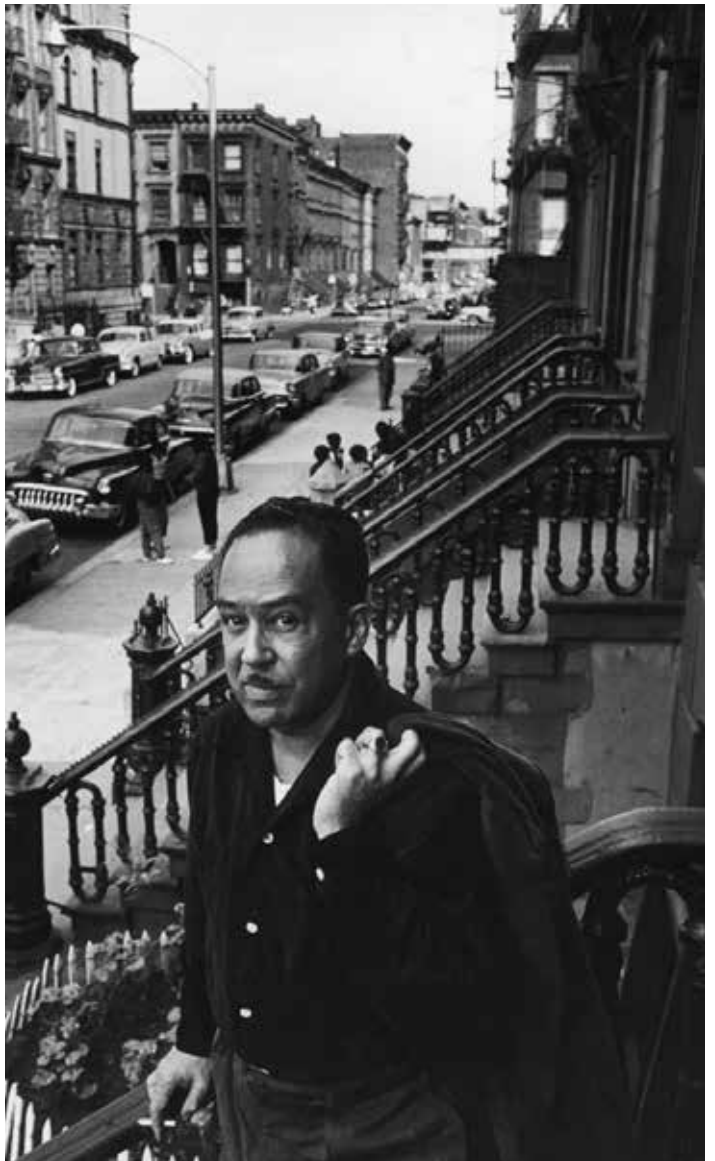
I DREAM A WORLD

Rosephanye Powell

I Dream A World is a setting of the poem “To You” by Harlem Renaissance jazz poet, playwright and social activist Langston Hughes (1902-1967). In this song, the composer depicts musically Mr. Hughes’s juxtaposition of the world that is and the world that could be. The world of which Langston Hughes dreams is characterized by joy, peace and freedom; yet, the one in which he lives is full of the “wretchedness” of racial prejudice and avarice. The composer begins the work with a joyful piano introduction that represents the “dream” theme. This is followed by a choral introduction in which the women, echoed by the men, sound the first hearing of “I Dream A World”. The beginning of the song is, for Hughes, a pleasant dream, in which “our world” is one where love, joy and freedom rule. However, as the song develops, the dream becomes dark, representing the present state of being. This is heard in a shift from consonant chords to the use of dissonance in the piano, as well as rhythmic agitation in both the vocal and piano parts. As Hughes’ dream develops further, the poet chooses to believe that “joy, like a pearl” will one day “attend the needs of all mankind”. Because of this, he will continue to dream for a better world, heard in the passionately repeated phrase “I Dream” near the end of the song. *I Dream A World* ends with a final climactic statement of “our world,” followed by two accented and strident piano chords which depict the poet startled awake—only now aware that he has been dreaming.

*I dream a world where man
 No other man will scorn,
 Where love will bless the earth
 And peace its paths adorn
 I dream a world where all
 Will know sweet freedom’s way,
 Where greed no longer saps the soul
 Nor avarice blights our day.
 A world I dream where black or white,
 Whatever race you be,
 Will share the bounties of the earth
 And every man is free,
 Where wretchedness will hang its head
 And joy, like a pearl,
 Attends the needs of all mankind-
 Of such I dream, my world!*

—Text by Langston Hughes



KATHERINE FITZGIBBON

Founder, Artistic Director



Katherine FitzGibbon is Professor of Music and Director of Choral Activities at Lewis & Clark College, where she conducts two of the three choirs and oversees the vibrant voice, choral, and opera areas. In 2014, she was an inaugural winner of the Lorry Lokey Faculty Excellence Award, honoring “inspired teaching, rigorous scholarship, demonstrated leadership, and creative accomplishments,” and in 2019, she received the David Savage Award for “vision and sustained service.” She has also conducted choirs at Harvard, Boston, Cornell, and Clark Universities, and at the University of Michigan and has served on the faculty of Berkshire Choral International.

Dr. FitzGibbon founded Resonance Ensemble in 2009, initially dedicated to thematic, collaborative vocal performances with artistic partners. In the last several years, she and Resonance have shifted their mission, using the same innovative thematic programming approach to amplify voices that have long been silenced, focusing on underrepresented composers and communities. In June of 2019, Chorus America honored Dr. FitzGibbon with the prestigious Louis Botto Award for Innovative Action and Entrepreneurial Zeal in recognition of her work with Resonance Ensemble. Chorus America’s press release noted, “As founder and artistic director of Resonance Ensemble, FitzGibbon has captained a bold organizational shift—from its original mission exploring links between music, art, poetry, and theatre, to a new focus exclusively on presenting concerts that promote meaningful social change.”

With Resonance, she has collaborated with the Portland Art Museum, Third Angle New Music, Portland Chamber Orchestra, Thomas Lauderdale and Hunter Noack, poet/performer S. Renee Mitchell, the Chuck Israels Jazz Orchestra, and many actors, composers, visual artists, and dancers. Resonance has been described as “one of the Northwest’s finest choirs” (Willamette Week) and “the best damn choir show in town” (Oregon Arts Watch). She has commissioned new works from Melissa Dunphy, Renee Favand-See, Damien Geter, Joe Kye, Judy A. Rose, Kenji Bunch, Kimberly Osberg, Freddy Vilches, Vin Shambry, Dr. S. Renee Mitchell, Mari Ésabel Valverde, and Jasmine Barnes.

Dr. FitzGibbon is President of the National Collegiate Choral Organization, and her choirs have performed at the NCCO, ACDA, and OMEA conferences. She holds a Bachelor of Arts degree in music from Princeton University, Master of Music degree in conducting from the University of Michigan, and Doctor of Musical Arts degree in conducting at Boston University. Her research has been presented and published internationally.

SHOHEI KOBAYASHI

Associate Conductor, Co-Artistic Advisor



A multi-faceted musician, Shohei Kobayashi synthesizes their experiences as a conductor, ensemble vocalist, and art song interpreter with their insights as a solo singer/songwriter and bandmate to connect and collaborate with music lovers of all backgrounds. Shohei currently leads the choral program and teaches courses in music theory and musicianship at Reed College.

Shohei got their start as a conductor by assisting the choirs at Lewis & Clark College (led by Resonance founder Dr. Katherine FitzGibbon) and First Presbyterian Church of Portland for two years before going on to pursue graduate studies at University of Michigan in Ann Arbor with Jerry Blackstone and Eugene Rogers. While a student, Shohei served as assistant conductor for the UMS Choral Union, led by Scott Hanoian. From 2016 to 2020, Shohei helped prepare the 175-member auditioned symphonic chorus for collaborations with Budapest Festival Orchestra, New York Philharmonic, Detroit Symphony Orchestra, Minnesota Orchestra, Toledo Symphony Orchestra, and Ann Arbor Symphony Orchestra on works including Bernstein's Symphony No. 3 ("Kaddish"), Sibelius's Snöfrid, Mahler's Symphony No. 2, Beethoven's Missa Solemnis, and Benjamin Britten's War Requiem. Highlights include directing a surprise Choral Union appearance in Taylor Mac's Holiday Sauce and being called up to lead the musicians of the Budapest Festival Orchestra in vocal warm-ups.

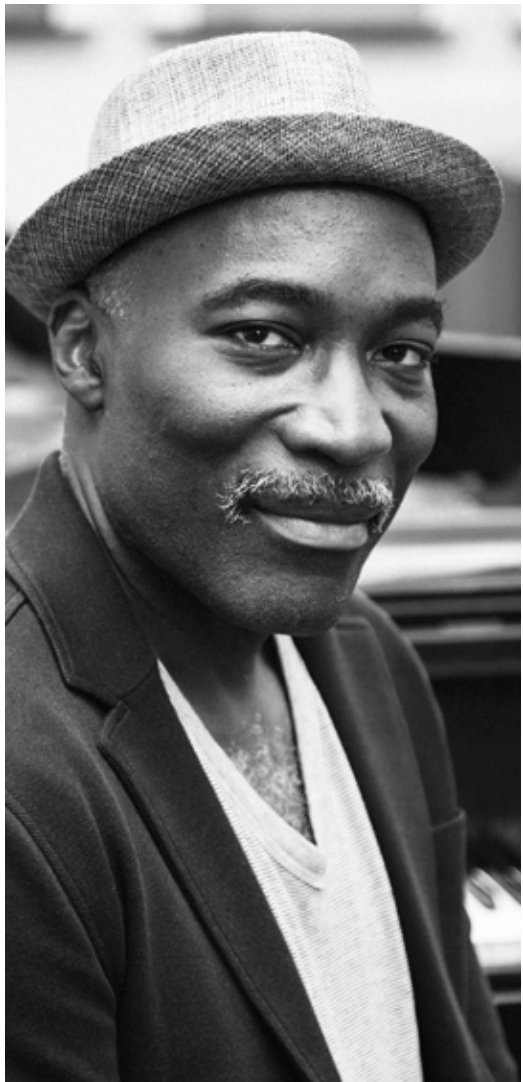
Shohei has been selected conducting fellow for numerous workshops, festivals, and masterclasses including Chorus America's 2018 and 2019 Conducting Academies, Hot Springs Music Festival, National Collegiate Choral Organization's 2015 and 2017 Conference Masterclasses, Princeton Festival Conducting Masterclass, Interlochen Choral Conducting Institute, and Norfolk Chamber Choir and Choral Conducting Workshop. In previous years, they also attended the 9th Ithaca International Conducting Masterclass, participated in University of Illinois's Choral Conducting Symposium in Urbana-Champaign, and received the Berkshire Choral International's Robert Page Conducting Fellowship.

Shohei holds a DMA and MM in Conducting (Choral) from University of Michigan and a BA in Music (composition focus) from Lewis & Clark College.

Since 2013, Shohei has been involved with Resonance in a number of ways from volunteering as a stage hand and sound technician to serving on their board and performing with the ensemble. They join Resonance Ensemble in the 2022-2023 season as a guest conductor and Co-Artistic Advisor. Resonance in a number of ways from volunteering as a stage hand and sound technician to serving on their board and performing with the ensemble.

DARRELL GRANT

Resonance –Commissioned Composer



Central to Darrell Grant’s music is a sense of purpose, agency, and connection to community.

Through eight albums as a bandleader, numerous recordings as a sideman, a growing body of compositions, and two decades of service as an educator and leader in the arts, Grant’s multi-faceted creative projects and innovative initiatives reflect a belief in the extraordinary power of art to communicate, inspire, provoke, inform, and move others to transform society and themselves.

Speaking to Nat Hentoff for the liner notes to his debut CD *Black Art*, Grant told the renowned jazz critic that “the longer I play, the clearer it becomes that, at least for me, the goal is to give voice to the meanings behind the music. I have a deep desire to reach people, to communicate something of the things that I am finding to be true, with humor, with love, with silence, with swing, and with passion.” Telling those truths has been the driving force in Darrell Grant’s musical career.

Darrell Grant was introduced to international audiences in 1988 as the pianist with the legendary vocalist Betty Carter. He has performed and recorded with such notable musicians as Branford Marsalis, David Sanborn, Esperanza Spalding, John Clayton, Nicholas Payton, James Moody, Kevin Eubanks, Lenny White, Jane Bunnett, Somi, Tom Harrell, Jack DeJohnette, Terence Blanchard, and Art Farmer. He has performed extensively as a bandleader and solo artist throughout the U.S., Canada, and

Europe in venues ranging from clubs to major jazz festivals, and been featured on Marian McPartland’s “Piano Jazz” on National Public Radio.

Born May 30, 1962 in Pittsburgh, Pennsylvania, Grant grew up in Denver, Colorado in a musical family. He began classical lessons at age seven and quickly received honors for his prowess on piano. He discovered jazz in school band programs and played family concerts and talent shows. At 15, he joined the Pearl Street Jazz Band, a precocious ensemble of teenaged musicians playing traditional New Orleans-style jazz. The group held down regular professional gigs, recorded two albums, and appeared at regional jazz festivals.

“I love the chance to celebrate what I believe is the **transcendent magic of choral singing** — the coming together of multiple voices into a powerfully unified whole — while still leaving room for the **individuality of expression** embodied in jazz and gospel music.”

— Darrell Grant

A. MIMI SEI

Resonance –Commissioned Poet



Aminata R. Sei (Mimi) is a writer and social justice advocate. She is working on a creative nonfiction account, *The Universe Calls Me Daughter*, that will chronicle her experiences in Africa, America, and Asia. She graduated from the Anderson Schools of Management at the University of New Mexico. Mimi is reading for a Master of Liberal Arts degree concentrating in Creative Writing and Literature at Harvard University in Cambridge, MA. She has showcased essays and written for Huffington Post, and has penned several articles for Medium.

“We’re not just talking about music. We’re talking about changing people’s lives.”

— A. Mimi Sei

She is a 2017 inaugural writer for the Stanford University Alumni Writers’ Critique Group, Oregon Chapter. Mimi has also contributed to projects with renowned composers, Interim Music Director and Artistic Advisor for the Portland Opera Damien Geter, and the University of Michigan Director of Choral Activities Eugene Rogers. Her text, *Breathe*, written for *A Cantata for A More Hopeful Tomorrow*, premiered with the Washington Chorus in 2020. With Geter she authored the foreword for *An African American Requiem*, which premiered at the Oregon Symphony in May 2022. In March 2023, she will collaborate with Resonance Ensemble and famed Chicago Opera Vanguard Composer Matthew Recio.

On November 9th, 2016, she wrote “Unite Gather, Heal, Move On,” published by Huffington Post. In October 2018, she showcased two essays and was a featured speaker at *Writing as Resistance*, a forum discussion on the purposeful and effective use of writing for activism. In 2019, she wrote *Sierra Leone - Influencing Change from a Distance*. It was featured at the Model UN Forum at the Dalian American International School in Dalian, China. She is also a contributing writer for the quarterly *Convent Scoop* from St. Joseph’s Secondary School in Freetown, Sierra Leone.

She is the former President of the Catlin Gabel School Parent/Faculty Association, as well as the Trustee and Chair of the School’s Board Inclusion and Diversity Committee. She is passionate about Inclusion and Equity efforts, especially at educational institutions, and is vested in creating safe and welcome spaces to facilitate insightful dialogue and exchange.

Mimi is a Board Member of the Northwest Chapter of the National Multiple Sclerosis Society and Resonance Ensemble.

She is an avid reader and a lover of music and all things African. Mimi lives in Portland, Oregon.

GUEST ARTISTS



HANNAH BREWER, Piano

Hannah Brewer is a Portland based pianist, organist, and harpsichordist. She is a graduate of Oberlin College and Conservatory of Music, Pittsburg State University (Kansas), and the Courtauld Institute of Art (London) with degrees in organ performance and art history. Originally from Southern California, Hannah has been working as a church musician since the age of twelve and is currently the Director of Music & Organist at St. Michael & All Angels Episcopal Church in NE Portland. She is a sought after collaborative keyboardist with particular passions for choral accompanying and early music. Hannah has performed with the Oregon Symphony, Cappella Romana, In Mulieribus, Resonance Ensemble, Ping & Woof Opera, Pacific Youth Choir, and many other soloists and

ensembles in the Pacific Northwest.

In addition, Hannah is the Co-Artistic Director of Ensemble Boulanger, producing engaging, intimate programs focusing on historical women and other underrepresented composers. She is also an adjunct music instructor at the University of Portland and Lewis & Clark College and enjoys singing with the liturgical choir Cantores in Ecclesia. Hannah lives in Milwaukie, Oregon with her husband and feline companions.



BARBARA HEILMAIR, Clarinet

A devoted educator, Dr. Barbara Heilmair engages communities as a clarinet professor, performer, and teaching artist. She serves as Professor of Clarinet & Music History at the Portland State University School of Music as well as Associate Dean for the College of the Arts. Her trio, s'Zwitscherl (with Rolf Weber and Kazue Tsuzuki) consists of musicians from three different nations, playing music for two clarinets and piano; their recent CD release, s'Zwitscherl – Music for Two Clarinets and Piano, features newly arranged music.

An avid orchestral and chamber musician, Heilmair is Bass Clarinetist for the Vancouver Symphony and has played with other Northwest ensembles such as the Oregon Ballet Theater, Portland Opera, Opera Theater Oregon, Bridgeport Orchestra, and Cascadia Composers. Festival appearances include Chamber Music Northwest, Oregon Music Festival, Astoria Music Festival, and Portland Summer Fest.

A native of Munich, Germany, Dr. Heilmair regularly enjoys interdisciplinary collaboration with the German Immersion Program in Portland (“Deutsche Sommerschule am Pazifik”). She holds degrees in Clarinet Performance and in Instrumental Pedagogy from the University of Music and Performing Arts “Mozarteum” in Salzburg, along with M.M. and D.M.A. degrees from UCLA.

GUEST ARTISTS



NANCY IVES, Cello

Composer and cellist Nancy Ives is a musical icon. As “one of Oregon’s most prominent and accomplished classical musicians,” (The Oregonian) Ives offers both depth and approachability with enduring and eloquent music inspired by the natural world. “Modernistic but melodic and compelling... [with] a refreshing musical breadth” her music communicates “a uniquely personal voice.” (Oregon ArtsWatch).

A relative of the legendary composer Charles Ives, she carries on the tradition of her namesake with modern relevance. Her music has featured in performances by Resonance Ensemble, Portland Chamber Orchestra, Fear No Music, Friends of Rain, Portland Cello Project, Siletz Bay Music Festival, Oregon Bach Festival and OBF Composers Symposium as well as broadcasts on All Classical Portland and KBBJ (Alaska). Ives’ projects involve working with indigenous communities to authentically capture, amplify, and relay their stories to wider audiences.

Ives is a gracious and essential cornerstone of Portland musical life. With more than 20 years as Principal Cellist of the Oregon Symphony, she’s also a member of the Palatine Trio, Rose City Trio, and Fear No Music, has collaborated with virtually all of the region’s premier performance organizations, and performed as soloist with Resonance Ensemble, the Oregon Symphony, Vancouver Symphony, Portland Columbia Symphony, Clark College Orchestra, and Cascade Festival of Music, “demonstrating with attentive grace that technically challenging and sonically difficult music can still be beautiful.” (Oregon ArtsWatch) A regular performer on All Classical Portland, Ives was also the “Cellist in Residence” on OPB’s State of Wonder. With a DMA from the Manhattan School of Music, Ives is an Instructor of Chamber Music at Lewis & Clark College and serves on the Board of Directors for Resonance Ensemble and All Classical Portland.

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THE OREGON REMEMBRANCE PROJECT

As a part of an ongoing commitment to our mission, Resonance develops programs in conversation with community partners—exploring the intersections of art, history, and activism. For this concert, we introduce you to an organization that works with communities throughout Oregon to unearth stories of injustice and foster the necessary dialogue for healing and reconciliation.

Meet the Oregon Remembrance Project.



The Oregon Remembrance Project (ORP) was founded to help communities with truth and reconciliation projects about rectifying historical injustice. ORP connects historical racism to its present-day legacies in order to inspire contemporary racial justice.

ORP was founded in 2018 by Taylor Stewart to memorialize Alonzo Tucker, Oregon’s most widely documented African American victim of lynching. Stewart started ORP after taking a life-changing trip to the American South where he first encountered the history of lynching at the Equal Justice Initiative’s Legacy Museum and National Memorial for Peace and Justice.

Stewart was inspired by this encounter with history to get involved in the Equal Justice Initiative’s Community Remembrance Project, which aims to work in the communities where the lynchings of African Americans took place to find healing and reconciliation through a sober reflection on history. Originally titled the “Oregon Community Remembrance Project,” ORP credits its origin to the work of the Equal Justice Initiative.

In what simply began as an obscure personal side project, ORP has since grown to become a wider movement to reconcile Oregon’s history of racial injustice.



Renegala 2024

April 13th @ 7pm

Hampton Opera Center

 **RENEGADE OPERA**



Taylor Stewart led the Grants Pass Remembrance at the Boatnik parade in May 2023. A community parade that the KKK used to march in, their goal was to replace the shadow of those white hoods with the brightness of their yellow t-shirts.

ABOUT TAYLOR STEWART

Director, Oregon Remembrance Project

Taylor Stewart has resided in Portland, OR his entire life. He graduated from the University of Portland with a degree in Communication and Portland State University with a Master's in Social Work.

During a Civil Rights trip to the American South, two encounters inspired Stewart to start the Oregon Remembrance Project. The first was a quote from John Lewis, longtime Civil Rights icon and Congressman from Georgia, who said, "If not us, then who? If not now, then when?" This inspired Stewart with the fierce urgency of now. The second was the Mississippi Civil Rights Museum which focused on the stories of everyday Mississippians who did their part to pave the way for justice. This taught Stewart the idea that you don't have to be an extraordinary person to do extraordinary things.

Stewart's life was transformed by the opportunity to participate in the Equal Justice Initiative's Community Remembrance Projects. He hopes to bring that same opportunity for transformation to other individuals and communities in Oregon.



I learned that you don't need to be an extraordinary person to do extraordinary things. I learned to start asking the question, "**Why not me?**"
— Taylor Stewart

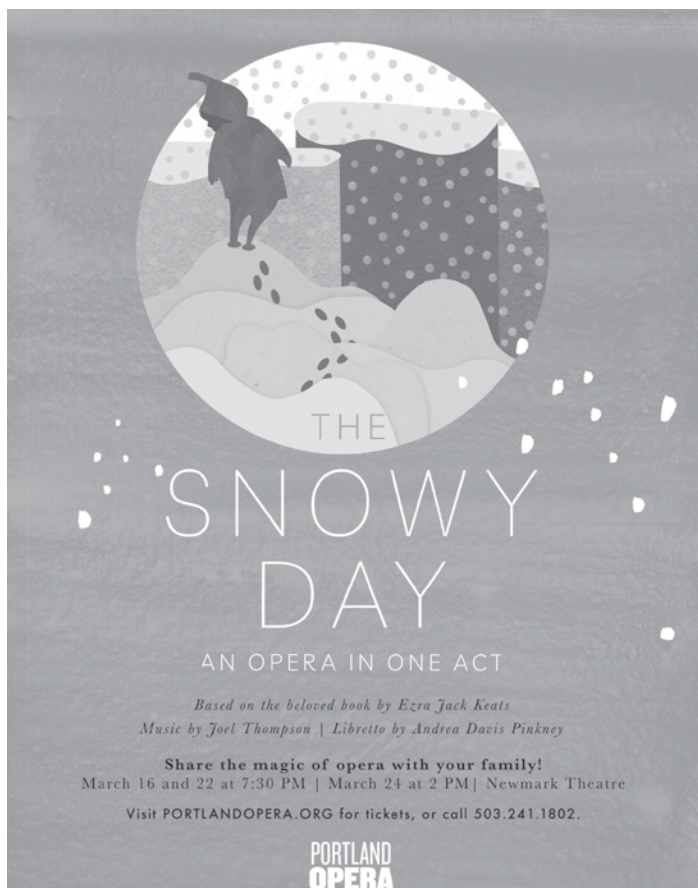
RESONANCE ENSEMBLE ACCESS PROJECT (REAP)

Since the beginning of the pandemic, Resonance Ensemble has been dedicated to providing free online access to our artistic projects, to satisfy the global demand for powerful performances that foster community, share stories, and promote meaningful social change. We are grateful for donor support so that we may continue the Resonance Ensemble Access Project (REAP): our initiative to ensure that all of our concerts are available to the world both in-person and online.



WE CAN'T DO IT WITHOUT YOU.

Providing this vital accessibility also increases the expenses of producing our concerts. We ask our supporters to consider an additional donation to underwrite this access for those who cannot afford to donate.



A SPECIAL THANK YOU

Alberta Rose Theatre
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All Classical Radio
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Matt Greco and The Rye Room
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Our amazing volunteers

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Thank you to these individuals and organizations for supporting Resonance Ensemble and making our work possible. Because of you, we move closer to realizing our vision of a community that champions opportunities and possibilities for all artists, and for that, we truly thank you.



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Because anything worth doing is worth doing together.

Please get to know our season and community partners. With their help, Resonance provides tangible resources, calls attention to injustice, and builds the type of community relationships that our world needs.

ARTS MADNESS PARTNERS

In collaboration with other local ensembles and arts organizations, Resonance Ensemble presents the return of our community initiative: ARTS MADNESS! We are proud to partner with these amazing arts and creative organizations from around the Portland area who contribute to the dynamic arts scene in our community.



COMMUNITY PARTNERS

Over the last 15 years, Resonance has fostered meaningful, ongoing relationships with businesses and organizations who continue to support our mission through sponsorships, involvement, and advocacy. Thank you to all of these organizations who have helped us grow in our mission:

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