

RESONANCE
ENSEMBLE

WE DISS=NT

S M A S H T H E P A T R I A R C H Y

October 1, 2022 | 7:30 PM
October 2, 2022 | 3:00 PM
HISTORIC ALBERTA HOUSE

DR. KATHERINE FITZGIBBON
Artistic Director and Conductor



LETTER FROM THE ARTISTIC DIRECTOR

Dear Friends of Resonance Ensemble:

In 2018, many of us watched the Senate confirmation hearings of Brett Kavanaugh, at which Dr. Christine Blasey Ford testified about her experience of assault in high school and how indelible the sound of the laughter of Kavanaugh and his friends was to her. Dr. Ford was vilified for her testimony, and her family received death threats. This mirrored the experience of Professor Anita Hill a generation before, who had testified about the harassment she had received from Clarence Thomas when she was a young law clerk.

Angry and feeling helpless, I reached out to composer Melissa Dunphy, and together we envisioned a new choral work, LISTEN, that would amplify the words of these two brave women. The world premiere of this Resonance commission had two sold-out performances. Attendees talked about feeling empowered and having a space to process their own grief.



Katherine FitzGibbon and Melissa Dunphy

Now, those two same Supreme Court justices, Kavanaugh and Thomas, have been part of the decision to overturn *Roe v. Wade* — and with it, curtailed reproductive autonomy for yet another generation. In thinking about the impact of this decision — and laws across the country restricting the rights of trans people to make decisions about their own bodies — Resonance Ensemble felt that it was time to bring back the words of Dr. Ford and Prof. Hill, the music of Melissa Dunphy, and additional works by and for women (cis- and trans-) and nonbinary artists, calling loudly for people to be able to make decisions about their own reproductive and physical health.



Dinah Dodds

We'd like to pay particular homage to our late Board Chair, Dinah Dodds, whose vision and passion was such a significant part of the original premiere of LISTEN. We dedicate this performance to Dinah and thank all of you who have given to the *Dinah Dodds Fund for the Creation of New Art*, which helps underwrite this and other projects this season.

These issues are complex, and as always, Resonance approaches them by amplifying individual stories and experiences. Our hope is to provide our audience with art that challenges you and galvanizes you to take action in your own community.

Best wishes,



Katherine FitzGibbon
President and Artistic Director

We'd love to get to know you better. Please fill out an audience survey card, either in person or online. A name will be drawn at intermission to win a pair of tickets to "Dirty, Stupid Music," on January 15th.

WE DISS=NT

smash the patriarchy

Dr. Katherine FitzGibbon, conductor | Hannah Brewer, pianist

One Voice.....The Wailin' Jennys, arr. Marcelline Moody
Amy Stuart Hunn, Cecille Elliott, and Cecily Kiester, soloists

Witch Trial.....Stacey Philipps
Emma Lynn Abrams, soloist

Three Words (from As One).....Laura Kaminsky
Sarah Beaty, soloist

When the Dust Settles.....Mari Ésabel Valverde

Sally's Pigeons.....Cyndi Lauper, arr. Tim Sarsany

- INTERMISSION -

Wanting Memories.....Ysaÿe Barnwell

Blood Makes Noise.....Suzanne Vega, arr. Maria Karlin
Maria Karlin, soloist

LISTEN.....Melissa Dunphy

Starting Now.....Jocelyn Hagen

*This concert will be professionally recorded and made available to stream later this month.
Supported by Resonance Ensemble Access Project (REAP).*

ABOUT RESONANCE ENSEMBLE



RESONANCE ENSEMBLE TREBLE SINGERS

- | | | | |
|------------------------|------------------|-----------------|----------------|
| Cecille Elliott | Rebecca Guderian | Amy Stuart Hunn | Maria Karlin |
| Claire Robertson-Preis | Jackie Cano | Emily Kinkley | Sarah Beaty |
| Vakarė Petrolūnaitė | Emma Lynn Abrams | Jessica Israels | Cecily Kiester |

In its fourteenth 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, Renee Favand-See, Damien Geter, Joe Kye, S. Renee Mitchell, Kimberly Osberg, Vin Shambry, Mari Esabel Valverde, and Freddy Vilches. Each concert connects the musical experience with tangible ways the audience can take action in collaboration with our community partner organizations.

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.”

Chorus America honored Artistic Director Katherine FitzGibbon in the summer of 2019 with the Louis Botto Award for Innovative Action and Entrepreneurial Zeal for her work rededicating Resonance to promoting meaningful social change, and for the meaningful community partnerships she creates. For the tribute to Dr. FitzGibbon, please visit resonancechoral.org.



RESONANCE STAFF

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

BOARD OF DIRECTORS

Katherine FitzGibbon <i>President</i>	Liz Bacon Brownson
Donna Dermond <i>Chair</i>	Damien Geter
Nicholas Brownson <i>Treasurer</i>	Derrick McDuffey
Shohei Kobayashi <i>Secretary</i>	Mimi Sei

PROGRAM NOTES & TEXT



ONE VOICE

Wailin' Jennys, arr. Marcelline Moody

About the work: *One Voice* is the first track on The Wailin' Jennys debut album *40 Days*, written by founding Jennys member and vocalist Ruth Moody. A three-part, vocally cumulative, acoustic song that builds on a partially repeated lyrical premise of this is the sound of one voice... voices two... voices three... all of us, the hymn-like piece seems not to leave much mystery within itself. However, its simplicity bears more surprises than its surface character gives away. The piece, written in a burst of inspiration, was in response to a late-night jam session the Jennys attended. Ruth was struck by the power music had to bring people together, and the wish that the world was more like these intimate sessions with her fellow musicians. The song has since taken on a life of its own, with countless arrangements in a wide array of styles that speaks to both its influence and its connective power. In the wake of the COVID pandemic, especially, the desire to gather once again has breathed new, deeper meaning into what a performance of this song can bring to both performers and listeners alike.

Adapted from an interview by Kira Grunenberg, American Songwriter

This is the sound of one voice

One spirit, one voice

The sound of one who makes a choice

This is the sound of one voice

This is the sound of one voice

This is the sound of voices two

The sound of me singing with you

Helping each other to make it through

This is the sound of voices two

This is the sound of voices two

This is the sound of voices three

Singing together in harmony

Surrendering to the mystery

This is the sound of voices three

This is the sound of voices three

This is the sound of all of us

Singing with love and the will to trust

Leave the rest behind, it will turn to dust

This is the sound of all of us

This is the sound of all of us

This is the sound of one voice

One people, one voice

A song for every one of us

This is the sound of one voice

This is the sound of one voice

WITCH TRIAL

Stacey Philipps

From the composer: The text for this piece is based on trial testimony from the Salem Witch Trials, which took place in 1692 and 1693 in colonial Massachusetts and resulted in the executions of twenty people, most of whom were women. Both the accused and the accusers are present in the music, which offers glimpses of emotional turmoil, confusion, aggression, panic, innocence, guilt, resolution, and, poignantly, forgiveness.

A simple, plaintive statement opens the piece, where the accused sees her fate and looks gently into the eyes of her accusers, perhaps realizing that everyone in the courtroom is trapped as well. Her final plea for life is followed immediately by a driving, rhythmic energy of somewhat chaotic, disorganized pulses and then the menacing shouts of the crowd coming together to call for burning the witch. Floating above, with a sense of unreality and hope for escape, the soloist portrays disbelief, hope for escape, and a shocked realization of what is about to happen.

The lilting middle section takes inspiration from the melody in the "Martyr's Hymn," originally published in the Scottish Psalter of 1615. The low pitch and rocking rhythmic motion evokes self-comforting and calm, interrupted by rests in the music where a catch in the breath or a sob might occur.



(Image credit: Alamy)

Knowing what lies ahead, the accused blesses her accusers in this life and the next before repeating the opening text with new acceptance and sadness, while the crowd continues to panic, loudly and righteously distancing themselves from the accused, so as not to acknowledge their own crime.

This disturbing historical event was captured in music at a time when modern-day witch hunting was in the news of South Africa, Somalia, and Papua New Guinea. Indeed, despite the horror and revulsion prevalent among those who hear of the Salem Witch Trials, hate crimes continue to occur in this country and around the world. It's my hope that a recounting of the events in Salem will draw a clear line to our times and bring us into the experience of those unjustly accused.

*Whereas I am condemned to die,
That the evidence giv'n against me were untrue,
I humbly beg that my life may not be taken away.
(Execute her! Burn her!)*
*I am ignorant of the crime of witchcraft
For which I am condemned to die.
Your poor and humble petitioner shall forever
Pray for your health and happiness in this life
And eternal felicity in the world to come.*

THREE WORDS (FROM AS ONE)

Laura Kaminsky

About the work: *As One* is a chamber opera in which two voices—Hannah after and Hannah before—share the part of a sole transgender protagonist.

Fifteen songs comprise the three-part narrative; with empathy and humor, they trace Hannah's experiences from her youth in a small town to her college years—and finally traveling alone to a different country, where she realizes some truths about herself.

Commissioned by the American Opera Project, *As One* opened on September 4, 2014, at the Brooklyn Academy of Music's Fisher Space. Since its premiere, it has become the most produced new opera in North America, according to *Opera America* magazine.

<p><i>"Pardon me, miss." I hear Three words. "Pardon." "Me." "Miss." Three words. Pretty dull as words go. But they mean Everything to me. Everything. For I have passed. To the man Who said those words in passing, Three small words. Just three words. And I feel A rush of contentment For once.</i></p>	<p><i>All the jarring noises Resolve in harmony, All the warring voices Are at peace. Because I'm perceived, Finally perceived, Finally seen, Finally, As I am. As I am. As I am.</i></p>
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WHEN THE DUST SETTLES

Mari Ésabel Valverde

From the Composer: We look to the intersections between those in the margins for humanity’s nerve endings—our vastest source for empathy and nuanced outrage. There we find Miss Major Griffin-Gracy, holding the door open for “the forgotten ones, the discarded, and misunderstood,” asking us all to stay “strong and delicate.”



Miss Major Griffin-Gracy

A former grass roots organizer and lifelong transgender and intersex rights activist from coast to coast, Miss Major is a “veteran” of the Stonewall Riots. Hearing her speak today, you would not perceive within her voice the years of surviving our historically transphobic, racist, and often violent systems of oppression. And, her fight to liberate her trans and queer descendants continues. At age 78, she has opened the House of GG, the Griffin-Gracy Educational Retreat and Historical Center for the transgender and gender non-conforming community, in Little Rock, Arkansas. For more information please visit: <https://HouseOfGG.org>.

When the Dust Settles is a culmination of trans stories brought to life through singing written in homage to Miss Major. Amir Rabiya’s original poem, created only for this song, synthesizes themes of intersectional identity, survival, and humanity, striving to share a bit of Miss Major’s perspective. They note, “Phrases such as ‘when the dust settles,’ and ‘we are still here,’ are direct quotes, while other statements and themes are paraphrased.” Their words furthermore point toward a trans woman’s right to life and to pleasure.

The choice of Db major, the key of the earth, hearkens back to *Our Phoenix*, my first collaboration with Rabiya, memorializing the lives of our trans siblings who are murdered across America every year. But now, we celebrate trans lives and mold the relative minor into its parallel major—Bb—carrying along tones of Db major as badges for what we have survived to get to our “honeymoon” days. #WeAreStillHere #StaySoft

*YOU OPENED your arms for the forgotten ones
the discarded & misunderstood
you showed them a mother’s love
enveloped them in a delicate
and powerful embrace, beautiful star
when the dust settles, we’ll always remember
how you showed us how to fight
even while the jagged blade of sorrow
pressed on us, to fight
ceaselessly, to tend to one another
You said, when the dust settles
I hope my girls will be okay
You cried out from the cells of Attica
and outside Stonewall’s battered streets
Do you hear me? Are you listening?
How many more have to die?
your heart bigger than any cage
even in the midst of so much loss
you remind us to dream
to hold tomorrow between our lips
we deserve to kiss without fear
to grow old
to sway our hips
to wear what we wish
to relish in the pleasure of our bodies
the seeds you planted continue to grow
into blooming song
when the dust settles, we will raise our voices
just as you have always done, in glorious proclamation
we will let everyone know—
We are still here!
We are still here!*



SALLY'S PIGEONS

Cyndi Lauper, arr. Tim Sarsany

About the work: *Sally's Pigeons* is a pop song by Cyndi Lauper that debuted on her 1993 album, *Hat Full of Stars*. The song was inspired by the story of a childhood friend of Lauper, who in her teens got pregnant, and—having no safe and legal access to reproductive services—died as a result of having an abortion in an unsafe environment. The song was co-written with five-time Grammy award winning artist, Mary Chapin Carpenter. Lauper had just released a new version of the song in 2022 when the Supreme Court overturned *Roe v Wade*, making the song more relevant than ever.

In a statement to the press following the decision, Lauper said “In my childhood, women didn’t have reproductive freedom and 50 years later we find ourselves in a time warp where one’s freedom to control their own body has been stripped away...we wrote about two little girls who dreamt of stretching their wings like the pigeons they watched that flew above them. They dreamt of being free. But freedom then for women, and unfortunately now, comes at a big price. If we don’t have control over our own bodies, then we have no real freedom. We are second class citizens. We need to mobilize. We need to let our voices be heard.”

*When I was eight I had a friend
With a pirate smile
Make believe and play pretend
We were innocent and wild
Hopped a fence and slammed
the gate
Running down my alleyway
In time to watch Sally's
pigeons fly.*

*We loved to watch them dive
and soar
Circle in the sky
Free as a bird from three to
four
And never knowing why
Neighbors pulled their wash
back in
Put away my Barbie and Ken
Look out overhead
While Sally's pigeons fly*

*I had a fool's confidence
That the world had no boundaries
But instincts and common sense
Come in different quantities
My heart began to skip to the beat
Of the boy next door
She had her eye across the street
On someone shy and tall*

*We lived our dreams
And challenged fate
In tears she told me she was late
And Sally let his pigeons out to fly*

*On the dresser sits a frame
With a photograph
Two little girls in ponytails
Some twenty one years back*

*She left one night with just a nod
Was lost from some back alley job
I close my eyes and Sally's pigeons fly*

*She never saw those birds again
And me, I can't remember when
A pirate smile hasn't made me cry
I close my eyes
And Sally's pigeons fly*



WANTING MEMORIES

Ysaÿe Barnwell

From the composer: *Wanting Memories* was part of a suite of songs commissioned for a dance theater piece called *Crossings*. Other songs included were *No Mirrors in My Nana's House* and *When I Die*—which have been recorded by Sweet Honey—and *Lost in Blue* and *The Overture*, which have not yet been recorded.

I dedicated *Wanting Memories* to my father when we recorded it, but it was written while both my parents were still alive. What was special, though, was that I am an only child—and when my father died and then my mother, and I prepared to sell the house I grew up in—I found bags of photos, letters, and other memorabilia—the kind of things especially an only child hopes for...So in a sense, the song was an unconscious wish that actually came true.

*I am sitting here wanting memories to teach me
to see the beauty in the world
through my own eyes.*

*I am sitting here wanting memories to teach me
to see the beauty in the world
through my own eyes.*

*You said you'd rock me in the cradle of your arms.
You said you'd hold me 'til the storms of life were gone.
You said you'd comfort me in times like these and now I
need you.*

Now I need you, and you are gone.

*I am sitting here wanting memories to teach me
to see the beauty in the world
through my own eyes.*

*Since you've gone and left me,
there's been so little beauty,
but I know I saw it clearly through your eyes.*

*Now the world outside is such a cold and bitter place.
Here inside I have few things that will console.
And when I try to hear your voice above the storms of
life,
then I remember all the things that I was told.*

*Well, I am sitting here wanting memories to teach me
to see the beauty in the world through my own eyes.
Yes, I am sitting here wanting memories to teach me
To see the beauty in the world through my own eyes.*

*I think on the things that made me feel so wonderful
when I was young.*

*I think on the things that made me laugh, made me
dance, made me sing.*

*I think on the things that made me grow into a being
full of pride.*

I think on these things, for they are true.

*I am sitting here wanting memories to teach me
to see the beauty in the world
through my own eyes.*

*I thought that you were gone,
but now I know you're with me.*

You are the voice that whispers all I need to hear.

I know a "please", a "thank you", and a smile will take me far.

I know that I am you and you are me, and we are one.

I know that who I am is numbered in each grain of sand.

I know that I've been blessed, again and over again.

*I am sitting here wanting memories to teach me
to see the beauty in the world
through my own eyes.*

*I am sitting here wanting memories to teach me
to see the beauty in the world
through my own eyes.*



BLOOD MAKES NOISE

Suzanne Vega, arr. Maria Karlin

About the work: *Blood Makes Noise* is a song written and performed by American singer-songwriter Suzanne Vega. The original features clamorous, industrial-style percussion, metallic synths, static-infused vocals, and a driving bass. Vega has never committed to a particular interpretation of the lyrics, instead saying that she prefers to keep the moment “out of context” and let the listener ascribe the fear and anxiety she encapsulates to a situation in their own life. Maria’s arrangement places the solo vocals at the forefront, using the chorus parts to create a haunting backdrop of scoops, oscillating patterns, and percussive droplets.

*I'd like to help you doctor
 Yes I really really would
 But the din in my head
 It's too much and it's no good
 I'm standing in a windy tunnel
 Shouting through the roar
 And I'd like to give the information
 You're asking for
 But blood makes noise
 It's a ringing in my ear
 Blood makes noise
 And I can't really hear you
 In the thickening of fear*

*I think that you might want to know
 The details and the facts
 But there's something in my blood
 Denies the memory of the acts
 So just forget it Doc.
 I think it's really
 Cool that you're concerned
 But we'll have to try again
 After the silence has returned
 'Cause blood makes noise
 It's a ringing in my ear
 Blood makes noise
 And I can't really hear you
 In the thickening of fear*

LISTEN

Melissa Dunphy

About the work: Written for the treble voices of Resonance Ensemble, LISTEN's two movements set testimony by Anita Hill in 1991 and Christine Blasey Ford in 2018. The songs confront singers and listeners with Hill's and Blasey Ford's challenging and powerful words, and raise the question of whether or not the Senate committees or indeed the world truly listened to them, while giving many observers whose hearts were broken by these hearings the opportunity for catharsis. This piece premiered at Alberta House in 2019 on a concert Dunphy describes as "...one of the most moving concerts I have ever attended."

I. 1991

*I thought he respected my work
[I thought] that he trusted my judgment...
He asked me to go out... with him.
What happened next,
and telling the world...
are the two most difficult experiences of my life.
I declined the invitation...
He pressed me...
His conversations were very vivid.
He spoke about
acts... he had seen in pornographic films...
women having sex with animals...
group sex...*



*rape scenes...
large penises...
large breasts...
his own sexual prowess...
I told him that I did not want to talk about this...
I would try to change the subject.
He began to show displeasure...
He commented on what I was wearing...
whether it made me more or less... attractive.
I felt I had a duty...
...When I was asked,
I had to tell the truth
I could not keep silent.*

- Adapted from testimony by Anita F. Hill before the Senate Judiciary Committee, October 11, 1991.



II. 2018

*Indelible in the hippocampus is the laughter,
the uproarious laughter between the two,
and their having fun at my expense...
They were laughing with each other...
I was... underneath one of them while the two laughed –
two friends having a really good time with one another.
I am a fiercely independent person
and I am no one's pawn...
My responsibility is to tell the truth.*

- Adapted from testimony by Christine Blasey Ford before the Senate Judiciary Committee, September 26, 2018.

STARTING NOW

Jocelyn Hagen

From the composer: I think all of us have things in our lives that we wish to change, and it can be frustrating when those changes take longer than we had hoped. Big and swift tidal changes are extremely rare, and more often one can point to all the little changes along the way that paved room for the revelational change to occur. We have to work towards our goals with intentional, incremental adjustments, bit by bit, like a sculptor with a grand piece of marble. This is what I was thinking about when composing “Starting Now.”

The piece begins with a spark and heaps of forward momentum, and in the end, it’s the repetitive drive of the harmonic progression of four chords mixed with the empowering words of the poem that gives the listeners the most powerful message: Stay the path. Don’t give up. Continue with all you’ve got even when you’re tired and weary. Stay positive.

Change takes time, but with determination and patience, I believe that we can all succeed in transforming our lives, and with them, the world.

*It is time for us to wake:
we who stumble through the day
with our gripes and complaints,
who drift numbly
through thronging halls and streets —*

*you and I,
who rant about injustice,
who see all that is wrong in this world
but believe we are shackled
and powerless.*

*It is time to look into
each other’s faces,
we who glide along the surface,*

*time to dive down
and feel the currents
of each other’s lives.
Time to speak until the air
holds all of our voices.
Time to weave for each other
a garment of brightness.*

*Open your eyes.
Feel your strength.
Bless the past.
Greet the future.*

*Join hands.
Right here.
Our moment:
starting now.*



DR. 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.” 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 Jasmine Barnes, Melissa Dunphy, Renee Favand-See, Damien Geter, Joe Kye, Mari Esabel Valverde, and Freddy Vilches.

Dr. FitzGibbon is President-Elect 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.

DR. SHOHEI KOBAYASHI

ASSOCIATE CONDUCTOR

A multi-faceted musician, Dr. 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.

As a professional tenor and ensemble singer, Shohei has sung with ensembles including sounding light, ÆPEX Contemporary Performance, Helmuth Rilling’s Fifth Weimar Bach Academy Chorus, VIR, and Choro in Schola. Shohei currently sings with Resonance Ensemble, Big Mouth Society, and Jecca Jazz Ensemble.

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



SARAH BEATY SOLOIST, "AS ONE"

Mezzo-soprano Sarah Beaty has been hailed as “the model of bel canto clarity and brilliance” (Cleveland Classical). Her versatile voice showcases a wide range of repertoire, with a specialty in contemporary opera. She recently moved to Portland from Los Angeles, where she was a frequent soloist with the LA Philharmonic, including in a landmark new production of Meredith Monk’s *Atlas* directed by Yuval Sharon, and Hindemith’s *Mörder, Hoffnung der Frauen* under the baton of Esa-Pekka Salonen.

In April 2022 she had another triumphant performance with the LA Phil of Louis Andriessen’s *De Staat*, conducted by John Adams. Highlights of the 2021-22 season included Sarah’s debut with Eugene Opera as Second Lady in *Die Zauberflöte*, her debut with Long Beach Opera in Philip Glass’s *Les Enfants Terribles*, Bach cantatas with Portland Baroque Orchestra, and the commercial release of an album on the Naxos label featuring Margaret Brouwer’s

Nalin Silva

song cycle *Declaration*. Since moving to Portland, she has been a soloist with Cappella Romana, In Mulieribus, Resonance Ensemble, and the Eugene Symphony.

Although her specialty is contemporary opera, Sarah is also passionate about early music and co-founded a Hildegard ensemble in LA, *Vocatrix*, with whom she performed a fully memorized and staged version of *Ordo Virtutum* in the Berkeley Early Music Festival. Her interpretation of Hildegard’s songs and hymns were praised as “sung with blinding luminosity” (LA Times).

She is a graduate of the Manhattan School of Music and teaches private voice lessons from her studio in Milwaukie. In her free time, Sarah loves to garden and go on hikes with her dog and husband.

sarahbeaty.com

MARIA KARLIN

SOLOIST/ARRANGER, "BLOOD MAKES NOISE"

A soprano with very eclectic tastes in music, Maria Karlin has sung for a variety of sacred and secular choral and opera ensembles such as Cappella Romana, Third Angle, Portland Baroque Orchestra, Trinity Consort, Resonance Ensemble, Portland Opera Chorus, and Opera Theater Oregon just to name a few. Currently a student of Ms. Nancy Olson-Chatalas, Maria holds a Bachelor of Music degree in Vocal Performance from the University of Oregon where she studied under Dr. Anne Tedards. Ms. Karlin is also a seasoned recording artist, lending her talents to Oregon Catholic Press and Revolver Records as a soloist and ensemble singer.

Excited and intrigued by a variety of genres, Ms. Karlin has been recording and/or performing with such local talent as Rachel Taylor Brown, Bryan Free, Jim Brunberg, Holcombe Waller, Buoy LaRue, Portland Cello Project, and "Portland's loudest" psych-rock band: The Pink Snowflakes as well as recording back-up vocals for world renown Joel Gion and Matthew Hollywood of the Brian Jonestown Massacre, and Matthew J. Tow, Australian front man for the Lovetones. Maria is a member of the Portland-based Spaghetti-Western band, Federale, which toured the west coast several times in 2010 promoting their second album, "Devil in a Boot," playing such historic venues as the Fillmore in San Francisco and the Henry Fonda Theater in Los Angeles. Hot off the success of their first venture with Portland's own Filmusik (a match made in cowboy heaven), Federale has proudly released their long-awaited 3rd album, "The Blood Flowed Like Wine." Their next project includes scoring the film, "A Girl Walks Home Alone at Night" produced by Elijah Wood's newly formed "Woodshed Productions." Maria was also a performer for the commercial soundtrack for "Half-time in America"-- An Emmy-Nominated Chrysler commercial which aired during the 2012 Superbowl.



Joshua Lipton

RACHEL HADIASHAR
photos for you and your team

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RACHEL@ZINGSHERWOOD.COM





HANNAH BREWER PIANIST

Hannah Brewer is a Portland-based pianist, organist, and harpsichordist. She is an adjunct music instructor at the University of Portland and Lewis & Clark College and sings with the liturgical choir Cantores in Ecclesia. As a collaborative keyboardist, Hannah has performed with many of the top ensembles in the area, including In Mulieribus, Portland Symphonic Choir, Cantores in Ecclesia, Resonance Ensemble, and Pacific Youth Choir. She is also a solo artist, having performed organ and harpsichord recitals on several concert series in the Pacific Northwest. In the chamber music world, Hannah has performed regularly with the Wildwood Consort and Cascadia Chamber Ensemble. She is Co-Artistic Director of Ensemble Boulanger, which presents piano and vocal music programs in informal spaces, highlighting the historical relevance of women composers. ensembleboulanger.com

Hannah holds music performance degrees from Oberlin Conservatory of Music and Pittsburg State University, as well as a graduate degree in Renaissance art history from the Courtauld Institute of Art in London, England. She is currently Director of Music & Organist at St. Michael & All Angels Episcopal Church in northeast Portland.

THANK YOU

All of our wonderful friends at Alberta House!

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2022 - 23 concert season

GENERATIONS

Celebrating 25 years of Young Composers Project

The Old Church: 11/28 | 1/9 | 3/20 | 4/17 | 5/8

fearnomusic.org

"One of the state's most valuable performing arts ensembles"
- Oregon ArtsWatch

RESONANCE ENSEMBLE ACCESS PROJECT (REAP)

The world looks a lot different now, but artists are still finding a way to safely create, foster community, and share powerful stories. These past two years showed us the incredible global demand for free, online access to our programming - which is why we are proud to 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.



FOLLOW US!

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Thank you to these individuals and organizations for supporting Resonance Ensemble. Your support helps us move ever 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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Please get to know our community partners. With their help, Resonance provides tangible resources, calls attention to injustice, and builds the type of community relationships that our world needs.

SEASON PARTNERS

We are especially grateful for our Season Partners (2022-2023), who provide mutual support, tickets, resources, and help us connect with our community all season long. If you would like to learn more about how to become a season partner with Resonance, please contact us directly.



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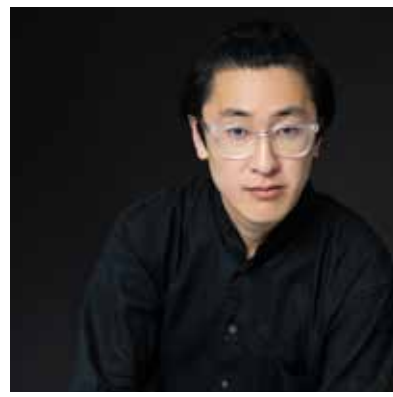
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JANUARY 15, 2023 | 3:00 PM

JANUARY 15, 2023 | 7:30 PM

Curious Comedy Theater | 5225 NE Martin Luther King Jr Blvd

Resonance brings back this popular, edgy cabaret show, with a title inspired by Erik Satie’s description of his cabaret music as “more stupid and dirty than anything.”

In this special fundraising event, Resonance singers, pianist David Saffert, and a few surprise guests return to Curious Comedy Theater for two special performances with biting commentary that threads the needle between entertainment and incitement.

TICKETS AT:
resonancechoral.org