

RESONANCE ENSEMBLE

PORTLAND PROTESTS

REFLECTING ON OUR COLLECTIVE HOPES
FOR THIS CITY



March 18, 2023 | 7:30 PM
March 19, 2023 | 3:00 PM
HISTORIC ALBERTA HOUSE

SHOHEI KOBAYASHI

Conductor

KATHERINE FITZGIBBON

Founder and Artistic Director



LETTER FROM THE CONDUCTOR



Welcome, friends of Resonance Ensemble, to the second concert of our 14th season:

Portland Protests. If you're reading this, you're in the room with us in person! We know that's really no small thing these days – to leave the comfort of our homes and venture out. We're grateful that you've made the time to join us today.

Just a year or so ago when we began imagining this event, we learned that four previously unseen works by Portland-based artist Henk Pander would be on display at Historic Alberta House as part of the 7th Vanport Mosaic Festival. The oil paintings, inspired by Pander's eyewitness accounts of the downtown protests sparked by viral videos of the state-sanctioned murder of George Floyd, make subjects of the federal courthouse and the justice center – two high profile epicenters of Portland's racial justice protests in 2020–2021. Upon seeing these buildings-turned-fortresses flanked by armed federal officers in tandem with the increasingly emboldened white nationalist presence around the city, Pander recalled

his childhood living in Nazi-occupied Holland at the end of WWII. "This is what fascism looks like," says Pander. The first of the set, called *Stain*, features the federal courthouse with a prominent vertical smudge, "a stain on the American justice system." The paintings, in addition to Pander's works depicting scenes from the 1948 Vanport flood, really demand our attention, and it was clear that we would need to program the concert to be in dialogue with them.

Just a few existing pieces came to mind as effective counterpoint with the artwork.

To open the concert: Margaret Bonds' 1968 "St. Francis' Prayer," only recently rediscovered in 2015 and published in 2020, a plea to be made instruments of peace, change agents in the world, written the January after the summer protests of 1967, right around the time Pander moved to the states. Sounds like Bonds imagining in vibrant harmony the world she wishes to see.

To view the paintings: selected movements from David Lang's 2014 "the national anthems," with a stitched-together text of lines extracted from the multiple national anthems, set with the composer's characteristically transparent style. Sounds like and encourages critical distance.

To close the concert: Joel Thompson's 2016 "Hold Fast to Dreams," commissioned as a response to Martin Luther King Jr.'s "I Have a Dream speech," a choral recitative and aria combining two Langston Hughes texts contemplating the nature of dreams. Sounds like acceptance of a turbulent reality while still pressing on.

With these pieces and Pander's artwork as the frame, we sought to fill out the concert with local perspectives. We commissioned three local poets – Dr. S. Renee Mitchell, A. Mimi Sei, Vin Shambry – to write texts for new choral works by three local composers – Judy A. Rose, Kimberly R. Osberg, Kenji Bunch. We collaborated with photographer Tojo Andrianarivo who spent several months in 2020 on the ground documenting protests in both Portland and Seattle to select images to project throughout the concert. We connected with filmmakers Julie Perini, Jodi Darby and Erin Yanke to share excerpts from their 2015 documentary *Arresting Power: Resisting Police Violence in Portland, Oregon*. The result, we hope, is an evening of music, paintings, photography, and film here at Historic Alberta House that opens space for us to nuance and expand our understandings and memories of what happened here in Portland and to imagine what's to come.

Please join us after the performance for refreshments and a post-concert panel with the many artists that made this all possible. We would be delighted to spend some more time with you.

Thanks so much again for being here! We're glad you made it.

Warmly,

Shohei Kobayashi

PORTLAND PROTESTS

reflecting on our collective hopes for this city

Shohei Kobayashi, conductor | Hannah Brewer, pianist
 Hae-Jin Kim and Liz Peyton, violins | Lisa Zweben, viola | Valdine Mishkin, cello

St. Francis' Prayer.....Margaret Bonds

Arresting Power Excerpt #1

Reading #1Vin Shambry

RE-FLECJudy A. Rose

Soloists: Emily Lau and Onry

Troubled WaterMargaret Bonds

Reading #2S. Renee Mitchell

Reader for Sunday's performance: Kendell Clay-Brown

Seek What You Want to FindKimberly Osberg

Soloists: Vakarė Petroliūnaitė, Cecille Elliott, Brandon Michael, DeReau K. Farrar

*As the David Lang pieces are performed, you are welcome to walk around this space and view the paintings on display.
 Ushers are here to help you find your way.*

the national anthems, I: our land with peace.....David Lang

Arresting Power Excerpt #2

the national anthems, V: our common fate.....David Lang

Soloist: Vakarė Petroliūnaitė

Reading #3A. Mimi Sei

Shout Out.....Kenji Bunch

Arresting Power Excerpt #3

Hold Fast to Dreams.....Joel Thompson

This concert will be professionally recorded and made available to stream later this month.

Supported by Resonance Ensemble Access Project (REAP).



Resonance Ensemble 2022 | Photo by Rachel Hadiashar

RESONANCE ENSEMBLE SINGERS & GUEST ARTISTS

Shohei Kobayashi, Conductor

SOPRANOS

Jackie Cano
Katherine FitzGibbon
Jessica Israels
Vakarė Petrolūnaitė

ALTOS

Cecille Elliott
Amy Stuart Hunn
Emily Lau
Cecily Kiester
Claire Robertson-Preis

TENORS

Brandon Michael
Chris Engbretson
Tim Galloway
Les Green

BASSES

Ethan Allred
DeReau K. Farrar
Erik Hundtoft
Kevin Walsh
Onry

Hannah Brewer, piano

FEAR NO MUSIC

Hae-Jin Kim and Liz Peyton, violins

Lisa Zweben, viola

Valdine Mishkin, cello

All photography by Tojo Andrianarivo unless otherwise specified

ABOUT RESONANCE ENSEMBLE

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.”



Henk Pander with his paintings courtesy of HP

RESONANCE STAFF

Katherine FitzGibbon, *Founder and 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

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 A. Mimi Sei

PROGRAM NOTES & TEXT

ST. FRANCIS' PRAYER

Margaret Bonds

About the work: On January 17, 1968 in Van Nuys, California, after the so-called “long, hot summer of 1967,” Margaret Bonds completed her “St. Francis’ Prayer.” Almost 50 years later in 2015, conductor Albert McNeil surprised scholar Louise Toppin with the manuscript of this otherwise unpublished and lost work. Edited and published in 2020 by Dr. Toppin, the SATB piece is a setting of the anonymous prayer for peace known as “The prayer of St. Francis’ of Assisi.”

*Lord, make me an instrument of your peace.
Where there is hatred, let me sow love.
Where there is injury, pardon.
Where there is doubt, faith
Where there is despair, hope.
Where there is darkness, light.
And where there is sadness, joy.*

*O Divine Master,
Grant that I may not seek
to be consoled as to console,
to be understood as to understand,
to be loved as to love,
For it is in giving that we receive,
it is in pardoning that we are pardoned,
and it is in dying that we gain eternal life.*

– Anonymous text

RE-FLEC

Composer: Judy A. Rose

Poet: Vin Shambry

From the composer: Each poet here has an amazing voice, and I am honored to lift words into music. Vin Shambry’s poem “Re-flec” spoke to me as his words not only resonated with what happened locally in Portland, Oregon but also reflected the sentiment of the “racial awakening” that has sparked around the country. All of the protests that happen in this country were and continue to be necessary. It is crucial we take the time to reflect upon how we individually affect the whole of racism and injustice, so we may more fully understand collectively how we affect racism and injustice.

Each day the pervasive struggle and turmoil in our country around race and class impacts us. On the daily, brown people are reminded they are viewed as sub-par and lesser class citizens. All of this is mirrored in neighbors, drivers, and workplaces who perpetuate racist micro/macro aggressions. Race-lighting, intentional racism daily impacts black/brown persons. People are not “woken” by any stretch of the imagination as verbal adages only go so far. Sometimes I feel that the people who offend most unconsciously are light-brown assimilated brothers and sisters who can pass for light or white, and who have internalized our society’s white supremacy. What has happened to us? How can we begin again to care for each other like our ancestors cared for their community members? What is happening? What is it? Is it survival, greed, fear, fatigue? Why are we not taking care of each other?

It has been hard to see people who were of vibrant royal fabric so broken. Look at what happened to Breonna, George and Tyre. Officers of their own color were also complicit with their lives being cut short. We need to continue raising our voices, our songs, our poetry, bring the conversation home.

I intentionally started the piece with Breonna to honor her. When I first started talking with Vin before he wrote this poem and as we were looking at the original artwork and paintings at The Alberta House, I expressed that it felt like there was a lot more focus on George Floyd’s murder as it was more visible. Breonna’s murder was overlooked as it wasn’t “witnessed” by the world on video. I want to honor her in this piece, our sister Breonna.



Throughout Vin's text he reminds us to reflect:

*It's time to reflec,
Real talk is what we need, need to let you in on something
inside of me*

*It's time to be the ones that don't step aside have courage my
soul, my soul*

**Breonna, can you hear me? Can you hear my soul
cryin' for you
Breonna, can you hear me sing'in' to ya sis-tah my soul
aches for you
Breonna, can you tell me? Do you hear us a sing'in
'bout you.
Breonna, can you hear us singin' for you, our souls cry
for you.*

*Twenty-twenty. Was a time
Twenty-twenty, Sixteen nineteen
Nineteen fifty five,
Twenty-twenty three, what a time.*

**Emmett, Kevin, Jenoh, Carlos, Breonna, Bianca,
Kendra, Sandra, Eric, Daniel, Atatiana, Ahmaud,
Michael, Tony, Deontae. George, James, Aaron, Tyre*

I DARE YOU SAY THEIR NAMES/Ain't No Power

*These are only a few of our black and brown brothers
and sisters who were taken before their time.
Their lives cut short by senseless acts of hate. Say their
names, speak them loud
So people won't forget the pain and suffering we
continue to feel.*

*Say their names, I dare you
Say their names, I dare you
Say their names, I dare you say their names.*

*I dare you to be brave to speak the chant
To realize that you could be the next chant?*

**Ain't no power like the power of the people,
Cause the power of the people don't stop, don't stop,
don't stop
Power of the people don't stop.
Say their names, I dare you (wailing)*

*Exhausting, Fuel
My sense of loss stems from knowing any moment that
I could be killed
Horror of seeing all our bodies, people being killed,
People being killed is relentless, relentless.*

*It's time to reflec,
Real talk is what we need, need to let you in on
something inside of me
It's time to be the ones that don't step aside have
courage my soul, my soul*

*Oh the sense of urgency to set aside my own trauma
and to relive and relearn someone
Else's is a gift I wish upon no one
It's time, It's time, it's time, It's time.*

*Reflec
We have already envisioned millions of ways one might
leave this earth.*



It's

Poet S. Renee Mitchell contemplates Henk Pander's work at Alberta House | September 2022 Photo by Karen Pride

*been shown to use from some other person's cell phone.
Is that not enough for you?
Were you scared for me? Were you scared for yourself?
When we seek questions for the future, the pudding is
rooted in the past.*

I wish to live outside this all being normalized.

Imagine.

*If that kind of awareness and focus was on Mr Floyd's
living body,
with no incident just enlightening and wonder.*

Empowered.

*Feeling strong and capable is such an important
component of fighting for justice.*

*Our mirrors are reflected on us to act,
And the light that is casting back doesn't belong only to
you.*

*Perseverance. I can't feel guilty for not occupying
every single lane when my life*

Is on the line everyday at this inhumane pace.

Resistance is not one lane.

*On those particular days my lane has to be surviving
the day.*

Reflec, rewind

Reflec, rewind

*History keeps repeating itself, our black bodies have
turned into symbols.*

*What is some of us chant, because we're scared to be
the chant?*

Reflec, rewind

Reflec, rewind

Reflec.

—Vin Shambry

*(*additional text by Judy A. Rose)*

SEEK WHAT YOU WANT TO FIND

Kimberly Osberg

From the composer: *Seek What You Want to Find* was commissioned by Resonance Ensemble as part of a concert reflecting on protest, militarization, and nationalism. The text, written by Dr. S. Renee Mitchell, responds to a series of paintings by acclaimed artist Henk Pander which were on display at the Historic

Alberta House in 2022-2023.

Among the paintings on display, four towering works in the main performance space depicted scenes of the 2020 protests that took place in Portland in response to the murder of George Floyd, Breonna Taylor, and countless others. I was living in downtown Portland, just blocks away from where heavily-armored police officers, Proud Boys, and other right-wing and supremacist groups clashed with protesters. The paintings heavily feature buildings and armed police.

Other paintings on display included scenes from the historic 1948 Vanport flood; physically segregated from Portland, Vanport was the second largest city in Oregon at its peak, housing over 40,000 residents—and a majority of Oregon's Black population (around 6,000). The 23-foot flood displaced nearly 20,000 people, creating tensions as minorities from Vanport looked to settle in Portland proper with very little help and no small amount of hostility from the local government and white citizens of Portland. These paintings focus more heavily on the people impacted, including a gut-wrenching depiction of a father waist-deep in water holding the limp body of their child.

Those familiar with Oregon's history of segregation, racism, and white supremacy immediately sense the connections between the events depicted. Walking around the gallery, I was increasingly aware of how little had really changed for so many Americans in the last several hundred years. It was easy to see the violence, the dehumanization, the abandonment—such despair.

Dr. S. Renee Mitchell's poem, however, offers the opportunity for the reader to seek something deeper than what you first see. She doesn't shy away from the pain or brutality of the scenes depicted (drawn guns and gated barriers...the shouting and angry rush of cold, unforgiving change), but urges us to look closer, to recognize the fearlessness of ordinary human beings. The references to "Wade in the Water" could be taken literally as referring to the flood, but the song's history as a way for escaping slaves to

communicate that they should enter the water to throw off the scent of tracking dogs also places the events we saw in the paintings as part of a much larger story about how Black communities have always found ways to move forward—and using song as a means of not only maintain freedom and community, but to survive. The poem asserts that even in death, in disorder, in a forced passage, hope is always there, and it is up to us to seek it out.

Setting this poem, I wanted to capture the poem's nuance of finding light without dismissing the horrors of violence, discrimination, and systemic oppression. Throughout the piece, I placed bits of the text in conversation with one another—creating a dialogue with both the hope and the pain the text depicts. While there is a forward push towards hope in the ending sections, the last moment uses a thick and ambiguous chord that draws out different sonorities over a long sustain—stripping away to a final, evasive harmony. What do you see?



Henk Pander Painting

Pain...pain...pain...pain... (echoing)

Clouds of chaos & darkness echo

A militarized comeback to shouts of injustice

An apocalyptic haunting of death

A sparseness of love

Where is the healing in all of this?

Who is fighting for what?

Where is the joy? The justice? An evoking of love?

Look closer...look closer...look closer (echoing)

Tell me, what do you see

Beyond the battered elbows of drowning buildings

The ripples of darkness, the abyss of forced upheaval

Can you recognize the fearlessness of ordinary human beings

The stepping forward toward danger

Toward drawn guns and gated barriers

A provoking of boundaries

To share a lighter possibility

Offer a disruption of an armored response

Can you see it? Can you see it? Can you see it?

go higher – climb the steps to claim a bigger picture

discover courage within a palette of muted tones

notice the impressions of bright red green and blue

reflecting a standing firm against the shouting

and the angry rush of cold, unforgiving change

*(soft singing) wade in the water...wade in the water
children... wade in the water...god's going to trouble
the water*

Black women holding their ground

embracing a faith in themselves and their god

a refusing – for just a moment – to face a bitter truth

instead they embrace a last woeful lingering

before a soggy evolution rushes in

and all there is left to grasp is gone

wade in the water children (woeful singing)

*Even the strong arms holding a limp, red-dressed
memory*

Reflects resiliency when you look at it right

It is an honoring of our shared humanity

A recognition that we all deserve dignity

Even in death, in disorder, in a forced passage

Hope is always there / Seek what you want to find

God is going to trouble the wa-terrerrrrrrr (singing)

–Dr. S. Renee Mitchell

the national anthems

David Lang

From the composer: Every country has a history – how it came to be, how its wars were won or lost, how strong its people are, or how proud, or how sad. We group ourselves into nations, but it has never really been clear to me what that means, or what we get



*There was a time when we were forced to live in chains.
Please don't make us live in chains again.*

the national anthems, I. our land with peace

*our land with peace
our land with swords
all of us are brave
we have one wish
we have one goal
we swear by lightning
and by our fragrant blood
heaven gave us life
and we alone remain
we fight for peace
our country calls us
and we hear her call
we hear the sound of our chains breaking
we crown ourselves in glory and we die
death is the same for everyone
but dying for our land will make us blessed
for we are young and free
land with mountain
land with river
land with field
if you need our death
our blood, our heart, our soul
we are ready
we lift our heads up to the rising sun
our peace
our values
our skies
our hearts
our songs
our tears*

*our time
our land
our seed
our pride
we have no doubts or fears
our faithful friends
are faithful in the battle
our land, we swear to you
our blood is yours to spill
keep watch, angels*

out of it. Are we grouped together because we believe something together and are proud of associating with others who believe the same way? Or are we grouped together because our ancestors found themselves pushed onto a piece of land by people who didn't want them on theirs? It seems that all nations have some bright periods and some dark periods in their past. Building a national myth out of our bright memories probably creates a different character than if we build one out of the dark.

I had the idea that if I looked carefully at every national anthem I might be able to identify something that everyone in the world could agree on. If I could take just one hopeful sentence from the national anthem of every nation in the world I might be able to make a kind of meta-anthem of the things that we all share. I started combing through the anthems, pulling out from each the sentence that seemed to me the most committed. What I found, to my shock and surprise, was that within almost every anthem is a bloody, war-like, tragic core, in which we cover up our deep fears of losing our freedoms with waves of aggression and bravado.

At first I didn't know what to do with this text. I didn't want to make a piece that was aggressive, or angry, or ironic. Instead, I read and re-read the meta-anthem I had made until another thought became clear to me. Hiding in every national anthem is the recognition that we are insecure about our freedoms, that freedom is fragile, and delicate, and easy to lose. Maybe an anthem is a memory informing a kind of prayer, a heartfelt plea:

keep watch, stars
 keep watch, moon
 our parents knew how to fight
 the sun will shine on us forever
 when the wicked come
 let them prepare for death
 for we would rather die
 than live as slaves
 our land, you fill our souls with fire
 our blessed land
 our parents left this land to us
 our hearts defy our deaths
 a vivid ray of love and hope descends
 upon us and our land
 bless us with long life
 our land is love and beauty without end
 harvest our vows, which ripen underneath your sun
 our land, to lead a peaceful life
 we give our lives
 we were wounded
 we were bruised
 then we rose up
 our past is sleeping in our forests
 you are our garden
 and our grave

national anthems, V. our common fate

our common fate
 our brighter day
 our loyalty and love and vow
 our crown
 our virtuous honor
 our sacred hymn of combat
 our light, reflecting guidance
 our sword with no flaw
 our sepulcher of ages
 our only land
 our voices on high
 our noble aspiration
 our thunders, wildly beating
 our fire in every vein
 our tears, flowing down our cheeks
 our everlasting mountains
 our milk, our honey, our people working
 hard

our different voices, our one heart
 our breath of life
 our death, our glory and our land
 our fight – there is a fight to fight
 our fair land, its hills and rivers
 our memories of days long gone
 our morning skies, grown red
 our sacred home, our suns that never set
 our future is the future, our meaning is the meaning
 our shields are wisdom, unity and peace
 our sacrifice of every drop of blood
 our love, our service, our untiring zeal
 our prayer for us, unseen
 our fires of hope and prayer
 our thunderbolts, our fire
 our star, and it will shine forever
 our light and song and soul
 our song forever more
 our own dear land
 our fate, which smiles once more
 our sacrifice, our blood, our souls
 our enemies, scattered and confounded
 our land, our home, our free, our brave
 our land, our grave
 our glory, for as long as the world shines
 our many ways before and our many ways today
 our rock, our beacon
 our scream out loud
 our steps, resounding on the long and tiring road
 our song – echoing over and over again
 our brothers and sisters under the sun
 may the rains come





SHOUT OUT

Composer: Kenji Bunch

Poet: A. Mimi Sei

From the composer: *Shout Out* for choir and solo cello was commissioned in 2022 by Resonance Ensemble for their *Portland Protests* concert. In reflecting on the past several years of tremendous upheaval both nationally and locally, I found myself frankly exhausted and disenchanted with the notion of engaging in this process.

Yet it was A. Mimi Sei's words, printed here, that met me at that point of exhaustion and reinvigorated me with a positive, uplifting energy. With this work, I wanted to capture that shift in tone from the low point of rage and despair to the hopeful recognition of the potent power of our voices when they unite for a shared cause. I ask members of the choir to play handheld percussion instruments to simulate a march, while the cello adds melodic commentary, at times using blues-inflected gestures that honor that music's potent ability to celebrate resilience that defies suffering and injustice.

I come not as one but as we

*When the heavens stood still
And fear ushered chaos
We sought to move earth and time
Blood of our brethren trailed sidewalks
Tears of our mothers fell like rain
We undressed lies, brandished our pain
Stood watch and shouted, never again.*

*We showed up in chaplets of color divine
Unified by creed and rooted in love
Piping praises, yet demanding freedom
Sing out, shout out in wondrous harmony
Our spirits unchanged
Our lips hoping for victory
Fueled by hope and unfurling dreams
Comfort and love and sweet memories
Of raising every voice
Following every journey
Seeing every human revel in glory
Sing out, shout out in wondrous harmony*

—A. Mimi Sei

HOLD FAST TO DREAMS

Joel Thompson

From the composer: These words of Langston Hughes have proven their immortality this year [2016 when premiered] in American history, and not in the way one would hope. The 1951 poem, *Harlem*, still captures the essence of disillusionment in a deceptively simple series of vivid questions. *Dreams*, a lesser-known poem, charges the reader to "hold fast to dreams" while making plain the misery of life without them. 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 made evident in this turbulent 2016.

When asked to write a piece in response to Dr. Martin Luther King Jr.'s "I Have a Dream" speech, the possibility of dialogue between these succinct literary gems was an instant inspiration to me. Today's rampant cynicism casts Hughes' words in a tired light — these sentiments seem to be the stuff of childhood and naiveté — but my hope is that all who experience this piece will put aside our jaded lenses of fear and choose to be vulnerable and continue to dream.

*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



Contemplating the Pander paintings at the Historic Alberta House | September 2022 Photo by Karen Pride

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.



Photo by Rachel Hadiashar

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.

SHOHEI KOBAYASHI

GUEST 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.



Photo by Rachel Hadiashar

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.



JUDY ROSE

Commissioned Composer
RE-FLEC

Judy A. Rose has a B.S. and M.Ed from Portland State University. She worked for Portland Public Schools as a music teacher for 20 years. She is currently the Upper School Music Teacher at The Catlin Gabel School. Judy is an active composer, music director, accompanist and singer in the Portland Metro area.

Her works have been performed across the country by student and professional singers alike, including performances by Pacific University Chamber Singers, Laude, Phoenix (AZ) Chorale, Grant High School A Cappella Choir, Grant High School Royal Blues, In Medio, Franklin High School Armonia Choir, West Linn HS Symphonic Choir, Portland Symphonic Choir, Willamette Master Singers, Tilikum Choir Community, The Delphian School Choir, Scappoose High School Choir, Newberg High School Choir, Lakeridge High School Choir, Des Moines Lincoln High School Chamber Choir, OSU Bella Voce Treble Choir, Forest Grove High School Choir, Choral Conducting Workshop with Rodney Eichenberger, Pacific Youth Choir and the Oakland Youth Chorus.

Judy's choral compositions are published with Santa Barbara Music Publishing, and Pilgrim Press. Her latest choral original/arrangement of "Soon Ah Will Be Done" will be published in 2023 in the Gary Packwood Choral Series at Gentry Publications.

In addition to these ensembles, her works have been performed at a wide array of conferences including the various ACDA conferences (Montana, Ohio, Minnesota, Colorado, Oregon, Washington), the CCDA Summer Conference, NJMEA Conference, Northwest ACDA Regional Conference and the West Texas Choral Workshop. She has also been featured on the popular All Classical series "Thursdays at 3," the Portland Tribune, Moveable Do Podcast, featured on JW Pepper New Sounds (Santa Barbara Music Publishing) and The Columbian. She received a GAP Grant from the Artist Trust in 2019, a composing residency at Centrum in 2020 and in 2021 a month-long composing residency at Hedgebrook on Whidbey Island.

Judy enjoys playing the Native American Flute, birding, wildlife photography, and spending time with her family. Judy & her spouse share their home with Naomi (a rescued Cardigan Corgi & Chesapeake Retriever mix).

VIN SHAMBRY

Commissioned Poet
RE-FLEC

Vin Shambry is a Published writer, Acclaimed storyteller, International actor, and Director. He is also a Resident Artist with Artist Rep. His previous Artists Rep productions include *A Civil War Christmas*, *(I Am Still) the Duchess of Malfi*, and *Superior Donuts* - for which he won a 2011 Portland Drammy Award for lead actor. He has performed with Oregon Children's Theatre, *Staged!*, Portland Opera, and CoHo Productions. Before returning home to Portland, Vin performed on Broadway as Tom Collins in *Rent*, John in *Miss Saigon*, and toured nationally with *Rent*, *Miss Saigon*, *Honk*, and *Big River*.

Vin was recently voted Portland's Best Actor by Willamette Weekly reader's poll (2016), has won three Portland Drammys (2011) and an Audelco Award for Best Actor in a Play for *Black Man Rising* (2006). Vin has a BFA in Musical Theatre from the American Musical and Dramatic Academy in NYC (2005).

Vin is an accomplished writer and acclaimed live storyteller whose work can be heard on The Moth podcast and PDX Back Fence. He is also working on a collection of short stories about his childhood.



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KIMBERLY OSBERG

Commissioned Composer
Seek What You Want to Find

Kimberly Osberg (b. 1992) is a composer from Eau Claire, Wisconsin who specializes in interdisciplinary collaboration. Her projects have included dance, film, environmental sound installations, instrumental theatre, plays, opera, visual art, award ceremonies, and stage combat. Her music has been described as “brilliant,” “highly-engaging,” “wonderfully suspenseful,” and “intensely colorful,” and has

received acclaim from academic, commercial, and public audiences alike. She is also an active writer, creating original text for over a dozen musical works—including a tone poem for projected text and chamber orchestra (*Rocky Summer*, Dallas Chamber Symphony), and an adaptation of Edgar Allan Poe’s “The Tell-Tale Heart” for her operetta, *Thump* (New Voices Opera).



Other notable collaborations include projects with the Pittsburg State University Wind Ensemble, the New Voices Opera company, and the Indiana University Department of Theatre, Drama, and Contemporary Dance (including mainstage shows *Macbeth* and *Prospect Hill*, and works for dance and stage combat). Since moving to Portland, Oregon in 2020, Kimberly’s prolific output has exploded into a dynamic array of works, including collaborations with the Beau Soir Ensemble, the Merian Ensemble, the Grand Circle New Music Ensemble, the New Mexico Contemporary Ensemble, the Chaski duo, Whistling Hens Ensemble, the Bassless Trio, tuo duo, and SANS; duo—not to mention several middle school, high school, and collegiate music programs, as well as countless individual musicians across the country—resulting in over 85 new musical works between 2020 and January 2023.

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DR. S. RENEE MITCHELL

Commissioned Poet
Seek What You Want to Find

Dr. S. Renee Mitchell is a published author, curriculum designer, community activist and multi-media artist. She also is a sur-thriver who has found her life purpose since disentangling from bullying, sexual assault, and domestic violence.

After 25 years as an award-winning newspaper journalist - where she was nominated twice for the Pulitzer Prize - Renee reinvented herself as a Creative Revolutionist; co-founded a culturally specific, drop-in DV resource center; and began gifting her talents to community as a poet, playwright, performer, speaker, teaching artist and self-taught graphic designer in order to create and contribute to empowering projects and programs, community healing ceremonies, plays, songs and books about healing from trauma.



Photo by Rachel Hadiashar

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Motivated by intention and heart, Renee's deepest desire is to help others use their creativity to let go, gather up and move on in order to find themselves, their voice, and their place in the world. Her nonprofit, I AM M.O.R.E. centers youth voice, using culturally relevant, trauma-informed practices to help participants learn how to better serve their communities.

KENJI BUNCH

Commissioned Composer
Shout Out

Over the past thirty years, Kenji Bunch has established himself as one of America's most engaging, influential, and prolific composers, with genre-defying music that has been performed on six continents and by over seventy American orchestras. Cited by Alex Ross in his seminal book "There Rest Is Noise" and dubbed "One of the new faces of new music" by the NY Times (A. Tommasini),

Bunch's unique compositional voice has earned acclaim from audiences, performers, and critics alike.

Influenced by his mother's experience as a Japanese immigrant, his father's as a political/social activist, and his childhood spent in the meditative natural beauty of the Pacific Northwest, Bunch combines his interests in history, philosophy, nature, and intergenerational and cross-cultural dialogue with the intention to entertain, inspire, and facilitate healing with his music- at times with vulnerable sincerity, irreverent humor, dazzling virtuosity, or by confronting difficult issues of trauma from our shared histories.

As the 2021 Composer in Residence for the Moab Music Festival, Bunch collaborated with actor/activist George Takei to create *Lost Freedom: A Memory*, interweaving music for chamber ensemble with Takei's narration of his own WWII-era childhood incarceration in America. Other recent works include commissions and premieres from the Seattle Symphony, Oregon Symphony, Lark Quartet, Britt Festival, Philadelphia Chamber Music Society, *Music From Angel Fire*, Chamber Music Northwest, Eugene Ballet, Third Angle New Music, and Grant Park Music Festival. All-Bunch concerts have been mounted in New York City, Boston, Denver, Nashville, Mobile, and Portland, as well as at the Perpignon Conservatoire in southern France, the Stamford Festival in England, and the Oranjewoud Festival in The Netherlands. His dance collaborations include work with such renowned choreographers as David Parsons, Toni Pimble, Nai-Ni Chen, Kate Skarpetowska, Paul Vasterling, and Darrell Grand Moultrie. Bunch's film credits include *The Bellman Equation* and *The Argentum Prophecies*, and his extensive discography includes many recordings, now streaming on all platforms. Also recognized as a groundbreaking violist, Bunch was the first student to receive dual degrees in viola and composition from The Juilliard School and was a founding member of influential ensembles Flux Quartet (1996-2002), Ne(x)tworks (2003-2011), and Nurse Kaya String Quartet (2002-2005), as well as the bluegrass band Citigrass (1998-2013). Committed to a multi-style approach to the instrument that includes improvisation and modalities of playing beyond the conventions of western classical art music, Bunch has worked with a diverse array of prominent artists including Ornette Coleman, Lenny Kravitz, Mike Gordon (Phish), and vocalist Joan La Barbara.





A. MIMI SEI

Commissioned Poet
Shout Out

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.

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 also a Board Member of the Northwest Chapter of the National Multiple Sclerosis Society and The Resonance Ensemble.

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

sei-mimi.medium.com



HANNAH BREWER, PIANO

Hannah Brewer took up piano playing at the age of five, began working as a church organist at twelve, and had her first harpsichord lesson at seventeen. She hasn't looked back since, working full time as a church musician and collaborative keyboardist. Trained at Oberlin Conservatory and Pittsburg State University, with additional degrees in Renaissance art history, Hannah's specialties include choral accompanying and early music.

Equally at home at the piano, organ, or harpsichord, Hannah enjoys collaborating with Portland area groups such as Resonance Ensemble, In Mulieribus, the Oregon Symphony, Portland Symphonic Choir, Pacific Youth Choir, Cappella Romana, Cantores in Ecclesia, Ping & Woof Opera, Ensemble Boulanger, and many others. Hannah is also an adjunct music instructor at the University of Portland and Lewis & Clark College. Her "day job" is serving as Director of Music & Organist at St. Michael & All Angels Episcopal Church in northeast Portland. Hannah lives in Milwaukie, Oregon, with her fiancé and too many cats.

FEAR NO MUSIC

Fear No Music promotes music education through the high quality public performance of modern and contemporary classical music, and by offering groundbreaking youth mentorship in composition. Comprised of some of Oregon's most talented performers, this flexible chamber music ensemble promotes living composers and introduces audiences to new music being made both locally and globally with its uniquely relevant Annual Concert Series.

The group educates and trains the next generation of young composers by way of the Young Composers Project. As a public advocate for global peace and equity, Fear No Music leverages its platforms for healing, activism and social justice.



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.



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