

RAINBOW CITY
PERFORMING ARTS'
26th SEASON



RAINBOW CITY PERFORMING ARTS presents

ACTION!

ENERGIZE, EMPOWER, EMBRACE



FRIDAY, JUNE 6, 2025
TAPER AUDITORIUM | BENAROYA HALL

RAINBOWCITY.ORG

UPCOMING EVENTS

FOR MORE INFORMATION ON UPCOMING PERFORMANCES, VISIT RAINBOWCITY.ORG/EVENTS

- MARCHING BAND
- DRUMLINE
- COLOR GUARD

PRIDE IN THE PARK
JUNE 7, 1:30 PM
See the season debut of our marching contingent at their first appearance at this big event.

- JAZZ BAND

JAZZ & PRIDE @ THE ROYAL ROOM
JUNE 24, 7PM
\$20 ADVANCE, \$25 AT THE DOOR
Join us for some jazzy jams to celebrate pride in style at this classic venue.

- MARCHING BAND
- DRUMLINE
- COLOR GUARD
- ORCHESTRA

SEATTLE PRIDE
JUNE 29, 12PM
We're representing in the parade as usual with our orchestra now debuting a second contingent.

- JAZZ BAND

SWING DANCE @ THIRD PLACE COMMONS (RCJB)JULY 5, 7PM
Come dance up in Lake Forest Park in one of our annual haunts at Third Place Commons!



ACTION!
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Reflecting on the strength of embracing imperfection. Listen in on leaders celebrating courage, authenticity, and community!



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LETTER FROM THE EXECUTIVE DIRECTOR



DAMIEN HALL

Pronouns: He/Him

Executive Director
Rainbow City Performing Arts

Trans Lives Matter

We live in trying times when the solidarity of our community is being tested. The demonization, the attacks, and the open hateful rhetoric against the trans and nonbinary members of our community has been impossible to stomach or ignore. It seems there is no end to the degradation that is leveled upon folx just because of how they correctly identify themselves. So many areas of federal

policy have been locked away from our community, and worse in states where there is an emboldened permission structure to discriminate against gender diversity. It feels dejecting to see so much progress ripped away when it seems there is no power to stop it.

We don't have the power to change federal policy, broader religious and sociological trends, or generational acceptance. But we do have the power to create a community that is just, equitable, and strives for a humanistic balance. The power of music is the thread that binds us all from instrument to listener, and continues a solidarity of purpose, no matter how distracting our life challenges may be. The expression of music via dancing, spinning, or simple delight is what salves the raw wounds in our community. We exist to be a space where people of all identities will feel empowered to be compatriots in a common cause for solidarity.

Our mission to promote the equity of LGBTQIA+ people means it is our imperative to shine a light on the trans and nonbinary members of our community who bring us so much power and purpose. Rainbow City has been strengthened by empowering our trans members to grow into trans leaders. From our board to our artistic leadership, to our central volunteer staff, we are all empowered by the fierce strength and love that our trans members share with us and they are a key part of the rainbow that drives us forward every day. We absolutely have not been perfect partners in our past or even present, but we have strived to be ahead of the curve on equitably recognizing the challenges trans folx face and to vow to always improve so we can reach true equity in our community and the world.

Every member of our community is essential and an attack on any identity in our midst is an attack on the nature of why we exist to perform. Therefore, we cannot rest, and we cannot wait. We must get loud, be proud, and boldly chart our path forward. The solidarity of our community will carry us forward and we will see that a new dawn comes to welcome us again.

If you support a rainbow of diversity and the power that can bring, we invite you to engage with us as we continue to grow and gain more expertise. We are a highly underfunded and a volunteer-operated organization and your support in any form matters so much. We can't thank you enough for joining us!

Damien Hall
Executive Director

ACTION!

PROGRAM ORDER



Christopher T. F. Hanson, Artistic Director
Roz Owen, Ensemble Manager

Finlandia.....Jean Sibelius (1865-1957)
Text by Llyod Stone and Georgia Harkness
Edited by Christopher T. F. Hanson
in collaboration with STANCE

Regeneration.....Jordan Jinosko (1994 –)*^

June 2020 in the Chaz.....Sarah Bassingthwaighte (1967 –)*+

"To Sit and Dream"music by Rosephanye Powell (1962 –)*+^
arranged by Johnnie Vinson
text by Langston Hughes
featuring STANCE
Conducted by Dr. Cee Adamson

Executive Orders Christopher T. F. Hanson (1985 –)*

*Living composer
+Female composer
^BIPOC composer



ACTION!

PROGRAM ORDER

Artistic Director, Timothy V. Norris Jr.
Assistant Conductor, Ethan Powell

"Tonight's program is a reminder that it is never too late to take action—
the future is happening now!"

[Serve]
Symphony No. III: No Finer Calling Julie Giroux*+ (b. 1961)
Mvmt. I: Integrity March and Fanfare

[Change]
March of the Women..... Ethel Smyth+ (1858-1944)
arr. Jeremy Cororan
in collaboration with Outreach Ensemble from STANCE

[Rest and Care]
Be Still and Still Moving Nicole Piunno*+ (b. 1985)

[Challenge]
Fanfare for Justice Richard Saucedo*^ (b. 1955)

[Resist]
American Labor Songs Kim Archer*+ (b. 1973)
Mvmt. III: "Which Side are You On" Florence Reece+ (1900-1986)
Mvmt. IV: "Union Maid" Woody Guthrie (1912-1967)

[Hope and Remembrance]
Over the Rainbow Harold Arlen (1905-1986)
arr. By Warren Barker
Fluegelhorn Soloist: Shelly Siegfried

[Rise-Up]
Soundtrack Highlights from Les Misérables Claude-Michel Schönberg* (b. 1944)
arr. by Jay Bocook
Assistant Conductor, Ethan Powell

[Unite]
We March (Stronger Together)..... Ryan Cassata* (b. 1993)
arr. Timothy V. Norris Jr.
in collaboration with Ryan Cassata, STANCE, and Rainbow City Color Guard

*Living composer
+Female composer
^BIPOC composer



This season has presented an impressive and extremely diverse collection of pieces representing "Light" (works that inspire and illuminate our lives), "Camera" (music from television and films), and now "Action" (sounds of protest, resistance, and resilience). For this concert, the Rainbow City Orchestra wanted to reflect the truly alarming times we are living through, particularly for those that identify as queer (members of the LGBTQIA2S++ community). The works we have programmed represent the literal and conceptual spirit of "protest" across more than a century of music.

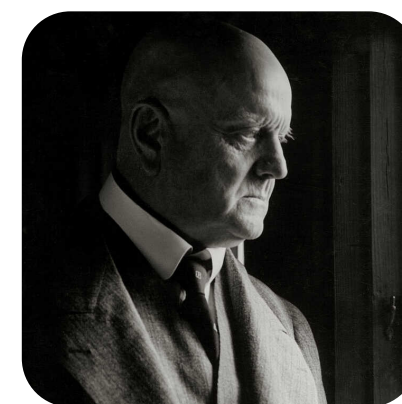
We begin with Sibelius' "Finlandia," written at a time when the Finnish people were under threat of Russification, and the intentional erasure of their national identity (please read the program notes below for more information). Building on the theme of identity, we celebrate the concept of "Regeneration" with a work of the same name by Jordan Jinosko. We recognize, in both works, the ember of hope that fuels the action of protest. The inherent need to realize change in times of discomfort and distress.

The program continues with the premiere of Sarah Bassingthwaite's "June 2020 in the Chaz." This work was originally written for and premiered at the Common Tone's Music Festival for a small chamber ensemble of winds, strings, and percussion. We are extremely honored to premiere the fully orchestrated version at this evening's concert, which was specifically arranged for Rainbow City Orchestra.

With intentionality, the program then features the Seattle Trans and Non-Binary Choral Ensemble (STANCE) in collaboration with the Rainbow City Orchestra in a performance of Rosephanye Powell's "To Sit and Dream," conducted by STANCE's Artistic Director, Dr. Cee Adamson. This work, inspired by Langston Hughes' poem of the same name, carries a profound and sobering message: the world we desire may only exist in our dreams. When writing the work, Powell imagined Hughes in his apartment, in solitude, reading the paper, overwhelmed by the realities of America's present state, yet daring to dream of a better day. Almost in a state of trance, he makes his way to the busy streets of New York, reaching out his hand to passersby—those of like mind who will join him in

being a catalyst for positive change. Many respond positively and joyfully to his invitation and begin to reach out to others. This idea is expressed in the last section of the song as parts enter successively singing, "I reach out my hand to you," then join in one voice. For a few moments, everyone reaches out to everyone else in love and peace. In the final phrase of the song "to sit and dream," Hughes awakens—the newspaper headlines still before him—and resolves that he may never see such a day, except when he sits and dreams.

The first half of the concert ends with the world premiere of Christopher T. F. Hanson's "Executive Orders." This piece was written specifically for this evening's concert and is meant to serve as a musical protest to the executive orders signed by presidents which challenge and perpetuate reductionist understandings of gender and sexuality. Hanson hopes, with their unique style of composing, to challenge both the listeners and performers in their understandings of beauty, harmony, and dissonance. The piece serves as a musical allegory, in which everything and nothing can be heard, depending on the intentions of the listener.



**Finlandia by
Jean Sibelius**

Finlandia, Op. 26, is a tone poem by the Finnish composer Jean Sibelius. It was written in 1899 and revised in 1900. The piece was composed

for the Press Celebrations of 1899, a covert protest against increasing censorship from the Russian Empire, and was the last of seven pieces performed as an accompaniment to a tableau depicting episodes from Finnish history. The premiere was on 2 July 1900 in Helsinki with the Helsinki Philharmonic Society conducted by Robert Kajanus.

In order to avoid Russian censorship, Finlandia had to be performed under alternative names at various musical concerts. Titles under which the piece masqueraded were numerous and often confusing—famous examples include "Happy Feelings at the awakening of Finnish Spring," and "A Scandinavian Choral March." According to Finland's tourism website, "While Finland was still a Grand Duchy under Russia performances within the empire had to take place under the covert title of 'Impromptu.'"

Most of the piece is taken up with rousing and turbulent music, evoking the national struggle of the Finnish people. Towards the end, a calm comes over the orchestra, and the serene and melodic Finlandia Hymn is heard. Often incorrectly cited as a traditional folk melody, the Hymn section is Sibelius' own creation.

Although he initially composed it for orchestra, in 1900 Sibelius arranged the work for solo piano. Sibelius later reworked the Finlandia Hymn into a stand-alone piece. This hymn, with words written in 1941 by Veikko Antero Koskenniemi, is one of the most important national songs of Finland. It has been repeatedly suggested to be the official national anthem of Finland. Today, during modern performances of the full-length Finlandia, a choir is sometimes involved, singing the Finnish lyrics within the hymn section.

For this evening's performance, lyrics originally written by Lloyd Stone were edited by RCO Artistic Director Christopher T. F. Hanson (seen below), and will be sung by the Seattle Trans and Non-Binary Choral Ensemble.

Lyrics:

This is my song, I share it with all nations.
A song of peace, for land afar and mine.
This is my home, the country where my heart is;
Here are my dreams, my hope for equal rights.
But other hearts, in other lands are beating,
With hopes and dreams as pure and
high as mine.

My country's skies are bluer than the ocean,



And sun light beams on clover leaf and pine.
But other lands have sunlight too and clover,
And skies are everywhere as blue as mine.
So hear my song, across all skies and oceans.
A song of peace, for their land and for mine.

This is our song, we sing for equal rights!
This is our song!

Jean Sibelius (1865 – 1957)

Jean Sibelius was a Finnish composer of the late Romantic and early modern periods. He is widely regarded as his country's greatest composer, and his music is often credited with having helped Finland develop a stronger national identity when the country was struggling from several attempts at Russification in the late 19th century.

Sibelius composed prolifically until the mid-1920s, but after completing his Seventh Symphony (1924), the incidental music for *The Tempest* (1926), and the tone poem *Tapiola* (1926), he stopped producing major works in his last 30 years—a retirement commonly referred to as the "silence of Järvenpää" (the location of his home). Although he is reputed to have stopped composing, he attempted to continue writing, including abortive efforts on an eighth symphony. In later life, he wrote Masonic music and re-edited some earlier works, while retaining an active but not always favorable interest in new developments in music. Although this 'silence' has often perplexed scholars, in reality, Sibelius was clear: he felt he had written enough.



Regeneration by Jordan Jinosko

Regeneration was written during a complex time in my life. It grapples with new circumstances and transition. Haunted by ach-

ing remembrances, the piece explores themes of disrepair, aftermath, reconstruction, and the desire to change into something truer, stronger, and, altogether, more beautiful.

Jordan Jinosko (1994 –)

Drawing inspiration from history, mythology, and nature, Jordan Jinosko is a celebrated, multi-award-winning composer in both the concert and media music industries. Jinosko's compositions, praised for their "subtle and powerful" qualities and "cinematic scope" (Wisconsin Public Radio) have been performed in renowned concert halls including Carnegie Hall, the Kennedy Center, and the Kimmel Center. Her music has been featured on the radio, on streaming platforms, and at major music events such as the Midwest Clinic, ASTA National Orchestra Festival, and the Interlochen Arts Festival. Jinosko's music has also been highlighted in various newspapers and magazines. For example, Avid Technology featured Jinosko as a composer and user of Avid software.

Jinosko's *Three Sketches of Unblended Earth*, as recorded on the album *Advent of the Symphonia* (featuring the London Philharmonic, Royal Philharmonic, and Budapest Scoring Orchestra), topped Billboard's chart of Best-selling Classical Albums in August 2024. Jinosko's music has also been performed by the Rochester Philharmonic Orchestra (Grammy-winning ensemble), Péter Illényi (conductor, "Squid Game," "M3GAN,"), various Grammy-winning conductors (Ronnie Sanders, Ward Stare, Jonathan Glawe), Jory Herman (LA Phil, double bassist), David Halen (Saint Louis Symphony, concertmaster), Yibin Li (The Juilliard School, violin faculty), the Ann Arbor Camerata, and others.

Jinosko scored *Trajectories* (2022), a film by Japanese filmmaker Shun Shigeta, which won the Grand Prix of SONY's Xperia U25 Film Competition. She also composed the score for *UNFOUND* (2023), a film directed by Australian filmmaker Poom Ariyakusonsuthi, which was nominated for Best International Thriller at Toronto's Alternative Film Festival. Jinosko's haunting score for *UNFOUND* also won the Afterlife Best Film Score Award in 2023.

Jordan Jinosko's work has garnered various prestigious accolades. Besides topping Billboard's chart of Best-selling Classical Albums, she was named the winner of the 2025 Best Symphonina of the Year Competition, the Vanguard Composer Competition, the New Conductors Orchestra Composer Competition, the Green Dot Composers Competition, the Brazosport Symphony Orchestra Composition Competition, and the Arts Midwest GIG Fund

Grant. Additionally, her music has been honored in the awards ceremonies of The American Prize, the Global Music Awards, the Music International Grand Prix, and the Howard Hanson Young Composers Competition. Jinosko also received the Molly Mulligan Award and the John A. Wollaver Award during her time at the Eastman Community Music School.

Jinosko studied music composition and music theory at the University of Michigan and the Eastman School of Music's pre-collegiate division (ECMS). Her composition mentors have included Michael Daugherty (two-time Grammy winner), Bright Sheng (MacArthur Genius), Evan Chambers, Kristen Kuster, Margaret Henry, and others. She has attended masterclasses with Grammy-winning composers (Gabrielle Lena Frank, William Bolcom, Christopher Rouse), Pulitzer Prize-winning composers (John Luther Adams and Shulamit Ran) and renowned film composers Paul Chihara ("The Karate Kid 2," "The Green Berets," "The Killing Fields") and Conrad Pope ("Star Wars," "Harry Potter," "Jurassic Park," "Pirates of the Caribbean"). Jinosko also has participated in symposia led by faculty at Juilliard, Princeton, Eastman, and Yale.

Jinosko's music draws inspiration from her experiences around gender. Her piece, *Regeneration*, chronicles the struggle of her own transition, ultimately presenting a triumphant celebration of queer identity. With the generous support of the Arts Midwest GIG Fund Grant, Jinosko has been working to providing free music lessons to trans youth at Trinity Haven, a 501(c)(3) LGBTQ non-profit organization in Indianapolis. A member of her local chapter of Citizens Climate Lobby, Jordan volunteers her time to fight climate change and, through works like *Three Sketches of Unblemished Earth* and *Tales from the Aviary*, highlights the importance of preserving the natural world for future generations.



June 2020 in the Chaz by Sarah Bassingthwaite

CHAZ is the Capitol Hill Autonomous Zone in Seattle, which came into being in May and June of 2020.

Its creation evolved from the Black Lives Matter protests following the death of George Floyd. It's location in and near Cal Anderson park is close to my own home, and I do my grocery shopping, go to the gym, and walk my dog right here. Having a tiny friendly poodle is a good way to strike up conversations, so Tessa and I would walk through the CHAZ and talk to people about why they're here, what are their experiences, what are their hopes, what do they need. Tessa, my son Izzy, and I also participated in several Black Lives Matter marches.

The focus of the Common Tones Music Festival (in 2021, when the piece was premiered, was) "Resistance and Dance." I thought for awhile about what experience I had most related to both of these activities, and realized that CHAZ was the perfect inspiration for my piece. CHAZ was, above all, a happy and inspired place – people were excited, filled with positive energy, with hope for change and for justice, and supported by community. They had speakers come every day to educate and inspire the crowd, poets recited, musicians played, documentaries and educational films were played in the evenings, and when no organized events were happening, people danced. People helped each other, offered free food, free clothing, free cell phone charging. They planted a large community garden, which is the only thing in the park left to commemorate this resistance movement. In my own personal experience, it was a very vibrant, positive, community-oriented movement to resist systemic racism and to seek equality and justice. After a couple of months, the protest became more organized, and the area changed its name to the Capitol Hill Organized Protest (CHOP). This signaled a different era of the movement and this piece is not about the CHOP. The photos on the front and back covers are ones I took on my phone as I walked through the CHAZ, and my memories there always make me smile.





There are a few musical threads that run through this piece. The snare at the opening is a call to action, and the strings enter one-by-one, following each other in ascending 4-note groups, like the beginnings of a protest march. The energy has a couple of false starts at the beginning, with the strings doing a slow glissando downward. The bowed cymbal creates a feeling of discomfort and tension, and the strings again feed off of each other's energy, sometimes following in an organized way, other times almost seeming to trip over each other. The woodblocks join the strings, contributing a dancy, fun timbre. Throughout the piece, there is a back-and-forth between the tension, anger, and determination of the resistance movement, and the joyful energy of community and of positive partnership. As the strings continue their energetic conversation, at a mini-climax, the clarinet joins in with a fresh voice. The clarinet and strings work together, like the marchers and speakers of the CHAZ. Just as the energy starts to wind down, (perhaps in the wee hours of the morning), at an upward-winding anti-climax, the trumpet finally makes its appearance, with a Perfect 4th motive that reappears many times in the piece – this motive is reminiscent of a bugle call, a call to action. The section that follows is more contemplative and introspective, and many smaller conversations happen here, a sort of evolution or development of ideas. This gradually builds again for a third time, and the climax of this section ends in the Perfect 4th motive presented bi-tonally by the trumpet and clarinet together. This bold statement is responded to with dance and joyous self-expression, with consecutive vibraphone, then clarinet, then trumpet solos. Finally, everyone comes together in a bright, dancy, fun, yet determined final shout.

Sarah Bassingthwaighe (1967 –)

With a career spanning four decades, Dr. Sarah Bassingthwaighe is a Canadian-American composer and flutist who loves to play, teach and create music. She has received accolades in each of these roles in Iceland, England, Europe, Russia, Mexico, and the United States. The London Symphony Orchestra recorded Dr. Bassingthwaighe's Concerto for Double Bass and Orchestra in 2023, and a full album is in progress for 2025. Other notable performers include members of the Scottish Royal Orchestra, the Seattle Symphony, the Port Angeles Symphony, and the Beaverton Symphony, and soloists including Megan Lanz, Jill Felber, Clau-

dia Anderson, and Steve Schermer. In fall of 2022, Sarah performed the US Premiere of Marquez' Danzon #3 with guitarist Alejandra Reyes Zamara-no and the Northwest Symphony Orchestra. She will be Composer-in-Residence in Sweden, at the Visby International Centre for Composers (VICC) as well as at the Uncool Residency in Switzerland.

Bassingthwaighe is the winner of many competitions, including the 2025 International Couperin Competition in Orchestral Music, the 2024 European Classical Music Awards in Orchestral Music, the Erik Satie International Competition in both Orchestral and Chamber Music, the International Saint-Saëns Competition in Composition in both Orchestral and Chamber Music, and a 2024 and 2025 Finalist for the American Prize. Her compositions also won the Newly Published Music Competition of the National Flute Association in 2013, 2018, 2019, 2020, and 2021. She is the flutist for The Sound Ensemble, the Ecco Chamber Ensemble, and Windsong Classical Trio. She has served on the faculties of University of Washington, Seattle University, the Rachmaninov Institute in Tambov, Russia, the Seattle Youth Symphony, Music Center of the Northwest, and was Founding Director of Affinity Chamber Players during its 13-year lifespan. At the age of 18, she performed Jacques Ibert's Concerto with the Seattle Symphony, and has since received numerous awards. Her solo CDs include Songs from the Caucasus, Stalks in the Breeze and Flute Meets Machine, and she and Mark Wilson recorded Around the World and Through Time as the ensemble Sirocco.

The British journal Pan Magazine acclaims her "hypnotic and rich sound" and goes on to say "The tone quality is full of depth and power. Bassingthwaighe seems to have a particular talent for communicating the message of contemporary pieces," which are "performed with polish and virtuosity." A past president of the Seattle Flute Society, Sarah has been a featured lecturer and performer for the National Flute Association, and a presenter at College Music Society conferences. She actively commissions new pieces for solo flute or chamber ensembles, and has been responsible for the commission, performance, and recording of more than 36 new pieces.

She has a DMA in flute performance and an MM in composition from the University of Washington, an MM in theory and pedagogy from Central Washington University, and a BM Honors in performance

from Indiana University, Bloomington. Her flute teachers include Carol Wincenc, Julius Baker, Peter Lloyd, James Pellerite, Felix Skowronek, Bonnie Blanchard and Hal Ott and her composition teachers include Richard Karpen, Diane Thome, John Mickel and Margaret Brouwer. Bassingthwaighe is Head of Composition at Seattle Pacific University. Besides playing music, Sarah loves to hike and travel, especially with her son Izzy and her dog Bibi. They've gone to Kenya, Uganda, Ecuador, Peru, Norway, Italy, Russia, Iceland, and more, in a spirit of adventure and broadening perspective.



**"To Sit and Dream"
music by
Rosaphyne Powell,
arranged by
Johnnie
Vinson**

Setting the poetry of the same title by Langston Hughes, this text

addresses "our problem world" with the hope that those who dare to dream can "make our world anew". The composer sought to capture, in concert form, the jazz influences harmonically that were such a part of Hughes' world. She sought to utilize harmonic colors that could be both "dark" (representing "our problem world") and "bright" ("our world anew") dependent upon the listener's perspective.

In her mind, the composer imagined Hughes, in his apartment, in solitude, reading the paper, overwhelmed by the realities of America's present state, yet daring to dream of a better day. Almost in a state of trance, he makes his way to the busy streets of New York, reaching out his hand to passersby—those of like mind who will join him in being a catalyst for positive change. Many respond positively and joyfully to his invitation and begin to reach out to others. This idea is expressed in the last section of the song as parts enter successively singing, "I reach out my hand to you," then join in one voice. For a few moments, everyone one reaches out to everyone else in love and peace. In the final phrase of the song "to sit and dream," Hughes awakens—the newspaper headlines still

before him—and resolves that he may never see such a day, except when he sits and dreams.

Rosephanye Powell (1962 –)

Rosephanye Powell has been hailed as one of America's premier women composers of solo vocal and choral music. She has an impressive catalogue of works published by some of the nation's leading publishers, including the Hal Leonard Corporation, the Fred Bock Music Companies, Gentry Publications, Oxford University Press, Alliance Music Publications, and Shawnee Press. Dr. Powell's works have been conducted and premiered by nationally and internationally renowned conductors and have been premiered at distinguished halls around the country, including Carnegie Hall, the Lincoln Center, and Spivey Hall, to name a few. Dr. Powell's works have been commissioned by professional choral ensembles, including Cantus and the Grammy award-winning men's vocal ensemble Chanticleer.

Dr. Powell is commissioned yearly to compose for university choruses, professional, community and church choirs, as well as secondary school choruses. Her work has been auctioned by Chorus America and her compositions are in great demand at choral festivals around the country, frequently appearing on the regional and national conventions of the American Choral Directors Association, as well as Honor Choir festivals. Dr. Powell's compositions include sacred and secular works for mixed chorus, women's chorus, men's chorus, and children's voices.

Recent commission and premiere highlights include: Quiet Revolutionary, a three-movement work for SATB chorus and piano commissioned by Harvard University choirs; Love Will Make A Way (SATB) premiered by the Metropolitan Youth Chorale of New York at Lincoln Center, NY; Get Busy (SATB) premiered and conducted by the composer at Carnegie Hall, NY; A Christmas Medley (SATB), commissioned by Chanticleer; I Want to Die While You Love Me (SSAA), composed for the ACDA Women's Choirs Commission Consortium; Gospel Trinity (SATB), a four-movement work for narrator, chorus, piano and orchestra, commissioned by the Brehm Center for Worship, Theology and the Arts/Fuller Theological Seminary (CA) and premiered at the Lincoln Center, NY; With What Shall I Come (SATB), composed for the St. Olaf Choir and premiered at





Carnegie Hall; The Cry of Jeremiah, a four-move-ment sacred work for narrator, SATB chorus, organ and orchestra, commissioned by the American Guild of Organists, premiered at the Lincoln Center, NY; and Ev'ry Time I Feel the Spirit, an SSAA spiri-tual arranged for The Sofia Chamber Choir "Vassil Arnaudov"- Bulgaria, Southeastern Europe.

Dr. Powell serves as Professor of Voice at Auburn University. She holds degrees from The Florida State University (D.M. in vocal performance, Uni-versity Fellow), Westminster Choir College (M.M. in vocal performance and pedagogy, with distinction), and Alabama State University (B.M.E., summa cum laude). Dr. Powell served on the faculties of Phi-lander Smith College (AR) and Georgia Southern University prior to her arrival at Auburn University in 2001. An accomplished singer and voice professor, Dr. Powell's research focuses on the art of the Afri-can-American spiritual and voice care concerns for voice professionals (specifically, music educators, choral directors, and choral singers). She travels the country and internationally presenting lectures, song demonstrations, and serving as a workshop clinician, conductor, and adjudicator for solo vo-cal competitions/auditions, honor choirs, choral workshops and festivals. Recent commitments include Melbourne International Singers Festival (AUS); the New York State School Music Association (Rochester); the Georgia Music Educators Associ-ation Conference (Savannah); Middle Tennessee Vocal Association Treble Honor Choir (Nashville); the World Choir Games (Cincinnati, OH); the Ital-ian Feder Gospel Choirs Workshop (Milan, Italy); Alabama Music Educators Association High School Honor Choir (Montgomery); Samford University (Lilly Fellows Program in Humanities and the Arts) (Birmingham, AL); South Carolina Music Educators Association State Conference (Charleston); AGO National Conference (Nashville, TN); Summer Sing Choral Workshop and Tuning at Tahoe Music Direc-tors Workshop (Lake Tahoe, NV); and Capital Area Music Association (Harrisburg, PA).

Dr. Powell has received numerous awards in-cluding the "Luise Vosgerchian Teaching Award," presented by Harvard University Office for the Arts in 2022. Additionally, she was honored with the "Living Legend Award" presented by California State University African Diaspora Sacred Music Festival in Los Angeles; and was a recent recipient of the Marquis Who's Who "Lifetime Achievement Award." She was listed in the first edition of the

international publication Who Is Who in Choral Music. And, she has been included in Who's Who Among America's Teachers and Outstanding Young Women in America.

Dr. Powell is a member of the American Society of Composers, Authors, and Publishers (ASCAP), the American Choral Directors Association (ACDA), Chorus America, the National Association of Teach-ers of Singing (NATS) and the National Collegiate Choral Organization (NCCO).



Executive Orders by Christopher T. F. Hanson

This piece was composed in protest to the Executive Or-ders that have been written by United States

presidents over the past thirty years, which specif-ically pertain to gender and sexuality. Since 1998, when President Bill Clinton signed Executive Order 13087 to prohibit discrimination based on sexual orientation in the competitive service of the federal civilian workforce, presidents and politicians have attempted to control and overly politicize gender identity and sexuality under the guise of "protect-ing" narrowly defined identities. In spite of so called "progress" made over the past ten years with Exec-utive Orders 13672 (Obama, 2014) and 13988 (Biden, 2021), the country has suffered a devastating set back in terms of gender-based antidiscrimina-tion policies and practices when President Trump signed Executive Order 14168.

Trump's Executive Order was written to specifically undue all of the work of previous administrations. Removing policies, practices, and even language from the federal government that was related to gender identity and sexuality. The Executive Order, entitled "Defending Women From Gender Ideol-ogy Extremism and Restoring Biological Truth to the Federal Government" reaches far beyond the scope of what Executive Orders were designed to accomplish, dictating specific (and incorrect) defi-nitions of gender and villainizing any person who does not align with and/or uphold those definitions.

The first section of Trump's Executive Order articu-lates the purpose as follows:

"Across the country, ideologues who deny the biological reality of sex have increasingly used legal and other socially coercive means to permit men to self-identify as women and gain access to intimate single-sex spaces and activities designed for women, from women's domestic abuse shel-ters to women's workplace showers. This is wrong. Efforts to eradicate the biological reality of sex fundamentally attack women by depriving them of their dignity, safety, and well-being. The erasure of sex in language and policy has a corrosive impact not just on women but on the validity of the entire American system. Basing Federal policy on truth is critical to scientific inquiry, public safety, morale, and trust in government itself.

This unhealthy road is paved by an ongoing and purposeful attack against the ordinary and long-standing use and understanding of biological and scientific terms, replacing the immutable biological reality of sex with an internal, fluid, and subjec-tive sense of self unmoored from biological facts. Invalidating the true and biological category of "woman" improperly transforms laws and policies designed to protect sex-based opportunities into laws and policies that undermine them, replacing longstanding, cherished legal rights and values with an identity-based, inchoate social concept.

Accordingly, my Administration [Trump] will defend women's rights and protect freedom of conscience by using clear and accurate language and policies that recognize women are biologically female, and men are biologically male..."

As someone who identifies as Gender Queer (denoting or relating to a person whose gender identity does not correspond to conventional binary gender), I felt an overwhelming need to respond to Trump's Executive Order in whatever ways I could. I have worked, to the best of my ability and capacity as an educator, conductor, and performer, to fight against the malicious and tyrannical aspects of this Executive Order (and others) that directly and neg-atively impact the lives of countless citizens in the United States of America. Searching for opportuni-ties to simply do more, I decided to compose.

It is extremely challenging to articulate the difficul-ty I experienced writing this piece (personally and professionally). I make no claim to have accom-

plished anything particular by composing it, other than documenting my opinions, beliefs, and emo-tions through music. I sincerely hope what I have written connects with listeners and performers and challenges them to question what is happening in our country.

The piece is through composed and utilizes the numbers of the executive orders listed above to generate melodic and harmonic material through a musical cipher. I utilized a simple numerical cipher to translate the number of each executive order into musical notes:

0	1	2	3	4	5	6	7	8	9	10	11
C	D	D	E	E	F	F	G	A	A	B	B
	b		b			#		b		b	

Clinton, 1998 (EO:13087) = Db Eb C Ab G
Obama, 2014 (EO:13672) = Db Eb F# G D
Biden, 2021 (EO: 13988) = Db Eb A Ab Ab
Trump, 2025 (EO: 14168) = Db E Db Gb Ab

After collecting these notes, which I treat as tone sets, I determined the aggregate compliment for each executive order to exhaust all twelve chro-matic pitches when referencing each of the execu-tive orders:

EO:13087 = Db Eb C Ab G
Aggregate compliment = D E F F# A Bb B
EO:13672 = Db Eb F# G D
Aggregate compliment = E F Ab A Bb B C
EO: 13988 = Db Eb A Ab Ab
Aggregate compliment = C D E F F# G Bb B
EO: 14168 = Db E Db Gb Ab
Aggregate compliment = C D Eb F G A Bb B

I then used this musical information to compose. I borrow from a wide range of compositional tech-niques that reach beyond serialism and other dodecaphonic methods, including but not limited to polytonality, minimalism, set theory, and pandia-tonicism. I call my method of composing "omnito-nality." Omni is a Latin prefix meaning "all" or "ev-ery." I consider my method of composing unique, as it employs all twelve chromatic pitches equally, but without abandoning constructs of tonality, par-ticularly tendency tones that are revealed through specific harmonies and/or melodic intervals. My goal is to not simply write in "a key" but "all keys;" appreciating and benefitting from centuries of tonal musical expression.





At many points in the piece (particularly at the beginning and end) you will hear all twelve chromatic pitches simultaneously. What is perceived (and intended) is not something that is "atonal" (without reference to tonality), but rather "omni-tonal" embracing all tonalities at the same time. The significance of voicing in these large harmonic moments cannot be understated. I intentionally play with perceptions of stability, instability, harmony, dissonance, and movement. It is my philosophy that these large harmonic moments represent the beauty and complexity of our lives as human beings.

If one were to pull back and attempt to consider all of human existence, not limited by time or space, what would you see and hear? I like to imagine, within the confines of Western tonality, you would experience something similar to what I have written. A wildly complex moment in which everything and nothing are represented at the same time. The more focused your listening, the more you will discover. One may hear both any chord and no chord, depending solely on your unique ability to listen and discern musical pitches. Likewise, as human beings, I believe we are capable of perceiving beauty, even in the cacophony of lived experiences, if we simply listen for it. Life does not have to be simple to be beautiful. In my opinion, the exact opposite is true. The more complex we realize our existence is, the more wondrous it becomes. I appreciate that what I have written is not "easy to listen to." In fact, I hope that listeners (and performers) feel uniquely challenged to develop their own appreciation (or disdain) for my work. Regardless of their individual experience and opinion, I am simply grateful to have engaged their curiosity and welcome their considerations.

This piece is dedicated to the life and work of composer Henry Cowell, who challenged me to simply write, without the fear of acceptance. To be, as I have come to understand it, a queer artist.

Christopher T. F. Hanson (1985 –)

As a conductor, violinist, composer, pedagogue, philosopher, and musicologist, Dr. Christopher T. F. Hanson enjoys working across a number of disciplines to promote the transformative power of the arts. Dr. Hanson holds three master's degrees from Texas State University: in music history, music theory, and music composition. He also holds a PhD in school improvement from Texas State University, as well as a certificate of professional ethics from the Texas State Philosophy program.

Dr. Hanson teaches as performing arts faculty at The Northwest School in Seattle, WA. He has developed and facilitated a number of courses that explore creativity, imagination, and interdisciplinary pedagogy. His research focuses on the transformative power of the arts, student and teacher agency, and the significance of diversity, equity, inclusion, access, and belonging (DEIAB) in education. As a queer scholar, Dr. Hanson uses research platforms to challenge and "queer" professional spaces of teaching and learning, particularly within and through the arts.



ORCHESTRA

Dr. Christopher T. F. Hanson, Artistic Director
Roz Owen, Ensemble Manager

FLUTE

JP Manabat
Lyra LaPlante
Victor Fernandez

OBOE

Maya Rowland
Eric Crawford

CLARINET

Elizabeth Juntunen
Antonio Perez+

BASS CLARINET

Katie Gotshall

BASSOON

Malia Schram
Syd Thayer Obrien

HORN

David Johnson
Stephen Plotz
Christian Blakely
Chantelle Krause

TRUMPET

Michael Pitts
Kelley Hodge
Max Deibel

TROMBONE

Brendan Byron
Madeleine Fries
Gary Kleynen

TUBA

Matt Urban

PERCUSSION

Pamela Bezona
Nathan Booco
Ben Broyles
Suzanne Krause+
Abel Lifschutz (Piano)
Jodie Purcell
Gigi Shannon
MB Velasquez

HARP

Christina Luizzi

VIOLIN I

Madison Abshire
Joseph Farrell
Katie Krainc*
Paula Lee
Caitlin Olive
Bryan Raganot
Caleb Tizon

VIOLIN II

Ava Boswell
Trinity Fuller
Cloe Grechis
Christina Luizzi
Ricardo Sanchez
Love Sieling
Chris Verzosa
Theo Williams
Luojun (LJ) Yang
Charles Zhang*

VIOLA

Juliana Chaumette
Wendy Devaney
Quinn Fuggini
Katie Gotshall
Lili Jammes
Lynell Skewis

CELLO

Rachel Andeen
Natasha Dietzler
Basil Freeling
Jared Grubb
Jon Ort
Roz Owen
Erin Pollack
Kay Regovich*
Kyle Salley
Anya Wallace

BASS

Henry Moe
Brian Hodgson

*Section Leader

+Section Coordinator



JAZZ BAND

Deb Schaaf, Artistic Director
Cindy Braunheim, Ensemble Manager



SAXOPHONE:

Catherine Hildebrand
(she/her)
Cindy Braunheim
(she/her)
Daniel Purtha
(he/him)
Michael Gorzelsky
(he/they)
Parker Schroeder
(he/him)

TRUMPET:

Alex Fucso
(he/him)
Max Poehler
(he/him)
Meier Eagan
(he/him)
Shelly Siegfried
(she/her)

TROMBONE:

Brendan Byron
(he/him)
Gary Kleynen
(he/him)
Kathleen Grauman
(she/her)
Trudy Lundgren
(she/her)

RHYTHM:

Chris Hewett - bass
(he/him)
KJ Lysen - keys
(she/her)
Reuben Greenspun
- drums
(he/him)
Sienna Araya
Winquist - guitar
(she/her)



COLOR GUARD

KJ Senes, Artistic Director
Megan Osborn, Ensemble Manager

Caity Honig
Haylie Zarate
Jackie McLaughlin
Jackie Machesky
Megan Osborn
Miranda Thomas
Skye Bishop
Tiff Phillips
Tim Donnell



SILENT AUCTION



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Support Rainbow City's mission of inclusivity through music by joining the Rainbow Auction 2025 for free!

Bid on unique items like private performances, local artwork, and luxury experiences while helping us create welcoming spaces for diverse musicians and audiences.

Together, we can make a difference in our community through the power of music.

Want to do even more to support Rainbow City's mission of inclusivity through music? Join us in making an impact by contributing to our **Drive4Pride** campaign!

Every dollar raised through Drive4Pride helps us expand our reach and create vibrant, welcoming spaces for musicians and audiences from all walks of life. Together, we can ensure that our music continues to inspire, connect, and empower communities.



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DRIVE4PRIDE



Welcome to *Action!* – The Grand Finale of Our *Lights, Camera, Action!* Season. This evening marks the final chapter of our *Lights, Camera, Action!* Journey, a season in which we've explored how art, sound, and story reflect the human experience. Tonight, we turn to *Action!*: a celebration of the bold steps, quiet acts, and collective movements that have shaped history and continue to shape our future.

We gather in music not only to remember, but to honor the resilient people who've come before us, those who marched, who organized, who spoke out, who dreamed big. Their courage lives in the melodies we play and the harmonies we share. And while we reflect on their struggles, tonight is not about despair, it's about hope. It's about joy. It's about the extraordinary power we hold when we move *together*.

Each piece in tonight's program is a tribute, to justice, to dignity, to the belief that a better world is possible. And each one carries a message: that ac-

tion doesn't always mean marching in the streets. Sometimes it means lifting your voice in song, choosing community over division, or showing up with love when it's hardest. These moments of action, big and small, are what preserve our freedoms and fuel our future.

As an inclusive non-audition group, we strive to create a diverse environment for our members by programming music by composers representing the full rich tapestry of our community, especially including living, women, and BIPOC composers.

So as you read through these program notes and listen to this music, we invite you to join us, not just as an audience, but as part of the movement. Let this evening recharge your spirit, remind you of your power, and call you gently but clearly: *Keep going. Keep showing up. Keep making noise, and joy, and change.*

Because when we act with courage, and when we act *together*—there is no finer calling.



Symphony No. III: No Finer Calling by Julie Giroux (b. 1961)

Mvmt. I: Integrity March and Fanfare [Serve]

Julie Giroux is a celebrated American composer whose work spans film, television, and concert band. As one of the few women to break into Hollywood orchestration in the 1980s, she has scored for major productions, including *The Karate Kid II*, and has since become a prominent voice in wind ensemble repertoire. Giroux is known not just for her musical craftsmanship but for her deeply held belief that music should elevate the human spirit and reflect the best of who we can be. Through her compositions, she has become a champion for underrepresented voices, educational outreach, and ensemble equity.

The first movement of *Symphony: No Finer Calling*, subtitled *Integrity March and Fanfare*, opens with the kind of ceremonial grandeur we expect from a fanfare, but with a twist. The piece is not about military might or blind patriotism; it's about moral leadership. The title, and the larger work, was originally written to honor music educators, who Giroux sees as embodying service, discipline, and inspiration. In this concert, the work sets the tone for an evening rooted in values: a community stepping forward not with arrogance, but with resolve and integrity.

Musically, this piece is packed with bold brass declarations, crisp percussion, and thematic development that unfolds like a pledge. The energy is forward-moving but controlled; every note feels deliberate. Listen for how Giroux balances strength with restraint, and how the textures evolve from traditional march into something more symphonic. This is music that honors public service, not through spectacle, but through purpose. Let it cen-

ter you, ground you, and remind you of the nobility in doing the right thing, especially when it's hard.



March of the Women by Ethel Smyth (1858-1944) [Change]

Dame Ethel Smyth was a pioneering English composer and suffragette who defied expectations in every sphere she entered. At a time when women were discouraged from serious music composition, Smyth studied at the Leipzig Conservatory and built a career in orchestral, choral, and operatic composition. She also became a committed activist for women's rights in the early 20th century, joining the Women's Social and Political Union (WSPU) in 1910. Her legacy is not only musical but revolutionary; She was imprisoned for her advocacy, famously conducting fellow inmates singing this very piece with a toothbrush from her prison cell window.

March of the Women, composed in 1910, quickly became the unofficial anthem of the British suffragette movement. Its lyrics, originally by Cicely Hamilton, rally women to unite and fight for their rights, and Smyth's bold, rhythmic setting turns the piece into more than just a song, it's a battle hymn. Jeremy Corcoran's wind band arrangement gives it new life, transforming the voices of suffragettes into the unified sound of modern wind players. In the context of *Action!*, this piece reminds us that political change begins with people, often women, marching arm in arm toward equality.

Lyrics:

Shout, shout, up with your song!
Cry with the wind for the dawn is breaking;



March, march, swing you along,
Wide blows our banner and hope is waking.
Song with its story, dreams with their glory,
Lo! they call, and glad is their word!
Loud and louder it swells,
Thunder of freedom, the voice of the Lord!

Long, long, we in the past,
Cowered in dread from the light of heaven.
Strong, strong, stand we at last,
Fearless in faith and with sight new-given.
Strength with its beauty, Life with its duty,
(Hear the voice, oh hear and obey!)

These, these, beckon us on,
open your eyes to the blaze of day.

Comrades, ye who have dared,
First in the battle to strive and sorrow,
Scorned, spurned, nought have ye cared.
Raisng your eyes to a wider morrow.
Ways that are weary, days that are dreary,
Toil and pain by faith ye have borne;
Hail, hail, victors ye stand,
Wearing the wreath that the brave have worn!

Life, strife, these two are one,
Nought can ye win but by faith and daring:
On, on that ye have done,
But for the work of today preparing.
Firm in reliance, laugh a defiance,
(Laugh in hope, for sure is the end)
March, march, many as one.
Shoulder to Shoulder and friend to friend.



Be Still and Still Moving by
Nicole Piunno
(b. 1985)
[Rest and Care]

Nicole Piunno is an emerging voice in American composition, celebrated for music that balances vulnerability with strength. A former trumpet player whose performance career was challenged by jaw surgery, Piunno's work often explores ideas of resilience, reflection, and transformation. She draws upon her own lived experiences, crafting music that feels both deeply personal and universally human. Her presence in the band world also contributes to broadening the perspectives and identities represented in contemporary concert music.

In *Be Still and Still Moving*, Piunno captures the quiet power of perseverance. The title itself is a contradiction, an invitation to consider how progress often begins in stillness. Composed during a period of personal healing, the music is contemplative yet subtly dynamic. As you listen, you recognize a familiar tune, *Be Still My Soul*, a hymn that serves as the backbone of this piece. The opening is calm, yet mysterious. This leads to a more dramatic middle section that is full of continuous motion. The music eventually leads to a bold chorale of the hymn with fanfare-like motives above it, which harkens to the line from the hymn "all now mysterious shall be bright at last". In this concert, the piece acts as a counterbalance to more overt protest music, reminding us that action also happens in internal moments of courage, care, and emotional work. It's a tribute to those who move forward without fanfare, who do the labor of healing, listening, and rebuilding.



Fanfare for Justice by
Richard Saucedo
(b. 1955)
[Challenge]

Richard Saucedo is a composer, conductor, and long-time music educator known for his accessible, high-impact works for concert band. A proud Mexican-American musician, Saucedo brings both pedagogical insight and personal identity into his compositions. He is deeply respected for his work in public education and has shaped generations of young musicians with his emphasis on excellence, equity, and creativity.

Fanfare for Justice is short in duration but wide in scope. It delivers a message of moral clarity through music—bold, direct, and unafraid. The piece opens with high-energy flourishes in the woodwinds and brass lines that sound like declarations, followed by light rhythmic interplay and powerful full ensemble statements. In the context of *Action!*, this fanfare functions as a rally horn: justice doesn't whisper, it calls. Saucedo's work speaks to the importance of civic responsibility and the belief that music can ignite energy and focus toward equity and systemic change.



American Labor Songs by
Kim Archer
(b. 1973)
[Resist]

Mvmt. III: "Which Side are You On" by Florence
Reece
(1900-1986)

Florence Reece was not a professional musician, but she wrote one of the most enduring protest songs in American labor history. In 1931, while her husband was being pursued by company-backed

deputies during a coal miners' strike in Kentucky, Reece scribbled down the lyrics to *Which Side Are You On?* on a piece of calendar paper. That question, posed not just to bosses and workers, but to everyone who witnessed the injustice, has echoed through labor picket lines, civil rights marches, and protest rallies ever since.

Kim Archer's wind band arrangement of this powerful folk song preserves its raw emotional clarity while expanding its musical scope. The original tune's simplicity remains, but it's layered with atmospheric textures and harmonic weight that deepen its impact. In the context of this concert, *Which Side Are You On?* is a reminder that neutrality in times of oppression is a choice, and not a neutral one. It challenges listeners and performers alike to consider their position, their responsibility, and their voice.

Pete Seeger in an introduction to "Which Side Are You On?" on his record "Cant You See This System's Rotten Through And Through" says:

"Maybe the most famous song it was ever my privilege to know was the one written by Mrs Florence Reece. Her husband Sam was an organiser in that "bloody" strike in Harlan County, Kentucky in 1932.

They got word that the company gun-thugs were out to kill him, and he got out of his house, I think out the back door, just before they arrived. And Mrs Reece said they stuck their guns into the closets, into the beds, even into the piles of dirty linen. One of her two little girls started crying and one of the men said "What are you crying for? We're not after you we're after your old man"

After they had gone she felt so outraged she tore a calendar off the wall and on the back of it wrote the words and put them to the tune of an old hard-shelled Baptist hymn tune, although come to think of it the hymn tune used an old English ballad melody ... And her two little girls used to go singing it in the union halls."

Lyrics:
Come all of you good workers
Good news to you I'll tell
Of how that good old union
Has come in here to dwell

Which side are you on?
Which side are you on?





Which side are you on?
Which side are you on?

My daddy was a miner
And I'm a miner's son
And I'll stick with the union
Till every battle's won

They say in Harlan County
There are no neutrals there
You'll either be a union man
Or a thug for J.H. Blair

Oh, workers can you stand it?
Oh, tell me how you can
Will you be a lousy scab
Or will you be a man?

Don't scab for the bosses
Don't listen to their lies
Us poor folks haven't got a chance
Unless we organize



Mvmt. IV:
"Union Maid" by
Woody Guthrie
(1912-1967)

Woody Guthrie was the voice of America's working class—writing songs during the Great Depression that gave dignity to those displaced by poverty, drought, and corporate exploitation. With his guitar labeled "This machine kills fascists," Guthrie's music blended storytelling and resistance. *Union Maid*, written in 1940 with the Almanac Singers, was a rare moment of spotlighting a woman as a protagonist in the labor movement—bold, unflinching, and proud

In Kim Archer's arrangement, *Union Maid* becomes a full-ensemble celebration of collective strength and joyful resistance. It pairs perfectly with the more somber *Which Side Are You On?*—offering a folk-tune counterpoint that says: not only will we resist, but we'll do it with humor, sass, and community spirit. This piece reminds us that human rights movements are often held together by music that lifts spirits as well as voices. Joy can be a political act—and so can dancing.

Lyrics:

There once was a union maid, she never
was afraid
Of the goons and the ginks and the
company finks
And the deputy sheriffs that made the raid
She went to the union hall when a meeting,
it was called
And when the company boys come around
She always stood her ground
Oh, you can't scare me, I'm sticking to the union
I'm sticking to the union, I'm sticking to the union
Oh, you can't scare me, I'm sticking to the union
I'm sticking to the union till the day I die

This union maid was wise to the tricks of the
company spies
She'd never be fooled by a company stool
She'd always organize the guys
She'd always get her way when she asked for
better pay
She'd show her card to the company guard
And this is what she'd say

Oh, you can't scare me, I'm sticking to the union
I'm sticking to the union, I'm sticking to the union
Oh, you can't scare me, I'm sticking to the union
I'm sticking to the union till the day I die

Now, you gals who want to be free,
You gotta take a little tip from me
Get you a man who's a union man and fight
together for liberty
'Cause married life ain't hard if you got a
union card
And a union man has a happy life if he's
got a union wife

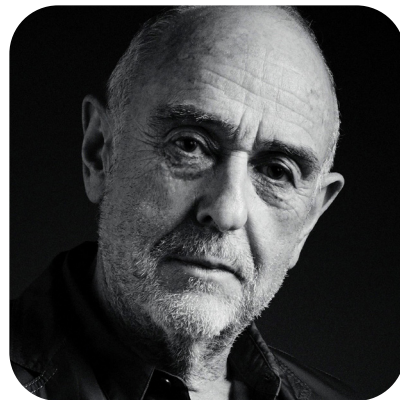
Oh, you can't scare me, I'm sticking to the union
I'm sticking to the union, I'm sticking to the union
Oh, you can't scare me, I'm sticking to the union
I'm sticking to the union till the day I die



Over the
Rainbow by
Harold Arlen
(1905-1986)
[Hope and
Remembrance]

Harold Arlen, born Hyman Arluck, was the son of a Jewish cantor and a master of blending jazz, blues, and theatrical songwriting. His collaborations with lyricist Yip Harburg produced some of the most enduring standards of the 20th century—but none more iconic than *Over the Rainbow*. Though originally written for *The Wizard of Oz*, this song took on greater cultural significance as a symbol of hope, longing, and liberation—especially for marginalized communities, including LGBTQIA+ people.

In this arrangement by Warren Barker, Arlen's soaring melody is given space to shine with lush harmonies and sensitive orchestration. It's placed here in *Action!* not as a moment of fantasy, but of radical imagining: a better world, just out of reach, but never out of sight. For many, this song has come to symbolize the dream of safety, love, and freedom—values at the heart of all civil rights movements. It asks the question: if we can dream it, can we march toward it?



Soundtrack
Highlights from
Les Misérables
by Claude-Mi-
chel Schönberg
(b. 1944)
[Rise-Up]

Claude-Michel Schönberg, the composer behind *Les Misérables*, crafted a score that carries the emotional weight of revolution, redemption, and solidarity. Born in France to Hungarian-Jewish parents, Schönberg's music reflects a deep understanding of political struggle and human resilience.

His collaboration with Alain Boublil created one of the most beloved musicals of the modern era, with songs that resonate far beyond the stage.

This medley, arranged by Jay Bocook, condenses *Les Misérables* into a sweeping musical journey, from the quiet anguish of "I Dreamed a Dream" to the rousing final chorus of "Do You Hear the People Sing?" In *Action!*, this arrangement serves as a mirror: reflecting the humanity, complexity, and courage of those who rise against injustice. The music is theatrical, yes—but it's also truthful. It reminds us that revolutions are built not only by the brave but also by the broken, and that both have a place in the story.



We March
(Stronger
Together) by
Ryan Cassata
(b. 1993)
[Unite]

Ryan Cassata's music has long been intertwined with activism; he is an award-winning singer-songwriter, actor, performer, published writer, LGBTQ+ activist, and transgender motivational speaker. With over 650 performances nationwide and internationally and seven original and critically-acclaimed musical albums, Cassata is proud to be recognized as the first openly-trans performer at the Vans Warped Tour, in addition to featured performances at Jazz at Lincoln Center, The Oregon Shakespeare Festival's Green Show, Global Pride, and SXSW. He has been praised by *The Advocate Magazine* as a "Transgender singing sensation." *Paper Magazine* included Cassata on their "50 LGBTQ Musicians You Should Prioritize" list, and LOGO's *New Now Next* included him on the "9 Trans Musicians You Need To Get Into" list. *Billboard Magazine* has referred to him as a "true force in the industry," honoring him as one of the esteemed "11 Transgender & Non-Binary Musicians You Need to Know".

We March – Stronger Together is a rallying cry. Arranged for wind band, voice, and choir by Tim Norris, the piece invites all of us to move together





in rhythm and solidarity. It's catchy, immediate, and deeply heartfelt. The final message of the concert is clear: resistance is strongest when it's collective. Music has always moved people to action, not just with its sound, but with its *togetherness* and unity for our common needs and the common good.

Lyrics:

They want to rip off my identity
Make It an image That you can put on and
take off when it's convenient
But I've been living this way for years
It's not something that I think of much
Except when it's thrown in my face
In the form of a sucker punch
And you would sing a sad song too

So we go around, we preach and preach
Wishing that the world would catch on
To the messages that we teach
But it seems they're stuck in 1943
Is it 'cause of how they were raised?
Maybe their mamas told them to fear
Those who are authentic and brave
Cause that's who's gonna change the world

So we're taking the streets we march
Brothers, sisters, siblings in arms
And we're raising our voices we march
To be heard, near and far

We're stronger together than we are apart
We're raisin' our voices, we speak from the art
And we will keep marching til freedom is ours
We're stronger together than we are apart
stronger together than we are apart
stronger together than we are apart

They want to plaster our look in the media
Call it edgy, it's trendy,
But we're not your commodity
We've been struggling for safety for all this time
We're the hot topic selling' magazines
But we're still picked last, and we're kicked to the
streets and our youth need relief
and we all need a home to run to

They say we're the soldiers unfit to serve
And the parents, they don't deserve love
but every human desires to be loved
It's not something that I think of much
Except when it's thrown in my face in the form
of a sucker punch
And you would need to march too

So we're taking the streets we march
Brothers, sisters, siblings in arms
And we're raising our voices we march
To be heard, near and far

We're stronger together than we are apart
We're raisin' our voices , we speak from the art
And we will keep marching til freedom is ours
We're stronger together than we are apart
stronger together than we are apart
stronger together than we are apart



CONCERT BAND

Artistic Director, Timothy V. Norris Jr.
Assistant Conductor, Ethan Powell

FLUTE

Ash Feith
Ashley E Ford
Beck Fuller
Carolyn Delli-Santi
Emily Ranta
Hunter Rosier
JP Manabat *
Katie Carter
Natalie Murray
Tyke Sykes

OBOE

Suzanne Krause
Ty Krueger

CLARINET

Antonio Perez * ^
Brian Munn
Carmen Adams
Charlie Rezanka
Daniel Purtha
Grace Merrett
Gregory Razzano
Haruka Koizumi
Jennifer Greer
Kaylee Erickson
Kristen Halper
Meredith Gadoury
Robert W Grabarek III

BASS CLARINET

Ryan Heller

BASSOON

Nick Cruz
Samuel Olive*

* Section Leader
^ Concert Master

ALTO SAX

Alan Zdon
Brandon Casto
Catherine Hildebrand
Chelsea Jimenez
Claire Holliway
Elliot Allard
Michael Palacios *

TENOR SAX

Akhila Pisupati
Kyra Jones

BARITONE SAX

Adam Brown
Forest Thomas
Jacqueline Swapp

FRENCH HORN

Caleb Gomes
Chantelle Krause *
Charylie Abernathy
Courtney Baxter
Elizabeth Peckham
Sigrid Machacon
Victor Moses

TRUMPET

Alison Weller
Eveleen Sung
Ewan Cameron
Jin Ellis
Kelley Hodge
Kelly Kearney
Lee Dunlap
Max Deibel
Michael Pitts *
Philip Philbin
Shelly Siegfried
Eric Villa
Tracy Bliss

EUPHONIUM

Ani Engdahl
Cameron Astor
Ethan Powell
Justin Li
Wes Walton

TROMBONE

Andrew Balme
Brandi Hair
Ellie Monroe
Hiro Hiraiwa *
Lillian Hancock
Logan P Selley
Ser Anderson
Victoria Rose
Winter Aisling

TUBA

Colin Wilfrid
Gilbert Heerhartz *
Susanna Clark

PERCUSSION

Aimee Kelley
Alison Levy
Caleb Stewart
Deisy Ponce
Eliza Eslinger
Giselle Shannon
Hunter Rosier
Karma Yoakem
Mariebeth Velasquez
Sara Shores *



OFFICE OF HEALTHCARE EQUITY



At UW Medicine, we firmly believe that healthcare is a fundamental human right, and everyone deserves equal access to the best possible outcomes.

We are committed to transforming the way care is provided to eliminate inequities. Healthcare equity is not owned by one department or leader - everyone shares responsibility. We can all take action in our own spheres of influence and in the work we control.

OVERARCHING HEALTHCARE EQUITY FRAMEWORK:



THE 6 AREAS OF FOCUS UNDER OUR BLUEPRINT 2.0 ARE:

LEARNING ENVIRONMENT

WORKFORCE DEVELOPMENT

COMMUNITY ENGAGEMENT

RESEARCH & EVALUATION

QUALITY IMPROVEMENT

LEADERSHIP & STRATEGIC OPERATIONS



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Grant Writer

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CONCERT BAND

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Artistic Director

Michael Palacioz
Ensemble Manager

Ethan Powell
Assistant Conductor

Michael Palacioz
Ensemble Manager

Antonio Perez
Concert Master

JP Manabat
Flute & Oboe
Section Leader

Antonio Perez
Clarinet Section Leader

Michael Palacioz
Alto Sax Section Leader

Sam Olive
Low Woodwinds
Section Leader

Chantelle Krause
Horn Section Leader

Michael Pitts
Trumpet Section Leader

Hiro Hiraiwa
Trombone Section
Leader

Gilbert Heerhartz
Low Brass Section
Leader

Sara Shores
Percussion Section
Leader

Cam Moore
Social Media Coordinator

ORCHESTRA
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T. F. Hanson
Artistic Director

Roz Owen
Ensemble Manager

Chris Verzosa
Social Media Coordinator

Antonio Perez
Winds Coordinator

Suzanna Krause
Percussion Coordinator

Katy Krainc
Violin 1 Section Leader

Charles Zhang
Violin 2 Section Leader

Elise Yi
Viola Section Leader

Kay Regovich
Cello Section Leader

JAZZ BAND

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Artistic Director

Cindy Braunheim
Ensemble Manager

Michael Gorzelsky
Ensemble Manager

Michael Gorzelsky
Interim Saxophone
Section Leader

Shelly Siegfried
Interim Trumpet
Section Leader

Brendan Byron
Trombone Section
Leader

Deb Farrar
Rhythm Section Leader

STAFF AND BOARD

MARCHING BAND

Jennifer Lang-Powers
Interim Artistic Director
and Drum Major

Melissa Aar
Assistant Drum Major

Tracy Bliss
Ensemble Manager

Hans Berghoff
Upper Woodwind
and Violin Section
Coordinator

Suzanne Kraus
Saxophone and Viola
Section Coordinator

Chantelle Krause
Mellophone Section
Coordinator

Allison Weller
Trumpet Section
Coordinator

Brendan Byron
Low Brass Section
Coordinator

DRUMLINE

John Arrowsmith
Artistic Director

Andrew Weldon
Associate Director

Bex Lukac
Ensemble Manager

Genevieve Ward
Drum Coordinator

Abigail Joppa
Riot Coordinator

Stace Nagle
Marching Coordinator

Robin Green
Drum Tech

Hatty Campbell
Social Media
Coordinator

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Artistic Director

Skye Bishop
Winterguard Director

Megan Osborn
Ensemble Manager

Ashley Lechuga-Huber
Social Media Coordinator

REIGN CITY RIOT

Caleb Gomes
Artistic Director

Monica Lee
Associate Director

Phillip Sagastume
Ensemble Manager

Lisa Dockendorff
Saxophone Section
Leader

Sigrid Machacon
Mellophone Section
Leader

Isaac Lee
Trumpet Section Leader

Amelia Dexter
Trombone Section
Leader

Ryan Wheeler
Baritone Section Leader

Gilbert Heerhartz
Bass Section Leader

CHAMBER MUSIC

Wendi Williford
Chamber Music
Manager

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