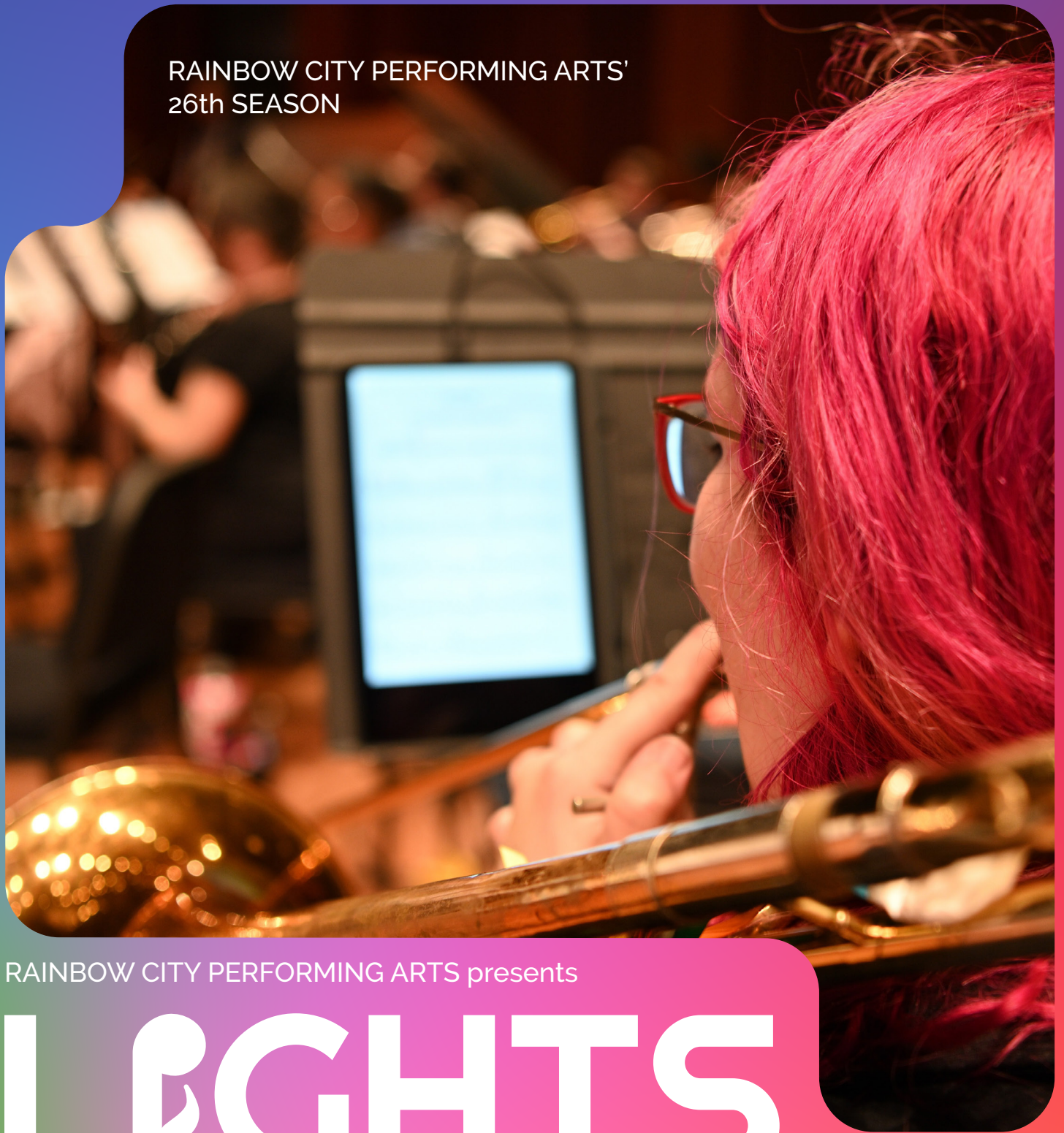


RAINBOW CITY PERFORMING ARTS'  
26th SEASON



RAINBOW CITY PERFORMING ARTS presents

# LIGHTS

ILLUMINATING VOICES, SHINING MOMENTS



SUNDAY, NOVEMBER 24, 2024 2P  
TAPER AUDITORIUM | BENAROYA HALL

[RAINBOWCITY.ORG](https://rainbowcity.org)

# UPCOMING EVENTS

FOR MORE INFORMATION ON UPCOMING PERFORMANCES,  
VISIT [RAINBOWCITY.ORG/EVENTS](https://rainbowcity.org/events)



**DRUMLINE**

**emerald city**  
HORN CHOIR

**DRUMLINE, EMERALD CITY HORN CHOIR:  
WORLD AIDS DAY/SEATTLE'S  
LGBTQ+ CENTER (FORMERLY GAY CITY)**

December 1 | 12–2pm and 2:15pm procession starts  
Century Ballroom and procession to AIDS memorial,  
Capitol Hill, Seattle.



**DRUMLINE**



**CHAMBER MUSIC**

**DRUMLINE, FLUTRANGE:  
BECU PEOPLE HELPING PEOPLE  
AWARD BANQUET**

December 5 | 6–9pm  
Hyatt Regency Lake Washington, Renton



**JAZZ BAND**

**JAZZ BAND:  
WINTER FEST / SEATTLE CENTER ARTS**

December 22 | 12:30pm  
Seattle Center Armory, Seattle

# CAMERA

**CONCERT SERIES**

March 9, 2025 | 2pm  
Benaroya Hall, Seattle

# ACTION!

**ANNUAL BENEFIT GALA**

June 6, 2025 | 7pm  
Benaroya Hall, Seattle



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SCAN TO  
LEARN MORE



## NEW OPENINGS ON OUR EMPOWERMENT BOARD

As a board member, you'll have the opportunity to:

- **Influence** the direction of our programs and initiatives
- **Support** the LGBTQIA+ community through music and performance
- **Collaborate** with a passionate team of advocates and artists
- **Gain experience** in nonprofit leadership and governance

[rainbowcity.org/empowermentboard](https://rainbowcity.org/empowermentboard)



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LEARN MORE







## RILEY MCCORMACK

Pronouns: He/They

### President Rainbow City Performing Arts

Welcome, friends, to another year of magical music and performances by our Rainbow City ensembles. We are excited to kick off our second year at Benaroya Hall, and I am thrilled that you have joined us on this fine Seattle afternoon!

A year ago, we launched our first concert series here at Benaroya Hall, hoping that friends and family would come to support us. To our delight, over a thousand attendees joined us for that inaugural concert. Sitting in the audience, I was elated and overwhelmed by the growth, resilience, and change Rainbow City has experienced—and honestly, I still am today.

If you had asked me ten years ago if we would be where we are today—performing at McCaw Hall, surrounded by family, friends, and our vibrant community—I would have said it was a dream come true. And here we are, pausing amidst so much uncertainty to listen to a diverse set of music, letting it fill our hearts with joy, love, and light. Despite the many changes in our world over the past decade, Rainbow City remains steadfast in our commitment to inclusivity and diversity as well as making a meaningful impact on our community.

Ten years ago, we had a seven-person board handling everything from event planning to operations. We've slowly made important changes since then. This past year has brought significant developments: we've launched our Rainbow City Guild volunteer program, introduced our new Empowerment Board, and overall, restructured to better serve our community.

What is an Empowerment Board? An Empowerment Board represents a commitment to inclusivity, innovation, and empowerment. It ensures that everyone has a voice and that our organization continues to thrive on the values of respect, safety, and responsibility. Our Empowerment Board focuses on promoting equity and visibility for the LGBTQIA+ community, making opportunities accessible, and creating safe spaces for LGBTQIA+ musicians.

Being a Board member has been incredibly rewarding and, while at times, challenging, I believe it is through these challenges that I have experienced significant professional and personal growth. I could not be prouder of my time as Rainbow City's Board President.

Looking ahead, I am filled with optimism and excitement for our organization's future. We envision Rainbow City continuing to grow and evolve, reaching new heights and touching more lives through our music and community initiatives. Together, we will build a brighter, more diverse, inclusive, and equitable path forward.

With that said, I invite you to join our team, get involved, and be part of this exciting new chapter for Rainbow City. Please do not hesitate to contact us. We'd love to connect with you and answer any questions you may have.

In closing, thank you, friends, for your love and support, for the light you bring into our community, and for joining us today. I hope you enjoy the performance on this fine Seattle afternoon and remember, we each have a special place in Rainbow City.

With gratitude,  
Riley McCormack (he/they)

# LIGHTS

## PROGRAM ORDER



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

"Representation of Chaos" by Franz Joseph Haydn (1732-1809)  
from the Creation

Light Rays by John Whitney (1942-2014)  
Featuring Alex Worland, alto Saxophone

"Stella and Luna" from The Sound the Stars Make Rushing Through the Sky by Barbara Harbach<sup>^</sup> (1946)

November in Seattle by Melissa Miles<sup>^</sup> (1983)

In The Fading Light of Autumn by Ralph Ford<sup>+</sup> (1963)

Alone in a World of Light by Joshua Idio<sup>+</sup> (1995)  
This is a world premiere performance  
Featuring Abel Lifschutz, piano

INTERMISSION

\*BIPOC composer  
<sup>^</sup>Female composer  
<sup>+</sup>Living composer  
Q Queer composer



# LIGHTS

## PROGRAM ORDER

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

Lights Out  
{out of darkness and chaos}

by Alex Shapiro<sup>+</sup><sup>^</sup>

At Morning's First Light  
{light breaks}

by David Gillingham<sup>+</sup>

Little Mexican Suite  
Mvmt. I Ahuehuete  
{light brings life}

by Nubia Jaime Donjuan<sup>+</sup><sup>\*^</sup>

Northern Lights  
{light mystifies}

by Yukiko Nishimura<sup>+</sup><sup>\*^</sup>

Anime March Medley  
{light fortifies}

by Joe Hisaishi<sup>+</sup>  
arranged by Yo Goto<sup>+</sup>

unBroken  
{light brings hope}

by Randal Standridge<sup>+</sup><sup>Q</sup>

Spirals of Light  
{light reveals}

by Sean O'Loughlin<sup>+</sup>

Kaleidoscope Eyes  
{light transforms}

by Katahji Copley<sup>+</sup>

<sup>\*</sup>BIPOC composer  
<sup>^</sup>Female composer  
<sup>+</sup>Living composer  
<sup>Q</sup> Queer composer



**THE RAINBOW CITY ORCHESTRA** is thrilled to present the following works for the first concert of RCPA's twenty sixth season. Each piece was chosen to celebrate the concepts of illumination and inspiration associated with "Light." We strive to amplify the voice of marginalized composers in our concerts. Today's program includes works by living female and BIPOC composers. Most significantly, we are honored to offer the world premiere of Joshua Idio's "Alone in the World of Light." We hope that the program notes and biographical information below will enhance your appreciation of our performance. When possible, we provide the composer's description of their work to ensure authenticity in its representation. Beyond what is detailed below, as artistic director of the Rainbow City Orchestra, I would like to offer a narrative description of today's program, to reveal the story we hope to share through music.

We begin with "the representation of chaos," an overture to Haydn's magnificent oratorio "The Creation." Haydn attempts to capture in sound a formless chaotic existence before God uttered the words "let there be light." To our modern ears, the musical "chaos" of the late eighteenth century seems quite tame. With that being said, we have intentionally brought out the harmonic

and rhythmic dissonances Haydn places throughout the movement to represent chaos. We encourage you to listen for these moments as the tension builds and wains to a soft and delicate cadence.

We then move immediately to John Whitney's "Light Rays," a contemporary marriage of rich jazz harmony and the awesome power of the full symphony orchestra's instrumentation. As we leap hundreds of years forward in music history, we celebrate this unique union of styles and timbres to illuminate the concepts of progress and diversity through music. The work features an alto saxophone solo, not a traditional companion to the orchestra, magnificently played by guest artist Alex Worland.

Following the revelatory moments of "light rays" we utilize the second movement of Barbara Harbach's "The Sound the Stars Make Rushing through the Sky" to illustrate the luminous activity of the night sky. Harbach's orchestral suite was originally written as a chamber work for soprano, violin, and piano with text by Jane Johnston Schoolcraft, the first known Native American poet and the first known Native American woman writer. In recognition of Native American Heritage Month, we are thrilled to perform this





movement, entitled "Luna and Stella" which the composer describes as a "playful exchange between the moon and the stars."

Enraptured by the activity of Harbach's work, we offer a moment of reservation and reflection in the next two works. "November in Seattle" was written by local composer Melissa Miles. She explains, "in November, you hear that the days have gotten darker and colder, but every once in a while, you hear a glimmer of sunshine in the darkness, whether it's literally the sun peeking through the clouds or the warmth of people gathered together for Thanksgiving." This is paired with Ralph Ford's the "Fading Light of Autumn." We hope to convey the intense changes the fall season brings to our engagement with light. In its natural absence, as autumn nights consume the day, we find an appreciation for every fleeting moment of light we are offered.

Our program ends with the premiere of Joshua Idio's "Alone in the World of Light." The piece

is a through-composed and "exhibits the natural feeling of wanting love and life in a lonely world that is filled with light and happiness." Idio proclaims this work as his contribution to mental health awareness as a composer." Seasonal affective disorder is an all-to-real challenge many people face during the fall and winter months. Magnified by seasonal holidays and cultural expectations for community connections, the long dark days we face can seem isolating and even confrontational to our lived experiences. For those that feel the contradictions of seasonal expectations of joy and the challenges of mental health, we hope that this piece serves as an invitation to our community. We welcome you and celebrate you as a listener. If only for this concert, we are grateful for the time we have together, in which we proclaim, we are not alone!



Haydn witnessed many radical changes in music during the course of his long life. He was eighteen when Bach died in 1750, not long before the close of the Baroque era, and seventy-two when Beethoven's 'Eroica' Symphony was first performed in 1804, ushering in the Romantic period. Old forms of music were superseded by the symphony, sonata and string quartet, patronage moved from the church to the royal court, and public concerts were rapidly becoming immensely popular. Throughout all these changes, Haydn remained a pioneering figure. Other composers had written symphonies, sonatas and string quartets before him, but it was Haydn who first exploited the untapped potential of these forms, expanding and developing them to a hitherto unimagined degree.

The almost childlike cheerfulness of Haydn's music, its inexhaustible inventiveness and its perfection of design conceal a considerable inner strength. This fusion of exuberance,

### "Representation of Chaos" from *The Creation* by Franz Joseph Haydn (1732-1809)

originality, classical elegance and intellectual power explains to a large extent the compelling appeal of his music. These are the qualities that placed Haydn far and away above the level of all except Mozart amongst his contemporaries, and kept him at the forefront of music during most of the eighteenth century. No wonder he was hailed as a genius throughout Europe, admired and revered by the public and by his peers. Mozart said, 'Haydn alone has the secret both of making me smile and of touching my innermost soul.' Even Napoleon, on capturing Vienna, immediately ordered a guard of honour to be placed round Haydn's house.

For much of his life Haydn's energies were devoted primarily to composing orchestral and instrumental music. The supreme choral masterpieces of his old age – *The Creation*, *The Seasons* and the six last great masses, including the well-known *Nelson Mass* – were all composed after 1795, the year in which he completed the last of his 104 symphonies.

The oratorio as a musical form appeared briefly in seventeenth century Italy, but was soon eclipsed by the much more popular operas. It was Handel who resurrected the oratorio from obscurity, transforming it from little more than an extend-

ed cantata into a powerful choral music-drama that was soon to dominate public music-making in eighteenth and nineteenth century England. The succession of masterpieces that Handel wrote inspired many later composers, notably Haydn and Mendelssohn. During his first visit to London, Haydn attended one of the great Handel festivals held in Westminster Abbey and was completely overwhelmed by the experience, as a result of which he resolved to write an oratorio himself that would be worthy of Handel's supreme examples. In 1796, inspired by what he had heard whilst in London, Haydn set to work on the score, which was not completed until 1798, by which time he was sixty-six. 'I was never so devout as during that time when I was working on *The Creation*,' he observed. The work received its first public performance in 1799 and was immediately recognised as a supreme masterpiece, receiving many performances all over Europe.

In common with opera, and like most oratorios – though not *Messiah* – *The Creation* has named characters and is divided into acts and scenes. These consist of sequences of choruses, recitatives and arias. The work begins with an extended orchestral introduction, 'Representation of Chaos.' Parts One and Two





then describe the six days of Creation, each of which follows a threefold pattern comprising biblical narrative, descriptive central section and hymn of praise. The three soloists represent the archangels Gabriel (soprano), Uriel (tenor) and Raphael (bass), with the chorus fulfilling an important role portraying angels glorifying their maker. Part Three is devoted entirely to the appearance of Adam and Eve (bass and soprano) who sing of the wonder and perfection of God's newly created world and of their happiness together. Soloists and choir combine for the final uplifting chorus of praise.

The Creation represents a considerable dramatic development over its Handelian predecessors. Haydn's bold use of orchestral

colour, his adventurous harmony, exceptional rhythmic and melodic inventiveness, and the work's strong overall unity bring the subject to life with an almost operatic vividness and power. The opening is a good illustration of Haydn's innovative approach. The extended orchestral introduction, itself a departure from the conventional overture, is entitled 'Representation of Chaos' and immediately arrests the listener's attention with its shifting, ambiguous harmonies on muted strings, brass and timpani. In the ensuing recitative Raphael tells us that 'the earth was without form, and void' and this is reflected in the sparse emptiness of the orchestral accompaniment. The choir continues in a mood of hushed still-

ness, until 'and there was light', at which point there is a sudden, massive fortissimo chord of C major from the now unmuted full orchestra. Even after two hundred years the effect is still immensely powerful. It was evidently totally overwhelming at the time, judging by the following account from one of Haydn's friends. '... and at that moment when light broke out for the first time, one would have said that rays darted from the composer's burning eyes. The enchantment of the electrified Viennese was so general that the orchestra could not proceed for some minutes,' he wrote.

*Program notes written by  
John Bawden*

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### Light Rays by John Whitney (1942-2014)

Light Rays was premiered at a concert in the Eastman Theatre in August of 1979. Vince DeMartino was the featured artist. The work was inspired by my (John Whitney's) study and friendship with master arranger Rayburn Wright. He became my teacher/mentor while I was on sabbatical from my position as director of orchestra and jazz at West Genesee High School, near Syracuse. During the leave, I drove to Rochester every few weeks for a private lesson with Ray. That summer, I attend-

ed the "Arranger's Holiday" at Eastman and immersed myself in the art of arranging with Ray and Manny Albam.

The "Arranger's Holiday" was a wonderful workshop started by Ray in 1966 at Eastman. It survived for more than 20 years, before fiscal concerns forced its demise. During its middle years, the workshop included a concurrent seminar in the study of the recording arts. Three afternoons a week, arrangers would have their "big band" works recorded by a fabulous band of the top



performers, many of whom were professionals and returned each year. On three other afternoons, the studios were reserved for large studio orchestra charts, which included the big band, woodwinds, string, harp, and

extra percussion. Ray conducted the sessions – it was heaven!

Young arrangers met with future recording engineers who were coached by top talent from the Hollywood and New York studios. The mix-down of "Light Rays" was overseen by one of the greats who had engi-

neered and mixed more than a dozen of Sinatra's records with Nelson Riddle.

While the "Arranger's Holiday" is no longer, neither are sabbaticals for public school teachers. [I dedicated this piece] to West Genesee is for all the wonderful students who inspired me

during my 14 years there. The work is also a tribute to Ray, a wonderful musician/teacher of vision and taste who was also one of the finest men I have ever known. His legacy lives on through his students.

*Program notes by the composer*



Jane Johnston Schoolcraft was the first known Native American poet and the first known Native American woman writer. Her husband published her poems

## II. Luna and Stella from "The Sound the Stars Make Rushing Through the Sky" by Barbara Harbach (1946)

and stories. Her writings and poems in English paralleled those of Anglo-American and British writers such as William Wordsworth and Lydia Sigourney.

II. Luna and Stella, the second movement, is a playful exchange between the moon and the stars in 7/8 meter with a loose rondo form of ABACAB. Opening with a slow ascending and descending motive in the low range of the

cellos and bassoon, as instruments are added, the tempo becomes faster and more frantic until arriving at a 6/8 rhythmic section with rhythms vying for supremacy between 6/8 and 3/4. An eerie descending motive soars over the rhythmic cellos and basses, leading to the return of A and B, followed by a slightly skewed fugue.

*Program notes by the composer*

### Barbara Harbach

Dr. Barbara Harbach, Curators' Distinguished Professor Emerita of Music at the University of Missouri-St. Louis, has a large catalog of works, including; symphonies, operas, string orchestra, musicals, works for chamber ensembles, film scores, modern ballet, pieces for organ, harpsichord and piano; choral anthems; and many arrangements for brass and organ of various Baroque works. She is also involved in the research, editing, publica-

tion and recording of manuscripts of eighteenth-century keyboard composers, as well as historical and contemporary women composers. Her work is available in both recorded and published form through MSR Classics, Naxos Records, Gasparo Records, Kingdom Records, Albany Records, Northeastern Records, Hester Park, Robert King Music, Elkan-Vogel, Augsburg Fortress, Encore Music Publishers, Art of Sound Music, Agape Music, Vivace Press.

Harbach serves as editor of the WomenArts Quarterly Journal. "Harbach's music astonished me for its heavy reliance on the lyric and the beautifully (and cogently) framed melodic line. I could listen to her music for hours" (American Record Guide). "Harbach has distinguished herself as one of the preeminent American composers of any generation. (All Music Guide).

In June, 2009, her musical, Booth! was premiered at the





Skirball Center for the Performing Arts in New York City where it won a competition at the Tisch School of the Arts. *O Pioneers!* – An American Opera was premiered in October, 2009, at the University of Missouri-St. Louis in the Touhill Performing Arts Center. “*O Pioneers!* is an excellent opera that was admirably performed by the lead players and a fine chorus” (St. Louis Classical Music Examiner).

Harbach has toured extensively as both concert organist and harpsichordist throughout the United States and Canada, and overseas in Belgium, Bosnia, Croatia, Czech Republic, Germany, Hungary, Italy, Japan, Korea, Romania, Serbia and Russian Siberia. Her lively performances and recordings have captured the imagination of many American composers. The body of work written for and dedicated to Harbach is substantial. Musical America has called her “nothing short of brilliant,” and Gramophone has cited her as an “acknowledged

interpreter – and, indeed, muse – of modern harpsichord music.” She was host of the weekly television music series *Palouse Performance* seen throughout the Inland Northwest.

Harbach holds academic degrees from Pennsylvania State University (B.A.), Yale University (M.M.A.), Musikhochschule (Konzertdiplom) in Frankfurt, Germany, and the Eastman School of Music (D.M.A.). In 2002, she received an honorary doctorate in music, *Honoris Causa*, from Wilmington College, Ohio for her lifetime achievement as a composer, performer, editor and publisher.

Barbara Harbach initiated *Women in the Arts-St. Louis*, a celebration of the achievements of women creators. Over 800 events by various cultural organizations in the St. Louis region provided audiences with new and historical examples of the work of women writers, composers and artists. In 2006 for her work *Women in the Arts-*

St. Louis, she was the recipient of the Arts Education Award from the Missouri Arts Council; the Missouri Citizen for the Arts Award; the Yellow Rose Award from the Zonta International Club of St. Louis; and the University of Missouri-St. Louis, College of Fine Arts and Communication, Faculty Excellence Award. In 2007 she was awarded the Hellenic Spirit Foundation Award, and in 2011 she was awarded the Grand Center Visionary Award for “Successful Working Artist,” the Argus Foundation Award, and the YWCA Leader of Distinction Award in the Arts. In 2014 Harbach was named a University of Missouri Curators’ Professor of Music as well as National Arts Associate Distinguished Member of SAI, Buffalo Chapter. In 2016, she was chosen as one of the 30 Most Innovative Women Professors Alive Today, and the number one Female Organist.

*Biography from the composer’s website:*  
[barbaraharbach.com](http://barbaraharbach.com)

## November in Seattle by Melissa Miles (?)

For most of my life I (Melissa Miles) lived in Washington State. I have experienced the variety of weather the northwest can have throughout the seasons. “October” and “November” are programmatic movements that depict what the months of October and November are like in Seattle. In “November,” you

hear that the days have gotten darker and colder, but every once in a while you hear a glimmer of sunshine in the darkness, whether it’s literally the sun peeking through the clouds or the warmth of people gathered together for Thanksgiving.

*Program notes by the composer*





## Melissa Miles

Melissa Miles is a composer based in Puyallup, Washington. Her works span every genre and have been performed across the United States as well as in Asia. She currently has concert works being performed by Seattle Pacific University's Concert Choir, The Biola Conservatory Symphony Orchestra, and the Public Health Artists' Circle Choir at the University of the Philippines, Manila. Melissa is the recipient of the ASCAP Foundation Max Dreyfus Scholarship (2015/16). She was a finalist for the SCI/ASCAP Commission Competition with her piece for full orchestra, "Reflections of Autumn" (2014) and won the PRISM Contest with this piece (2012). Melissa also won Biola's Professional Ensemble Recording Competition with her string quartet, "Al Qahira" (2011).

She placed 2nd in Biola University's Composition Contest with "Al Qahira" (2012) and 3rd with "Reflections of Autumn," (2013).

Melissa has also composed music for several short films. Her music was nominated for Best Original Score at the Biola Film Festival (2014) and the Southeastern 180 Film Festival (2013). Her musical theatre works include Broken City (2016), The Lost Dog (2015), The Woodcutter's Tale (2015), For Such A Time As This (in progress), Murder In The Cathedral (commissioned and premiered by the Guild of English Scholars at Biola University in 2011) and Love Is Blind (premiered at the Contemporary Music Center, Vineyard Haven, MA in 2007).

Melissa is also a very active musician. She has performed

and recorded with singer/songwriter, Peter Verdell, singer Laura Scott, and the band Henry at War. She was a featured soloist with the Seattle Pacific University Jazz Ensemble and also played in the Biola Symphony Orchestra and the Thalia Symphony.

Melissa received her M.F.A. in Musical Theatre Writing from New York University in 2016. She holds her B.M. in Composition from the Biola University Conservatory of Music and her B.A. in Music Education from Seattle Pacific University. In the summer of 2014, she interned with the composer and orchestrator, J.A.C. Redford.

*Biography from the composer's website:*  
[melissamilesmusic.wixsite.com/music](http://melissamilesmusic.wixsite.com/music)



"In the Fading Light of Autumn" was composed September 2000 - February 2001. It was

## In the Fading Light of Autumn by Ralph Ford (1963)

rescored for orchestra by the composer in November of 2002 in memory of Keith Mann. Originally titled "Autumn Light," this piece was first scored as the second movement of a three-movement suite for band entitled "Royal Canadian Sketches." In this new orchestral setting, the work represents the beauty and serenity of the early autumn evening associated with western provinces of

Canada, known in the 1800s as the Northwest Territories.

*Out where the hand clasp's a little stronger*

*Out where the smile lasts a little longer*

*That's where the West begins.*

—Edward Chapman,  
Victorian Poet



## Ralph Ford

Ralph Ford (b.1963) is a composer, arranger, conductor, and clinician. In addition to his 29 years of university teaching experience, Ralph has enjoyed a wide variety of professional experiences in the music, media, and broadcast industries. He is an exclusive composer and arranger for the Belwin division of Alfred Music in Los Angeles, California, with over 250 titles available worldwide for orchestra, concert band, jazz ensemble, and marching band. A frequently commissioned composer, his music has been premiered and performed by university, military, professional, community, and school ensembles around the world. He has received international and regional advertising awards for his jingles and 3D animation. His work in media includes live radio broadcasts, host, voiceover for television, commercials, and

video productions, conducting live musical productions, recording sessions, produced recordings for release on traditional discs and other types of new media, compose and record news music packages for national network affiliates, and producing programs for television, radio, and the internet.

His work as a professional arranger began at age fifteen as a student in Panama City, Florida. While attending Troy State University, he was appointed as Director of Jazz Ensemble I during his sophomore undergraduate year, a position he held for fifteen years. During his senior undergraduate year, he began his tenure as the staff arranger for the university band program. Upon completing his undergraduate degree in 1986, he was appointed to the music faculty as staff arranger

and assistant director by his collegiate director and mentor, Dr. John Long, where he also taught courses in orchestration, arranging, theory, technology, jazz studies, and applied brass for the next fifteen years. He earned his Master of Science degree in 1988 from Troy while serving on the faculty as fulltime instructor. In 1999, he began his career as an exclusive composer/arranger from Warner Brothers Publications, a relationship that he proudly continues today with Alfred Publications. Ralph retired from Troy University in June 2011 following a ten-year appointment as the Director of Bands, Coordinator of Winds and Percussion, and Professor of Music.

*Biography from the composer's profile on [alfred.com](http://alfred.com)*

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## Alone in a World of Light by Joshua Idio (1995)

"Alone in a World of Light" is a through-composed piece for symphonic orchestra that exhibits the natural feeling of wanting love and life in a lonely world that is filled with light and happiness. This is my contribution to mental health awareness as a composer.

"The role of those who care for depressed persons and who do

not have a specifically therapeutic task consists above all in helping them to rediscover their self-esteem, confidence in their own abilities, interest in the future, the desire to live. It is therefore important to stretch out a hand to the sick, to make them perceive the tenderness of God, to integrate them into a community of faith and life in which they can feel accept-



ed, understood, supported, respected; in a word, in which they can love and be loved."





~ St. John Paul II to the 18th International Conference Promoted by The Pontifical Council for Health Pastoral Care on The Theme of Depression

If you've ever felt these feelings, know that you're not alone. There are people out there who are willing to help, care for, and comfort you at your time of need. And it is important that

you take the time you need to build yourself a life of love and gladness. Because this world of light that you live in isn't meant for you to live in it alone.

*Program notes by the composer*

### Joshua Idio

Joshua A. Idio (b. 1995) is a Filipino-American composer, educator, conductor, and trumpeter from New Jersey. He holds a M.A in Music Composition from Montclair State University and a B.M in Music Education from William Paterson University. Idio continues to write exciting music for chamber groups, concert bands, and orchestras of all grade levels and his music continues to captivate audiences with thought-provoking and relative music in the programmatic and cinematic style. His works embody the human emotion and imagination and events happening in the current world.

Idio's works have been performed by several ensembles and organizations, including "... And We Were Heard", the East Texas Symphony Orchestra, University of Texas in El Paso Symphonic Band, Seven Lakes High School Symphony Strings,

Westchester Symphonic Winds, St. Alban's Concert Band Cardiff, Awesöme Orchestra Collective, Montclair State University Symphonic Band, William Paterson University of New Jersey Wind Symphony, New Jersey City University Symphony of Winds & Percussion, Caldwell University Wind Ensemble and Honor Band, Wytheville Community College Concert Band, John Battle Symphonic Band, Ithaca College Concert Band, Cascade Christian School Symphonic Band, Kingston High School Symphonic Band, Peninsula School District All-District High School Band, Drake University Honor Orchestra, and the Seattle Pacific University Symphony Orchestra. He received an honorable mention and world premiere from the United States Naval Academy Band for his composition for brass ensemble Fanfare and Anthem for The Titans.

His music has been featured in films and entertainment venues such as Red Ink Animation's movie (W)hole, and Tac Ops Tactical Laser Tag in Princeton, NJ.

He is currently a member of the National Association for Music Education, the New Jersey Music Educators Association, and the Association of Concert Bands. He served as a band director at Readington Middle School in Whitehouse Station, James Caldwell High School in West Caldwell, and at Hoboken Middle and High Schools in NJ.

*Biography from the composer's website:*  
[joshuaaidiomusic.squarespace.com](http://joshuaaidiomusic.squarespace.com)

# 2024-2025 ROSTER



# ORCHESTRA

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

## FLUTE

JP Manabat  
Lyra LaPlante

## OBOE

Maya Rowland  
Evin Luehrs  
Akeiyah DeWitt

## CLARINET

Elizabeth Juntunen  
Antonio Perez+

## BASSOON

Malia Schram  
Abel Lifschutz

## FRENCH HORN

David Johnson  
Chantelle Krause  
Christian Blakely^  
Aaron Brooks^

## TRUMPET

Lane Juntunen  
Colin Chandler^

## TROMBONE

Brendan Byron  
Madeleine Fries  
Gary Kleyen

## TUBA

Matt Urban

## PERCUSSION

Nathan Booco  
Suzanne Krause  
Jodie Purcell^  
Pamela Bezona^  
Aimee Kelley

## PIANO

Abel Lifschutz

## VIOLIN I

Madison Abshire  
Emily Chekerylla  
Hannah Choi  
Katie Krainc\*  
Ivan Liu  
Alexander Peterson  
Bryan Raganot  
Luojun Yang

## VIOLIN II

Ava Boswell  
Cloe Grechis  
Katie Kephart  
Garrett McMahon  
Maya Moreno  
Ricardo Sánchez Berral  
Love Sieling  
Angelica Traslavina  
Chris Verzosa  
Theo Williams  
Charles Zhang\*

## VIOLA

Juliana Chaumette  
Wendy Devaney  
Quinn Fuggini  
Lili Jammes  
Aimee Kelley  
Nikki Riggan  
Annie Wu  
Elise Yi\*

## CELLO

Rachel Andeen  
Natasha Dietzler  
Kyler Diem  
Peggy Douglas  
Maxie Hellen  
April Leingang  
Roz Owen  
Kay Regovich\*  
Stephen Sievers  
Anyia Wallace

## BASS

Henry Moe^  
Hannah Ruckman^

\*Section Leaders

+Section Coordinator

^Guest performer

**RAIN  
BOW  
CITY**



**THE RAINBOW CITY CONCERT BAND** is excited to open the 2024-2025 Rainbow City Season with a performance that really shows how our members are a beacon of hope for each other in a world that deserves to be illuminated with love. We cannot wait to bring that joyful connection by inviting you to be an honorary member of our ensemble for the afternoon! Each composition we have chosen to perform for you will illustrate the many ways that light impacts our world for the better. In the program listing you will find a subtitle accompanying the listing that will help guide the narrative of our performance. There cannot be light without darkness and therefore we have chosen our keystone piece *Unbroken*, written as part of the *Unbroken Project*, which is intended to de-stigmatize mental health discussions and awareness to help build a community of support. Below we have included special notes from and about the composers we are featuring today. 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 female and BIPOC composers.





Photo credit: Paul Chepikia



# Lights Out by Alex Shapiro (b. 1962) *Out of darkness and chaos*

## Note from the composer:

"I composed LIGHTS OUT with several large goals in mind. I wanted to write a short, fun, high energy piece of music. I wanted it to be something that could be performed "normally," or — even better - could disorient the audience by suddenly plummeting everyone into uncertainty and darkness, their seats trembling, illuminated only by LEDs, glowsticks, and the like. Perhaps most significantly, I wanted the whole experience to engage the very musicians tasked with bringing this piece to life."

"Before a single note had entered my imagination, much less landed on my score pad, I Skype'd myself into the band rooms of many participating schools across the country, seeking collaboration. The new reality of music performance in a visually oriented, screen-filled 21st century guided my conversations with hundreds of younger musicians. ""What would look cool on stage?""

""What could we give an audience that they aren't expect-

ing?". "How could we shake up the preconceptions of the way music can be presented?". These, and many other questions, flooded our chats and, soon after, a web page I designed to host what eventually became over 250 ideas for how to make music a little... differently. Together. With joy, laughter, and endless creativity. 100 of these ideas now reside in the published score, to inspire bands around the world who in turn, will come up with their own. And the visual media which sparked this concept, will be the very thing that spreads it widely."

"No two performances of this piece will be the same, and for that, I am truly grateful for the open minds of the band directors and their students, for Composers and Schools in Concert and their enthusiastic support of my wacky visions... and, for a decent Skype connection from my studio in the very remote San Juan Islands of Washington State!"

Composer Alex Shapiro aligns note after note with the hope that at least a few of them will actually sound good next to each other. Her persistence at this activity, as well as non-fiction music writing, arts advocacy, public speaking, wildlife photography, and the shameless instigation of insufferable puns

on Facebook, has led to a happy life. Ever boastful of her terminal degree of a high school diploma (an impressive feat having failed 8th grade algebra), Alex lives in the middle of nowhere on a small rock between the coasts of Washington State and British Columbia and draws from a broad musical palette that giddily ignores genre. Ms. Shapiro is noted for her seamless melding of live and recorded sounds, and for her innovative uses of multimedia in performance and music education. A widely published advocate on topics ranging from technology, copyright, diversity, and the music business, and a likable person from whom you can learn details about python breeding, Alex is the Symphonic and Concert writer member of the Board of Directors of ASCAP, and serves on the Board of Directors of the ASCAP Foundation, The Aaron Copland Fund for Music, and the Music Publishers Association of the United States, representing her company Activist Music LLC. Alex's music as well as her other, sometimes unusual pursuits, can be experienced throughout this slightly-overwhelming-but-at-least-it's-well-organized website.

Composer's bio from their website:

[alexshapiro.org/ASBio.html](http://alexshapiro.org/ASBio.html)



**At Morning's First Light**  
by David Gillingham (b. 1947)  
*{light breaks}*

This composition captures the serenity and beauty of daybreak. From the opening thin layers of sound, a broad, sweeping feeling emerges. In the middle section you will hear active lines depicting nature awakening, washed in the light of our sun.

"Since beginning my career as a composer, it has been my philosophy to create music

with an underlying purpose and that emanates a sense of heart. Each of my works is a reflection of who I am, from the very surface to the deepest depths of my soul. I envision myself as a servant of humanity expressing a myriad of emotions, thoughts and feelings that cannot be expressed through words. And, perhaps, this musical expression will validate our purpose here on earth."



*Special note from  
composer's website:*  
[gillinghammusic.com](http://gillinghammusic.com)



This is the first movement of a larger symphonic work called Little Mexican Suite that is inspired by Nubia's childhood interest in traditional Mexican music. Each movement is composed using different popular Mexican genres. Ahuehuete, or the giant, is inspired by the most emblematic tree in Santa Maria del Tule, in Oaxaca. Full of colors, textures, and vitality, this movement denotes fascination with the famous Arbol

**Little Mexican Suite Mvmt. I Ahuehuete**  
by Nubia Jaime Donjuan (b. 1984)  
*{light brings life}*

del Tule. This, one of the world's largest trees has been given life through the light of our sun.

Nubia Jaime-Donjuan is a Mexican cellist and composer. With a father a musician and a mother a historian, proud of her roots, she has adopted the artistic and cultural expressions of her cultural expressions of her environment to create her music, with an undeniable tendency to be inspired by elements of nature.

Her music has been performed by the Orquesta Filarmónica de Sonora, Orquesta Sinfónica del Instituto Politécnico Nacional, Dartmouth College Wind Ensemble of the National Polytechnic Institute, Dartmouth College Wind Ensemble, The

Valley Winds, and University of Houston Wind Ensemble, among many others.

She has participated as a composer in the Midwest Clinic 2022, Meg Quigley Symposium 2023, "WMEA" Washington, DC. 2023, "WMEA" Washington All State 2023, Music Mexico Symposium 2022 at Dartmouth College and 2023 at the University of Houston. She is part of the Mexican Repertoire Initiative at Dartmouth with which she participated in the Music Mexico Symposium 2022 and 2023, as well as the Midwest Clinic in Chicago. As a composer and performer, she is part of the project "Las Montoneras", which brings together the work



of the work of women composers, performers and researchers, seeking to make visible the work of women in the musical women in the musical scene of the country.

In 2021, she was the first woman to win the Concurso de Composición Arturo Márquez with the work Maso Ye eme,

which fuses the popular genre of danzón and the Danza del Venado Yaqui. She is composer-in-residence with the Dartmouth College Wind Ensemble and the Tzintz Philharmonic Orchestra.

Ms. Jaime-Donjuan navigates between two worlds, composition and performance, being

cellist of the Quinteto Pitic, beneficiary of the FONCA 2021-2022, and founder of the Orquesta Philharmonic Orchestra of Sonora, where she currently serves as co-principal cellist.

*Composer's bio from the full score.*



This is a stunning piece that captures the visual beauty of the luminous phenomenon, which makes for spectacular image floating in the sky. The waves of light are like the waveform of sound frequencies, and these linear musical lines depict that concept through this composition. As you listen you will hear the music divided into 5 sections that present melodic lines in a formal structure A-B-C-B-A, beginning and ending with calm undulating patterns. You will feel shifts in tempo and tone colors that will transport you with a feeling as if you are standing directly amid the mysterious aurora borealis.

## Northern Lights by Yukiko Nishimura (b. 1967) *{light mystifies}*

Yukiko Nishimura, Composer/Pianist, was born in Japan. She graduated from Tokyo National University of Arts in 1990. In 1991, she began private study with Dr. Alfred Reed at the University of Miami and in 1993 she continued her studies with Dr. Richard Danielpour at Manhattan School of Music. Among her honors, are the special mention at the 15th and 26th International Competition for Original Composition for band in Corciano, Italy and the 6th Aoyama Award. Since 1996, she has given concerts consisting entirely of her own music in Japan. She gave a solo piano recital at New York Public Library, Donnell Library Center in 2003. In 2005, the commissioned work for the first silent film in the United States "Edison's 1910 Frankenstein" for string quartet was premiered in Gettysburg College in Pennsylvania by Covington String

Quartet. The music for the silent film "The Water Magician" directed by Kenji Mizoguchi in 1933 was premiered in 2007. In 2010, a theatrical work "Fantasy of Kenji" based on the stories by Kenji Miyazawa was premiered. In 2014, she collaborated with Noh play, which is Japanese traditional theater work, as a composer and a pianist.

In 2017, her piano work was performed by America's famous pianist Sara Davis Buechner at Carnegie Hall's Weille Recital Hall. The work got some good reviews on The New York Times, New York Concert Reviews, and more. Her work was nominated in the category of Contemporary Classical/Instrumental for "Hollywood Music in Media Award" this year.

Ms. Nishimura has received numerous commissions and has composed for piano, marimba, percussion, chamber music,





band music, music for string instruments and orchestra. She has also been active as a pianist and an arranger. She has studied composition with Atsutada

Otaka, Dr. Alfred Reed, Dr. Richard Danielpour, and Giampaolo Bracali. She studied piano with Ivan Davis and Dr. Sara Davis Buechner.

*Composer's bio from the full score.*

**Anime March Medley**  
**by Joe Hisaishi (b. 1950) arranged by Yo Goto (b. 1958)**  
*!light fortifies!*

This piece was originally written as "Joyful Parade" for the opening ceremony procession at the 47th National Sports Festival of Japan. It is a medley of Studio Ghibli anime selections including My Neighbor Totoro, Laputa: Castle in the Sky, and Nausicaä of the Valley of the Wind. In these films, light is often a character on its own, representing love and resiliency

that fortifies the human characters and relationships.

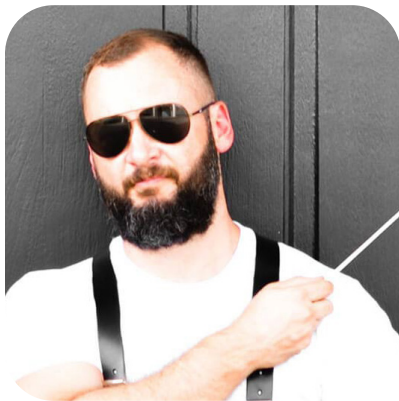
Yo Goto is recognized as one of the leading composers and educators in the field of wind and percussion music in the United States and Japan. His Songs for Wind Ensemble received the 2011 American Band Masters Association Sousa/Ostwald Award. He is currently the executive director of the Japan



Photo credit: Corbis

Academic Society of Wind Music and a committee member of the Japan Band Clinic.

*Arranger's bio from the full score.*



unBroken begins inside the mind of the individual afflicted with mental illness. Overlapping pitches and pleasant dissonance reflect the workings of a mind in conversation with itself. The "family" motive, a

**unBroken**  
**by Randall Standridge (b. 1976)**  
*!light brings hope!*

series of five notes articulated in the piano, is first introduced here (representing my parents, myself, and my two brothers). The "mind" theme, a three-note motive that conveys both beauty and peace (D-flat, C, A-flat), is first heard in the tenor voices and is repeated as the thought cloud develops. However, it becomes distorted by a half step (D-flat, C, A), introducing an element of bitterness. Warning signs and cracks begin to become evident as various

thoughts and emotions race and compete with each other until the individual cries out to silence them.

A solo flute introduces the next segment, as the individual tries to navigate the world and their life. The melody ("Shirley's Theme") is hopeful, melancholy, and brave. As it continues, it becomes distracted as the inner mind begins to exert more and more influence on the outer life. A twelve-tone matrix is first heard in the piano, as the



individual's ability to cope begins to waver. A dialogue ensues in which the individual tries to assert their hold on the illness, assuring everyone that they are fine. The theme becomes more and more desperate as the individual struggles to keep themselves together; they make one last herculean attempt before the inevitable break occurs.

The work takes on a sinister, playful character as the individual enters a manic state. The clarinet introduces a new melody which is built on

the distorted mind motive and leads the listener through a series of short episodes as the individual's mood and character change violently.

Thoughts rush, leading nowhere, and in a whirl of turmoil and noise, the individual sees the world and themselves through a distorted lens. The atonal matrix and distorted mind motives are combined into a cacophony of rage and destruction as the individual loses control of their life.

In the silence that follows, a lone clarinet sounds, bravely pulling itself from the wreckage. The individual begins the difficult process of acknowledging the illness and beginning to face it. Its strength and its confidence build until it emerges into a fanfare that is simultaneously triumphant and melancholy, able to cope

with its problems but aware of the challenges that lie ahead in living with this burden. The main theme returns as the individual resumes their life, unbroken and whole, but changed. The work ends as it began, inside the mind of the individual. There is still dissonance, but the dissonance is pleasant and peaceful. The final crescendo sounds as the individual looks towards the future with hope.

"The title of this work, unBroken is in reference to three things. First, is a description of my mother, who has learned to manage her illness (depression) and thrive in spite of it. Second, it is a reference to our family, and how both my father and mother worked to ensure that it remained whole. My parents are my heroes, and I am not shy about saying it. Their strength and this experience have also made me completely unafraid to utter the following:

My name is Randall Standridge, and I live with depression.

Third, many people throughout the world experience mental illness. Too many are afraid of what others will think and what may happen to their relationships, their jobs, and their families if they seek help. They are afraid that they will be seen as "weak", "defective", or broken." It is my hope that this work may provide a starting place for productive discussions and be another tool that will help

knock down the social barriers that prevent those that need help from seeking it. This piece of music is dedicated to my parents, Ron and Shirley Standridge, and to all of the people and families who live with the challenges of mental illness."

Mr. Standridge's music is performed internationally. He has had numerous works selected for the J.W. Pepper's editor's choice. His compositions Snake Charmer, Gently Blows the

Summer Wind, and Angelic Celebrations have been included in the "Teaching Music Through Performance in Band" series. He has had numerous works performed at the prestigious Midwest Clinic in Chicago, Illinois. The Arkansas State University Wind Ensemble premiered his work Art(isms) at the 2010 CBDNA conference in Las Cruces, New Mexico, and his work Stonewall: 1969 was premiered at the National LGBA conference in 2019. His Symphony no.1: A Ghost Story premiered in 2023. In addition, Mr. Standridge's "unBroken Project," a musical initiative about mental health, has received widespread acclaim for its musical content and for providing opportunities to normalize discussions about mental health for music students and audiences. In addition to his career as a composer, Mr. Standridge is the owner and editor of Randall Standridge Music, LLC and Grand Mesa Marching. He



is in demand as an arranger/designer for the marching arts. He lives in Jonesboro, Arkansas,

with his husband, Steven, and their very, very spoiled pets.

*Special notes and composer's bio from the full score.*

**Spirals of Light**  
**by Sean O'Loughlin (b. 1972)**  
*[light reveals]*

Spirals of Light was commissioned by the South Central District Bandmasters Association of North Carolina for the 2006 9-10 All District Band, Blair Smith, director and coordinator. The work is celebratory in nature and uses the many colors of the modern wind band. A rousing fanfare motive, a ubiquitous oscillating figure, and an Irish folk-style melody provide plenty of variety for the achieving ensemble.

The opening is a kaleidoscope of colors. There are splashes from the woodwinds and the low brass alike that build up to the fanfare at m. 14. Some syncopated rhythms and subtle dissonances add some intensity to the figure. The main melody arrives at m. 32 in the

alto sax. Think of the accompanying figures as a band version of a bagpipe. Clear articulations in the background figure will help keep the music moving forward. The fanfare rhythms come back from time to time to accentuate the melody. The music transforms to 4/4 at m. 84. Maintain the pulse of the tempo and be sure not to slow down going through this transition. The oscillating figure returns to support the elongated melody line. After some development, the music starts getting more aggressive and forceful. It builds up to a dramatic slow presentation at m. 130. Bring out the counter lines in the horn and alto saxophone to create the desired effect. The melody returns in its



original form at m. 141 to provide a springboard to the final development. The low voices elongate the melody again with the trumpets and horns providing some imitation. The climatic arrival is at m. 169. Bring out the accented chords in the low brass and woodwinds. They should be played with plenty of punch. The fanfare is brought back for a coda that leaves the audience smiling.

*Program notes from the full score.*





Photo credit: Casey Jones | Pinnacle Photography



## Kaleidoscope Eyes by Katahji Copley (b. 1998) *{light transforms}*

"For some time now I have had this fascination for kaleidoscopes.

I love the idea of different patterns and ideas being molded with extraordinary colors to create unique moments in time. I always wanted to explore that with music. However I learned about a new term called Kaleidoscope Eyes.

Kaleidoscope Eyes is a visual effect- creating mirages, splashes of colors, and moments of confusion. When hearing that word I knew what I wanted to do: manipulate rhythm and color changes with in the wind band.

The piece begins with a marimba ostinato that is the anchor of the entire piece as we travel through moments of rhythmic displacement as we add and remove different voices of the ensemble. Through this crazy trip

of sound, there are moments of epic and colorful events that fill the ensemble until the final moments where it's a splash page of sound and rhythm."

Georgia native, Katahji Copley (he/him/his) premiered his first work, Spectra, in 2017 and hasn't stopped composing since. As of now, Katahji has written over 100 works, including pieces for chamber ensembles, wind ensembles, and orchestra. His compositions have been performed and commissioned by universities, organizations, and professional ensembles, including the Cavaliers Brass, California Band Director Association, Admiral Launch Duo, and "The President's Own" Marine Band. Katahji has also received critical acclaim internationally with pieces being performed in Canada, the United Kingdom, Japan, China, and Australia.

Katahji received two Bachelor of Music degrees from the University of West Georgia in Music Education and Composition in 2021. In 2023, he received his Masters in Music Composition from the University of Texas at Austin - studying with Omar Thomas and

Yevgeniy Sharlat. He is currently studying music composition at Michigan State University.

Aside from composing, Katahji is an excited educator who teaches young musicians the joy of discovering music and why music is a phenomenal language.

"Music for me has always been this impactful thing in my life. It can soothe, it can enrage, it can quiet, and it can evoke emotions that are beyond me and this world we live in. I believe that music is the ultimate source of freedom and imagination. The most freedom I have had as a musician was through composing. Composition is like me opening my heart and showing the world my drive, my passion, and my soul."

*Composer's note from the full score.*

*Biography from composer's website:*  
[katahjccopleymusic.com/about-9](https://katahjccopleymusic.com/about-9)

# 2024-2025 ROSTER



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Ethan Powel, Assistant Conductor

Michael Palaioz, Ensemble Manager

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Emú Ticknor Byrd  
Katie Carter  
Ashley Ford  
Lauren Haggenjos  
Alice Harada  
Bethany Lillie  
JP Manabat\*  
Kayla Morrison  
Natalie Murray  
Emily Ranta  
Hunter Rosier  
Mairi Snow  
Tyke Sykes  
Maia Whitehorn  
Wendi Williford

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Ty Krueger  
Maya Rowland

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Zackary (Ari)  
Herbst  
Samuel Olive\*

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Cindy Braunheim  
Emily Dawson  
Kaylee Erickson  
Rob Grabarek  
Haruka Koizumi  
Reggie Lewis  
Dori McClure  
Grace Merrett  
Antonio Perez\*  
Daniel Purtha  
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Tory Strehle

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Jennifer Lang

## ALTO SAXOPHONE

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James Babu  
Mallory Capestrain  
Sean Dougherty  
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John Hubby  
Chelsea Jimenez  
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Collin Kemeny  
Michael Palacios\*  
Forest Thomas  
Alan Zdon

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## SAXOPHONE

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Phillip Sagastume

Parker Schroeder  
Asher Strauss

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Jacqueline Swapp

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Celina Alzenor  
Ser Anderson  
Andrew Balme  
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Madison

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Susanna Clark  
Matt Fenstermaker  
Gilbert Heerhartz\*  
Colin Wilfrid

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Eliza Eslinger  
Donnie Goodson  
Kahle Gorzelsky  
Damien Hall  
Emily Ranta  
Hunter Rosier  
Spencer Royer  
Giselle Shannon  
Ian Sibley\*

\*Section Leaders

+Section Coordinator

^Guest performer

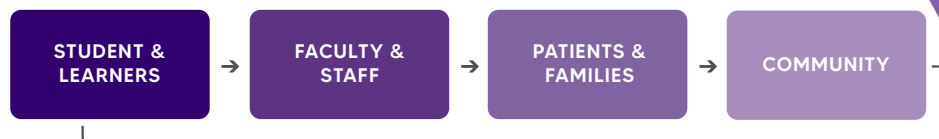
# OFFICE OF HEALTHCARE EQUITY



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.

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Bass Drums - Riot  
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Section Coordinator

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Coordinator

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