


CURRICULUM GUIDE



AN  
**AFRICAN  
AMERICAN**  
REQUIEM

SATURDAY, MAY 7, 2022 | 6PM  
ARLENE SCHNITZER CONCERT HALL

*Broadcast live on All Classical Portland & WQXR New York*



**03-04**

NATIONAL STANDARDS FOR  
US HISTORY AND ART

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# NATIONAL STANDARDS FOR U.S. HISTORY

-- ADAPTED FOR AAR --

UPON COMPLETION OF THE CURRICULAR ACTIVITIES,  
STUDENTS WILL BE ABLE TO:

DRAW upon the visual, literary, and musical sources, including:

- (a) photographs and videos;
- (b) poetry and literary works; and classical, gospel, and popular music, to clarify, illustrate, or elaborate upon information presented in the historical narrative.

COMPARE and contrast differing sets of ideas, values, personalities, behaviors, and institutions by identifying likenesses and differences.

ANALYZE how social change and renewed ethnic diversity has affected artistic expression and popular culture.

CONSIDER multiple perspectives of various peoples in the past by demonstrating their differing motives, beliefs, interests, hopes, and fears.

HYPOTHESIZE the influence of the past, including both the limitations and opportunities made possible by past decisions.

OBTAIN historical data from a variety of sources, including: library and museum collections, historic sites, historical photos, journals, diaries, eyewitness accounts, newspapers, and the like; documentary films, oral testimony from living witnesses, censuses, tax records, city directories, statistical compilations, and economic indicators.

# NATIONAL STANDARDS FOR ARTS

-- ADAPTED FOR AAR --

UPON COMPLETION OF THE CURRICULAR ACTIVITIES,  
STUDENTS WILL BE ABLE TO:

**CREATE** by generating and conceptualizing artistic ideas and work; organizing and developing artistic ideas and work; and refining and completing artistic work.

**PRESENT** and/or produce by selecting, analyzing and interpreting artistic work for presentation; developing and refining artistic techniques and work for presentation; and conveying meaning through the presentation of artistic work.

**RESPOND** by perceiving and analyzing artistic work; interpreting intent and meaning in artistic work; and applying criteria to evaluate artistic work.

**CONNECT** by synthesizing and relating knowledge and personal experiences to make art; and relating artistic ideas and works with societal, cultural and historical context to deepen understanding.



*The world premiere of An African American Requiem is a bold, thought-provoking musical acknowledgement of generations of violence against African Americans in the United States.*

*The concert will combine traditional Latin Requiem texts with civil rights declarations, poetry, and the last words of Eric Garner, whose public deaths, broadcast on repeat on social media, have made them modern-day symbols of decades of racial discrimination, violence, and hatred based upon one's endarkened skin color.*

*This performance is intended to honor past and present victims of racial violence, to humanize their otherwise overlooked existence, and to use creative expression as a form of resistance.*

*The materials you will discover in this guide will hopefully encourage you to further explore the parts of America's history that are often not talked about, and help inspire you to reflect on your role in how to build a more socially just world for all.*



*Originally set to premiere in May of 2020, An African American Requiem - written by Portland composer Damien Geter - will now debut at the Arlene Schnitzer Concert Hall on May 7, 2022.*

*Commissioned by Portland's Resonance Ensemble, the work will be presented through a partnership between Resonance Ensemble and Oregon Symphony, and will be broadcast live by All Classical Portland.*

*The performance features a full symphony orchestra, large choir, and four renowned African American solo singers. Portland poet S. Renee Mitchell has written a narration, Ode to (Re)membering, and will perform it during the final movement of the Requiem.*

DAMIEN GETER

AN  
AFRICAN AMERICAN  
REQUIEM

*for Orchestra, Choir, Soprano,  
Mezzo-Soprano, Tenor, & Baritone Solos*



VOCAL SCORE



2019

"THE AIM OF ART IS TO  
REPRESENT NOT THE  
OUTWARD APPEARANCE  
OF THINGS, BUT THEIR  
INWARD SIGNIFICANCE."

ARISTOTLE

SECTION I

SETTING THE STAGE TO REMEMBER

# WHAT IS A

## REQUIEM?

### NOUN

REQUIEM  
- REQ·UI·EM. -  
/'REKWĒƏM/

1

A Catholic Mass to help souls of the dead rest peacefully.

2

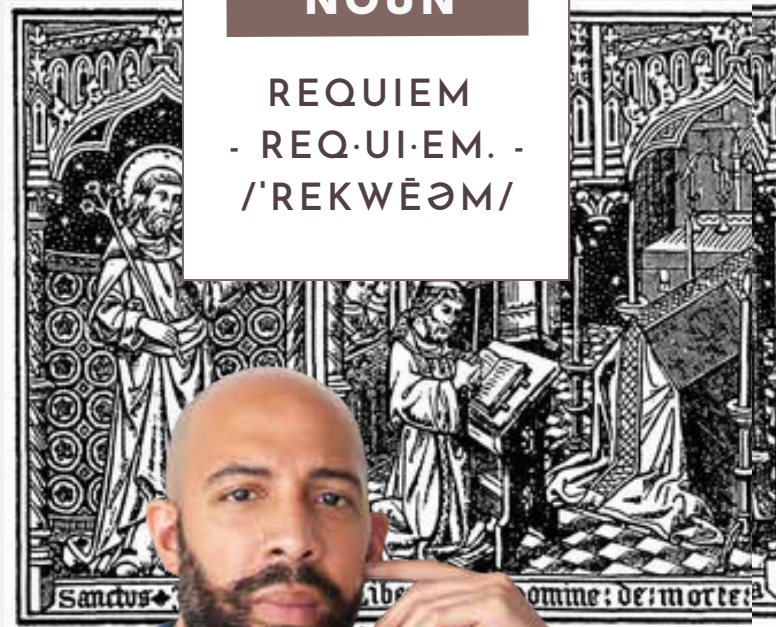
A musical composition setting parts of a Requiem Mass, or of a similar character.

3

An act or token of remembrance.

While the Latin Requiem began as a religious church service, over the last 300 years, many music composers have written dramatic musical versions of the Requiem, using choirs, solo singers, and orchestras to tell their stories.

*An African American Requiem* comes from a long tradition of musical works using the Latin Requiem words. Requiem literally means "rest," and a Requiem was originally a Catholic funeral service to pray for someone who has died to have eternal rest. These famous words in the Latin language are sometimes very beautiful, wishing for the dead to have "*perpetual light shine upon them*," and sometimes frightening, talking about Judgment Day and the risk of being sent into eternal flames. Composers sometimes choose different Latin Requiem texts to use or omit, and sometimes they add different words from poems or stories. In *An African American Requiem*, Damien Geter combines the Latin Requiem with poetry, speeches, and spirituals.





# ACTIVITY

Several music composers have made compositional and philosophical links between the form of music and their racial background.

## CONDUCT RESEARCH TO DISCOVER WHAT SPECIFIC WAYS THE COMPOSERS

- [Gabriela Lena Frank](#)
- [Florence Beatrice Price](#)
- [Béla Bartók](#)
- [Chou Wen-Chung](#)

have reflected their cultures within their compositions.

## CHECK OUT

### EPISODE #1

*An African American Requiem*

-  
*The Origin Story*

IMAGINE what music might sound like to go along with the words, "may perpetual light shine upon them," and music that depicts Judgment Day and eternal flames?

Watch these videos of earlier famous examples of Requiems to see how a few composers imagined that music themselves.

### "PERPETUAL LIGHT"

[MOZART REQUIEM](#)  
(COMPOSED 1791) | 00:00 - 1:36

[DURUFLE REQUIEM](#)  
(COMPOSED 1947) | 00:10-1:33

[VERDI REQUIEM](#)  
(COMPOSED 1874)| 1:02-1:58

### "JUDGMENT DAY"

[MOZART REQUIEM](#)  
(COMPOSED 1791)| ENTIRE PIECE

[BERLIOZ REQUIEM](#)  
(COMPOSED 1837) | 00:52-2:10

[VERDI REQUIEM](#)  
(COMPOSED 1874) | ENTIRE PIECE

[BRITTEN WAR REQUIEM](#)  
(COMPOSED 1962) | 10:26-13:00



**Historically, women and people of color are underrepresented in many professions, including music.**

Among music composers, only about 14 percent are women, and only 1.8 percent of music performed by major U.S. orchestras are written by women.

Q

How do the inspirations, techniques, interpretations, and accomplishments of underrepresented composers -- particularly women of color composers like these below -- resonate with you?

Q

Why is it important to consider underrepresented voices?



## RESEARCH SITES TO CONSIDER

- [12 Black female composers you should know - from 1847 to modern day](#)
- [Undine Smith Moore](#), a composer, a performer, an educator and an outspoken advocate for civil rights. She's been called the "[Dean of Black Women Composers](#)" and wrote over 100 works.
- [Human Harmony Project](#) has full biographies and links to the compositions of people of color and female composers.

HERE ARE TWO OTHER NOTABLE EXAMPLES

OF REQUIEMS WRITTEN TO MEMORIALIZE  
THE EXPERIENCES OF PEOPLE OF COLOR



GABRIELA LENA FRANK'S  
CONQUEST REQUIEM

*Gabriela Lena Frank's Conquest Requiem tells the true story of Malinche, a Nahua woman who was enslaved by the Spaniards and became the mistress of the conquistador Cortes.*

*Listen to Frank describe her work [here](#), and hear Houston Symphony Chorus conductor Betsy Cook Weber describe the process of preparing for the world premiere [here](#).*



CARLOS SIMON'S  
REQUIEM FOR THE ENSLAVED

*Infusing spirituals with the form of a liturgical mass, Carlos Simon's evening-length work, Requiem for the Enslaved, tells the story of 272 slaves sold to pay the debts of Georgetown University, where the composer currently serves as Assistant Professor of Music. Featuring hip-hop artist Marco Pavé, trumpeter Jared Bailey, and Simon on piano, Requiem for the Enslaved explores the sacred and historical, and honors the lives of those bought and sold. [Watch an excerpt from 42:17 to the end on YouTube.](#)*



## QUESTIONS TO RESEARCH & DISCUSS

What are some reasons why other historical composers wrote requiems?

What is a spiritual? Why might Damien Geter have included several spirituals in the music of his Requiem?

In what ways are symphonic instruments used to heighten the emotional impact of a composer's work?

Think about your own origin story. What are a few similarities and differences you share with Damien Geter, who composed *An African American Requiem*?





**Steal Away.** 187

Steal a-way, steal a-way, steal a-way to Je-sus!

Steal a-way, steal a-way home, I hain't got long to stay here.

1. My Lord calls me, He calls me by the thunder; The  
 2. Green Grass a-coming, Four angels a-stand trucking; The, Oh,

trumpet sound it in my soul: I hain't got long to stay here.



**Go down, Moses**  
 (Let my people go!)

Have spiritual  
 ground by  
 H. Z. BURLEIGH

Let my people go!

Members of a Pentecostal church- Chicago, 1941



"ANCIENT BONES BECKON FROM THEIR GRAVES-  
REMEMBER ME, REMEMBER ME  
RECALL MY STRUGGLES IF NOT MY NAME  
REMEMBER LESSONS HISTORY PROCLAIMS  
REMEMBER ME MY CHILDREN  
PLEASE REMEMBER ME."

S. RENEE MITCHELL



S. RENEE MITCHELL, *POET*



DAMIEN GETER, COMPOSER OF  
*AN AFRICAN AMERICAN REQUIEM*

SECTION II

BACKGROUND

# ACTIVITY



Watch video of Damien Geter in the origin story of his requiem (*supporting materials*) and then discuss what you have learned that you didn't know before.

## WHAT IS THE ORIGIN STORY OF AN AFRICAN AMERICAN REQUIEM?

### CHECK OUT

#### EPISODE #2

*The Composer:  
Damien Geter's  
Origin Story*



### CREATIVE ACTIVITY

What is your story saying?

If you were to write a requiem of your origin story, or your multiple identities, what form would you express it in (music, art, song, poetry, literature, drawings, plays, etc.)?

What message would you want people to leave with?



## QUESTIONS TO PONDER

Why is Damien a composer?

What are his multiple identities (intersectionality)?

What life experiences have shaped Damien's values?

What events led Damien to write this requiem?

What does Damien want the requiem to accomplish?





STATE STATISTICS

Dear Mr. [unclear]  
 We are pleased to receive [unclear]  
 Oswego, N.Y. area, 200...

"PEOPLE ARE TRAPPED IN HISTORY AND HISTORY IS TRAPPED IN THEM."

JAMES BALDWIN



GEORGE SPOLIATIN  
son of the pioneers of Portland. He has lived in this city since the  
1850's and is a well-known business man. He has lived in the  
same place for many years. He has been successful in his  
business and has some knowledge of every movement in  
the city of the last forty years.



HELP YOU PLAN FOR THAT NEW HOME!  
LAKE OSWEGO  
LAKE OSWEGO DEVELOPMENT CO.  
April 7, 1949  
to inform you that you have been selected to  
our advertising tracts situated in the Lake  
Portland's beautiful suburban residential  
total cost to you of only \$95.00, payable \$50.00  
per month.  
for the tract covers the entire transaction  
the Insurance and Warranty Deed. You are not  
build, purchase additional property, nor pay any  
receive this property, it will be necessary for  
and wife (if married) to come to our office on  
seven days from the above date. At that time one  
representatives will show you the tract to which you  
understand that you are not in any way obligated to  
this offer unless you are thoroughly satisfied after  
ing it.  
CE, LOCATED A FEW DOORS SOUTH OF THE THEATRE ON  
OSWEGO, WILL BE OPEN DAILY (EXCEPT FRIDAY) FROM 10:00  
UNTIL 5:00 P.M. ON SUNDAYS, HOLIDAYS AND AFTER 5:00 P.M.  
WILL BE SHOWN BY APPOINTMENT ONLY. WE FEEL YOU WILL  
INVESTIGATE THIS OFFER.

8 years of interracial progress

SECTION III

THE PAST STILL INFLUENCES OUR PRESENT



## PORTLAND'S PAST

Oregon's white supremacist history dates back to its founding when the state considered itself a whites-only utopia. When it joined the union in 1859, Oregon was the only state to explicitly forbid Black people from legally living, working or owning property within its borders.

The constitutional clause that excluded Blacks wasn't removed from the state constitution until 1926. Oregon did not allow its Black citizens to vote until 1959, nearly a century after that right to vote was added to the U.S. Constitution.

In addition, the state did not fully ratify the 14th Amendment, the Equal Protection Clause, granting citizenship and equal protection to African Americans, until 1973. That anti-Black history has directly shaped the reasons behind why Portland is considered the "whitest big city in America." The city's highest Black percentage was in the 1980s at 11.5%; today, it is less than 6 percent Black.

Over the years, city policies and practices decimated Portland's tiny Black community in what is called the historic Albina neighborhood, using a series of "urban renewal" projects, such as the Memorial Coliseum, Legacy Emanuel Hospital and Interstate 5.

This series of projects razed the neighborhoods and houses where the small Black community were allowed to live. Then, between 1990 and 2010, more than 10,000 Black residents were pushed out of their neighborhoods, due to gentrification.



## WATCH PORTLAND CIVIL RIGHTS: LIFT EV'RY VOICE

LENGTH: 1 HOUR, 22 MINUTES

First airing in 2015, this documentary explores Portland's African American history with a focus on the turbulent 1960s, '70s and early '80s.

Listen to video and songs from the Portland Jazz Composers Ensemble project "Maxville to Vanport," which tells the story of two historic blue collar Oregon towns with a special focus on the African Americans who lived there.



# ACTIVITIES



### [Oregon Sounds Like Freedom](#)

Length: 8:35



### [The Making of 'From Maxville to Vanport'](#)

Length: 10:10



### [Stacked-Deck Hand](#)

Length: 8:52

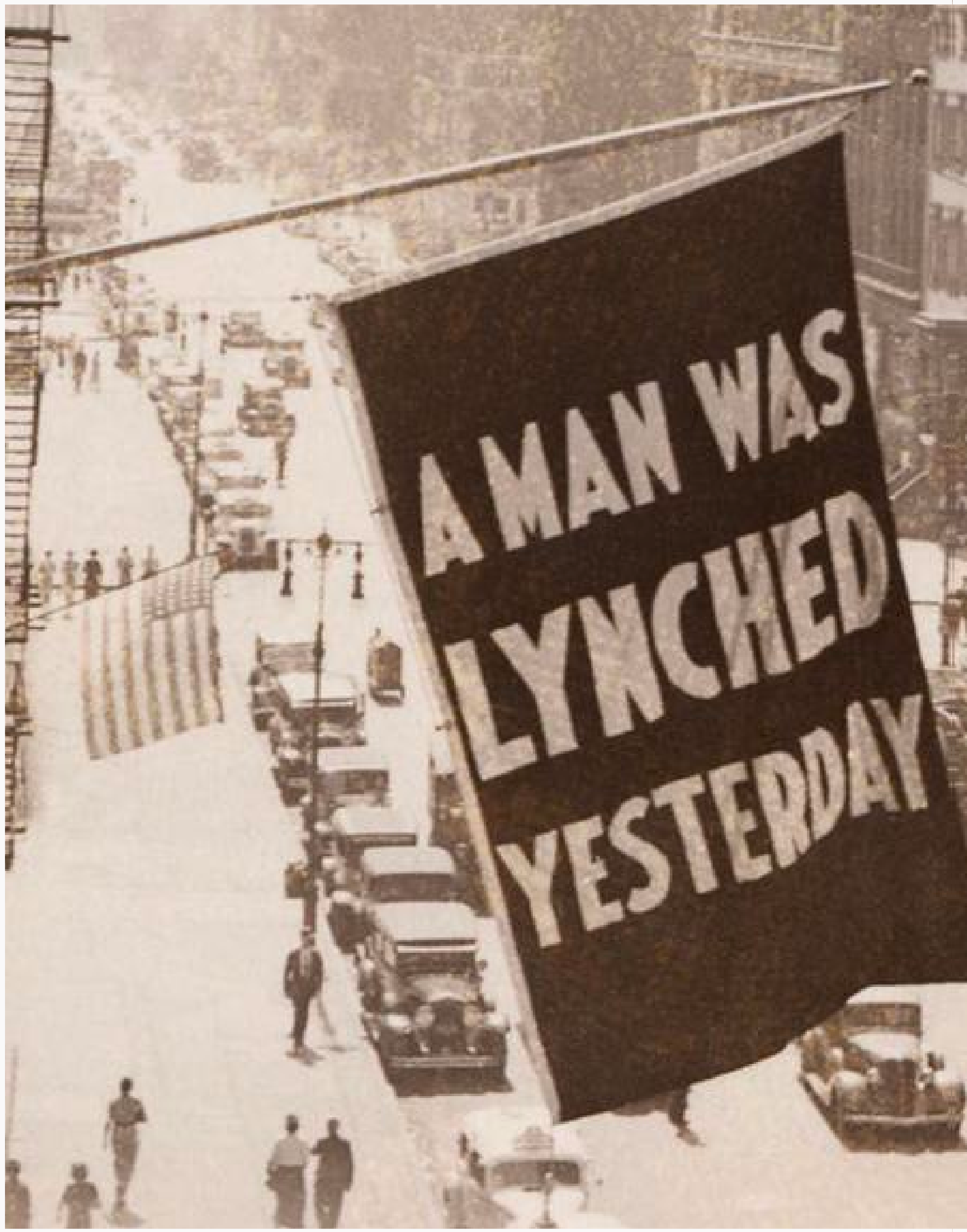
## QUESTIONS FOR DISCUSSION

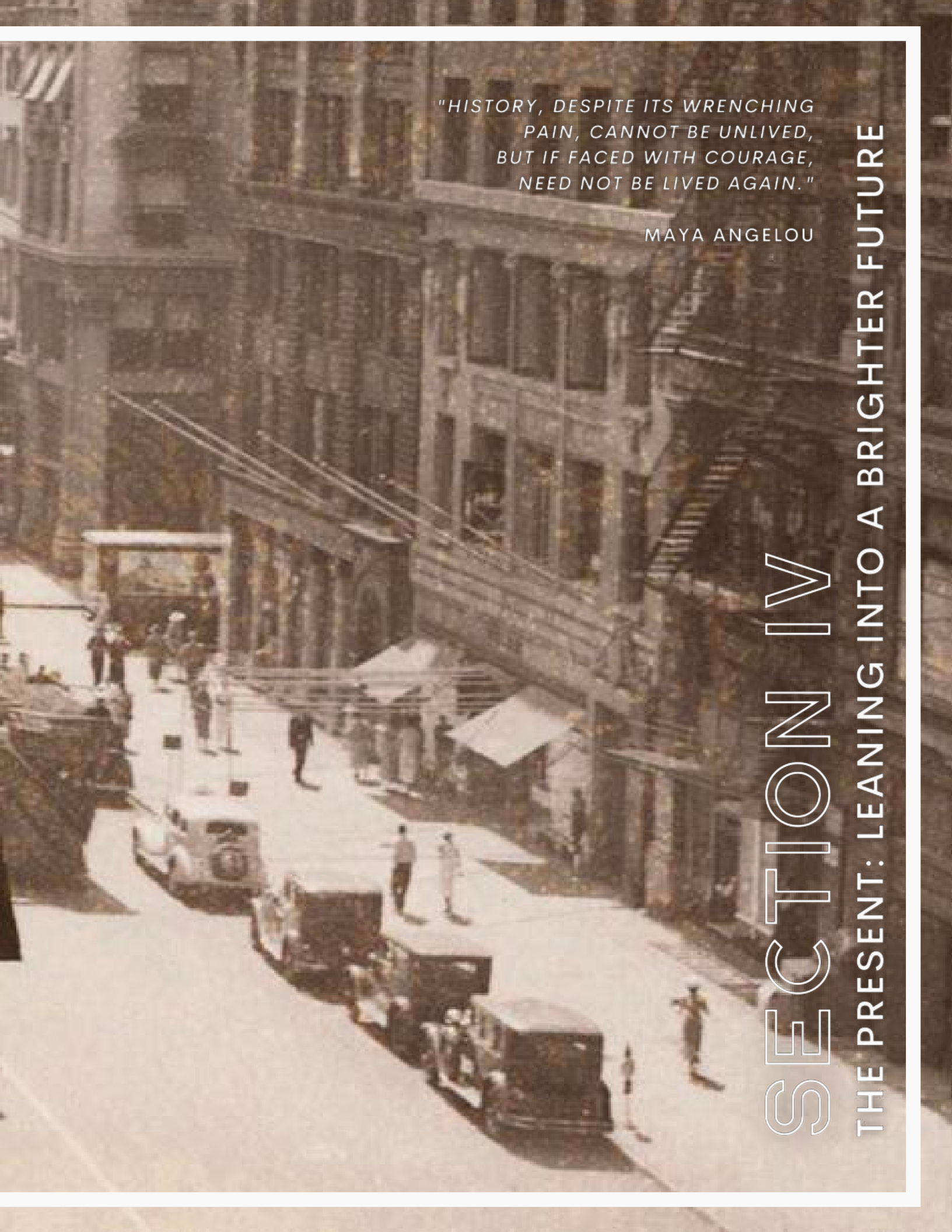
How do you think the generations of racialized policies, practices and anti-Black political decision making still affect the Black community today?

Why is it important to understand this context, decades after it happened?

How do music and art tell stories differently than just reading about the facts?

A MAN WAS  
LYNCHED  
YESTERDAY



An aerial, sepia-toned photograph of a city street. The street is filled with vintage cars from the mid-20th century, parked along the curb. Several people are visible walking on the sidewalks. The buildings are multi-story, brick structures with many windows. The overall scene depicts a busy urban environment from a past era.

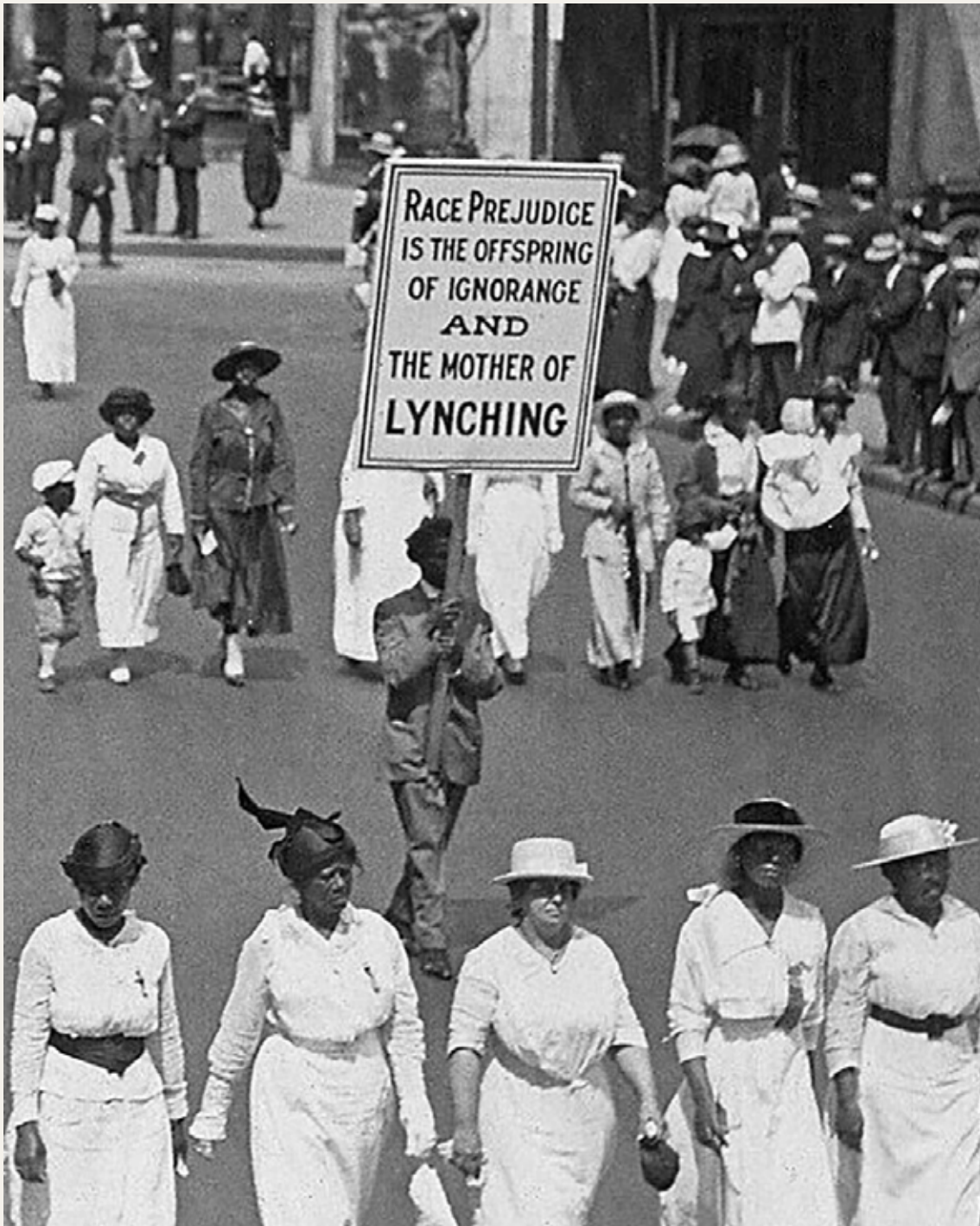
*"HISTORY, DESPITE ITS WRENCHING  
PAIN, CANNOT BE UNLIVED,  
BUT IF FACED WITH COURAGE,  
NEED NOT BE LIVED AGAIN."*

MAYA ANGELOU

# SECTION IV

THE PRESENT: LEANING INTO A BRIGHTER FUTURE

## MARCH TO PROTEST LYNCHING





The *past* is a collection of data, facts and information about things that occurred before the present moment.

But making meaning of history is something that comes through an analytical process of finding meaning in all of that historical information.

And this is something that you, the individual, have to do on your own in order to be a rigorous thinker.

Otherwise, you're not actually learning from history, which requires not just learning about people who held power, but how those who were marginalized lived heroic lives that changed society for the better.



# REMEMBERING

## Ida B. Wells-Barnett

IN AN AFRICAN AMERICAN REQUIEM



Ida B. Wells-Barnett, who was born a slave in Mississippi, was an African-American activist and journalist who risked her life to oppose anti-Black racism, oppression and lynching in the 1890s. She also helped block the establishment of segregated schools in Chicago.

In *An African American Requiem*, the second-to-last movement sets an entire speech by Ida B. Wells-Barnett from the early 20th Century, in which she describes the ways that the anti-Black violence and discrimination were prevalent in the United States. It is joined with the Latin "*Libera me*" text, which is a plea to be saved from eternal death.

### CHECK OUT

#### EPISODE #3

*Ida B. Wells-Barnett's speech: "Lynching is color-line murder"*

*Damien speaks to why he chose it, and Judy A. Rose reads text as we see images of the past.*



SUPPORTING MATERIALS:

[IDA B WELLS'S GRANDDAUGHTER'S SPEECH](#)

# ACTIVITY

Write a song, poem, essay or create a piece of art about someone you admire who made sacrifices to make their world, community, family or neighborhood a better place.

## QUESTIONS TO RESEARCH & DISCUSS

Besides her anti-lynching crusade, what other specific ways did Ida B. Wells-Barnett change society and pave the way for generations of other Black people to have access to leadership opportunities?

How did Wells-Barnett also fight for women's rights?

Ida B. Wells-Barnett's speech in the *African American Requiem* was written more than 100 years ago. In what ways does it still speak to our country today?

What is the relevance of US President Joe Biden's historical anti-lynching law that was passed in March 2022?

What are some examples of how a Portland high school, which changed its name to Ida B. Wells-Barnett High School, is leaning into its new identity?

What do you think about those decisions?  
Why does the name of something really matter?



## USING ART TO HEAL

# THE HISTORIC BLACK WILLIAMS PROJECT



### HISTORIC WILLIAMS AVENUE

Home to Portland's largest Black community for most of the 20th century, Williams Avenue was once the vibrant heart of Portland's Black community.

The Historic Black Williams Project acknowledges the complex and changing history of Williams Avenue and honors the role Portland's Black community has played in this history.



### BLACK WILLIAMS PROJECT

This art installation includes 30 mounted signs and 10 sidewalk tiles on Williams Avenue between NE Broadway and N Killingsworth that represent the history and values of Black Portland.

We hope this history inspires new inter-generational and cultural exchanges and sparks new initiatives and entrepreneurial endeavors to strengthen Portland's Black community.

Take a tour of The Historic Black Williams Project, which includes 40 art pieces, 30 art signs and 10 sidewalk murals that celebrate the presence of the city's African-Americans.

[DOWNLOAD WALKING MAP](#)

# A DREAM REZONED

**This project tells the story of a Black family in Northeast Portland whose property was denied city permits, deemed a “blight” and bulldozed.**

Years later, Cleo Davis, the grandson of the property owner, and his wife Kayin Talton Davis used research and activism to get the city to apologize and then move a neighboring house—that was scheduled to be demolished—onto his family’s property. As a result, the Mayo House is slated to be remodeled and turned into a space for art, healing, and community convening

## - ACTIVITY -

**Download the free “A Dream Rezoned” zine, which is available in English and six other languages**

### WHAT IS A ZINE?

A zine is defined as a self-published work of original (or appropriated) texts and images that are popularly photocopied for circulation. Many people around the world are continuing to make zines that explore art and music to poetry and politics.



*"THIS IS WHAT IS MISSING IN THE YOUTH TODAY.  
THIS BEING ABLE TO DREAM AND TO CHANGE THE WORLD."*

BERNARDO BERTOLUCCI

Research shows that students who get involved  
in the arts can improve their academic and social outcomes,  
across all socioeconomic statuses and ages.

Art improves critical thinking skills and an ability to regulate  
emotions. Art also reduces stress and anxiety and helps people  
cope with trauma.

In addition, when arts are present in the community,  
there is an increase in neighborhood livability, community identity  
and social inclusion.

Art is a lens that helps us understand and process the world.  
In addition, creative thinkers provide their community with joy,  
interaction and inspiration, and they push communities to engage  
more thoughtfully and take steps toward  
social progress.

On page 31, you will find links to what participants in  
the African American Requiem have shared about what this project  
means to them.



**\*Xican@:**  
 Mexicana/o persons of various backgrounds dedicated to the betterment and liberation of our community. *Xicanisma/Chicanismo*, an ever evolving call to action, is a means of acknowledging our intersecting identities and ties to race, gender, sex, & sexuality. It is an all-inclusive embrace of intersectional feminism and equality. The "x" is homage to one's indigenous roots while the "@" is inclusive of all genders.



\*This is my opinion & understanding of my identity.



All photos taken by Co-founder & editor of *Shadenns* Asha Lockman.  
 Instagram: @shadenns

**BLACK**

This isn't all of them, just ones I could think of off the top of my head.

1 FAITH RINGOLD  
 she's the artist who inspired me to be an artist.

2 KERRY JAMES MARSHALL

3 DEVIN TROY

**ARTISTS**

could think of off the top of my head.

4 CARRIE MAE WEEMS

5 KARA WALKER

6 KHENDE WILLY  
 she's the artist who inspired me to be an artist.

# SECTION V

ARTISTS & YOUTH ARE THE PROMISES OF DREAMS FULFILLED

## 1 CONSIDER THE THOUGHTS FROM THE PARTICIPANTS OF AN AFRICAN AMERICAN REQUIEM, THEN CREATE A ZINE

2 Create your own zine using words, pictures, and simple folding techniques.

### 3 YOUR THEME CAN INCLUDE

*What is your requiem story or the story of your family, school or community?*

*What are your dreams about how diversity should be reflected in the city of Portland?*

*What is the role of yourself, or artists in general, in bringing positive change in society?*

*How do you interpret this phrase: Art is oxygen.*

## ARTISTS

### EPISODE #4

*An African American Requiem*

Leaning into a Brighter Future

MY REQUIEM  
STORY ARTISTS:

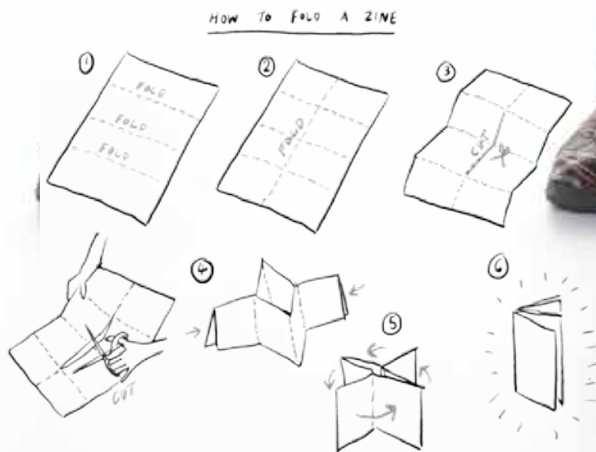
ONRY  
MALINDA  
ZETTA  
CASSIDY  
CAMILLE  
RENEE

DOWNLOAD

### HOW TO MAKE A ZINE

The link above provides a guide to self-publishing your own miniature magazine.

Appendix G also depicts an example zine







## ARTISTS

DAMIEN GETER:  
*AN AFRICAN AMERICAN REQUIEM, WORLD PREMIERE*  
William Eddins, *Conductor*  
The African American Requiem Choir, featuring:  
Resonance Ensemble,  
Kingdom Sound Gospel Ensemble,  
*and members of regional choirs*  
Katherine FitzGibbon, *Chorusmaster*  
Brandie Sutton, *Soprano*  
Karmesha Peake, *Mezzo-Soprano*  
Bernard Holcomb, *Tenor*  
Kenneth Overton, *Baritone*  
S. Renee Mitchell, *Poet and Narrator*  
Oregon Symphony

- Please see Appendix A for more information about the artists -

PRESENTED IN PARTNERSHIP WITH

RESONANCE  
ENSEMBLE



All Classical  
PORTLAND



OREGON  
SYMPHONY

*All Classical Portland will broadcast this world premiere live on 89.9FM and allclassical.org, and syndicate a live simulcast on WQXR in New York City.*

*AN AFRICAN AMERICAN REQUIEM IS GENEROUSLY  
SUPPORTED BY*

The Oregon Community Foundation's Creative Heights Initiative  
The Miller Foundation | The Collins Foundation  
Ronni Lacroute | Anonymous Supporters "*For The Bachaans*"

## CURRICULUM CREATORS

### CURRICULUM PRODUCED BY

Resonance Ensemble, *Portland, Oregon*  
Elizabeth Bacon Brownson, creative and video director

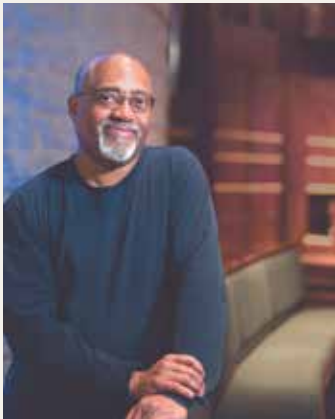
### CURRICULUM CO-WRITTEN BY

Kristen Brayson  
Katherine FitzGibbon  
S. Renee Mitchell  
Judy A. Rose  
Oh! Creative Production Company  
Keyesa Green, Graphic Designer

*In addition to the Portland premiere of An African American Requiem, Resonance will travel to the nation's capital on May 23, 2022 to present the East Coast premiere of the work at the renowned Kennedy Center concert hall in Washington D.C., collaborating with the Choral Arts Society for both the performance and the premiere recording.*



## ARTISTS



**William Eddins**  
*Conductor*



**Katherine FitzGibbon**  
*Chorusmaster*



**Brandie Sutton**  
*Soprano Soloist*

## ARTISTS



**Karmesha Peake**  
*Mezzo-Soprano Soloist*



**Bernard Holcomb**  
*Tenor Soloist*




**Kenneth Overton**  
*Baritone Soloist*

# ZINE


## ORANGE + ALMOND BISCOFFI




Enjoy your biscotti!



When cool the biscotti can be stored in airtight container for 2-3 weeks.



Remove loaves and cut into diagonal slices.



Bake the slices on trays, 10 mins on each side.


**Ingredients**

- 2 eggs
- 175g soft brown sugar
- 125g s-r flour
- 90g plain flour
- 125 g almonds
- 1 tablespn grated orange zest.

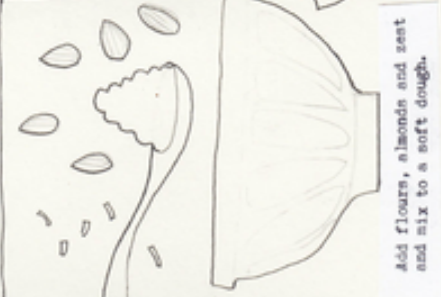


Pre-heat oven 160-170degrees C  
line a baking tray with baking paper.


Beat together eggs and sugar until pale and creamy.



Add flour, almonds and zest and mix to a soft dough.



Shape dough into two loaves, approx 5x20cm. Bake 35-40 mins.



## PHOTO CREDITS

### PHOTO PERMISSIONS AND ATTRIBUTIONS

**PAGE 1** | *Artwork property of Resonance Ensemble  
and the Oregon Symphony*

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**PAGE 8** | *Photo credit: Rachel Hadiashar*

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**PAGE 14-16** | *Photo credit: Rachel Hadiashar*

**PAGE 18 - 32** | *Used under CC*

**PAGE 33** | *Photo credit: Rachel Hadiashar*

**PAGE 35** | *Artists head shots used with permission*

