

CONCERT BAND

presents

Let Woman Choose Her Sphere

An evening of music and speech showcasing the fight for equal rights in America

19th
AMENDMENT

1920



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Let Woman Choose Her Sphere

*An evening of music and speech
showcasing the fight
for equal rights in America*

**UNIVERSITY OF MICHIGAN
CONCERT BAND**

Courtney Snyder, *Conductor*

Wednesday, December 8, 2021
Hill Auditorium, 8pm



Welcome.

Tonight's event utilizes the centenary of the ratification of the 19th amendment as an opportunity to showcase the broader fight for equality throughout this country's history to the present day. It is well known that only white women gained the right to vote in 1920, and the fight for truly universal suffrage continued in earnest for decades. But suffrage alone is not enough, and the fight for equality in all areas of public and private life continues.

Tonight, we celebrate the voices of those **who have stood up and spoken out** for rights in America. From Jane Adams to Janet Mock, this event is for ALL.

MUSIC

The Sphere (c. 2021) *World Premiere*

Lynn Shankel (b. 1970)

Lyrics based on the poem “Keep Woman in Her Sphere”
by D. Estabrook

Katherine Cummings, Amanda Rose Gross & Samantha Rios, *vocalists*
Catherine Walker, *piano*

SPEECH

Portrait of a Peaceful Warrior (2020)

Kathryn Bostic (b. 1967)

“Ain’t I a Woman?”

Women’s Rights Convention, 1851

Sojourner Truth (1797–1883)

Naomi André, speaker

“A Disappointed Woman”

Women’s Rights Convention, 1855

Lucy Stone (1818–1893)

Ashley Stewart-Smith, speaker

“The Meaning of Woman Suffrage”

The Chinese Student Monthly, 1914

Mabel Ping-Hua Lee (1897–1966)

Tiffany Ng, speaker

Editorial, *The Suffragist*, 1921

Alice Paul (1885–1977)

Ruby Perez, speaker

Pulse (2003)

Margaret Brouwer (b. 1940)

Statement of Purpose

UN Subcommittee on the Status of Women, 1950

Eleanor Roosevelt (1884–1962)

Priscilla Lindsay, speaker

Rosie the Riveter (2000)

Felicia Sandler (b. 1961)

The Feminine Mystique, 1963

Betty Friedan (1921–2006)

Charlotte Um, speaker

“Equal Rights for Women”

US House of Representatives, 1969

Shirley Chisholm (1924–2005)

Mackenzie Holley, speaker

Apotheosis (2018)

Kathryn Salfelder (b. 1987)

“Refugees of a World on Fire”*This Bridge Called My Back*, 2nd edition, 1983**Cherrie Moraga (b. 1952)**

Ruby Perez, speaker

The Long Loneliness*, 1952*Dorothy Day (1897–1980)**

Emerson Smith, speaker

Intermission *Beyond the 19th amendment :
a timeline of advances and retractions of citizenship
and voting rights in America*

Men Explain Things to Me*, 2014*Rebeca Solnit (b. 1961)**

Tiffany Ng, speaker

On the Me Too Movement*, 2017*Tarana Burke (b. 1973)**

Ashley Stewart-Smith, speaker

Cecil B. DeMille Award speech

Golden Globes, 2018

Oprah Winfrey (b. 1954)

Mackenzie Holley, speaker

MUSIC**Anahita** (2005)

Roshanne Etezady (b. 1973)

III. Sleep and Repose: The Coming of the Light

Statement to the Court

Nasser sentencing trial, 2018

Christina Barba (b. 1978)

Charlotte Um, speaker

“Brownness”

This Bridge Called My Back, 1981

Andrea Canaan (b. 1950)

Naomi André, speaker

Let Woman Choose Her Sphere (2021) *World Premiere*

Valerie Coleman (b. 1970)

I. Anthem

“Women’s Rights are Human Rights”

World Conference on Women, 1995

Hillary Clinton (b. 1947)

Priscilla Lindsay, speaker

II. In Memoriam

Vice President-Elect Acceptance Speech

Post-election victory speech, 2020

Kamala Harris (b. 1964)

Ashley Stewart-Smith, speaker

III. Spheres

“Better Voting Rights for All”

Senate floor speech, 2019

Tammy Duckworth (b. 1968)

Voting rights, from 1855

1855

1868

1870

1882

1907

1922

1924

1930s

1855: California Anti-Vagrancy Act

Ostensibly an anti-loitering law, California's law against "vagrancy" targeted Latinx and Native American residents for arrest and imprisonment, effectively barring them from jobs in the mining industry.

1868: 14th Amendment

Reversing the Supreme Court's 1857 decision in *Dred Scott v. Sandford*, the 14th Amendment formally establishes the citizenship of African Americans, both the formerly enslaved and those born free.

1870: 15th Amendment

The 15th Amendment prohibits states and the federal government from denying citizens the right to vote based on one's race, color, or "previous condition of servitude." Despite this, African Americans were effectively unable to vote in many states until the passage of the Voting Rights Act in 1965.

1882: Chinese Exclusion Act

After the 1875 Page Act prohibited the immigration of Chinese women, the Chinese Exclusion Act prohibits "skilled and unskilled laborers and Chinese employed in mining" from immigrating. Immigration is severely restricted until the law's 1943 repeal.

1907: Expatriation Act

The Expatriation Act of 1907 dictates that women who marry non-citizens relinquish their US citizenship, disenfranchising those living in states where women had the right to vote under state law. Proponents of women's suffrage agitate for its repeal.

1922: Cable Act

The Cable Act allows female citizens to retain their US citizenship if they marry a non-citizen man who is eligible for naturalization. Because most Asians were not eligible for naturalization, female citizens who married Asian men could still lose their US citizenship.

1924: Indian Citizenship Act

The Indian Citizenship Act of 1924 grants US citizenship to all Native Americans living in the US. However, several states continue to deny Native Americans suffrage for decades after.

1930s: Mass deportations to Mexico

Over one million US residents of Mexican descent are illegally deported and sent to Mexico. Research estimates that over half of those forced to leave were US citizens.

1942
1943
Japanese Internment
Magnuson Act

1964
1965
1966
24th Amendment
Voting Rights Act of 1965
Harper v. Va. Bd of Elections

1974
1975
Richardson v. Ramirez
Amendment to Voting Rights Act

2013
Shelby County v. Holder

2018
Brakebill v. Jaeger
Florida's Amendment 4

1942: Japanese Internment

President Franklin D. Roosevelt authorizes the internment of nearly 120,000 Japanese Americans, many of whom are native-born US citizens. The order is not rescinded until 1944, and some camps operate until 1946.

1943: Magnuson Act

The Magnuson Act ends prohibitions on Chinese immigration and allows some Chinese immigrants to become naturalized citizens. Immigration from most Asian countries continues to be restricted until 1965.

1964: 24th Amendment

The 24th Amendment prohibits poll taxes in federal elections, yet did not end other forms of voter suppression, including poll taxes at the state level.

1965: Voting Rights Act of 1965

The Voting Rights Act prohibits racial discrimination in voting, abolishes discriminatory practices like literacy tests, and requires jurisdictions with a history of voter suppression to receive permission from the federal government before changing voting laws.

1966: *Harper v. Virginia Bd of Elections*

In a 6-3 decision, the Supreme Court finds that poll taxes for state elections are unconstitutional.

1974: *Richardson v. Ramirez*

The Supreme Court finds that barring convicted felons from voting does not violate the 14th Amendment, and allows states to determine grounds for disenfranchisement.

1975: Amendment to Voting Rights Act

Congress prohibits laws requiring English-only ballots and voter information, and requires bilingual ballots to ensure equitable access.

2013: *Shelby County v. Holder*

The Supreme Court declares important provisions of the 1965 Voting Rights Act unconstitutional, allowing several states to pass more restrictive voter identification laws and laws that limit access to voting, and purge voters from their rolls.

2018: *Brakebill v. Jaeger*

In North Dakota, Native American tribal members express concerns about voter suppression due to a strict 2017 voter identification law. The Supreme Court declines to intervene and the US Court of Appeals allows the voter ID law to stand.

2018: Florida's Amendment 4

A state constitutional amendment restores voting rights to most convicted felons, an estimated 1.4 million people.

2018

2021

2018: Michigan's Proposal 3

Michigan voters overwhelmingly approved Proposal 3, which expanded access to the ballot in a number of ways, including via no-reason absentee voting and early voting, both of which had been previously unavailable to the state's voters. These measures were prescient, as they allowed voters in Michigan to exercise their rights safely during the 2020 election despite the dangers of the COVID-19 pandemic.

However, lawmakers and groups within the state are actively seeking to reverse these changes to our voting laws via both legislation and a "veto-proof" petition-driven ballot initiative, which would add restrictive ID requirements and make it harder for the state to provide access to absentee ballots without voters requesting them first.

2021**Ongoing efforts to restrict access**

In the wake of the 2020 presidential election and the global pandemic, states have passed dozens of laws to restrict voting access, and many more continue to be proposed by state legislatures nationwide. However, the House and Senate have the opportunity to make access to voting more equitable. The House has already passed the "For the People Act," while the Senate is considering the "John Lewis Voting Rights Advancement Act." Together, these pieces of legislation would reverse the deleterious effects of *Shelby County v. Holder*, and prevent future restrictions on voting.

PROGRAM NOTES

Dr. Courtney Snyder, edited by Andrew Kohler

The Sphere

In searching through the Library of Congress archives on women's suffrage, I came across one song. The text resonated immediately. "Keep Woman In Her Sphere" stood out because it spoke to the greater needs of women beyond the vote. Women should have the right to choose their spheres — the lives they want to live. The right to vote represented the greater desires of women to be able to choose their own destinies. But this was impossible to accomplish by women alone. It took men (the ones with power) coming alongside women (the ones without power) to recognize the unfairness of the system, change the rules, and make the system more egalitarian. The same rings true today, but on a broader scale. We recognize that an egalitarian society is still far off, not just for white women (the ones who directly benefited from the ratification of the 19th amendment), but for ALL women and ALL people regardless of class, ethnicity, gender identity, and age. Breaking down systemic oppression is hard work and it does not happen overnight, but any step toward equality is a worthy pursuit. I am thankful for the people who fought for women's suffrage as well as those who continue to fight for broader equal rights today.

Most of the songs used in the suffrage movement were written to popular melodies, but with new texts to promote women's right to vote. There were a few select compositions actually composed for this movement, but unsurprisingly, none were written by women. *Keep Woman in Her Sphere* was originally set to the tune of *Auld Lang Syne*. Tonight's performance features a completely new composition by SMTD's own Lynne Shankel.



Lynne Shankel is an award-winning orchestrator and arranger living in the New York City area. She was music supervisor/arranger/orchestrator for *Allegiance* starring Lea Salonga and George Takei, and was the first woman to solely orchestrate a new musical on Broadway. Her diverse musical background has led her to write orchestrations and arrangements for everyone from Chita Rivera, the New York Pops, and Raul Esparza to Tony

Award winner/Bon Jovi member David Bryan and the Radio City Christmas Spectacular. She was music director/arranger for the B'way production of

Cry-Baby, as well as the resident music supervisor for the Tony-award winning revival of *Company*, for which she conducted the Grammy-nominated cast album. Shankel was music director/arranger for the Off-Broadway hit *Altar Boyz*, for which she received a Drama Desk nomination for orchestrations. She received a second Drama Desk nomination for her work on *The Extraordinary Ordinary* (by Paul Loesel and Scott Burkell) in 2010. Shankel teaches Musical Theatre Composition at the University of Michigan, is a member of Maestra Music in NYC and ASMAC NYC, and is a voting member of the Recording Academy.

Portrait of a Peaceful Warrior

For the concert that was cancelled just six days prior to when everything shut down, I programmed Joan Tower's *Fanfare for the Uncommon Woman No. 1* (1986). After all, "uncommon" women forged the path to suffrage and have continued to create new paths toward greater equality even today. Tower's first fanfare was inspired by Copland's famous *Fanfare for the Common Man*. Some consider it to be a "feminist answer to Copland." This was one of the first pieces I knew I wanted to program for this concert; however, in May 2021 I learned of Kathryn Bostic's *Portrait of a Peaceful Warrior*.

To me, Kathryn Bostic's *Portrait of a Peaceful Warrior* is today's complement to Tower's *Fanfare for the Uncommon Woman*. Written for essentially the same instrumentation, *Portrait* is a tribute to the vast and diverse voices of humanity joining together to stand up for justice, equality, inclusion, and human rights — our common ground of progress gained through peace. The composition is built on surging rhythms, Copland-like syncopation, and a harmonic vocabulary that makes it accessible to a wide audience but also shows considerable craft in voicing and melodic phrase.



Kathryn Bostic is known for her original work on film, TV, theater, and symphonic music. Emmy nominated for her score in the award winning films *Amy Tan: Unintended Memoir* and *Toni Morrison—The Pieces I am*, she is a recipient of many fellowships and awards, including the prestigious Sundance Time Warner Fellowship, Sundance Fellowship for Feature Film Scoring, Sundance/Skywalker Documentary Film Scoring, African American Film Critics Award for Best Music in Film, BMI Conducting Fellowship, and Society of Composers and Lyricists "Outstanding Music for Independent Feature Film." Kathryn

was the Vice President of the Alliance for Women Film Composers from 2016 to 2018. A member of the Television Academy of Arts and Sciences, in 2016 she became the first female African American score composer in the Academy of Motion Picture Arts & Sciences.

Pulse

As I sat with the texts of these speeches and writings from the last two centuries, I was both amazed and inspired by the strength and foresight of these women as well as disappointed that their goals of equality have yet to come to fruition. Though they spoke the truth, most of the time our society was just not willing to listen. Equality is a foundational principle of our country's founding, yet it has never been fully realized, even nearly 250 years later. It is clear that change is coming, albeit slower than many of us would like. More and more people feel that pulsing heartbeat that beats for equality—true equity for all. Brouwer's *Pulse* was an easy piece to choose to capture this metaphor.

Pulse was commissioned by David Wiley and the Roanoke Symphony Orchestra in honor of the RSO's 50th Anniversary and was supported by an award from the National Endowment for the Arts. Rhythmic pulses of differing values exist over a steady grand pulse that is the same for all. More and more instruments enter with varying rhythms but over that same basic pulse. A “spirit motive” emerges in the middle section—mysterious, rustling, and whispery, flowing through with melody. The underlying pulse, while still there, is somewhat hidden. Mysterious sounds throughout the wind ensemble create a background for wisps and fragments of melodies with the flavor of different cultures, and in the end becomes infused and strengthened by connections of differing values and pulses. This version of *Pulse*, transcribed by the composer for Wind Symphony, was commissioned by the director of the Texas State University Wind Symphony, Caroline Beatty (UM graduate).



Margaret Brouwer has earned critical accolades for her music's lyricism, musical imagery, and emotional power. Lawson Taitte (*The Dallas Morning News*) wrote: “Ms. Brouwer has one of the most delicate ears and inventive imaginations among contemporary American composers.” Brouwer's honors include an Award in Music from the American Academy of Arts and Letters, Meet the Composer Commissioning/USA award, Guggenheim

Fellowship, Ohio Council for the Arts Individual Fellowship, Cleveland Arts

Prize, Lebenbom Award, Ettelson and International Women's Brass Conference prizes, and grants from the National Endowment for the Arts, New Music USA, Ford Foundation, John S. Knight Foundation, Cleveland Foundation and Cuyahoga Arts and Culture. Her music has been called "devoid of slickness... true to a vision" (*New York Times*), "inhabiting its own peculiarly bewitching harmonic world" (*New York Times*), and "a marvelous example of musical imagery" (*American Record Guide*).

Rosie the Riveter

The rights we enjoy today come on the heels of the many women before us who fought for those very rights. These brave women spoke truth to power, often at great cost to themselves. Women who wanted something beyond the traditional role of homemaker and caretaker were often considered "abnormal." They were "unfeminine." They did not "know their place." There were roles for men and roles for women and it was clear that women were not capable of "men's jobs."

Sandler expounds on this in her program notes for this piece:

[This changed when the United States entered World War II in 1941, when nearly all able-bodied men were drafted into active duty.] The production of weapons, aircraft, ships, and the like had to be accomplished by someone, and so the War Department launched a propaganda campaign to enlist women into the workforce as welders, riveters, electrical workers, machine operators, and so forth. "Rosie the Riveter" was the name the War Department chose as the epitome of the patriotic woman. Roughly eighteen million women were employed in the workforce in World War II, with six million employed for the first time. Twelve million, then, had been previously employed, but predominantly in menial jobs—domestic work, laundering, pottery, and so forth. Though the propaganda targeted middle class, married, white women whose husbands were overseas, a full two thirds of the force came from single, widowed, or divorced women, including women of color, all needing work. Defense offered most of these women wages *on which they could survive for the first time in their lives*. As "Rosie" Margie Salazar McSweyn noted: "There wasn't that much money working as [a telephone] operator and I could see that I wasn't going to make it. The money was in defense."

Working in the public sector offered a sense of pride and self-esteem that many felt for the first time in their lives as well. As

welder Lola Weixel remembers: “We believed that the economy was going to burgeon. It would be splendid. We would rebuild the cities. We would do all these things because before the war we didn’t have all these skilled people. But now we did. It would be time to do all the good and beautiful things for America because fascism was destroyed.” But any post-war rebuilding was not to include Weixel nor the majority of her co-workers. There was little effort by the government to plan for a re-conversion to a peacetime economy that would include the newly developed skills of the female workforce. Though some women were pleased to return to domestic life, most were not. The majority of women were dismissed from their jobs at the end of the war, barraged with a new propaganda that sought to lure them back into the private sector with new shiny kitchen appliances and reminders of their “proper” place. *Rosie the Riveter* is a tribute to the pioneering women of the World War II era.

The term “Rosie the Riveter” was first used in 1942 in a song of the same name written by Redd Evans and John Jacob Loeb:

*All the day long, whether rain or shine
She’s a part of the assembly line,
She’s making history, working for victory -
Rosie, brrrrrr, the riveter.
Keeps a sharp lookout for sabotage
Sitting up there on the fuselage.
That little frail can do more than a male can do -
Rosie, brrrrrr, the riveter.
Rosie’s got a boyfriend, Charlie.
Charlie, he’s a Marine.
Rosie is protecting Charlie,
workin’ overtime on the riveting machine.
When they gave her a production “E,”
she was as proud as a girl could be!
There’s something true about -
red, white, and blue about -
Rosie, brrrr, the riveter.*

Rosie the Riveter was commissioned by H. Robert Reynolds for the University of Michigan Symphony Band. It was Sandler’s dissertation, and is still one of her favorites.



Felicia Sandler has been described as a composer of music that is highly original, beautiful, and daring. Her compositions have been enthusiastically received in concert venues across the United States and Europe. She has been recognized with awards and commissions from the San Francisco Choral Society, the Dale Warland Singers, the American Composers Orchestra, the Big East Conference

Band Directors Association, the Theodore Presser Music Foundation, and Meet the Composer, among others. Sandler's instrumental works have been performed by the American Composer's orchestra, Plymouth Symphony, and U.S. Navy Band, and at a number of regional, national, and international meetings of CBDNA, IAWM, and SCI. Her choral works have been featured on programs by such fine ensembles as the Dale Warland Singers, the San Francisco Choral Society, Volti, the Peninsula Women's Chorus, Musica Sacra in Cambridge, and at various regional and national meetings of the ACDA, CMEA, and OAKE. Sandler's compositional style is at once full of energetic pulse (studies in West Africa having made an indelible impression) and deeply introspective. After receiving her Ph.D. in composition and theory from the University of Michigan in 2001, Sandler moved to Boston, where she serves on the faculty of the New England Conservatory of Music.

Apotheosis

When I reflect on Betty Friedan's words, I recognize how many times I, despite all the freedoms and privileges afforded my generation in comparison to my mother's generation, have felt like something was wrong with me for wanting more than a "traditional life" for myself. Kate Salfelder captures this feeling in *Apotheosis*.



Kathryn Salfelder engages late-Medieval and Renaissance polyphony in conversations with 21st-century techniques; she borrows literally from chansons, motets, and masses, as well as more liberally from Renaissance-era forms and structures. Commissions have included new works for the Albany (NY) Symphony, Boston Musica Viva, United States Air Force Band (Washington D.C.), American Bandmasters Association, Chelsea Music Festival,

New England Conservatory, Western Michigan University, Temple University, MIT, Japan Wind Ensemble Conductors Conference (JWECC), and the

Frank Battisti 85th Birthday Project. Her music has been performed by the Minnesota Orchestra, saxophonist Timothy McAllister, conductor Ken-David Masur, and over three-hundred ensembles at the nation's leading universities and conservatories. She is the recipient of the ASCAP/CBDNA Frederick Fennell Prize, ASCAP Morton Gould Young Composer Award, Ithaca College Walter Beeler Memorial Composition Prize, and the United States Air Force Colonel Arnauld D. Gabriel Award. Three wind ensemble works — *Cathedrals*, *Crossing Parallels*, and *Reminiscence* — are published by Boosey & Hawkes. Salfelder teaches harmony and composition at New England Conservatory's School of Continuing Education. Previously, she served on the faculty of NEC's College division and as Lecturer in Music Theory at MIT. In her spare time, she can be found realizing figured bass lines and dabbling at the organ.

About *Apotheosis*, Kathryn writes:

Apotheosis is deeply personal and emotional, perhaps more so than a program note can endure. Musically, the piece continues a recent trend in my music: embracing and incorporating quotations of Renaissance works. Here, I interweave highly-camouflaged fragments of Johannes Ockeghem's *Missa Mi-Mi* and *Ut hermita solus* with my own frenetic and thunderous gestures. Programmatically, the descriptions in the music (in chronological order: "Thunderous"—"Pounding on the Gates of Hell"—"Regrouping for a Second Attempt"—"Pounding Again—On Fire!"—"Pleading at the Gates of Hell") tell a narrative of desperately beseeching for the return of something or someone lost, much like the Orfeo story. But this piece is not about Biblical Hell, nor is the title, "apotheosis," about literal ascension to deity. It is rather about the *internal* hell of repeatedly trying — and failing — to obliterate parts of oneself that one has deemed undesirable, in an attempt to meet others' expectations. The apotheosis is the joy, beauty, and peace that come with being true to who one *is*, rather than who one thinks one ought to be; finding the calm to listen, the strength to believe, and the courage to *be*.

We are all thankful to those women who had the strength to believe and courage to be.

Intermission

Anahita

When dealing with the topic of women's equality, it is impossible not to recognize the impact sexual violence and physical abuse play in keeping women "in their sphere." This type of violence against women is as old as the patriarchy and yet even today when women speak out about it, they are often vilified. They are the problem, not those who abuse them.

Knowing that any mention of sexual abuse would be difficult, the subsequent piece needed to allow us to live in that emotional space. Etezady's *Anahita* takes the listener on the journey through aggression into lament and finally into calm tenderness. It takes the listener to a place of rest, peace, and hope.

Anahita is the Persian goddess of fertility, love, and war. She is particularly associated with water and its life-giving powers. In Hunt's mural (described below), she is charging forward, allowing those behind her to rest. I envision Anahita representing all these amazing women who have fought so hard for centuries so our lives today are better, freer, more independent and egalitarian, free from the oppression of men. They forge ahead to give life to the future women who can live better in this world. These women are the real Anahitas.

In the Assembly Chamber of the State Capitol Building in Albany, New York, there are two murals that were completed in 1878 by the New England painter William Morris Hunt. These works are enormous — each approaching 18 feet in length — and are considered the culminating works of the artist's career. One of these murals, *The Flight of Night*, depicts the Zoroastrian Goddess of the Night, Anahita, driving her chariot westward, fleeing from the rising sun. However, if you travel to Albany today, you won't see *The Flight of Night*. Two years after Hunt completed the giant murals (and only one year after his death), the ceiling in the Assembly Chamber began to leak. By 1882, *The Flight of Night* had already been damaged, and by 1888, the vaulted ceiling in the Assembly Chamber had to be condemned. A "false" ceiling was erected, completely obscuring Hunt's murals, and today, most of *The Flight of Night* has been destroyed by the elements. Only the lowest inches of the original painting are still visible.

Anahita draws inspiration from photographs of Hunt's masterpiece before its decay as well as from the Persian poem that inspired Hunt originally. The first movement, "The Flight of Night," is characterized by dramatic, aggressive gestures that are meant to evoke the terrifying beauty of the goddess herself. The second movement, "Night Mares," is scherzo-like and refers to the three monstrous horses that pull the chariot across the sky. In the final

movement, “Sleep and Repose/The Coming of Light” (the only movement performed tonight), we hear the gentler side of the night, with a tender lullaby that ends with trumpets heralding the dawn. Below is the translated Persian poem that Colonel Leavitt Hunt sent to his brother, William Morris Hunt.

ANAHITA

*Enthroned upon her car of light, the moon
Is circling down the lofty heights of Heaven;
Her well-trained courses wedge the blindest depths
With fearful plunge, yet heed the steady hand
That guides their lonely way. So swift her course,
So bright her smile, she seems on silver wings.
O'er-reaching space, to glide the airy main;
Behind, far-flowing, spreads her deep blue veil,
Inwrought with stars that shimmer in its wave.
Before the car, an owl, gloom sighted, flaps
His weary way; with melancholy hoot
Dispelling spectral shades that flee
With bat-like rush, affrighted, back
Within the blackest nooks of caverned Night.
Still Hours of darkness wend around the car,
By raven tresses half concealed; but one,
With fairer locks, seems lingering back for Day.
Yet all with even measured footsteps mark
Her onward course. And floating in her train
Repose lies nestled on the breast of Sleep,
While soft Desires enclasp the waist of Dreams,
And light-winged Fancies flit around in troops.*



Roshanne Etezady's music has been described in *Fanfare* magazine as “fresh, effusive, and immediately likeable,” and she has been hailed by the *Detroit Free Press* as “a promising and confident composer.” Her works have been commissioned by the Detroit Symphony, the United States Military Band at West Point, the Albany Symphony, eighth blackbird, Music at the Anthology, and the PRISM Saxophone Quartet. Her music has

earned recognition from the American Academy of Arts and Letters, the Korean Society of 21st Century Music, the Jacob K. Javits Foundation, Meet

the Composer, and ASCAP (roshanne.com). An active teacher, Etezady has taught at Arizona State University, the University of Arizona, Yale University, Saint Mary's College, and the Crane School of Music at SUNY Potsdam. She currently resides in Ann Arbor, Michigan, where she is on the composition faculty at the University of Michigan.

Let Woman Choose Her Sphere

An important aspect of being a band conductor is the opportunity to commission new works for the medium. Three years ago, I sought to commission a new work for this important centenary. I knew I wanted to commission a prominent female composer with a unique voice and who could write well for this medium. I knew of Coleman's music and respected her voice. When I contacted her about the potential of this commission, she was quick to express her interest.

To garner enough funds for the commission, I created a consortium of directors from other schools. I was confident that this project would be easy to fund as it was ahead of the curve; this anniversary was not on the radar of other commissioners back in 2018. I knew conductors would be eager to come on board, but I didn't want to contact just any conductor. I made it a priority to ask only women. Coleman loved this idea as well, and it took just a few weeks to get twelve other women band conductors to join with me in commissioning this composition. I am proud to have commissioned a new work by a woman, about women, and with a consortium list solely of women band conductors on the title page.

Let Woman Choose Her Sphere is a three-movement work composed for wind ensemble for the centennial of the ratification of the 19th Amendment. Songs and anthems played a critical role within the Suffragist movement as a means to energize and recruit more women to the cause. Rally songs and chants brought women together to galvanize the movement. "Anthem" explores this mobilization with an opening rally shout, which becomes the refrain throughout the movement. The shout moves into a verse without words, inspired by Dame Ethel Smyth's "The March of the Women," heard in the soprano saxophone solo. The movement picks up intensity through a multimeter section that gives snapshots of rallies across the UK and America, as the suffragists of both countries found a connection through an interchange of songs and rally chants.

The second movement, "In Memoriam," begins with a cornet solo in the style of the military bugle call of Taps, serving as a ballad to commemorate wom-

en in service within all branches of government. The solo is multifaceted in its delivery: it starts with a tone of solitude that represents dignity and honor, shifts to a more passionate tone to represent resolve in the face of navigating through misogyny, and concludes with triumph through the building of a major chord in the entire ensemble. The moment shifts to a robust chordal dignity that serves as the supporting structure of the melody heard in the alto saxophone solo. The movement, which can be played as a standalone work, ends with a return of the opening solo.

The third movement, “Spheres,” is dedicated to women of color who were on the front lines of the suffragist movement in the fight for equality and voting rights, despite facing rejection and discrimination from their white counterparts, who viewed them as a hindrance and distraction. This movement represents the fierce determination and triumph of persistence. Similar to the second movement, it also can be played as a standalone work. It begins with a solo voice, this time represented by the English horn. Women like Fannie Lou Hamer, Ida B. Wells-Barnett, and Nannie Helen Burroughs are represented here through soaring melodies within the call-and-response between trumpets and flutes. This eventually gives way to a fanfare filled with driving determination, represented by the quicksilver scalar passages in upper woodwinds, and finally quiets down to a simmering blanket of potential and hope for equality yet to come.



Valerie Coleman is regarded by many as an iconic artist who continues to pave her own unique path as a composer, Grammy®-nominated flutist, and entrepreneur. Highlighted as one of the “Top 35 Women Composers” by *The Washington Post*, she was named Performance Today’s 2020 *Classical Woman of the Year*, an honor bestowed to an individual who has made a significant contribution to classical music as a performer, composer,

or educator. Her works have garnered awards such as the MAPFund, ASCAP Honors Award, Chamber Music America’s Classical Commissioning Program, Herb Alpert Ragdale Residency Award, and nominations from the American Academy of Arts and Letters and United States Artists. *Umoja, Anthem for Unity* was chosen by Chamber Music America as one of the “Top 101 Great American Ensemble Works” and is now a staple of woodwind literature.

Former flutist of the Imani Winds, Coleman is the creator and founder of that acclaimed ensemble, whose 24-year legacy is documented and featured in a

dedicated exhibit at the Smithsonian National Museum of African American History and Culture in Washington, D.C. Along with composer and harpist Hannah Lash, and composer-violist Nokuthula Ngwenyama, she co-founded and currently performs as flutist of the performer-composer trio Umama Womama. Coleman recently joined the Mannes School of Music Flute and Composition faculty in Fall 2021 as the Clara Mannes Fellow for Music Leadership. Prior to that she served on the faculty at the Frost School of Music at the University of Miami as Assistant Professor of Performance, Chamber Music, and Entrepreneurship. In 2021/22, she leads a year-long residency at the Juilliard School in their Music Advancement Program through American Composers Forum.

If particular care and attention
is not paid to the Ladies,
we are determined
to foment a Rebellion
and will not hold ourselves
bound by any Laws
in which we have no voice
or Representation.
1776



Abigail Adams (1744–1818) was the wife and closest advisor of President John Adams as well as the mother of President John Quincy Adams. Her letters to her husband while he stayed in Philadelphia during the Continental Congresses are filled with intellectual discussions on government and politics and serve as eyewitness accounts of the American Revolutionary War home front.



Janet Mock (b. 1983) is an American writer, television host, director, producer and transgender rights activist. Her debut book, the memoir *Redefining Realness*, became a *New York Times* bestseller. She is a contributing editor for *Marie Claire* whose articles address issues of racial representation in film and television as well as trans women's presence in the global beauty industry.

Our approach to freedom need not be identical, but it must be intersectional and inclusive. It must extend beyond ourselves. I know with surpassing certainty that my liberation is directly linked to the liberation of the undocumented trans-Latina yearning for refuge. The disabled student seeking unequivocal access. The sex worker fighting to make her living safely. Collective liberation and solidarity is difficult work, it is work that will find us struggling together and struggling with one another. Just because we are oppressed does not mean that we do not ourselves fall victim to enacting the same unconscious policing, shaming, and erasing. We must return to one another with greater accountability and commitment to the work today. By being here you are making a commitment to this work. Together we are creating a resounding statement, a statement that stakes a claim on our lives and our loves, our bodies and our babies, our identities and our ideals. But a movement—a movement is so much more than a march. A movement is that difficult space between our reality and our vision. Our liberation depends on all of us, all of us returning to our homes and using this experience and all the experiences that have shaped us to act, to organize, to resist.

The world has never yet
seen a truly great
and virtuous nation,
because in the degradation
of woman
the very fountains of life
are poisoned at their source.
1848



Elizabeth Cady Stanton (1815-1902) was an American suffragist, social activist, abolitionist, and leading figure of the early women's rights movement. Her Declaration of Sentiments, presented at the Seneca Falls Convention in 1848, is often credited with initiating the first organized women's rights and women's suffrage movements in the United States. She was president of the National American Woman Suffrage Association from 1890 until 1892.



Sojourner Truth (1797-1883) was an African-American abolitionist and women's rights activist. She was born into slavery in Swartekill, New York, but escaped with her infant daughter to freedom in 1826. After going to court to recover her son in 1828, she became the first black woman to win such a case against a white man.

That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm! I have ploughed and planted, and gathered into barns, and no man could head me! And ain't I a woman? I could work as much and eat as much as a man — when I could get it — and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman? Then that little man in black there, he says women can't have as much rights as men, 'cause Christ wasn't a woman! Where did your Christ come from? Where did your Christ come from? From God and a woman! Man had nothing to do with Him. If the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again! And now they is asking to do it, the men better let them.

“AIN'T I A WOMAN?” WOMEN'S RIGHTS CONVENTION 1851



Lucy Stone (1818–1893) was a prominent U.S. orator, abolitionist, suffragist, and a vocal advocate and organizer promoting rights for women. In 1847 she became the first woman from Massachusetts to earn a college degree. She was also known for using her birth surname after marriage rather than her husband's surname.

I have confidence in the Father to believe that when He gives us the capacity to do anything, He does not make a blunder. Leave women, then, to find their sphere. And do not tell us before we are born, even, that our province is to cook dinners, darn stockings, and sew on buttons. We are told woman has all the rights she wants; and even women, I am ashamed to say, tell us so. They mistake the politeness of men for rights — seats, while men stand in this hall tonight, and their adulations; but these are mere courtesies. We want rights.

“A DISAPPOINTED WOMAN” WOMEN’S RIGHTS CONVENTION 1855



Mabel Ping-Hua Lee (1897–1966) was a Chinese-American advocate for women's suffrage in the United States. She was a member of the Women's Political Equality League and leader of the First Chinese Baptist Church and the Chinese Community Center in New York City's Chinatown which were dedicated to social services for the immigrant community. She was the first woman to receive a Ph.D. from Columbia University.

There is the old conception that woman, single or married, should remain at home. Then there comes the industrial revolution, taking the industry out of the home and consequently taking the woman out with it. In order to meet this new condition, there arises a second conception, that woman must choose from the two prerogatives of either getting married or going out to business, and that as soon as a woman gets married she must leave her profession and stay at home. The second conception is the one we are living under, but there is a third conception on its way which says that woman whether married or not, should have economic freedom.

“THE MEANING OF WOMAN SUFFRAGE” *THE CHINESE STUDENT MONTHLY* 1914



Alice Paul (1885–1977) was an American socialist, suffragist, feminist, women's rights activist, and one of the main leaders and strategists of the campaign for the Nineteenth Amendment. She, together with Lucy Burns and others, initiated strategized events such as the Woman Suffrage Procession and the Silent Sentinels, which were part of the successful campaign that resulted in the amendment's passage in 1920.

At that first convention in 1848, one of the resolutions unanimously adopted read: “RESOLVED, That the women of this country ought to be enlightened in regard to the law under which they live, that they may no longer publish their degradation by declaring themselves satisfied with their present position, nor their ignorance by asserting that they have all the rights they want.” This resolution still applies to the women of today. They have gained much since 1848, but they have made their gains piecemeal. Many of the laws against which the early convention protested continue to exist to the detriment and humiliation of women. Discriminations persist in the universities. Women are far from enjoying equality in the trades and professions. They are discriminated against by the Government itself in the Civil Service regulations. They do not share in all political offices, honors and emoluments. They have not attained complete equality in marriage or equal rights as married women over their property or even in the matter of the guardianship of their children. There is danger that because of a great victory, women will believe their whole struggle for independence ended. They have still far to go.

EDITORIAL, *THE SUFFRAGIST* 1921



Eleanor Roosevelt (1884–1962) was an American political figure, diplomat, and activist. She served as the First Lady of the United States from 1933 to 1945, during her husband President Franklin D. Roosevelt's four terms in office. She also served as United States Delegate to the United Nations General Assembly from 1945 to 1952. President Truman called her the “First Lady of the World” in tribute to her human rights achievements.

Whereas freedom and equality are essential to human development and whereas woman is as much a human being as man and therefore entitled to share with him; We believe that the well-being and progress of society depend on the extent to which both men and women are able to develop their full personality and are cognizant of their responsibilities to themselves and to others, and we believe that woman has thus a definite role to play in the building of a fine, healthy, prosperous and moral society and that she can fulfill this obligation only as a free and responsible member. Therefore, be it resolved that the purpose of the sub-commission is to raise the status of women to equality with men in all fields of human endeavor.

STATEMENT OF PURPOSE, U.N. SUBCOMMITTEE ON THE STATUS OF WOMEN 1950



Betty Friedan (1921–2006) was an American feminist writer, activist, and a leading figure in the women's movement in the United States. Her 1963 book *The Feminine Mystique* is often credited with sparking the second wave of American feminism in the 20th century.

If a woman had a problem in the 1950's and 1960's, she knew that something must be wrong with her marriage, or with herself. Other women were satisfied with their lives, she thought. What kind of a woman was she if she did not feel this mysterious fulfillment waxing the kitchen floor? She was so ashamed to admit her dissatisfaction that she never knew how many other women shared it.

THE FEMININE MYSTIQUE 1963



Shirley Chisholm (1924–2005) was an American politician, educator, and author. In 1968 she became the first black woman elected to Congress, representing New York's 12th district for seven terms. In 1972, she became the first black candidate and first woman to run for the Democratic Party's presidential nomination and was the first woman in a presidential debate. In 2015, she was posthumously awarded the Presidential Medal of Freedom.

As a black person, I am no stranger to race prejudice. But the truth is that in the political world I have been far more often discriminated against because I am a woman than because I am black. Prejudice against blacks is becoming unacceptable although it will take years to eliminate it. But it is doomed because, slowly, white America is beginning to admit that it exists. Prejudice against women is still acceptable. There is very little understanding yet of the immorality involved in double pay scales and the classification of most of the better jobs as “for men only.” It is obvious that discrimination exists. Women do not have the opportunities that men do. And women that do not conform to the system, who try to break with the accepted patterns, are stigmatized as “odd” and “unfeminine.” The fact is that a woman who aspires to be chairman of the board, or a Member of the House, does so for exactly the same reasons as any man. Basically, these are that she thinks she can do the job and she wants to try.

“EQUAL RIGHTS FOR WOMEN” US HOUSE OF REPRESENTATIVES 1969



Cherrie Moraga (b. 1952) is a Chicana writer, feminist activist, poet, essayist, and playwright. She is part of the faculty at the University of California, Santa Barbara in the Department of English. She is a founding member of the social justice activist group La Red Xicana Indígena which is an organization of Xicanas fighting for education, culture rights, and Indigenous Rights.

If we are interested in building a movement that will not constantly be subverted by internal differences, then we must build from the inside-out, not the other way around. Coming to terms with the suffering of others has never meant looking away from our own. And, we must look deeply. We must acknowledge that to change the world, we have to change ourselves — even sometimes our most cherished block-hard convictions.

“REFUGEES OF A WORLD ON FIRE” *THIS BRIDGE CALLED MY BACK* 1983

People say, what is the sense of our small effort? They cannot see that we must lay one brick at a time, take one step at a time. A pebble cast into a pond causes ripples that spread in all directions. Each one of our thoughts, words and deeds is like that. No one has a right to sit down and feel hopeless. There is too much work to do.

THE LONG LONELINESS 1952



Dorothy Day (1897–1980) was an American journalist, social activist, and Catholic convert. Day initially lived a bohemian lifestyle before gaining public attention as a social activist after her conversion. She was a political radical, perhaps the best known radical in American Catholic Church history.

What caused me to have the faith in myself to speak up was that my desire to do something and contribute was stronger than my own fear of speaking up.



Wilma Mankiller (1945-2010) was an American Cherokee activist, social worker, community developer and the first woman elected to serve as Principal Chief of the Cherokee Nation. During her administration, the Cherokee government built new health clinics, created a mobile eye-care clinic, established ambulance services, and created early education, adult education and job training programs. In 1998 she was awarded the Presidential Medal of Freedom.



Rebecca Solnit (b. 1961) is an American writer, historian and activist. She is the author of more than twenty books on feminism, western and indigenous history, popular power, social change, and insurrection.

When I was young, women were raped on the campus of a great university and the authorities responded by telling all the women students not to go out alone after dark or not to be out at all. Get in the house. (For women, confinement is always waiting to envelope you.) Some pranksters put up a poster announcing another remedy, that all men be excluded from campus after dark. It was an equally logical solution, but men were shocked at being asked to disappear, to lose their freedom to move and participate, all because of the violence of one man.

MEN EXPLAIN THINGS TO ME 2014



Tarana Burke (b. 1973) is an African-American civil rights activist. She's most well-known as the founder of the "Me Too" movement in 2006 which has blossomed into a worldwide campaign to raise awareness about sexual harassment, abuse, and assault in society.

It's not about a viral campaign. It's about a movement.

On one side, it's a bold declarative statement that 'I'm not ashamed' and 'I'm not alone.' On the other side, it's a statement from survivor to survivor that says 'I see you.' 'I hear you.' 'I understand you, and I'm here for you.'

ON THE ME TOO MOVEMENT 2017



Oprah Winfrey (b. 1954) is an American media executive, actress, talk show host, television producer, and philanthropist. She is best known for her talk show, *The Oprah Winfrey Show*, which was the highest-rated television program of its kind in history. She was the richest African American of the 20th century and has been ranked the greatest black philanthropist in American history (2004) and the most influential woman in the world (2007).

I want to say that I value the press more than ever before as we try to navigate these complicated times, which brings me to this: What I know for sure is that speaking your truth is the most powerful tool we all have, and I'm especially proud and inspired by all the women who have felt strong enough and empowered enough to speak up and share their personal stories ... I want all the girls watching here and now to know that a new day is on the horizon! And when that new day finally dawns it will be because of a lot of magnificent women and some pretty phenomenal men fighting hard to make sure that they become the leaders who take us to the time when nobody ever has to say 'me too' again.

CECIL B. DEMILLE AWARD SPEECH, GOLDEN GLOBES 2018



Christina Barba (b. 1978) is an American doctor of physical therapy with over 18 years of experience. She is a wife, mother of four, and has a black belt in Tang Soo Do. As a child, she was a competitive gymnast whose career was plagued with injuries. Barba was one of the 156 survivors to provide public testimony of the abuse suffered at the hands of Larry Nassar. She spoke these words at his sentencing hearing in 2018.

We know that a single candle can light a dark room. Imagine what all these flames can do. We will not live in darkness. We will burn brightly. To all the abusers and predators and harassers and enablers, we will burn your pedestals and hiding places to the ground. All your darkest secrets will be brought to light. We are strong and will not let you snuff out our light. We will burn brightly and not with hate, but with hope.

STATEMENT TO THE COURT, NASSER SENTENCING TRIAL 2018

I promise you that women
working together — linked,
informed, and educated —
can bring peace and prosperity
to this forsaken planet.

2007



Isabel Allende (b. 1942) is a Chilean-American writer. Allende, whose works often contain aspects of the genre of magical realism, is known for novels such as *The House of the Spirits* and *City of the Beasts*, which have been commercially successful. Allende has been called “the world’s most widely read Spanish-language author.”



Andrea Canaan (b. 1950) is an American black feminist writer, speaker, community organizer, poet and activist. Her creative passion is personal wholeness, the transformation of shame into courage for herself and in the lives of other black women. Her work explores themes of black womanhood, sexual abuse, identity labels, and friendships between black women.

The women's movement — the feminist movement — is not a middleclass clique. It is not an elitist class of white women hiding from men. It is a positive ever-growing movement of women who believe in the equality of all people. Women who are not willing to settle for token change but insist that the economic and political resources and power of this nation, this world be distributed equally. It is women being concerned about women and being willing to place women's needs and their development first. It is a battle for economic, political, and social freedom and not a battle of sexes. It is not white. It is not racist. It is not classist. It is not closed. Understand that although we are of the same gender we must cross over miles of mistrust and cross victimization in order to meet, in order to learn and grow and work together. You, who will not interface the women's movement. You, who say the movement is separatist, white, lesbian, without glamour. Further, you say you want to be dependent, protected, shackled to the pedestal. "Ain't you a woman?"...Remember the civil rights movement? It has reverberated around the world to become a human rights movement. We are the bottom of the heap brown women. We have the most to gain and least to lose. The buck stops here as it did with a brown woman in Montgomery, Alabama. The women's movement is ours.

"BROWNNESS" THIS BRIDGE CALLED MY BACK 1981



Hillary Rodham Clinton (b. 1947) is an American politician, diplomat, lawyer, writer, and public speaker. She served as First Lady of the United States, a US senator from New York, and the 67th United States Secretary of State. She won the Democratic Party nomination in 2016, making her the first woman to be nominated for president by a major political party. She won the popular vote in the American presidential election, but ultimately lost the electoral college.

I believe that it is time to break our silence. It is time for us to say that it is no longer acceptable to discuss women's rights as separate from human rights. These abuses have continued because, for too long, the history of women has been a history of silence. Even today, there are those who are trying to silence our words. The voices of this conference must be heard loud and clear: It is a violation of human rights when babies are denied food, or drowned, or suffocated, or their spines broken, simply because they are born girls. It is a violation of human rights when women and girls are sold into the slavery of prostitution. It is a violation of human rights when women are doused with gasoline, set on fire and burned to death because their marriage dowries are deemed too small. It is a violation of human rights when individual women are raped in their own communities and when thousands of women are subjected to rape as a tactic or prize of war. It is a violation of human rights when a leading cause of death worldwide among women ages 14 to 44 is the violence they are subjected to in their own homes. It is a violation of human rights when women are denied the right to plan their own families, and that includes being forced to have abortions or being sterilized against their will. If there is one message that echoes forth from this conference, it is that human rights are women's rights — and women's rights are human rights. Let us not forget that among those rights are the right to speak freely — and the right to be heard.

“WOMEN'S RIGHTS ARE HUMAN RIGHTS” WORLD CONFERENCE ON WOMEN 1995



Kamala Harris

(b. 1964) is an American politician and attorney who is the 49th and current vice president of the United States. She is the first female vice president and the highest-ranking female official in U.S. history, as well as the first African American and first Asian American vice president.

When my mother, Shyamala Gopalan, came here from India at the age of 19, she maybe didn't quite imagine this moment. But she believed so deeply in an America where a moment like this is possible. And so, I'm thinking about her and about the generations of women — Black women, Asian, White, Latina, Native American women who throughout our nation's history have paved the way for this moment tonight. Women who fought and sacrificed so much for equality, liberty and justice for all, including the Black women, who are often, too often overlooked, but so often prove that they are the backbone of our democracy. All the women who worked to secure and protect the right to vote for over a century: 100 years ago with the 19th Amendment, 55 years ago with the Voting Rights Act and now, in 2020, with a new generation of women in our country who cast their ballots and continue the fight for their fundamental right to vote and be heard. But while I may be the first woman in this office, I will not be the last, because every little girl watching tonight sees that this is a country of possibilities. And to the children of our country, regardless of your gender, our country has sent you a clear message: Dream with ambition, lead with conviction, and see yourselves in a way that others may not, simply because they've never seen it before, but know that we will applaud you every step of the way.

VICE PRESIDENT-ELECT ACCEPTANCE SPEECH, 2020



Tammy Duckworth (b. 1968) is an American politician serving as the junior United States Senator from Illinois since 2017. She is the first Thai American woman elected to Congress, the first person born in Thailand elected to Congress, the first woman with a disability elected to Congress, the first female double amputee in the Senate, and the first senator to give birth while in office.

These women raised their voices on the picket lines so we could make ours heard at the polls. They risked safety and security, withstood hypocrisy and overcame misogyny, refusing to stay silent so that their daughters and their daughters' daughters would inherit the democracy they deserve. But every American's right to vote wasn't truly secured that day in 1919... and it still isn't secure all these years later — not when voter suppression tactics still block so many people of color from the ballot. So what began at Seneca Falls continues with us today... Now, it falls on our generation to keep fighting for that more perfect union.

SENATE FLOOR SPEECH, 2019

CONCERT BAND *Courtney Snyder, Associate Director of Bands*

FLUTE

Mia Cotton
Sandra Hernandez
Tess Lauer
Alex Toth
Zhilin Zhang

OBOE

Alex Blanpied
Holly Marie Crawford
Jonathan Krause
Samantha Stafford

CLARINET

Oliver Bishop
Drew Franklin
Najee Greenlee
Leelee Kopca
Cameron Leonardi
Maja Pechanach
Carlos Pirela
Solomon Sigmon
Benjamin Taylor
Jacob Ward

SAXOPHONE

Justin Brown
Megan Chow
Samuel Hartt
Andrew Hosler
Kyle Kato
Laura Ramsay
Haruka Taguchi

BASSOON

Aliciana LoTemple
David Michael
Harrison Storm

TRUMPET

Keenan Bakowski
Tex Bonasera*#
Eric Bressler*
Joel Greenfield*
Evelyn Hartman
Adam Kim
Vance Kreider*
Cedric McCoy*
Rory McDaniel
Georgia Zender

HORN

Carrie Ciecierski
Alex DiGennaro
Aidan Frohock
Paul Nastelin
Jackie Wealer

TROMBONE

Aryn Nester
Arabella Olson
John Roselli

BASS TROMBONE

Evan Ling
Chris Tam
Marshall Tullous

EUPHONIUM

Doug Ferguson
Anastasia Klukowski

TUBA

Ally Hansen
Haley Pausus
Alexander Tran

PERCUSSION

Andrew Kerr
Adam Langs
Anna Mueller
Nolan Rector-Brooks
Justin Smith
Sylvan Talavera
Alex Warholc

HARP

Ryley Busch

KEYBOARD

Run Yu

GRADUATE STUDENT CONDUCTORS

Nick Balla
Kimberly Fleming
Daniel Johnson
JoAnn Wieszczyk

**off-stage performer
#trumpet soloist, Sandler*

*All personnel are
listed alphabetically
and rotate parts
during the concert.*

SINGERS

Amanda Rose Gross
Samantha Rios
Katherine Cummings

SPEAKERS

Naomi André
Mackenzie Holley
Priscilla Lindsay
Tiffany Ng
Ruby Perez
Emerson Smith
Ashley Stewart-Smith
Charlotte Um

SPEECH DIRECTOR

Priscilla Lindsay

DESIGN

Hannah Smotrich

TIMELINE

Meredith Kahn

STAGE MANAGER

Nancy Uffner

ASST STAGE MANAGER

Molly Murray

MT MUSIC DIRECTOR

Catherine Walker

SOUND ENGINEER

Dave Schall

LIGHTING DESIGN

Mark Berg

SLIDE PROJECTION

Kim Fleming

PRODUCTION STAFF

DIRECTOR

Paul Feeny

MANAGER

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Jonathan Mashburn

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