

Windsong Spring 2026 Concert

A Beautiful Noise

Windsong, Cleveland's Feminist Chorus

Artistic Director: Dr. Jessica L. Gallagher-Steuver

Assistant Director: Katherine Smith,

Choral Music Education Intern: Natalia Stojkovic

Accompanist: Megan Denman

*A contemporary treble-voice program exploring identity, resilience, and
collective voice through music*

This concert explores voice as identity, resilience, resistance, inheritance, and communal power through contemporary feminist and socially engaged choral works.

Program

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- [Long Overdue](#)
- [I Come From Women](#)
- Small group - One Voice
- Small group - Brave
- [We Will Rise](#)
- [Labour](#)

Intermission - **Teresa May** trumpet & **Megan Denman** piano—1) Purpose, 2) Song for Pastels

- [Poem](#) - Dedicated, Written, and read by Jaca Kaverman
- [A Beautiful Noise](#)
- [The Song My Paddle Sings](#)
- Small group - Fire and Rain
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Poem

*Dedicated, Written, and Read by **Jaca Su Kaverman***

"A poem...dedicated to Windsong"

A Beautiful Noise

A community forms.
Not so small, not so quiet,
but rising with a deep breath
from lessons long held,
and stories never told.

We gather in courage and laughter between notes,
where possibility lives
in the hum just before the song.

The first gentle key in introduction of sound.
The reverb of music strikes a chord that surrounds us.

Each unique voice enters
to be brave, to be known.
Unapologetic and unwavering,
unrestrained, raw, and radiant.

Harmony is not sameness,
it is different, held with resonance and care,
layered with intention,
a weaving of strength and softness
that refuses to disappear.

When we sing, it is with purpose,
with fire in our chest,
and resilience catching in our throats,
we turn silence into rest,
and the music becomes what we need the most.

We sing for those who were told to soften their voice,
for the ones who learned survival before they learned choice.
For every person who has ever searched
for themselves inside a song,
and when we rise together, shoulder to shoulder,
our voices become stronger.
Braver, bolder.

This is our beautiful noise,
shaped by creative hands and fearless hearts,
echoing with our passions,
rooted in community,
and led with love,
loud enough to find
a hope strong enough to hold.

So listen,
to every note that escapes our lips,
authentic, supported, free,
as we remind the world
what it means to be...
Heard.

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A Beautiful Noise

Alicia Keys & Brandi Carlile / arr. Jocelyn Scofield

“I have a voice, a beautiful noise...”

 A Beautiful Noise

Words & Music: Brandy Clark, Brandi Carlile, Hillary Lindsey, Alicia Keys, Hailey Whitters, Lori McKenna, Linda Perry, Ruby Amanfu

Arrangement: Jocelyn Scofield

Program Note

A Beautiful Noise is an anthem of collective voice, resilience, and empowerment. Originally written by a group of women songwriters and artists, the piece reflects on how individual voices—often beginning quietly or in isolation—can grow into powerful communal expression when joined together.

The opening text introduces the central metaphor:

“I have a voice / Started out as a whisper, turned into a scream...”

Throughout the work, voice becomes more than sound alone. It represents courage, solidarity, and the refusal to remain silent in the face of injustice. The lyrics repeatedly contrast solitude with community, suggesting that while one voice may begin softly, many voices together become “a choir of thunder and rain.”

As the piece unfolds, the text broadens from personal declaration into collective affirmation. References to mothers, daughters, sisters, and brothers emphasize intergenerational connection and shared responsibility:

“From the mouths of our mothers to the lips of our daughters...”

Jocelyn Scofield’s choral arrangement amplifies this sense of unity through layered vocal textures and rhythmic momentum, allowing the ensemble to embody the transition from individual expression to communal power. By the work’s conclusion, the repeated declaration “I have a voice” becomes not simply a statement of identity, but a call to participation, courage, and hope.

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Banned Together

Words & Music: Pax Ressler

Originally Commissioned for: Columbus Gay Men's Chorus



Program Note

Banned Together is a contemporary anthem of solidarity, resistance, and collective courage. Written by Pax Ressler in response to rising legislative and cultural attacks on LGBTQ+ communities—particularly transgender people—the work transforms protest into communal song.

At the heart of the piece is a powerful play on words: if people are “banned,” they will instead “band together.” The text repeatedly returns to this idea of chosen family, mutual protection, and collective resilience:

“Cause if we’re banned, we’ll be banned together / We will band together, nothing we can’t weather...”

Musically, the work combines anthem-like harmonies, driving rhythmic momentum, and moments that intentionally evoke the sound and energy of protest gatherings. The score explicitly instructs performers to shout the phrase “Trans Rights Are Human Rights!” “as if at a protest; not pristine, nor perfect rhythm,” emphasizing authenticity, urgency, and lived human emotion over polished perfection.

Throughout the piece, themes of fear are transformed into strength through community. Lyrics such as:

“Look at the family I have made, I’m stronger...”

highlight the importance of chosen family and collective care within LGBTQ+ communities. The work ultimately becomes not only a protest song, but also a declaration of belonging, visibility, and hope.

Within this concert, *Banned Together* stands as a bold affirmation that music can serve both as artistic expression and as public witness—giving voice to resilience, solidarity, and the enduring power of people who refuse to stand alone.

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Bringers of Noise

Kyle Pederson

A theatrical exploration of collective sound and ritual.

 Bringers of Noise

Composer: Kyle Pederson

Program Note

Bringers of Noise is a theatrical and rhythm-driven choral work that explores humanity's instinct to create sound as a way of building identity, ritual, and community. Combining spoken narration, layered vocal textures, body percussion, and driving rhythmic energy, the piece blurs the boundary between concert music and communal ceremony.

Rather than treating “noise” as chaos alone, the work reframes it as something deeply human: the sounds of gathering, protesting, celebrating, grieving, and creating together. The ensemble becomes more than a choir—it becomes a collective force, using rhythm and voice to transform isolated sounds into shared experience.

Throughout the work, fragments of narration and chant-like passages suggest the origins of music itself: people discovering that sound can unite individuals into something larger than themselves. Percussive effects and repeated rhythmic motifs gradually accumulate intensity, creating a sense of movement from disorder toward communal power.

In the context of this concert, *Bringers of Noise* serves as both culmination and release. After a program centered on resilience, identity, justice, and collective voice, the piece gathers those themes into a final act of communal expression—affirming that sound itself can become connection, resistance, and celebration.

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Hope Lingers On

Lissa Schneckenburger / arr. Andrea Ramsey

“In our darkest hour, hope lingers on.”

 Hope Lingers On

Words & Music: Lissa Schneckenburger

Arrangement: Andrea Ramsey

Program Text (performable excerpt)

*My mother, when love is gone,
in our darkest hour hope lingers on.
My father, when peace is gone,
in our darkest hour hope lingers on.*

*My sister, when equality's gone,
in our darkest hour hope lingers on.
My brother, with tolerance gone,
in our darkest hour hope lingers on.*

*My love, when honor is gone,
in our darkest hour hope lingers on.
My country, when justice is gone,
in our darkest hour hope lingers on.*

*I will not hate, and I will not fear;
in our darkest hour, hope lingers here.*

Program Note

“Hope Lingers On” is a contemporary folk-inspired choral work that reflects on resilience in the face of loss, injustice, and uncertainty. Each verse names a form of absence—love, peace, equality, tolerance, honor, and justice—yet the music repeatedly returns to a central affirmation: hope persists even in the darkest hour.

Rather than offering abstract comfort, the piece grounds its message in personal and relational language, linking emotional experience to broader social concerns. The refrain functions as both reminder and commitment, culminating in a collective vow: to resist fear and hatred while holding onto hope as a shared human responsibility.

Andrea Ramsey’s arrangement amplifies this message through layered choral texture and an emphasis on communal voice, allowing the ensemble to embody both vulnerability and strength as a unified expression.

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I Come From Women

Andrea Ramsey

Themes of ancestry, strength, and inherited voice.

🎵 I Come From Women

Voicing: SSAA

Program Note

“I Come From Women” is a choral work that centers lineage, identity, and the inherited strength of generations of women. Like much of Andrea Ramsey’s writing, the piece draws on poetic imagery that connects the personal and ancestral—naming women not only as individuals, but as sources of memory, resilience, and identity.

The text traces a sense of origin through maternal and generational connection, suggesting that identity is not self-created in isolation but shaped through those who came before. The work often emphasizes physical and emotional inheritance—strength carried forward, stories embedded in voice, and resilience passed down through lived experience.

Ramsey’s musical setting typically reinforces this idea through layered vocal writing and a grounded, chant-like intensity that builds collective expression rather than soloistic display. The result is a piece that feels both intimate and communal: a declaration of belonging to a lineage of women whose voices continue through the present.

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Labour

Paris Paloma

Themes of emotional labor, resistance, and visibility.

🎵 Labour (Paris Paloma) – SSAA Choral Arrangement

From the score you shared, this is an arrangement of **“Labour” by Paris Paloma**, a contemporary folk-pop protest song that has become widely used in choral settings for its strong feminist and social commentary themes.

Program Note

“Labour” is a modern protest song that confronts themes of imbalance, expectation, and emotional labor within relationships and society. The original text is structured as a direct address, questioning inherited roles and the invisible burdens placed on women and caregivers.

The repeated rhetorical framing of “all day, every day” builds a sense of accumulation—emphasizing exhaustion, resistance, and the breaking point of silent endurance. In choral adaptation, these ideas are amplified through layered voices, rhythmic intensity, and dynamic contrast, transforming personal testimony into collective expression.

Rather than presenting anger alone, the work moves toward clarity and assertion: naming labor that has been historically unseen, and demanding recognition of its weight.

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Long Overdue

Andrea Ramsey

Themes of justice, recognition, and emotional reckoning.

 Long Overdue

Composer: Andrea Ramsey

Voicing: SSAA (as commonly published in Ramsey choral catalog)

Program Note (concert-ready)

“Long Overdue” is a contemporary choral work by Andrea Ramsey that centers on themes of recognition, justice, and emotional reckoning. The text speaks to experiences of being unseen or unheard and frames the act of finally speaking out or being acknowledged as something both necessary and transformative.

Musically, the piece draws on Ramsey’s characteristic use of rhythmic vitality and layered choral textures, allowing the ensemble to move between tension and release. The writing often emphasizes forward motion, reflecting the idea that what has been “long overdue” cannot remain unresolved indefinitely.

At its core, the work is not only about delay or absence, but about arrival—an assertion that truth, voice, and recognition eventually surface. The result is a piece that feels both urgent and restorative, turning personal and collective frustration into musical momentum.

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One Foot / Lead with Love

Melanie DeMore

“Put one foot in front of the other and lead with love.”

 One Foot / Lead with Love

Composer: Melanie DeMore

Genre: Contemporary folk / community song / participatory choral work

Common choral usage: SSAA / SSA / SATB arrangements (often flexible voicing)

Program Note (concert-ready)

“**One Foot / Lead with Love**” is a contemporary folk-inspired community song rooted in traditions of participatory singing and collective resilience. Built on a simple, repeated refrain—“Put one foot in front of the other and lead with love”—the work functions as both musical structure and shared affirmation.

The piece alternates between a steady, grounding chorus and call-and-response verses that emphasize encouragement, presence, and mutual support in times of difficulty. Rather than telling a narrative story, the text operates as a communal practice: inviting performers and listeners alike into a mindset of persistence, empathy, and forward motion.

Musically, its simplicity is intentional. Repetition becomes a form of reinforcement, allowing the message to accumulate emotional weight over time. In performance, the work often feels less like a concert piece and more like a collective grounding ritual—transforming the ensemble into both choir and community.

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The Song My Paddle Sings

Text: E. Pauline Johnson

“Swelling the song that my paddle sings.”

 The Song My Paddle Sings

Text: E. Pauline Johnson (Tekahionwake)

Style: Contemporary SSAA choral setting of a narrative poem (river imagery / nature poetry tradition)

Program Note (concert-ready)

“The Song My Paddle Sings” is a choral setting of E. Pauline Johnson’s vivid Canadian poem that blends natural imagery with the momentum of human travel through water. The text follows a canoeist moving through wind, waves, and river currents, transforming the physical experience of paddling into something musical and almost transcendent.

The poem’s imagery is built on motion: wind “blowing from the west,” waves that “reel,” and water that “sways” and “sprays.” As the journey continues, the canoeist’s struggle against nature gradually becomes a kind of harmony with it. The paddle itself becomes metaphorically musical, as the final lines suggest that the landscape is no longer separate from the traveler—but participating in the same song.

“And up on the hills against the sky,
A fir tree rocking its lullaby
Swings, swings,
Its emerald wings,
Swelling the song that my paddle sings.”

In choral form, this text is often interpreted through flowing rhythms and layered textures that mimic motion and water, allowing the ensemble to embody both the physical journey and its emotional expansion into wonder and unity.

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The Village

Writers: Stephen Wrabel, Andrew Pearson, Andrew Jackson

Arrangement: Ash (as listed in score)

Program Note

The Village is a deeply personal and emotionally direct work about identity, belonging, and the painful experience of being judged by one's own community. Originally written by Wrabel as an anthem of affirmation for transgender youth and others who feel rejected for being themselves, the song confronts the damaging voices of shame, expectation, and exclusion while ultimately offering compassion and reassurance.

The opening verses describe a young person surrounded by criticism and pressure to conform:

“Mom don’t get it, and your dad don’t get it...”

Throughout the piece, “the village” becomes a metaphor for social expectations—the collective voices that insist there is “something wrong” with those who do not fit prescribed norms. The repeated refrain:

“There’s something wrong in the village...”

initially sounds accusatory, but gradually shifts meaning. By the end of the work, the listener realizes that the problem does not lie within the individual being judged, but within the intolerance of the community itself.

One of the most powerful moments arrives in the song’s affirmation:

“There’s nothing wrong with you. It’s true.”

Musically, the arrangement builds from quiet vulnerability into layered communal support. Repeated phrases, overlapping harmonies, and intensifying accompaniment mirror the emotional journey from isolation toward solidarity and self-acceptance.

Within this concert’s broader themes of voice, resilience, identity, and collective belonging, *The Village* serves as a poignant reminder that music can offer both witness and refuge—affirming the dignity of people whose truths are too often challenged by the communities around them.

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We Will Rise

Words & Music: Lea Morris

Dedicated to: Perry Beider and the Washington Ethical Society



Program Note

We Will Rise is a meditative anthem of perseverance, collective courage, and hope in the face of exhaustion and struggle. Built from a series of repeating phrases and gradually layered vocal entrances, the piece transforms simple musical material into a powerful communal affirmation.

The text centers on movement and endurance:

“We are gonna keep on moving...”

“We are gonna keep on striving toward the light...”

Rather than presenting resilience as effortless triumph, the work openly acknowledges weariness and failure:

“Though our limbs grow tired...”

“We will fall, and we will rise.”

This balance between vulnerability and determination gives the piece its emotional depth. The repeated declarations become less about certainty and more about collective commitment—the choice to continue moving forward together despite hardship.

Musically, the composition unfolds through cumulative layering. According to the score’s road map, each repetition gradually adds additional vocal parts until all four voices interweave in full harmony. This structural growth mirrors the work’s central message: strength emerges through community, persistence, and shared participation.

The final repetitions of “We will rise” create a sense of calm resolve rather than dramatic conquest. The effect is intimate, human, and deeply communal—less a victory cry than a promise to continue choosing hope, movement, and mutual support.

Within this concert, *We Will Rise* serves as a moment of collective affirmation, gathering the program’s recurring themes of resilience, justice, identity, and communal care into a shared declaration of perseverance.

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Windsong Community & Leadership

Windsong, Cleveland's Feminist Chorus, strives to create a joyful, caring community with a spirit of inclusiveness and diversity. We create music to promote feminism, social justice, activism, and the empowerment that comes from finding one's own unique voice.



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Windsong Ensemble

Conductor / Artistic Director

Dr. Jessica L. Gallagher-Steuver

- Artistic Director of Windsong since 2022
- Conductor of University Chorale at Case Western Reserve University
- Specialist in inclusive choral music, social justice repertoire, and community music-making

Accompanist

Megan Denman

- Professional collaborative pianist based in Northeast Ohio
- Regular accompanist for Windsong concerts and rehearsals

Artistic Style

Windsong is a **feminist, socially engaged treble chorus** that centers:

- Feminism and intersectional justice
- LGBTQ+ inclusion and gender diversity
- Community storytelling through music
- Emotional honesty and collective expression
- Music as activism and healing

Dr. Jessica L. Gallagher-Steuver, Ph.D.

Artistic Director

windsongdirector@gmail.com

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Dr. Jessica L. Gallagher-Steuver



Artistic Director

Suggested image source: windsongcleveland.org/about

Dr. Jessica L. Gallagher-Steuver [STY-ver], she/her, is a passionate music educator, choral conductor, performer, clinician, lifelong learner, and advocate for social justice. Originally from South Euclid, OH, Jessica earned her PhD in Music Education at Case Western Reserve University (CWRU) in Cleveland in 2025. Her research interests include queer studies and intersectional feminism in music education, belonging and mental wellness in choir, and community music. In addition to her work with Windsong, Jessica is an Adjunct Professor of Music Education at Baldwin Wallace Conservatory, and Conductor of University Chorale at CWRU.

Prior to her work with Windsong, CWRU, and CSU, Jessica taught early childhood and elementary general music, and middle school choir in Cincinnati, OH. Jessica holds degrees from Bowling Green State University (BM) and the University of Cincinnati, College-Conservatory of Music (MM). Jessica is proud to serve as Windsong's Artistic Director and looks forward to continuing the chorus's work of community building, advocacy, inclusivity, and empowerment through song.

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Megan Denman



Accompanist

Suggested image source: windsongcleveland.org/about

Megan Denman, she/her, is a freelance musician from Lakewood, Ohio. She earned her Bachelor's in Piano Performance from the Baldwin-Wallace University in 2008, and her Master's of the same emphasis from University of Akron in 2010. Her piano instructors include Robert Mayerovitch and Laura Silverman, and organ instructors Margaret Scharf and Barbara McGregor. Ms. Denman is a seasoned piano accompanist previously serving as staff at Baldwin-Wallace University, the University of Akron and Kent State University. She maintains a thriving piano studio through her home as well as at Chagrin Valley Music.

Megan studied jazz piano with Rock Wehrmann and Ron Drotos, and her working knowledge of jazz and improvisation permeates her teaching and playing. She is an active Music Teacher's National Association member and volunteers with the Northeast Ohio chapter. In terms of performing, Megan most looks forward to intentional, dynamic musical art collaborations that coincide with her values.

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Natalia Stojkovic



Choral Music Education Intern

Suggested image source: windsongcleveland.org/about

Natalia Stojkovic [STOY-ko-vich], she/her, is a choral music education student at Case Western Reserve University. Raised in Buffalo, NY, Natalia's love for choral music ignited at a young age, and she has since sought every opportunity to sing in community with others who share that same passion. As a future music educator, Natalia aspires to use music as a tool for fostering deep connection and understanding among those she will have the privilege to work with.

She credits her love for music to the incredibly talented educators who taught her the power of communication and expression through music. Natalia's growth as a musician and individual is deeply rooted in the love and support she received from these mentors, and she is thrilled to have the opportunity to share this inspiration with Windsong and all who will listen.

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Windsong Mission & Values

Mission Statement

Windsong is an organization of feminists which strives to empower all voices through music, community, and social justice. We do this by Fostering intentional inclusivity and belonging Committing to the betterment of ourselves as global citizens Partnering with intersectional feminist organizations and communities Inviting all voices to the power and joy of group singing and performance

Core Values

Windsong, Cleveland's Feminist Chorus, strives to create a joyful, caring community with a spirit of inclusiveness and diversity. We create music to promote feminism, social justice, activism, and the empowerment that comes from finding one's own unique voice.

DEIA+ Statement

At Windsong, we are dedicated to creating a safe and inclusive choral community for all. While honoring our feminist foundation, we evolve by listening to and learning from diverse experiences and abilities. We hold each other accountable, acknowledging that everyone makes mistakes. We celebrate the intersections of our identities as strengths that enrich our community.

*Suggested source: windsongcleveland.org/about
Include mission or advocacy-focused ensemble imagery.*

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Windsong Her-story

Windsong boasts a long and full Herstory of making beautiful music while promoting feminism and social justice, going all the way back to 1979. First known as the Cleveland Women's Chorus, the group changed names several times—The Moral Chorale, The Haggettes, and Windsong Womyn's Ensemble—before settling on Windsong, Cleveland's Feminist Chorus in 1996. Our numbers have fluctuated over the years, with as few as a half-dozen hardy souls keeping the chorus alive, to as many as forty-nine dedicated singers in 2018. Windsong rests solidly on the dedication of our founding mothers and early leaders: June Adams, Betsy Reeves, Lisa Rainsong, Gayle Pilat, Penny Guy, Nan Gerald, Gayle Crawford, Ellen Catlin, Diane Hobus, Michelle Colopy, Sharon Marrell, Julie "Maze" Henderson, Argerie Vasilakes, and Karen Weaver.

Windsong is a proud member of the Sister Singers Network, an organization founded in 1981 to nurture the spirit, energy, and diversity of the women's choral movement. We have participated in SSN choral festivals in Grand Rapids, San Diego, Chicago, Champaign-Urbana in 2014, and again in Grand Rapids in 2018 at the 12th Sister Singers Network National Women's Choral Festival.

SSN gathers every four years to share workshops, performances, and fellowship. As many as 400 singers, including members of more than two dozen choruses from across North America, plus individual singers, composers, and directors, attend the festivals to sing together and perform for each other, culminating in a mass chorus event on the last night. Windsong rocked the house at the University of Illinois in 2014 under the direction of Karen Weaver, both in our own set and in one of the mass chorus pieces. We did it again in Grand Rapids in 2018 under Heather Russell's direction. We co-hosted that festival with Grand Rapids and are looking forward to co-hosting the 2022 festival here in Cleveland with another SSN member chorus.

Windsong has collaborated with Artemis Singers of Chicago and SheWho of Philadelphia. We've shared the stage with the Columbus Women's Chorus, both here in Cleveland and in Columbus. We have enjoyed being guest performers with the North Coast Men's Chorus (NCMC), and hosted them in our concerts at Lakewood Presbyterian Church and The Church of the Covenant. In August 2014, Windsong participated in "The Big Cleveland Sing" at the State Theatre during the International Gay Games. Performing individual sets along with Good Company, the NCMC, and the 2014 Gay Games Festival Chorus, we joined in a mass chorus finale of over 150 voices from all over the globe.

Our collective voice has been heard in the larger community through participation in the Womyn's Variety Show, the Holiday CircleFest in University Circle, and the Cleveland Pride festivals. Windsong has performed at the Lakewood Public Library and at Barnes and Noble at Crocker Park, and we sang the National Anthem at the Veterans Administration Employee Appreciation Multicultural Celebration in August 2016.

In the fall of 2013, we released our first commercial CD, *Season of Light: Celebrating holiday traditions sacred and secular*, a recording of our December 2012 holiday concert at The Church of the Covenant.

Our last performances under the direction of Karen Weaver were in the 2015–2016 season. Heather Russell became our assistant director in 2014 and our Acting Artistic Director for our spring concert in May 2015. We sang with more than a dozen former Windies at Karen Weaver's memorial service in

April 2016 under the direction of Jan C. Snow. Heather Russell became our Artistic Director, and we dedicated our May 22 concert to Karen's memory.

In 2016, we were so glad to sing at the opening festivities of A Place for Us, an LGBT-friendly housing community on Cleveland's West Side—and the lifelong dream of Windsong member Linda Krasienko, who worked for years with many other dedicated dreamers to make it a reality.

We presented three concerts in 2016-2017: "Never Turning Back" in November; "Words Noted: Music of Jan C. Snow" in March, featuring the works of our favorite composer and arranger; and "The Heart and Soul of Windsong" in June, a bouquet of songs evoking the fondest memories and deepest connections of our singers. In July 2017, we performed at River's Edge as part of "Circle the City with Love," organized by the Sisters of St. Joseph.

Our 2017-2018 concert season included "Walk on the Earth" in December and "Telling Our Stories" in the spring where we performed in both East Side and West Side venues. Anne E. DeChant brought her guitar to the West Side concert and joined us in her "Girls and Airplanes" for a fabulous encore. Just a few evenings later, we opened for California's guitar-playing social satirist Roy Zimmerman in his ReZist concert in Cleveland Heights. We were proud to join him in his patriotic "My Vote, My Voice, My Right."

Jessica Gallagher-Steuver was hired as Artistic Director in 2022 and emphasized the importance of intersectional feminism, doing the work to become an actively anti-racist organization, and honoring our transgender, nonbinary, and otherwise gender-expansive siblings in song. In 2024, we collaborated with Case Western Reserve University Choirs and members of the community to produce A Concert for Rage. The event was inspired by The Case for Rage: Why Anger is Essential to the Anti-Racist Struggle by philosopher, professor, and author Dr. Myisha Cherry, who also served as a special guest speaker. The concert featured a multi-ensemble performance of Dr. Rollo Dilworth's Weather, for which Dr. Dilworth served as a guest clinician.

We collectively emphasized the importance of maintaining momentum for justice advocacy and formed Windsong's first committee for diversity, equity, inclusion, and accessibility (DEIA). We also created an ongoing book club to further our work towards radical inclusivity.

In 2024, Windsong also celebrated its 45th anniversary with Cleveland's first Intersectional Feminist Festival, radio and television features, and a concert at the Cleveland Museum of Art entitled "Honor the Past, Inspire the Future." We are grateful for the feminist matriarchs who paved the way, and are excited for the next 45 years of growth and empowerment!

Windsong, now ~60 members strong, continues to grow as a chorus and an organization dedicated to promoting intersectional feminism and social change. Through times of darkness, resilience, and joy, we will continue to share our songs and our message in events that align with our mission.

We thank every one of you for coming to hear us and supporting Windsong!

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