

LAKE WASHINGTON SYMPHONY ORCHESTRA

CELEBRATING

PRIDE

CONCERT



JUNE 1, 2023

BASTYR UNIVERSITY CHAPEL

LAKE WASHINGTON
SYMPHONY
ORCHESTRA



HAPPY PRIDE, FRIENDS, ALLIES AND 'FAM'!

We are so excited to have you with us this evening. Tonight you will be treated to THE musical Pride party of the year by some of the top-tier Queer folks in the business and one heckuva orchestra! Jimmie Herrod, who rose to fame on America's Got Talent and as a vocalist with Pink Martini, will be crooning your gorgeous faces off. Grab some Kleenex! The Mirandas, both of whom are shining stars in their own galaxies, will dazzle you with their powerhouse vocals and charms. Our head orchestrator and drummer, Emily Westman, has worked tirelessly to breathe a whole new life into these songs, showcasing the skills and thrills of this incredible orchestra. "Even the orchestra is beautiful!" (*Cabaret). This program will highlight some of the most cherished Queer artists of the last century and honor their monumental contributions to music history and Queer culture.

Joy is a revolutionary act in the face of oppression. We can't wait to revolt with you tonight! Please help us celebrate with this spectacular kick-off to the 2023 Pride season!

Kim Roy (Queer as a Daffodil), Conductor

SPECIAL SHOUT OUT

We would like to thank Carolyn Wyman Klink and Warren Klink for their ongoing support, Luke Kehrwald (Performance Sound) and Shelly Lively (Lively Productions) for ensuring the best possible sound for this concert, Bastyr University for being an incredible partner and allowing us to rent the chapel for our performances, Theodora Teodosiadis for her incredible artistic talent behind our designs, Nikita Ares for creating the beautiful PRIDE artwork... and all of you for your ongoing support as we work to fulfill our mission.

THANK YOU TO OUR SPONSORS



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LIVELY PRODUCTIONS



COVER ART: Nikita Ares (page 10)

TODAY'S FEATURED ARTISTS



KIM ROY CONDUCTOR

Kim Roy, versatile conductor and violist, is a native of Western Washington. Kim is the Music Director of the Seattle Rock Orchestra, Fauntleroy Chamber Orchestra and Seattle Youth Symphony's newest ensemble, Music Youth Southeast. As an enthusiastic educator, Kim has directed orchestra programs at Garfield High School, Renton High School and Dimmitt Middle School and continues to serve as a strings specialist with SYSO's Musical Pathways Project. Kim earned her Bachelors degree in Viola Performance from Central Washington University in 2007 and her Masters in Orchestral Conducting from Central in 2009. Through inspired classical performances and the fusion of the rock and classical genres, Kim brings a high level of energy and excitement to the orchestral music scene.

GABRIELA GARZA ASSISTANT CONDUCTOR

Gabriela Garza is a musician, conductor and percussionist living in Seattle, WA. Born and raised in Monterrey, Mexico, she moved to the US in 2011 to pursue studies in music. Garza works at the Seattle Youth Symphony Orchestra (SYSO) as Artistic Associate of the orchestras, and as Manager of the Seattle Conservatory of Music. Additionally, at SYSO, Garza has served as guest conductor of the Junior Symphony Orchestra, and the Debut Symphony Orchestra, as well as assistant conductor for the Marrowstone Music Festival, and conductor of the SYSO Summer Music Festival. In her spare time, Garza enjoys spending time with her pup Zoey, kayaking, cooking, taking long walks, and playing board games.



JIMMIE HERROD JR.

Jimmie Herrod is a singer/songwriter from Tacoma, WA living in Portland, OR. He holds a bachelors and masters in music from Cornish and Portland State University (respectively), where he also previously taught. Since the fall of 2017 he's toured with the highly celebrated international act, Pink Martini with whom he recorded the EP "Tomorrow." In 2021 Herrod was a finalist on America's Got Talent (AGT) and also competed on AGT All Stars in 2023. He's been featured with the San Francisco Symphony, the National Symphony Orchestra, as well as PBS. In November of 2022, he released his most recent EP "Elated."



MIRANDA ANTOINETTE

Born and raised in Seattle, Miranda's interests range from Opera to Musical Theatre to Burlesque and circus arts. She began this year at 5th Avenue Theatre, first playing Rapunzel in *Into the Woods* and closing *Sweeney Todd* just a few weeks ago. She is looking forward to her third year as Sally in *Can Can's This is Halloween* at the Triple Door in October. Miranda has sung top 40 with Blue Wave Band, Sondheim with Harmonia Orchestra, and pop tunes with Seattle Rock Orchestra. She also directs and sings with vintage vocal trio (inspired by the Andrews Sisters) The Memphis Belles. Follow @mirandasforbidden songbook on Instagram to hear about the exciting things in store for 2024!!!



MIRANDA ZICKLER

Miranda Zickler is a Seattle-based vocalist, musician and songwriter, primarily with the folk pop band Kuinka and Fleetwood Mac tribute project The Little Lies. She also performs with Seattle Rock Orchestra and LADIES, and she loves to collaborate with other musicians as much as possible. Learn more about Miranda at linktr.ee/mirandatheswampmonster and on Instagram @mirandatheswampmonster.



LAKE WASHINGTON SYMPHONY ORCHESTRA
CELEBRATING PRIDE CONCERT



CLASSICAL POP OVERTURE

Overture to "West Side Story"
Leonard Bernstein, arr. Peress

MUSICALS WELCOME MEDLEY

Willkommen/Life is a Cabaret from "Cabaret"
Kander/Ebb

Don't Rain on My Parade from "Funny Girl"
Merrill/Styne

What I Did For Love from "A Chorus Line"
Hamlisch/Kleban

DUSTY SPRINGFIELD MEDLEY

Son of Preacher Man
I Don't Know What to do With Myself
You Don't Have to Say You Love Me
Dusty Springfield

QUEEN/BOWIE MEDLEY

You Don't Own Me
Lesley Gore

Under Pressure
Queen ft. David Bowie

Life on Mars?
David Bowie

JANELLE MONÁE!

Tightrope
Janelle Monáe

GAY GENT SET

Careless Whisper
George Michael

Goodbye Yellow Brick Road
Elton John

PIANO SET

Any Other Way
Jackie Shane

Happy Days Are Here Again
Barbra Streisand
Emily Westman, piano

WHITNEY HOUSTON SET

I Wanna Dance With Somebody
I Will Always Love You
Whitney Houston

QUEER DANCE PARTY

You Make Me Feel
Sylvester

Let's Dance
David Bowie

YMCA
Village People

I Will Survive
Gloria Gaynor

Arrangements by Emily Westman and Scott Teske
Vocals by Jimmie Herrod with Miranda Antoinette and
Miranda Zickler

Tonight we are so privileged to honor some of the most brilliant and captivating Queer artists and icons of the last century.

Before we dive into honoring the specific artists in tonight's program, let's begin by honoring Pride itself and learning a bit about its origin story.

Since the 1920s, gay bars had served as the only public place to meet other Queer people, and many gay folks at the time referred to it as their version of church, a place to belong, to be as you really are, a place to no longer feel alone and maybe even find love. As the sexual revolution began in the 1960s, these bars were routinely raided by police, who often beat or even sexually assaulted patrons before arresting them, and then outing them publicly in the newspapers which ruined careers and families. The day Judy Garland was buried in 1969, police raided New York City's Stonewall bar, lining everyone up and asking for IDs. They began groping the lesbians in sight of everyone else, and then, as the patrons were slowly loaded by police into paddy wagons, a crowd began to grow around them. Many reports say that a mixed race butch lesbian and drag king named Stormé DeLarverie was hit over the head with a police baton. She turned to the crowd and implored them to do something, right before turning and punching the cop in the head. With that, a riot ensued, lasting six days, with Queers of all stripes throwing bottles and bricks, reportedly led by drag queens and trans women of color like Marsha P. Johnson and Sylvia Rivera. The queens formed singing kick lines and faced off directly with rows of armed police. When the cops captured one of the rioters, the crowd surrounded them until they gave the rioter back. The NYPD were actually

forced to retreat from this group, from this swarm of limp-wristed deviants, and the strength it inspired in a group that had been forced into fear for so long was overwhelming. (1)

One year to the day after the Stonewall raid, thousands took part in the first gay pride marches in New York and Los Angeles. Throughout the 1970s an increasing number of Queer people opted to be "out, loud and proud," taking to the streets and airwaves to challenge oppressive laws and bring down social barriers.

Let's jump back 12 years before Stonewall to begin our musical journey tonight.

If you ask most musicians what is the greatest musical of all time, they're very likely to say, **West Side Story**. The creative team behind this beloved Romeo and Juliet adaptation were some of the most ingenious minds of the 20th century: Leonard Bernstein (composer), Stephen Sondheim (lyricist), Jerome Robbins (choreographer/director), and Arthur Laurents (playwright). They were the ultimate Queer dream team, though they did not live during a time in which they could be 'out and proud'.

Coming of age at a time when homosexuality was medically diagnosed as a disease, Sondheim underwent psychotherapy, which seemed like the only solution. He had seen his fellow *West Side Story* collaborators all grappling with their sexuality as gay men, and Arthur Laurents, Jerome Robbins, and Leonard Bernstein all underwent some form of psychotherapy to deal with these conflicted feelings.(2) With the exception of Sondheim, the creators of *West Side Story* had narrowly escaped professional ruin during the anti-gay and anti-Communist witch hunts of the McCarthy era. *West Side Story* afforded four Queer men an opportunity to create

**“OWNING OUR STORY AND LOVING OURSELVES THROUGH THAT
PROCESS IS THE BRAVEST THING WE’LL EVER DO.” — BRENÉ BROWN**



a work of art that challenged prejudice and affirmed the power of love in defiance of social norms. (3)

So, what’s the deal with the Queer community and musical theater?

In the early days of theater, ‘different’ was tolerated. The theater had its roots in troupes of low-class wanderers who were often socially unacceptable. Actors and even professional musicians were seen as rather more than a little shady, and “well-born,” polite people didn’t associate with them. Theater people developed a culture of tolerance and acceptance, which meant that lesbians and gay men could become fixtures in the community. A “band of freaks” mentality soon developed. (4)

This concept of radical acceptance was beautifully highlighted in the musical *Cabaret* by Kander & Ebb (two gay men, surprise!). Based on the novel, *Goodbye To Berlin* by Christopher Isherwood (another gay man, surprise!), it captures the Berlin club scene just prior to the Nazis coming into power. With *Cabaret*, we got to put an eye up to the peephole of the Queer haven that was 1920’s Berlin, though with an eerie sense of impending doom that was looming on the horizon.

Jumping ahead to 6 years after Stonewall...

The Hamlisch/Kleban musical, *A Chorus Line*, signaled that gay stories could be told alongside straight stories, that our lives mattered just as much, and that our love was every bit as universal. What song could better capture this, whether it be romantic love, artistic passion, or all possible forms of love, than *What I Did For Love*? Sadly, three out of the five creatives behind the iconic musical succumbed to fatal complications from AIDS: Michael Bennett (director and choreographer), James Kirkwood Jr., and Nicholas Dante (co-authors).

You don’t own me... but you sort of do! Let’s dive into the (homophobic) pop music world of the 1960’s!

The female crown jewel of the British Invasion of the early 1960’s was that blonde force of nature, *Dusty Springfield*. For someone who hid in plain sight for most of her career, she also has one of the most recognizable voices in 60’s pop history. It’s a voice that has often been mistaken for a black soul singer rather than a blonde beehived Queer Brit. Although her life was plagued by mental health issues, addiction and abuse, Dusty was a passionate musician who exhibited mercurial intensity, tirelessly learning about her craft, while promoting lesser known artists she found special. Dusty was someone who stood up to racism in a period of social turmoil and injustice, stating she would only perform for racially mixed crowds during Apartheid in South Africa, which led to her deportation in 1964. Although she had to hide her sexuality for most of her public life, she appears to have had an unapologetic approach to her identity, thus permeating the mainstream with her outlawed Queerness. (5) She was possibly the first female pop star to ever hint at coming out in an interview in 1970, which ultimately helped sink her meteoric career. She was not known to have ever had a heterosexual relationship but had numerous documented Queer relationships.

On this side of the pond, our girl next door, *Lesley Gore*, was topping the charts well before her 18th birthday (and she’ll cry if she wants to!). Though she believed that her family and friends understood, she didn’t publicly come out until 2004 when she hosted the PBS series *In the Life*, which focused on LGBT issues. Similarly to Dusty, she felt it was easier to let the public assume who she was rather than risk her career—and her future. Her music, particularly “You Don’t Own Me,” continues to be a symbol of feminism and women’s rights, and it’s been used in film, television, and ads for marriage equality and reproductive rights. Unfortunately, Gore wasn’t allowed to decide when the time was right for her to come out on her own terms. In the early 1970s,

an anonymous letter was delivered to her parents (similarly to Carrie Brownstein during Sleater-Kinney's rise), claiming that she'd been spotted leaving a Queer bar. By now she was in her early 20s and much more confident, so she didn't deny the accusation. She led an openly gay life from that point on, stating *"I just kind of lived my life naturally and did what I wanted to do."* (6) Both singers died from cancer. Dusty at 59, Lesley at 68.

From the Spiders from Mars to Rocketman to bohemians and their rhapsodies, let's get glammed up with the fellas in the 1970's and beyond!

If your first thought when diving into 70's rock doesn't make you think of Led Zeppelin or Fleetwood Mac, then you are likely thinking of a Queer artist. David Bowie, Queen, Elton John, (Janis Joplin, Barry Manilow— not featured today, sadly) dominated the pop charts of the era.

Freddie Mercury's sexuality isn't ignored now in the same way it was during his career, but there's still no definitive way to describe him. *"I think if Freddie were living now the way he lived in his own lifetime, we'd probably call him 'Queer' rather than 'gay' or 'bisexual';"* says Ryan Butcher, editor of LGBT website PinkNews. *"It wasn't just about sexuality with him; it was about his whole identity and the flamboyant persona he projected on stage, which is one of the main things Queen is known for."* Mercury was *"almost a covert agent for the LGBT community, dropping these little seeds of Queer culture into the heterosexual mindset"*. Freddie was the Queer, South Asian frontman of the band who released one of rock's most iconic singles, *Bohemian Rhapsody*, and the best-selling album in UK chart history, Queen's Greatest Hits. However, it's also arguable that the mystique he cultivated around his identity, whether he felt forced into that or not, has only burnished his status as one of pop's most captivating enigmas. (7) Mercury passed away a mere 24 hours after first publicly announcing his AIDS diagnosis to the world.

"David Bowie was the first outspoken and

shameless sexual libertine in the rarified pop culture strata. He was the embodiment of glamor, talent, and a new kind of personal expression," said Justin Vivian Bond. Bowie once said: "For me, I was more magnetized by the whole gay scene, which was underground. Remember, in the early 1970s it was still virtually taboo. There might have been free love, but it was *heterosexual* love. I liked this twilight world. I liked the idea of these clubs and these people and everything about it being something that nobody knew anything about. So it attracted me like crazy. It was like another world that I really wanted to buy into." J. Bryan Lowder of *Slate* writes, "Even if Bowie was not *really* sexually Queer (gay, bi, or otherwise), he was one of the most *culturally* Queer artists to grace this earth." You can't appropriate something you helped to create. On a personal note, at the time of his passing, I was shaken and moved because here was this artist who taught me from a young age that my otherness was beautiful and more hip than everyone else's normalcy. He made it WAY cool to be an alien, long before the X-Files. Long before David Duchovny played a trans character on *Twin Peaks* (in which Bowie acted as well).

In 1976, **Elton John** came out as bisexual in *Rolling Stone* magazine, where he was featured on the cover. It was years after this that John was to break down even more boundaries, telling *Rolling Stone* in 1992 that he was "quite comfortable being gay". In the same year, the piano man founded the Elton John AIDS Foundation to help fight the disease which had affected so many in the community, including his friend, Queen frontman, Freddie Mercury. John once said of his longtime partner:



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"To be worthy of someone's love, you have to be brave enough and clear-eyed enough to be honest with yourself and your partner. For David and I, being able to openly love and commit to one another, and for that to be recognised and celebrated is what makes life truly worth living."

When **George Michael** came out as a gay man in an exclusive interview with CNN in April 1998, public attitudes about homosexuality were far different from how they are today. Same-sex marriage was illegal, violence against gays or lesbians was not classified as a hate crime, and HIV and AIDS still carried a heavy stigma. In that climate over 20 years ago, the British music superstar appeared on CNN and went public with his sexual orientation after being dragged through the mud by the media and arrested for lewd behavior. Michael, then 34, told CNN's Jim Moret that he did not have his first gay relationship until he was 27 and that he had decided to keep his sexuality private because of the way he was publicly scrutinized earlier in his career. *"I spent the first half of my career being accused of being gay when I hadn't had anything like a gay relationship,"* Michael said in the interview. *"So I spent my years growing up being told what my sexuality was really ... which was kind of confusing."* In 2016, he died at the age of 53.

"I'VE NEVER BEEN INTERESTED IN BEING INVISIBLE AND ERASED" - LAVERNE COX

Jackie Shane was born in Nashville on May 15, 1940, and grew up as a black transgender child in the Jim Crow South (can you even imagine?). But she made her name after she moved to Toronto in 1959, becoming a force in its music scene and packing its nightclubs. On posters and fliers, the adjective that would most frequently precede **Jackie Shane's** name was "fabulous" and fabulous she was! She turned down *The Ed Sullivan Show* because she was asked to take off her makeup. She knew who she was and she didn't care to wait around for the mainstream to understand.

To loop back around to the start of our program, *West Side Story* featured a character we might now consider

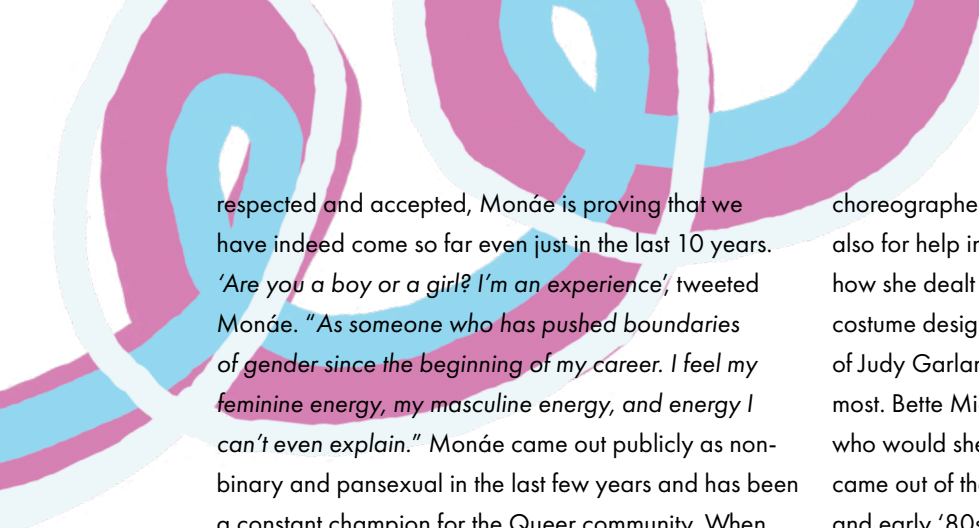
to be the first trans or non-binary youth in a major public work, presented in the character of *Anybods*. These days, while certain letters of the LGBTQIA+ community have gotten used to feeling somewhat safer and have enjoyed more legal rights, other alphabet members are being brutally attacked politically and physically. It's par for the course every single day. The Trans community has existed as long as any other facet of the Queer community or Hetero community (for all of known time), yet they are being specifically and viciously targeted at this time. Laws are being created every day that have no basis in fact or science and are only designed to harm them (specifically trans youth). For someone like **Jackie Shane** to have found her footing and a modicum of success in the early 60's is a spectacularly inspiring story even now. These days we are blessed to have such publicly visible and proud leaders, such as **Elliot Page** and **Laverne Cox**, who are constantly fighting for trans rights, basic respect, and understanding. Please consider donating to trans causes listed on the bottom of this program.*

We will always love you.

"I really feel that if Robyn were accepted into Whitney's life, Whitney would still be alive today," - **Bobby Brown**

A young **Whitney Houston** split up with her live-in partner, **Robyn Crawford**, due to the fear it would hurt her career just as she was about to rise to astronomic fame. She kept Robyn on as her personal assistant and creative director amid constant rumors about the nature of their relationship and sexualities. Whitney struggled with having been raised in a homophobic and religious household. Until her relationship with **Bobby Brown**, she had few public relationships and was constantly questioned about why. When **Oprah** interviewed her mother, **Cissy Houston** months after Whitney's death (at age 48), Cissy still admitted that she would have rejected her daughter if she had come out as openly Queer. Whitney was often quoted as saying, *"Can I just be me??"*.

Who could even be more themselves than **Janelle Monáe**? While our community is still constantly fighting to be



respected and accepted, Monáe is proving that we have indeed come so far even just in the last 10 years. 'Are you a boy or a girl? I'm an experience', tweeted Monáe. "As someone who has pushed boundaries of gender since the beginning of my career. I feel my feminine energy, my masculine energy, and energy I can't even explain." Monáe came out publicly as non-binary and pansexual in the last few years and has been a constant champion for the Queer community. When asked about how it's affected her personal life she said, "My whole family is church, church, church. And I'm just like, well, what does it mean to go against your whole family on this thing?" she said. "But I was ready. I was like, you know what, if they don't love me, don't call me asking me for no money. You will not get my LGBTQIA+ money." Her newest music video, Lipstick Lover, has taken the internet by storm with its depiction of radical free Queer love as well as body positivity.

So, what exactly is a "Queer Icon" and how does one attain such a status if they aren't a Queer person?

When the term "Queer icon" comes up, people tend to conjure *Judy Garland, Barbra Streisand, Cher, Dolly Parton, Madonna*, etc. In the early 1960s, when Streisand was just starting out, gay audiences instinctively recognized something very familiar about her, a shared sensibility. That was only logical, given that her sensibility had been nurtured by gay men, after all. And this was hardly a new phenomenon. Virtually every other significant gay icon had followed the same path. From Mae West to Cher -- the greatest gay icons have been molded early in their careers by gay mentors and collaborators. Katharine Hepburn's early screen image -- tomboyish, defiant and subversive -- was molded by the gay director George Cukor. Judy Garland, right from her days as a child star, was modeled into the icon she would become by a series of gay mentors who helped her develop her singing style and stage persona. Among them were composer-producer Roger Edens, director Charles Walters and director Vincente Minnelli (whom she'd marry). *Somewhere Over the Rainbow* is a staple Queer anthem for obvious reasons including its prevalent message of escapism. Marilyn Monroe relied on gay

choreographer Jack Cole not just for dance moves but also for help in how she looked, how she sounded and how she dealt with the studio and the press. Cher had costume designer Bob Mackie. Liza Minnelli, daughter of Judy Garland, was given more gay godfathers than most. Bette Midler emerged straight out of the gay baths; who would she be without Bruce Vilanch? Madonna came out of the New York gay scene of the late '70s and early '80s and has paid tribute to the formative impact of such gay friends as Keith Haring and Martin Burgoyne. Thirty years later Lady Gaga blossomed within a similar milieu, influenced by gay club kids and musicians. Her very name is a tribute to Freddie Mercury and Queen, after their song "Radio Ga Ga."

These artists have all emerged from within our culture but have also given so much back to it. Throughout their careers, they used their tremendous star power and platforms to advocate for Queer causes. Our community gave them life and in turn, they helped to protect ours.

It is with the utmost pride that I have the chance to acknowledge the absolutely astounding contributions Queer people have made to every facet of society throughout history while dealing with constant abuse, rejection, fear, exploitation, brutality, etc. Alongside our other marginalized communities, we have proven that we are here, we are Queer, and we will continue to fight for love above all. We are beyond honored to celebrate these incomparable artists with you tonight.

1. Chelsey Weber-Smith
2. Jackson Cooper
3. David LaFontaine
4. James Finn
5. Bishi
6. MakingQueerhistory.com
7. Nick Levine
8. William J Mann

***Please consider donating to one of these transgender organizations:**

- National Center for Transgender Equality (NCTE)
- Trans Women of Color Collective (TWOCC)
- Trans Youth Equality Federation (TYEF)
- Transgender Legal Defense and Education Fund (TLDEF)

MUSICIANS

VIOLIN I

Rachel Nesvig, *concertmaster*

Begin Nora, *assistant*

concertmaster

Brian Hillyard

Martha Garrett*

Christopher Lin

Melanie Batt

Patricia Williams

Lin Marcelais

VIOLIN II

Karin Islip, *principal second*

Neil Bacon, *assistant principal*

second

Greg Dziekonski

Laurie Harvey

Lea Fetterman

Thao Huynh

Kelly Marsh

Alonzo Tirado

VIOLA ♥

Christopher Foerstel, *principal*

Brian Jankanish

Brian Lew

Carolyn Wyman*

Aleida Gehrels

Kendal Keyes

CELLO

Lauren McShane, *principal*

Karen Helseth

Kumiko Chiba

Merle Harris*

Briana Lamb

Mariah Larsen

BASS

Bren Plummer, *principal*

Ramon Salumbides

FLUTE ♥

Susie Telford, *principal*

Jenna Calixto

OBOE

Logan Esterling, *principal*

Kristine Kiner

CLARINET

Mary Kantor*, *principal*

Jenny Ziefel

BASSOON

Francine Peterson, *principal*

Elaine Walters*

TRUMPET

Judson Scott, *principal*

David Cole

HORN

Sandon Lohr, *principal*

Andre Goodrich, *assistant principal*

TROMBONE

Bill Branvold, *principal*

Greg Powers

TUBA

Ed Phillips, *principal*

ALTO SAX

Dexter Stevens, *principal*

TENOR SAX

Erik Steighner, *principal*

TIMPANI

Rachel Dobrow Stone, *principal*

PERCUSSION

Denali Williams, *principal*

Eric Peterson

HARP

Deborah McClellan*, *principal*

PIANO

Emily Westman

Aubrey Marks-Johnson

DRUM SET

Emily Westman

ELECTRIC BASS

Ethan Sobotta

VOCALS

Jimmie Herrod

Miranda Zickler

Miranda Antoinette

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UPCOMING CONCERTS

MORE INFO AT LWSO.ORG

Redmond Saturday Market

July 8 | 9 am - 2 pm

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LWSO Annual Sensory-Friendly

Halloween Children's Concert

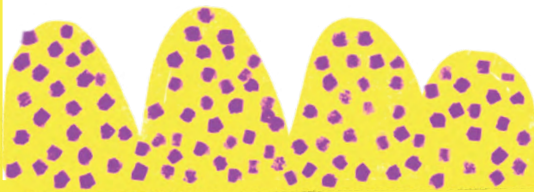
October 21 | 11 am & 12:30 pm

Bellevue First United Methodist Church

LWSO Holiday Pops Concert

December 16 | 3 pm

Bastyr University Chapel



HOW TO SUPPORT LWSO

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PROGRAM COVER AND ARTWORK BY NIKITA ARES

Nikita Ares is a Seattle-based painter originally from Cagayan de Oro, Philippines. She received her BFA from Cornish College of the Arts in 2018. Her works consist primarily of drawing and painting that includes movement, energy, and consciousness.

Statement: The symbiosis between movement and energy creates an inseparable relationship that permeates my work, rooted in my fascination with the vibrations and dynamics of people, objects, and nature. With the use of paint and drawing media, I create variations of gestures using traditional and modern styles that embody and visualize this concept. My intention is to depict the bond between the flow of energy and the chaos of movement luring the viewer to expand their own awareness. My paintings are abstractions from intimate moments that reveal a universe of interpretations and vulnerabilities. Find Nikita on Instagram @kita.licious or at nikitaares.com.

