Our Time: Me Too

for carillon

©Pamela Ruiter-Feenstra

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Our Time: Me Too **Pamela Ruiter-Feenstra**
(b. 1961)

In early January 2018, I was invited to play the carillon for an engineering school time capsule event at the University of Michigan. In preparing the program, I asked myself, "What speaks to our *time?" The answer came from women's voices worldwide from ancient millennia through gymnasts and other women at this moment. Those voices echo exponentially, "Me Too."*

The "Me Too" movement gave birth to my composition, **Our Time: Me Too.** *A time-honored tradition of respect is to encode the letters of someone's name in a musical alphabet. As this composition unfolded, the letters coded from "Me Too" formed a haunting musical alliance as a mantra that recurs in accents from every continent. Unlike in times past, these voices chanting "Me Too" will no longer remain silent or encapsulated.*

Music notes	***a***	***b*** *(b-flat)*	***c***	***d***	***e***	***f***	***g***	***h*** *(b-natural)*
	i	*j*	*k*	*l*	***m***	*n*	***o***	*p*
	q	***r***	*s*	***t***	***u***	*v*	*w*	*x*
	y	*z*						

Our Time: Me Too

Dedicated to my sisters worldwide

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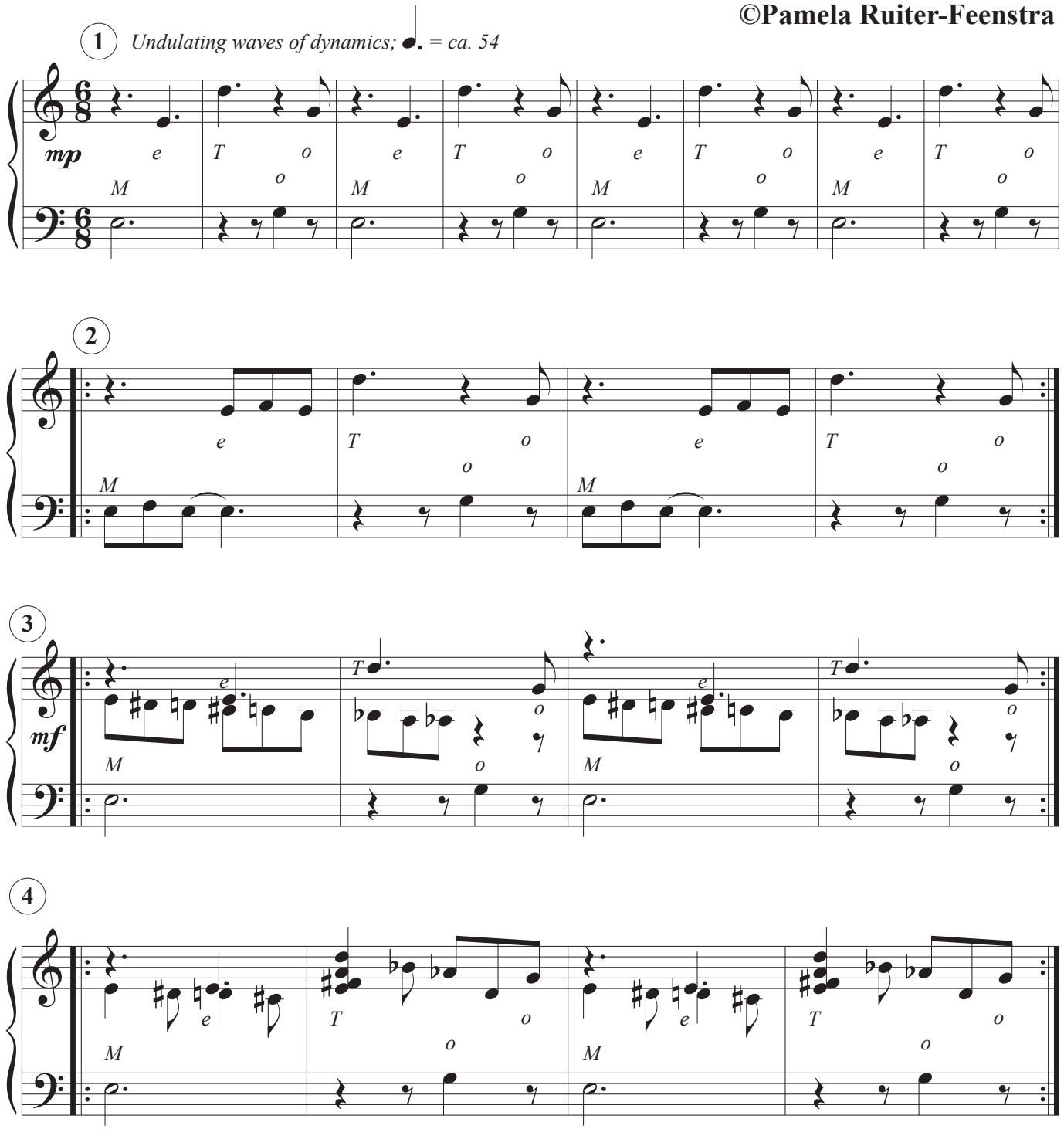
Carillon



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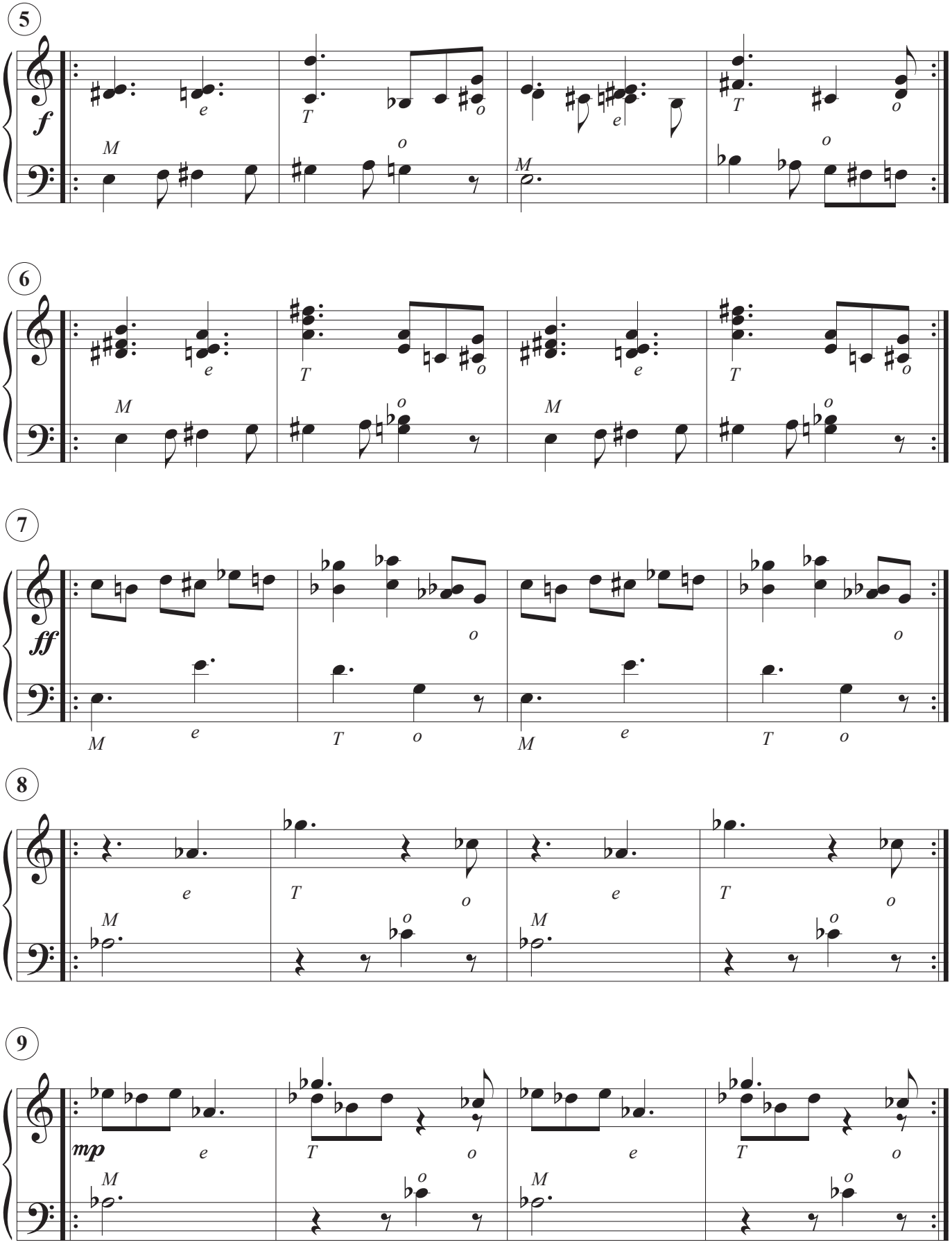
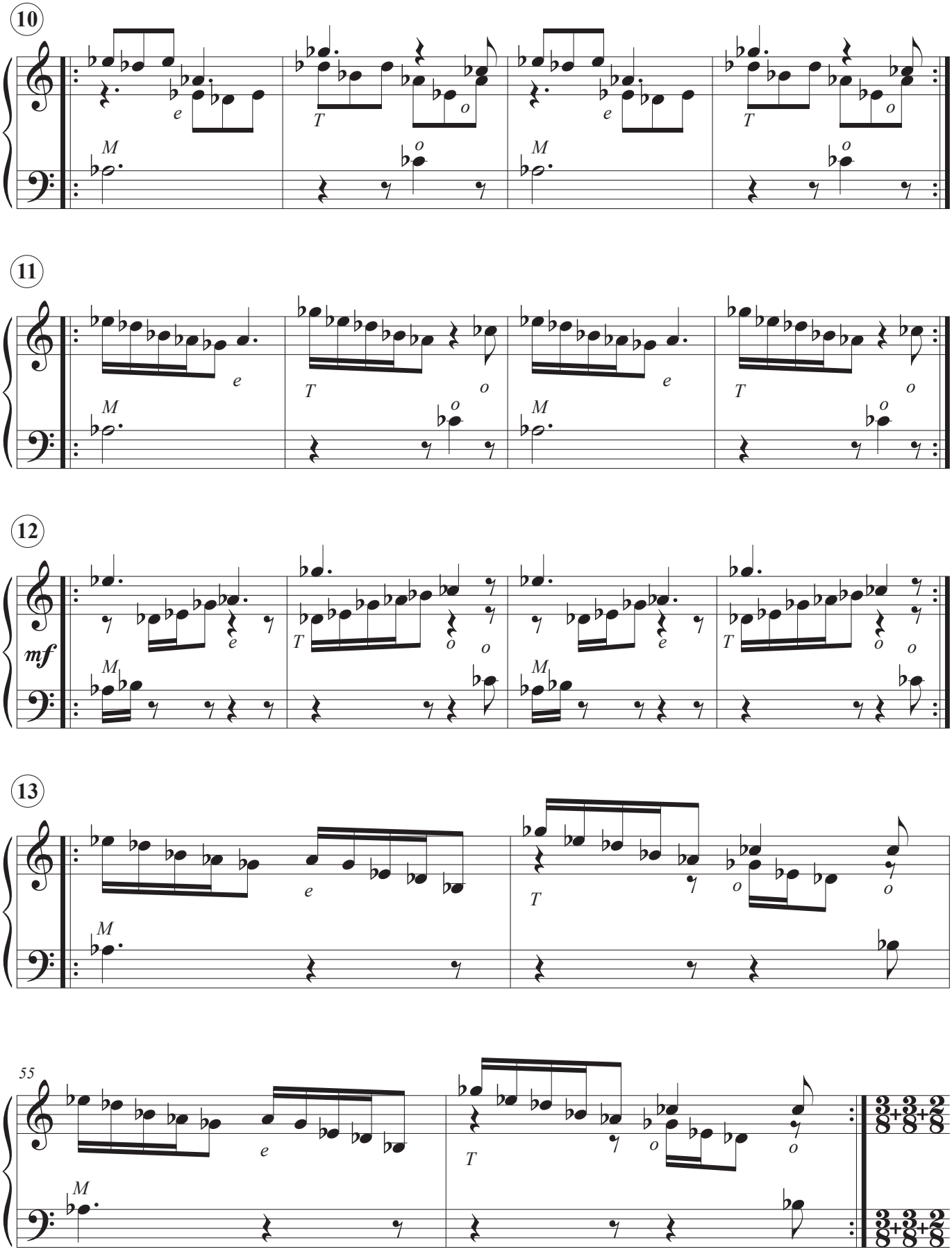
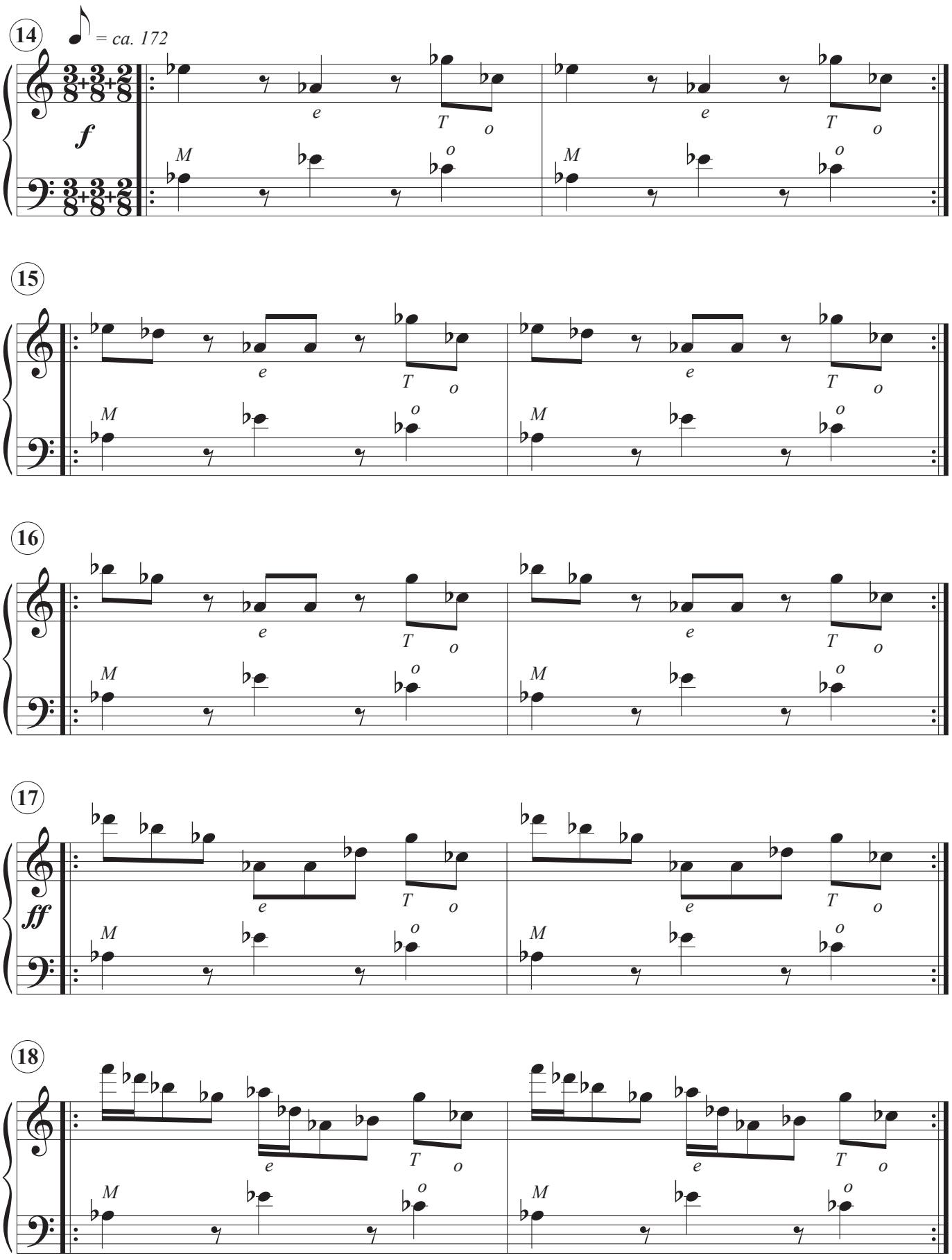
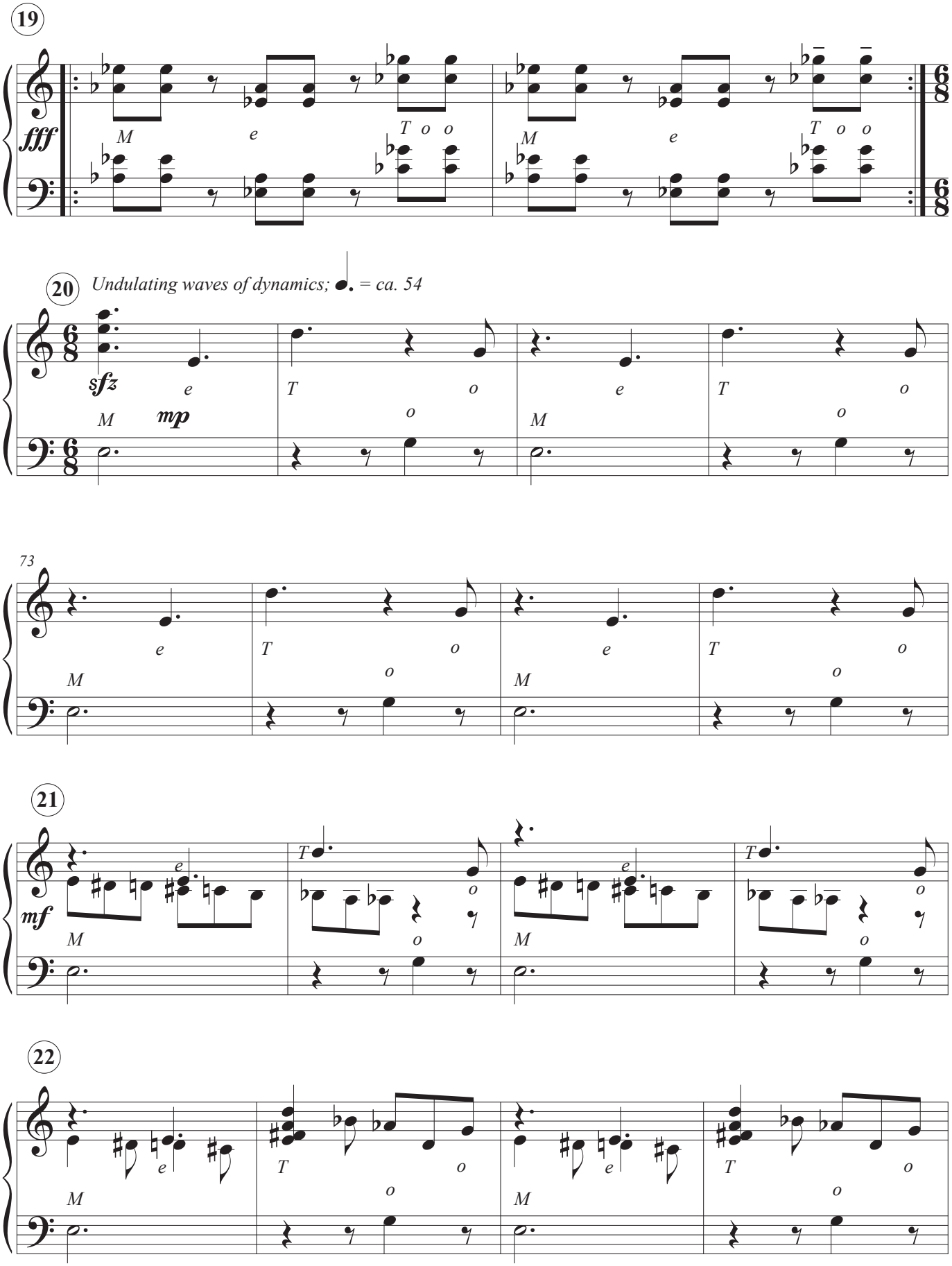
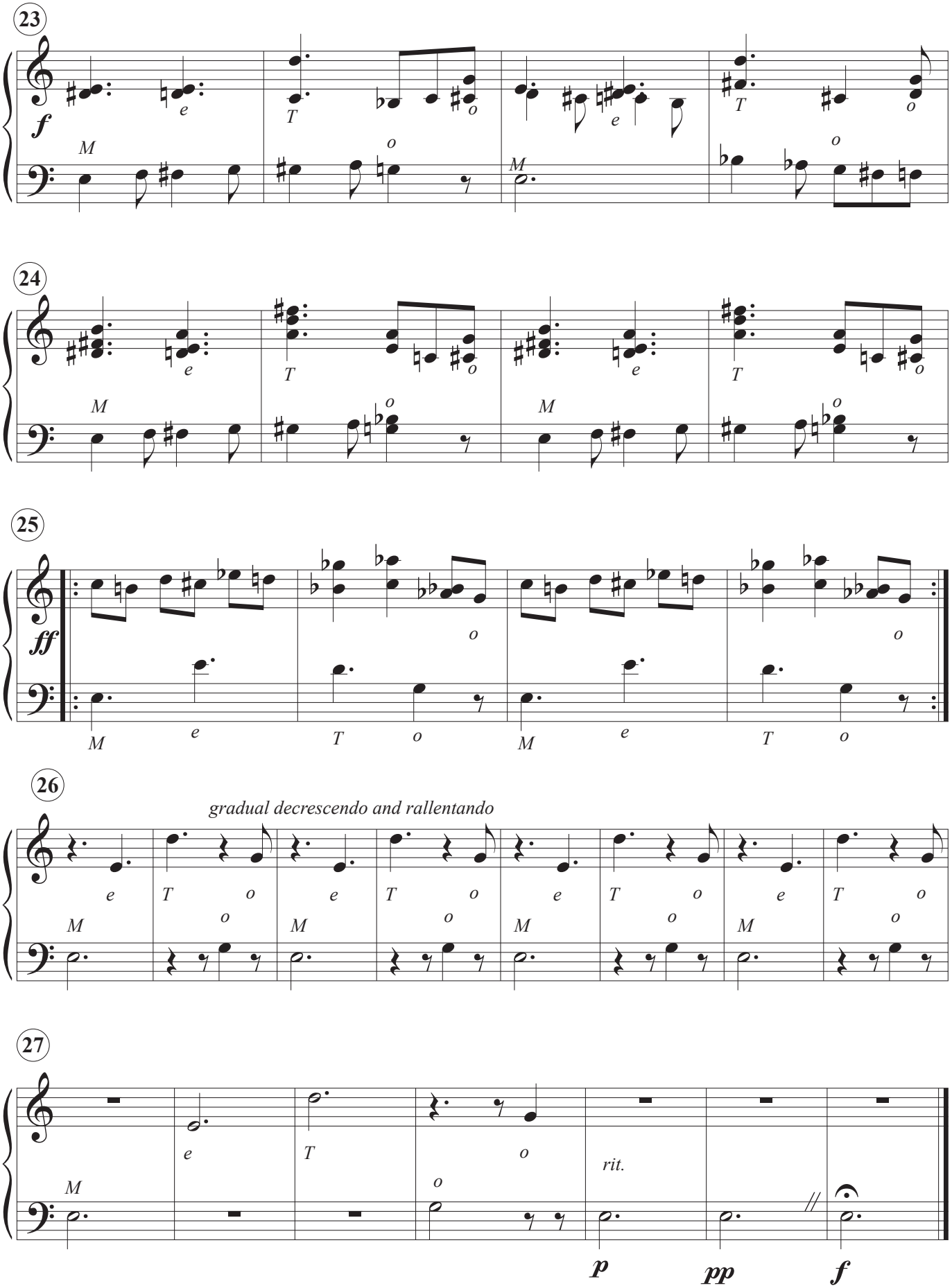

5
f
M
e
T
o
6
7
ff
8
9
mp


10
11
12
mf
13
55


14
= ca. 172
f
M
e
T
o
15
16
17
ff
18


19
fff
M e T o o
M e T o o
20
Undulating waves of dynamics; ♩. = ca. 54
sfz mp
M e T o o
M e T o o
73
M e T o o
M e T o o
21
mf
M e T o o
M e T o o
22
M e T o o
M e T o o


23
f
M
e
T
o
24
25
ff
26
gradual decrescendo and rallentando
27
rit.
p
pp
f

Grammy-nominated performer **Dr. Pamela Ruiter-Feenstra** thrives as improvisation expert, international concert and recording artist, and award-winning composer, conductor, pedagogue, and author. She frequently concertizes and teaches repertoire and improvisation on antique organs, harpsichords, clavichords, and carillons throughout North America and Europe, and strives to discover and reveal the beautiful soul of each instrument. Ruiter-Feenstra's explorations as Senior Researcher with an international team at the Göteborg Organ Art Center in Sweden culminated in her acclaimed publications, ***Bach and the Art of Improvisation,*** Volumes I–II. As Professor of Music at Eastern Michigan University, Ruiter-Feenstra conducted the Collegium Musicum and taught organ, harpsichord, and improvisation.

A passionate advocate for marginalized populations, Ruiter-Feenstra's newest improvisations, compositions, hymn texts, and concertatos focus on social justice themes and collaborations. As a 2017–2019 recipient of a Ronald Barnes Scholarship grant from the Guild of Carillonneurs in North America, she interviewed individuals from Arab and Muslim, African American, Jewish, and Latina/o communities. Inspired by their voices, she composed four pieces in a collection entitled ***Belonging: A Carillon Call to Care for All.*** Her ***Liturgy Live*** organ set features world music themes. She composed ***Our Time: Me Too*** and ***Enough is Enough: Sketches*** to ring out against violence, marginalization, and injustice, and to lift up the voices of survivors**.** Her prizewinning ***Peacemakers*** was composed as an antidote to hate speech and actions and as a positive activist attribute to model to our children.

In her ***Muse in Peace, Muse at Work, Muse for the Soul,*** and ***Muse at School,*** Ruiter-Feenstra offers children songs about world peacemakers, finding peace within, academic subjects, psalms and liturgical topics, and the building blocks of music theory and listening. ***Muse*** is Ruiter-Feenstra's action to keep music in the schools, and to promote access to the arts among underprivileged populations.

Ruiter-Feenstra resides in Ann Arbor, Michigan, with her spouse, son and daughter, and petite golden doodle.

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