EARTH’S PROTECTION
A free arts and music festival for our planet

June 9, 2023 | 7:30 PM
LEWIS AND CLARK COLLEGE
Agnes Flanagan Chapel

RESONANCE ENSEMBLE
KATHERINE FITZGIBBON
Conductor
ABOUT RESONANCE ENSEMBLE

In its fourteenth season, Resonance Ensemble creates powerful programs that promote meaningful social change. Resonance Ensemble works to amplify voices that have long been silenced, and they do so through moving, thematic concerts that highlight solo and choral voices, new music by composers and poets whose stories have been underrepresented on the concert stage, visual and other performing artists, and community partners.

Under Artistic Director Katherine FitzGibbon, Resonance Ensemble has performed challenging and diverse music, always with an eye toward unusual collaborations with artistic partners from around the country: poets, jazz musicians, singer-songwriters, painters, playwrights, and dancers. The Resonance Ensemble singers are “one of the Northwest’s finest choirs” (Willamette Week), with gorgeous vocal tone, and they also make music with heart. Resonance has commissioned new works from Jasmine Barnes, Kenji Bunch, Melissa Dunphy, Judy A. Rose, Renee Favand-See, Damien Geter, Joe Kye, S. Renee Mitchell, Kimberly Osberg, Vin Shambry, Mari Esabel Valverde, and Freddy Vilches. Each concert connects the musical experience with tangible ways the audience can take action in collaboration with our community partner organizations.

The groundbreaking work that Resonance Ensemble has been producing over the last few years has been noted by local media and national arts organizations. In Oregon ArtsWatch, Matthew Andrews described Resonance as “part social commentary, part group therapy, and part best damn choir show in town.”

RESONANCE STAFF

Katherine FitzGibbon,  Founder and Artistic Director
Damien Geter,  Co-Artistic Advisor
Shohei Kobayashi,  Co-Artistic Advisor
Liz Bacon Brownson,  Director of Marketing & Operations
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EARTH’S PROTECTION
For the Love of our Planet and all of its People.

KATHERINE FITZGIBBON, conductor

Normal Never Was......................................................Jasmine Barnes

Songs from Celilo ..................................................Nancy Ives

Nancy Ives, Cello and Voice / poetry of Ed Edmo

The Tipping Point ..................................................Reena Esmail

INTERMISSION

Mass for the Endangered........................................Sarah Kirkland Snider

I. Kyrie
II. Gloria
III. Alleluia
IV. Credo (on a ground by Caroline Shaw)
V. Sanctus/Benedictus
VI. Agnus Dei

Mass for the Endangered by Sarah Kirkland Snider presented under license from G. Schirmer Inc. and Associated Music Publishers, copyright owners.

This concert will be professionally recorded and made available to stream later this month. Supported by Resonance Ensemble Access Project (REAP).
RESONANCE ENSEMBLE SINGERS & GUEST ARTISTS

Katherine FitzGibbon, Conductor

**SOPRANOS**
Emma Lynn Abrams
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Vakare Petriuniute
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Shrikant Naware, Tabla

**FEAR NO MUSIC**
Adam Eccleston, flute
Kelly Gronli, oboe
Kirt Peterson, clarinet
Sam Rhoton, bassoon

Michael Roberts, percussion
Denise Fujikawa, harp
Jeff Payne, piano

Amanda Grimm, viola
Nancy Ives, cello
Braizahn Jones, bass

Keko Araki and Ines Voglar, violin
FIND OUR ARTIST BIOS ONLINE

In an effort to keep tonight’s printed program tight and to save paper, we are including all of our artists’ bios on a special page on our website. To read all about the incredible artists who made tonight’s program possible, scan the QR code and read on!

PROGRAM NOTES AND TEXTS

NORMAL NEVER WAS
Jasmine Barnes
Poetry of Sonya Renee Taylor

This piece was commissioned by Resonance Ensemble in 2022 as part of our video series, Commissions for Now. This is its first live premiere.

“Setting Sonya Renee Taylor’s words to music was my honor. When I read her poem, I heard the music right away. The text speaks to life pre-pandemic — and the opportunity we now have to fix what was wrong. It’s hopeful to me.” — Jasmine Barnes

We will not go back to normal, normal never was.
Our pre-corona existence was not normal, other than we normalized Greed.
Other than we normalized inequity, other we normalized exhaustion, depletion, extraction, disconnection, confusion, rage, hoarding, hate, and lack.
We should not long to return, my friends.
We are being given the opportunity to stitch a new garment, one that fits all of humanity and nature.

SONGS FROM CELILO
Nancy Ives
Poetry of Ed Edmo

Ed Edmo is a Shoshone-Bannock poet, playwright, performer, traditional storyteller, tour guide and lecturer on Northwest tribal culture. These songs were the result of a collaboration between him, the composer and photographer Joe Cantrell (Cherokee) which culminated in the large-scale orchestral work Celilo Falls: We Were There, commissioned by the Portland Chamber Orchestra and premiered in June 2022 in Beaverton, OR. The songs were written and premiered individually between 2020 and 2022, with the composer performing both parts.

Celilo Falls was one of the largest waterfalls in North America until it was completely submerged (in just 6 hours) upon completion of the Dalles Dam, extinguishing not only a mighty roar, but the livelihoods and ancient traditions of many Native American tribes, whose ancestors had gathered, fished, and traded there for over 10,000 years. It is the composer’s intention to honor that deep presence on the land, and it is her hope that through this work, many who are not aware of this history will gain greater understanding of the Native peoples, our neighbors and brethren, who have lost so much, and of the fact that they are still here.
1. Grandfather Storyteller

Grandfather storyteller
I come to you with thirsty ears

Grandfather storyteller weaving words of ancient strength
words colored with ageless time
words that are carried on welcome wind
to words floating on rivers of purity

Grandfather storyteller
I come to hear wisdom
wisdom that is not yours alone
wisdom that you share
wisdom I shall pass to the children

2. Celilo Fisherman

you made your nets & tested the knots
seeing that they held.

little did you know what was to hold you after the sound of water falling over what used to be.

3. Celilo Blues

he came automaton-atomic-government-man
with briefcase in hand wire rimmed glasses
that hung from his nose his whining voice
came out in a never ending drone
promising promises again & again
deafened ears that are paid not to hear
mouthing words of pre-recorded briefing sessions
behind armed guards again we drowned again
we drowned

4. There Has Been Something

sometimes it is a song
sometimes a whisper
sometimes it appears to be an animal
then other times
weeping
I hear it
there has been something that has disappeared
from my mother earth
I’m not sure what it was
but
sometimes at night
I can hear it in the wind
or
it comes to me in my dreams like the smell of salmon cooking
THE TIPPING POINT
Reena Esmail
Poetry of by Amy Fogerson, interspersed with Hindi and tabla bols

The Tipping Point explores the return of light. It is set in Raag Vibhas, a Hindustani raag that is characteristically performed at daybreak. Amy Fogerson’s text is rooted in the solstice (as metaphor for a larger social struggle between darkness and light) — exploring the return of light in yearly cycles.

And indeed, I was writing this piece both during the darkest time of the year, and through the darkest time of the pandemic. It is a mantra, designed to be sung over and over again, to somehow internalize that even in the darkest of times, light always returns.

Stasis.
Balanced on the razor’s edge between darkness and light.
Darkness exults in his hold on the world.
Yet we have arrived at the tipping point.
Dha Dhin Dhin Dha
Dha Dhin Dhin Dha
Dha Tin Tin Ta
Ta Dhin Dhin Dha
Aaye savera (come, morning)
Aaye gyan (come, light/enlightenment)
And Light stands proudly, poised for her return.
She presses inexorably forward
In her journey to true north.
For light is life and
Light always returns
Light always
Light
Dhi Na Dhi Dhi Na
Ti Na Dhi Dhi Na

MASS FOR THE ENDANGERED
Sarah Kirkland Snider

Mass for the Endangered is a hymn for the voiceless and the discounted, a requiem for the not-yet-gone. Using original text by writer, visual artist, and musician, Nathaniel Bellows, in combination with the traditional Latin, Mass for the Endangered embodies a prayer for endangered animals and the environments in which they live. Written for SATB choir and twelve instruments, the five-movement piece appeals for parity, compassion, and protection, from a mindset — a malignance or apathy — that threatens to destroy the planet we all are meant to share.

I. Kyrie
On earth, air, and water
Have mercy
On stone, tree, and flower
Have mercy, world, have mercy

Kyrie Eleison
Give mercy to all wing and paw
Mercy to all cred band claw
On flower, seed, leaf, and root
Give mercy to all broods and tribes
Mercy to all nests and prides
To tide and spring, squall and breeze
To those who plead for calm and peace
Not hunted, hounded, poisoned, fleeced.

To barren, poisoned land
Forgive us
To the vanished, and the left
Forgive us, world forgive us

Mercy on this refugee
this braided boundless stone
Mercy for their old
Mercy for their young

and mercy now for what we’ve done

Kyrie Eleison.

—Nathaniel Bellows

II. Gloria

Gloria in excelsis Deo.
Et in terra pax
Hominibus bonæ voluntatis.

Laudamus te; benedicimus te;
Adoramus te; glorificamus te.
Gratias agimus tibi
Propter magnum gloriam tuam.

Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi
miserere nobis.
Qui tollis peccata mundi,
suscie deprecationem nostram.
Qui sedes ad dextram Patris,
O miserere nobis.

Quoniam tu solus Sanctus,
Tu solus Dominus,
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.

Amen.

III. Alleluia

Sea of cradle, foundling,
current, cold and quelled as morning.
Braid of vapored ashes,
shadowed creche, collapsing.

Contour, carve, corrode—
breathe through camphor, coal,
seed each breeze with gold.
Poison, parch, pollute—
plow the coast, the dune,
flow toward constant moon.

THANK YOU

All of our wonderful friends at Alberta House!

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Susan Nunes and Lewis & Clark College
George Thorn
The Regional Arts and Culture Council
Reed College Conference and Events Planning
Oh! Creative
Alan Niven, Videographer
Our amazing volunteers!

We can’t do this without YOU!
Alleluia

Hearth of stone, of tar, of lava shelter shielding mother.
Oh, save us mother!

She who is sleeping,
Is she who will wake.
Fracture, foist, defoul—
Shatter cliff and shoal, sand each stone to whole.
Harbored, held, unharmed—
She’ll wake, rise, rejoin,
her daughters and her sons.

IV. Credo (on a round by Caroline Shaw)

We believe in stone and moss,
sand and grass. Land limned on loam,
haven to the harmed and the whole,
the lesser and the left, the spirit housed in the opposite.

We believe in all who are offset.

We believe in the blessing of win,
angelic, ingenious—every soaring thing. We believe in the holy pelt and fin, hoary hide and shell.
The armor of every beast is blessed, adorned in their own regalia.

Mercy, now,
on all animalia.

Take no tooth or tusk, steal no heart, hari or husk.
Et expecto...
No shark robbed of its fin, no mink denied its skin.
Resurrectionem mortuorum et vitam venturi saeculi...
No bath in bowl of salted blood
And I await the life of the world to come...
no cove for corpse, no reddened veldt.

A flora fashioned, valued, known
to heal the mind and mend the bone.

We believe in all who are at risk.
We believe in all who are voiceless.
We believe in all who are helpless.
We believe in all who are at risk.

Lay down the spear, lay down the hook,
lay down the gun, the knife, the net.
No majesty in poison. No virtue in the snare. No salvation in a strangled spirit.

We believe in songs at daybreak,
cries and calls at dusk.
In quell and coo, drone and hum,
In hovel, hollow, river pond.

We believe in listen. We believe in wish. And to be worthy of their gift: this chance to look within ourselves and change how we have lived, to change how we have lived.

We believe in all who are offset.
We believe in all who are outcast.
We believe in all who are voiceless.
We believe in all who are stranded.
We believe in all who are stalwart.
We believe in all who are fearless.
Expecto vitam venturi saeculi...
We believe in all who are dauntless.
And I await the life of the world to come...

We believe in all offset, outcast, voiceless,
stranded, stalwart, fearless, dauntless, promised.

We believe in all who are silenced.
We believe in all silenced.
We believe in all who are promised.
We believe in all promised.
And I await...

V. Sanctus/Benedictus

Sanctus, Sanctus, Santus,
Domine Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

VI. Agnus Dei
Agnus Dei,
Qui tollis peccata mundi

Lamb of God,
of longing, loss,
have mercy on us.
Accept, embrace
these sins—release
the callous,
the conquering,
replace this
hardened wrath,
with calm.

Lamb of God,
in calling, call,
grant them peace.
The deepest sleep
of safety, the unencumbered
yawn. To bathe and breed
with no threat or risk—
trade our sins
our tresspasses
for bliss.

Let, allow, admit, accord:
The slumbering of gods
The wandering unbound
The hunted hunting whole
The grazing under moon
The breathing boundless breath
The freedom found in self
The feeling life is whole
The meaning known, unknown.

Lamb of God,
of goodness, gold,
The world looks a lot different now, but artists are still finding a way to safely create, foster community, and share powerful stories. These past two years showed us the incredible global demand for free, online access to our programming - which is why we are proud to continue the Resonance Ensemble Access Project (REAP): our initiative to ensure that all of our concerts are available to the world both in-person and online.

WE CAN'T DO IT WITHOUT YOU.

Providing this vital accessibility also increases the expenses of producing our concerts. We ask our supporters to consider an additional donation to underwrite this access for those who cannot afford to donate.
OUR CONTRIBUTORS

Thank you to these individuals and organizations for supporting Resonance Ensemble. Your support helps us move closer to realizing our vision of a community that champions opportunities and possibilities for all artists, and for that, we truly thank you.

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Please get to know our season and community partners. With their help, Resonance provides tangible resources, calls attention to injustice, and builds the type of community relationships that our world needs.

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We are especially grateful for our Season Partners (2022-2023), who provide mutual support, tickets, resources, and help us connect with our community all season long. If you would like to learn more about how to become a season partner with Resonance, please contact us directly.

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Portland Audubon is changing its name, moving away from “Audubon” due to John James Audubon’s complicated racist history.

Please take our survey to help us find a name that better reflects our mission and values as an organization that works to inspire all people to love and protect birds, wildlife, and their habitat: bit.ly/AudubonNameChangeSurvey1

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- **Sign Up for the Backyard Habitat Certification Program**: Learn how to make your yard or outdoor space into a wildlife habitat.
- **Register for a Class, Field Trip or Ecotour**: Join expert educators in-person or on-line to explore the natural world.
- **Sign Up for Camp**: Camps foster opportunities for kids to learn, play, and explore, all while making friends and connecting to nature.
- **Take a Hike at Our Sanctuary**: Our 172 acre sanctuary in NW Portland is free to the public and open from dawn to dusk.
- **Become a Member or Volunteer**: With more than 12,000 members and 500 volunteers, Portland Audubon is made up of a vast community of people passionate about protecting birds and the natural world.
REVOLUTION 15

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