For Immediate Release:

Fear No Music Examines the “Kavanaugh Hearings”
with Eight World Premieres

“a classical ensemble with… a mature sense of social justice and responsibility”
- Oregon ArtsWatch, May 1, 2019

August 30, 2019 (Portland, OR): Fear No Music’s highly anticipated 2019-20 season “Justice (Just Us)” begins on September 23rd with HEARINGS: New Music Inspired by the 2018 “Kavanaugh Hearings.” This bold program features eight World Premiere performances which draw on the watershed moment of the 2018 Kavanaugh Senate Confirmation Hearings as inspiration. Through the unique perspective of modern chamber music, Fear No Music holds space for compassionate exploration of the hotly contested social and cultural issues surrounding these infamous hearings.

Fear No Music Artistic Director Kenji Bunch states:

“Part of the Fear No Music mission is to encourage empathy and understanding through music. Sometimes this can mean revisiting difficult or problematic moments in our shared history, however recent or bygone. With HEARINGS, we’ve asked living composers, who are experiencing the world in real time as we do, to use their art to respond to last year’s Senate confirmation hearings for now Supreme Court Justice Brett Kavanaugh. With eight World Premieres by composers from all over the country, this is sure to be an evening like no other.”

HEARINGS: New Music Inspired by the 2018 “Kavanaugh Hearings”
WHEN: Monday, September 23, 2019 | 7:30 pm
WHERE: The Old Church Concert Hall
COST: $10-20 in advance; $15-25 at the door
SINGLE TICKETS: fearnomusic.org
JUSTICE (JUST US) SEASON SUBSCRIPTION TICKETS: fearnomusic.org
All eight World Premiere works utilize text from the hearing transcripts, elements of audio material from that proceeding, or other creative means to highlight key moments, both obvious and subtle, from the hearings. Program includes:

**Megan DiGeorgio** - violist, composer, and educator based in the Washington, D.C. area
*I'm Terrified*, for soprano, flute, clarinet and string quartet

*I'm Terrified* deals with the incredible strength and bravery of Dr. Christine Blasey Ford in the face of trauma and crippling anxiety. The text is taken from the transcript of the Brett Kavanaugh confirmation hearings, but only uses words that were spoken by Dr. Blasey Ford. The piece demonstrates the overwhelming anxiety that reliving this ordeal in front of the world caused her, and the immense courage it took to stand up for herself and all women despite this anxiety. The piece begins with fragments of text and frenetic musical material that illustrate Dr. Blasey Ford’s fear and anxiety. As the piece goes on, it shifts to showing more of her bravery and courage. The music becomes more stable but never completely loses its frenetic quality, showing that courageous actions do not erase fear, but rather that courage is acting despite one’s fear.

**Stacy Fahrion** - alt-classical pianist and composer based in Denver, CO
*The Summer of 1982: A Rape Culture Tango*, for mezzo soprano, baritone, cello, and piano

The text of this piece is comprised of statements made by Brett Kavanaugh and Dr. Christine Blasey Ford before the Senate Judiciary Committee on September 27th, 2018. Performance instructions include, “Here the baritone should sing louder than the mezzo soprano, even drowning her out sometimes…” and “You will attempt to get the audience to sing along with your "I like beer" chorus. (It doesn’t matter if they do or not, the point is to make it a bit awkward and uncomfortable).

**Daniel Felsenfeld** - celebrated New York City based composer, co-founder of New Music Gathering
*Indelible in the Hippocampus is the Laughter* - for woman’s voice, flute, clarinet, and percussion

In the composer’s words: Like everyone I know who cares about humanity, I watched these hearings in horror. I watched a rapist defend himself and attack anyone who disagreed, and I watched a singularly brave person take the stand and try to do what’s right—and I watched it fail and I watched my country disintegrate. *Indelible in the Hippocampus is the Laughter* is my own attempt to sort it out. We will all be sorting this one for generations.

**Ruby Fulton** - composer and multi-instrumentalist, Assistant Professor at the University of Idaho
*flowing more freely*, for 2 women’s voices, string quartet, and pre-recorded electronics

Part of the electronics for this piece are derived from audio recordings of the Brett Kavanaugh Supreme Court Hearings from October, 2018. The sung lyrics are borrowed from the 1970 Beatles tune "I, Me, Mine," as well as “Nevertheless she persisted,” Mitch McConnell’s attempt to silence Elizabeth Warren in 2017. His statement backfired becoming a new feminist motto.
Jack Gabel - Portland based composer, former commercial fisherman in Alaska

*Summer of '82, Exhibit XXX*, for cello and small drum kit

*Summer of '82, Exhibit XXX* is a musical pastiche inspired by young Master Kavanaugh's 'calendar,' submitted, at his confirmation hearing in support of his innocence. When studying the 'calendar' one finds not only 'innocence,' but a naivety, saturated with the teen spirit of the American pop culture of his day, and from reports, ubiquitous at his Georgetown Prep. finishing school. In *Summer of '82, Exhibit XXX*, several pop musical hits from Justice Kavanaugh's adolescent glory days are framed by Antonio Vivaldi's classic Summer concerto from his most well-known *Four Seasons* set, thus casting in cultural perspective both the calendar and the character of our protagonist.

Matthew Packwood - Portland based composer who explores the Oregonian sense of place in music

*confrontation*, for two women’s voices, string quartet and vibraphone

*confrontation* is dedicated to two women, Ana Maria Archila and Maria Gallagher, who in September 2018 courageously confronted a US Senator in an elevator and spoke their truth. The incident was captured on video and became a symbol of the power and resonance of the #MeToo movement. Archila and Gallagher’s words permeate the first half of the work; the text in the second half is the composer’s own.

Carolyn Quick - Educational Assistant for Special Education, composer/soprano living in Portland, OR

*Stop the Clock*, for woman’s voice, string quartet, piano, and percussion

Through found text and poetry, *Stop the Clock* brings a musical voice to Christine Blasey Ford’s statements during the 2018 "Kavanaugh Hearings." As the music becomes further embroiled in traumatic memory, the final stanza of the poem is overlaid with institutional commentary and statements of solidarity, conveying two interlocking messages: "I believe you," and "you're not alone."

Andrea Reinkemeyer - Linfield College Assistant Professor who writes emotional and clever music

*Opening Up*, for narrator and string quartet

The text for this work is drawn directly from Ford's written testimony, submitted to the Senate Judiciary Committee; the title comes from Senator Cory Booker’s comments at the United States Senate Judiciary Committee Hearing on September 26, 2018:

"I stepped out during the break and there are literally hundreds of thousands of people watching your testimony right now, and note after note that I got, people in tears, feeling pain and anguish. Not just feeling your pain but feeling their own, who have not come forward. You are opening up to open air hurt and pain that goes on across this country. And for that, the word I would use, it’s nothing short of heroic. Because what you’re doing for our nation right now, besides giving testimony germane to our office, is you are speaking truth that this country needs to understand. How we deal with survivors who come forward right now is unacceptable. And the way we deal with this, unfortunately, allows for the continued darkness of this culture to exist. And your brilliance, shining light on to this, speaking truth, is nothing short of heroic."
This performance features Fear No Music core musicians (pictured above):

- Amelia Lukas, flute
- Inés Voglar Belgique, violin
- Joël Belgique, viola
- Nancy Ives, cello
- Monica Ohuchi, piano
- Michael Roberts, percussion

With additional guest artists:

- Vakare Petriuniute, voice
- Sarah Maines, voice
- Erik Hundtoft, voice
- Kirt Peterson, clarinet
- Keiko Araki, violin

**Partners for this concert are:**

**The Greater Portland NOW (National Organization of Women)**
The National Organization for Women (NOW) is the largest organization of feminist activists in the United States. NOW has 500,000 contributing members and 550 chapters in all 50 states and the District of Columbia. Since its founding in 1966, NOW's goal has been to take action to bring about equality for all women. NOW works to eliminate discrimination and harassment in the workplace, schools, the justice system, and all other sectors of society; secure abortion, birth control, and reproductive rights for all women; and end all forms of violence against women; eradicate racism, sexism, and homophobia; and promote equality and justice in our society. Greater Portland NOW is a chapter of Oregon NOW with over 200 members and growing. Learn more at [greaterportlandnow.org](http://greaterportlandnow.org).

**The Oregon Coalition Against Domestic and Sexual Violence (OCADSV)**
The OCADSV promotes equity and social change in order to end violence for all communities. Through grassroots efforts; communities that hold abusers accountable; and networking along with coalition building at the local, state and national levels, the OCADSV seeks to transform society while engaging diverse voices, supporting the self-determination of survivors and providing leadership for advocacy efforts. The Oregon Coalition functions through member programs that serve survivors, the general public, friends, family and all whose lives are affected by domestic and sexual violence. Coalition member programs share information, training and expertise to enhance services to survivors of domestic and sexual violence as well as stalking. Learn more at [ocadsv.org](http://ocadsv.org).
The Sexual Assault Resource Center (SARC)
Located in Beaverton, SARC’s mission is to promote social justice by eliminating sexual violence in our community through education, support, and advocacy. For over 40 years, SARC’s dedicated staff and volunteers have been providing crisis intervention and ongoing support services to survivors. Crisis intervention, including phone support and in-person response, is available 24 hours a day, 365 days a year. SARC also offers sexual assault prevention education to schools, nonprofit agencies, and community groups. Their evidence-based curriculum aims to deconstruct unhealthy social norms and promote healthy norms to promote a safe and equitable society free of sexual violence. Learn more at sarcoregon.org.

Fear No Music’s 2019-20 season “Justice (Just Us)” connects Portlanders to the international movement of restorative justice and forgiveness-based healing, through the medium of music. The shared experience of Fear No Music’s live performances encourage conversations about and inspired action around the commonalities of our human experience that transcend our differences. The season provides an amplified voice to the stories of oppressed peoples, environmental issues, and important musical works that survived initially dismissive reviews. Through these justice driven programs, Fear No Music expands audiences’ awareness of and capability to process emotions associated with the stark realities of the world we live in, thus offering an avenue for healing and positive change.

Upcoming Justice (Just Us) concerts include:
- November 11 - The F Word: A Memorial to Mulugeta Seraw
- January 20 - Locally Sourced Sounds VI
- March 23 - Just Us
- May 18 - Haters Gonna Hate
- June 14 - Folk you, too!

Fear No Music promotes music education through the high quality public performance of modern and contemporary classical music, and by offering groundbreaking youth mentorship in composition. This flexible chamber music ensemble comprised of some of Oregon’s most talented performers promotes living composers and exposes audiences to new music being made both locally and globally through a uniquely relevant annual concert series. The group educates and trains the next generation of young composers in our community by way of the Young Composers Project. Fear No Music is a 501(c)3 nonprofit organization. Learn more at fearnomusic.org.

For additional information, media materials and interview inquiries, please contact:

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