

North Shore Choral Society



Requiem for Peace

May 14, 2016

Pick Staiger Concert Hall
Evanston, Illinois



Requiem for Peace

By Larry Nickel

Julia Davids, Music Director

You-Seong Kim, soprano Orna Arania, mezzo soprano

Sean Stanton, baritone

Martin Davids, concert master

Interview of Composer Larry Nickel with NPR Host Jerome McDonnell

Leaving Russia Instrumental Prelude

Fratres in Unum (Brothers in Unity) Psalm 133, David (circa 1000 B.C.) Latin translation

Requiem Aeternam (Eternal Rest) Latin Liturgy

Long Black Arm Wilfred Owen (1893-1918) British

Bugles Sang Wilfred Owen (1893-1918) British

Ahni Shalom (I Am a Man of Peace) (Psalm 120) - David (circa 1000 B.C.) Hebrew

Bani Adam (Children of Adam) Sa'adi Shirazi (1213-1293) Persian/Farsi

Bani Adam, Part 2 Ahmad Shawqi (1870-1932) Egyptian/Arabic

Kyrie Eleison (Lord, Have Mercy) Latin and Greek Liturgy

Bêtise de la Guerre (Stupidity of War) Victor Hugo (1802-1885) French

~ Intermission ~

Bing Che Xing (*Army Cart Ballad*)*Dao Fu (circa 12 A.D.) Mandarin*

Dvadtsat Vosyem Shtikovikh (*28 Bayonets*).....*Anna Akhmatova (1889-1966) Russian*

Hiroshima Lacrimosa (*Tears for Hiroshima*)..... *Toge Sankichi (1917-1953) Japanese*

Håll Facklan Högt (*Hold the Torch High*)*Pär Lagerkvist (1891-1974) Swedish*

Dulce et Decorum (*Sweet and Honorable*) *Wilfred Owen (1893-1918) British*

Kinderen van de Vrede (*Children of Peace*) *Menno Simons (1496-1561) Dutch*

Wehrlos und Verlassen (*Lonely and Defenseless*) *Carl Röhl (1810-1883) German*

Reconciliation*Walt Whitman (1819-1892) American*

Agnus Dei (*Lamb of God*) *Latin Liturgy and Vulgate Bible*



Dr. Larry Nickel directed high school students in over 50 productions during his 25 years of teaching performing arts, earning many awards. Larry took a leave to complete a DMA in composition; ***Requiem for Peace***, which premiered in 2005 with 330 musicians, is his doctoral thesis. Currently he is an associate composer of the Canadian Music Centre and an active choral clinician, adjudicator, teacher, music minister, and businessman, promoting the music of 92 Canadian composers. Larry sang professionally with the Vancouver Chamber Choir from 2007 to 2013. *Requiem for Peace* has been performed in many European countries as well as Canada. The performance today is the U.S. mid-western premier. New Yorkers will get an opportunity to hear it on June 21 at Carnegie Hall.

Jerome McDonnell has been interviewing a wide range of people since 1994 as the host of *Worldview*, a world affairs program. WBEZ describes Jerome, who is based in Chicago, as someone who “delves deeply into the people and forces shaping Chicago’s world communities.” *Worldview*, which airs on WBEZ weekdays at noon, is distributed by National Public Radio and Public Radio International.

TEXT AND TRANSLATION

Fratres in Unum – *Brothers in Unity* – Psalm 133, David (circa 1000 B.C.) Latin

Quam iucundum habitare,
fratres in unum.
Ecce quam bonum et quam
decorum habitare.
Sicut unguentum in capite
quod descendit in barbam.
Aaron, quod descendit
in oram vestimenti eius.
Sicut ros Hermon qui descendit
in montem Sion.
Quoniam illic mandavit Dominus.
Benedictionem et vitam usque
in saeculum. Fratres in unum!

How pleasant it is when
brothers live together in unity.
Behold, how good and honorable it is!
It is like precious oil
poured on the head,
running down his beard,
upon the collar of his robes.
It is like the dew of Hermon,
which falls on Mount Zion.
For there the Lord has bestowed
His blessing,
even life forevermore.
Brothers in unity!

Requiem Aeternam – *Eternal Rest* – Latin Liturgy

Requiem aeternam dona eis, Domine.
Et lux perpetua luceat eis.

Eternal rest give unto them, Lord. And
let perpetual light shine upon them.

Long Black Arm – Wilfred Owen (1893-1918)

Be slowly lifted up, thou long black arm.
Great gun towering toward Heaven,
about to curse ...

But when thy spell be cast
complete and whole,
May God curse thee,
and cut thee from our soul!

Reach at that arrogance,
which needs thy harm,
And beat it down before the sins
grow worse ...

Bugles Sang – Wilfred Owen (1893-1918)

Bugles sang, saddening the evening air,
And bugles answered, sorrowful to hear.

Voices of boys were by the riverside.
Sleep mothered them; and left the twilight sad.
Shadows of the morrow weighed on men.

Voices of old despondancy resigned.
Bowed by the shadow of the morrow, slept.

Ahni Shalom – *I Am a Man of Peace* – Psalm 120, David (circa 1000 B.C.) Hebrew

א שִׁיר, הַמַּעְלוֹת:
אֶל-יְהוָה, בַּצָּרָתָה לִי--
קָרָאתִי, וַיַּעֲנֵנִי.
ב יְהוָה--הַצִּילָה נַפְשִׁי, מִשִּׁפְּת-
שָׁקֶר: מִלְשׁוֹן רַמְיָה.
ג מֵה-יִתּוֹן לָךְ, וּמֵה-יִסְיֵף לָךְ--
לְשׁוֹן רַמְיָה.
ד חָצִי גִבּוֹר שְׁנוּנִים; עִם,
גַּחְלֵי רִתְמִים.
ה אוֹיֵה-לִי, כִּי-גִרְתִּי מִשָּׂדֶה;
שָׁכַנְתִּי, עִם-אֲהֵלֵי קֶדָר.
ו רַבְתִּי, שָׁכַנְהָ לָהּ נַפְשִׁי-- עִם,
שׁוֹנֵא שְׁלוֹם.
ז אֲנִי-שְׁלוֹם, וְכִי אֲדַבֵּר; הַמָּה,
לְמַלְחָמָה.

I call on the LORD in my distress, and He
answers me.

Save me, O LORD, from lying lips and
from deceitful tongues.

What will he do to you, and what more
besides, O deceitful tongue?
He will punish you with a warrior's sharp
arrows, with burning coals of the broom
tree.

Woe to me that I dwell in Meshech, that I
live among the tents of Kedar!
Too long have I lived among those who
hate peace.
I am a man of peace; but when I speak,
they are for war.

Bani Adam – Son of Adam – Sa'adi Shirazi (1213-1293) Farsi

بنی آدم انصاف یکدگریند
که در آفرینش نیک کو بیزند
چو عضو بد در دوزخ کجا
در عضو نارماندست ار
تو که زنت دگران بی غمی
نماید که نامت نند آدی

Children of Adam are members of one body who are created from the same origin; if one member is in pain, the other members cannot be at peace.

Bani Adam, Part 2 – Son of Adam – Ahmad Shawqi (1870-1932) Arabic

ولد الفرق يوم مولد عيسى
و المروءات والهدى والحياء
وازدهى الكون بالوليد وضائت
بسنه من الثرى الارجاء
و سرت آية لمسيح كما
يسرى من الفجر الوجود الضياء
تملاً الرض و العوالم نورا
فالثرى مانج بها و ضاء
لا و عيد لا صولة لا انتقام
لاحمام لا غزوة لا دماء

Kindness, chivalry, guidance and humility were born the day Jesus was born. His coming brightened the world; His light illumined it. Like the light of dawn flowing through the universe - so did the sign of Jesus (the Messiah) flow. He filled the world with light, making the earth shine with its brightness. No threat, no tyranny, no revenge, no sword, no raids, no bloodshed (did He use in His call to the new faith.)

Kyrie Eleison – Lord Have Mercy – Latin and Greek Liturgy

Kyrie, miserere nobis,
Kyrie, dona nobis pacem.
Dona nobis pacem.
Christe eleison,
Exaudi orationem meam,
Dona nobis pacem.

Lord, have mercy on us,
Lord, grant us peace.
Grant us peace.
Christ, have mercy,
Hear my prayer,
Grant us peace.

Bêtise de la Guerre – *The Stupidity of War* – Victor Hugo (1802-1885) French

Ouvrière sans yeux, Pénélope imbécile,
Berceuse du chaos où le néant oscille,
Guerre, ô guerre
occupée au choc des escadrons,
Toute pleine du bruit furieux des
clairons,
Ô buveuse de sang, qui, farouche,
flétrie,
Hideuse, entraîne l'homme en cette
ivrognerie,

*[Nuée où le destin se déforme, où Dieu
fuit, où flotte une clarté plus noire que
la nuit,]*

Folle immense, de vent et de foudres
armée,
A quoi sers-tu, géante, à quoi sers-tu,
fume?

Si tes écroulements reconstruisent le
mal,
Si pour le bestial tu chasses l'animal,
Si tu ne sais, dans l'ombre où ton hasard
se vautre,
Défaire un empereur que pour en faire
un autre?

Servant without eyes, childish
Penelope,
Cradle where newborn Chaos rocks,
War, oh war, who busies herself with
the clash of troops,
Filled with the furious blasts of
trumpets,
Oh drinker of blood, who - fierce,
shriveled, hideous - drags man along in
her drunkenness;

*(Hidden where fate is disfigured, where
God flees Or where reasoning hovers,
darker than the night)*

Gigantic folly, armed with wind and
lightning,
What use are you, Monster?
What use are you, Smoky One?

What if your destruction reconstructs
evil,
What if in your blood lust, you seek the
animal in us all
What if you don't know, within the
shadows where your opportunity
grovels,
How to bring down an emperor
without creating another?

Bing Chuh Shing – *Ballad of the Army Cart* – Dao Fu (circa 12 AD) Mandarin

車麟麟馬蕭蕭
行人弓箭各在腰
爺娘妻子走相送
塵埃不見咸陽橋
牽衣頓足攔道哭
哭聲直上干雲霄
邊亭流血成海水
武皇開邊意未已
君不聞
漢家山東二百州
千村萬落生荊杞
縱有健婦把鋤犁
禾生隴畝無東西
況復秦兵耐苦戰
被驅不異犬與雞
信知生男惡
反是生女好
生女猶得嫁比鄰
生男埋沒隨百草
青海頭
古來白骨無人收
新鬼煩冤舊鬼哭
陰雨濕聲啾啾

Wagons rattling and banging, horses neighing and snorting,
The conscripts marching, each with bow and arrows at his hip,
Fathers and mothers, wives and children, running to see them off—
So much dust kicked up you can't see Xian-yang Bridge!
And the families pulling at their clothes, stamping feet in anger, blocking the way and weeping—
The sound of their wailing rises straight up to assault heaven...
The frontier posts run with blood enough to fill an ocean, and the war-loving Emperor's dreams of conquest have still not ended.
Haven't you heard, sir,
In our land of Han, throughout the two hundred prefectures east of the mountains thousands of little hamlets; growing nothing but thorns,
And even where there is a sturdy wife to handle hoe and plough, the poor crops grow raggedly in haphazard fields.
It's even worse for the men of Qin; they're such good fighters they're driven from battle to battle like dogs or chickens ...
Truly, it is an evil thing to bear a son these days, it is much better to have daughters; at least you can marry a daughter to the neighbor, but a son is born only to die, his body lost in the wild grass ...
Has my lord seen the shores of the Kokonor?
The white bones lie there in drifts, uncollected.
New ghosts complain and old ghosts weep, under the lowering sky their voices cry out in the rain.

Dvadtsat Vosyem Shtikovikh – *Twenty-Eight Bayonets* – Anna Akhmatova
(1889-1966) Russian

Не бывать тебе в живых,
Со снегу не встать.
Двадцать восемь штыковых
Огнестрельных пять.
Горькую обновушку
Другу шила я.
Любит, любит кровушку
Русская земля.

You are no longer among the living,
You cannot rise from the snow.
Twenty-eight bayonets,
Five bullets.

A bitter new shroud for my beloved I
sewed. The Russian earth loves, loves
droplets of blood.

Hiroshima Lacrimosa – *Tears for Hiroshima* – Toge Sankichi (1917-53) Japanese

あの閃光が
忘れえようか!
瞬時に街頭の三万は消え

That flash of light!
How could I ever forget!
In a moment,
thirty thousand people vanished!

ちちをかえせ
ははをかえせ
としよりをかえせ
こどもをかえせ
わたしをかえせ
わたしにつながる にんげんをかえ
せ

Bring back the fathers
Bring back the mothers
Bring back the old people
Bring back the children
Bring me back
Bring back the human beings I once
knew.

にんげんの にんげんのよのあるか
ぎり
くずれぬへいわを
へいわをかえせ

For as long as there are human beings,
a world of human beings,
bring back peace,
unbroken peace.

Dies Irae, dies illa
Solvat saeculum in favilla;
Lacrimosa dies illa
Lacrimosa, Hiroshima.

The day of wrath shall consume the
world in ashes;
That day is one of weeping
Tears for Hiroshima.

Håll Facklan Högt – *Hold the Torch High* – Pär Lagerkvist (1891-1974) Swedish

Tänd hoppets fackla i kvävande kväll,
blås levande själ i dess låga.
Än ligger glöden på altarets häll
och gudarna kan vi fråga.

Light the torch of hope;
Blow living soul into its flame.
Still there is glow on the altar;
Still the gods are there to be asked.

Håll facklan högt.
Låt ljuset skina av kärlek och fred.
Få skina av kärlek och fred.

Hold the torch high;
Shine the light of love and peace.

Vår människovärld har mörknat ner,
men åter skall eldarna tändas.
Och vigda facklor som klarhet ger.
Med budskap kring lander sändas.

Our human world is getting darker,
But the fires can still be lit,
And the torches can still give clarity
With a message sent around the world.

Dulce et Decorum – *Sweet and Honorable* – Wilfred Owen (1893-1918)

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs,
And towards our distant rest began to trudge.
Men marched asleep, many lost their boots,
But limped on, blood-shod. All went lame, all blind;
Drunk with fatigue; deaf even to the hoots
Of gas-shells dropping softly behind.

Gas! GAS! Quick, boys! – An ecstasy of fumbling,
Fitting the clumsy helmets just in time,
But someone still was yelling out and stumbling
And flound'ring like a man in fire or lime.
Dim through the misty panes and thick green light,
As under a green sea, I saw him drowning.
In all my dreams before my helpless sight
He plunges at me, guttering, choking, drowning.

If in some smothering dreams,
you too could pace behind the wagon
that we flung him in,
and watch the white eyes writhing in his face ...

My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old lie: Dulce et decorum est pro patria mori.
(It is sweet and honorable to die for the fatherland.)

Kinderen van de Vrede – *Children of Peace* – Menno Simons (1496-1561) Dutch

Wij zijn de kinderen van de Vrede die
hun zwaarden tot ploegscharen en
speren tot sikkels hebben gemaakt en
kennen geen oorlog meer.

We are the children of peace who have
beaten their swords into plowshares
and their spears into pruning
hooks and know war no more.

Wehrlos und Verlassen – *Lonely and Defenseless* – Carl Röhl (1810-1883)
German

Wehrlos und verlassen sehnt sich oft
mein Herz nach stiller Ruh,
doch Du dekkest mit dem Fittich deiner
Liebe sanft mich zu.

When I'm lonely and defenseless,
My heart longs for rest and peace.
Then you spread Your wings of caring,
With Your love You cover me.

Unter Deinem sanften Fittich
Find'ich Frieden, Trost und Ruh.
Denn Du schirmest mich so freundlich
schüttest mich und deckst mich zu.
Selig sind die' welche trauen dem Gott.

Under Your gentle wing
I find peace, solace and rest
For You shield me so kindly.
Protect me and console me.
Blessed are they who trust in God.

Reconciliation – Walt Whitman (1819 - 1892)

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters, Death and Night incessantly softly wash again,
And ever again, this soiled world;
For my enemy is dead, a man divine as myself is dead.
I look where he lies white-faced and still in the coffin, I draw near,
Bend down, and touch lightly with my lips the white face in the coffin.

Agnus Dei – *Lamb of God* – Latin Liturgy and Vulgate Bible

Scio enim quod Redemptor meus vivit;
Agnus Dei, Princeps Pacis.

For I know that my Redeemer lives;
Lamb of God, Prince of Peace.

Agnus Dei, qui tollis peccata mundi
Dona eis requiem Requiem
sempiternam.

O Lamb of God, Who takes away the
sins of the world, Grant them
rest, Eternal rest.

Miserere nobis, Deus.
Miserere mei, Deus.

Have mercy on us, O God.
Have mercy on me, O God.

Si dixerimus quoniam peccatum non
habemus ipsi nos seducimus et veritas
in nobis non est.

If we claim to be without sin, we
deceive ourselves and the truth is not
in us.

Si confiteamur peccata nostra fidelis
est et iustus ut remittat nobis peccata
et emundet nos ab omni iniquitate et
ipse est propitiatio pro peccatis.

If we confess our sins, he is faithful and
just and will forgive us our sins and
purify us from all unrighteousness.

Non pro nostris autem tantum sed
etiam pro totius mundi.

He is the atoning sacrifice for our sins,
not only for ours but also for the sins
of the whole world.

Agnus Dei, Christe Jesu, Princeps Pacis
Dona nobis Pacem.

O Lamb of God, Christ Jesus, Prince of
Peace, Grant us Peace.

REQUIEM FOR PEACE – notes from the conductor

Welcome to the culminating concert of the North Shore Choral Society's 80th anniversary season! The theme of our season is Peace – Sing, Share, Inspire! Throughout the NSCS's 80 years, our community and the world have seen much conflict. Larry Nickel's profound work, ***Requiem for Peace***, contributes a unique musical perspective. But rather than just offering songs of starry-eyed hope for peace in the future, this work sets to music significant poetry from nations that have dealt or are currently dealing with conflict.

When I first spoke with Larry Nickel about his work, I was struck by how active the piece is – in the composer's words, it is "an international call for forgiveness and reconciliation." How often we skip over these essential steps in the resolution of conflict. Saying we're sorry, even when words cannot express it adequately, building on shared goals and finding common ground, even when it doesn't seem possible – these sentiments are intensified when set to music.

Much of the music in ***Requiem for Peace*** is in the mother tongues of countries torn apart by war. With its thirteen languages and modern musical expression, this is a daunting work for most choirs, but I knew that the North Shore Choral Society was the ideal ensemble to tackle it! With such a diverse membership, the NSCS includes singers who were born in these countries, and in many cases are native speakers of almost every language in this work! Our soloists all now reside in the Chicago area and yet represent international perspectives – You-Seong Kim from Korea, Orna Arania from Israel, and Sean Stanton, the NSCS Donald Chen Young Artist Award recipient, from the United States. And the NSCS's orchestra led by violinist Martin Davids always elevates our musical interpretation.

The members of the NSCS are diverse, yet brought together by a common love of music. This may be what brings you here today as well – the love of music. We hope that you are moved by ***Requiem for Peace***, as thousands around the world have been already, and that it will motivate you to connect with those from around the world – many of whom are our neighbors here in Chicagoland. Thank you for celebrating this 80th season with the NSCS!

~ Julia Davids

REQUIEM FOR PEACE – notes from the composer

“What is the consequence of a single life weighing less than a feather? What is the final destination of hatred? When you look in the eyes of the enemy and see yourself, at what price mercy? How many times shall I forgive my brother? What does it mean to love ones enemy? What can a man give in exchange for his soul? These are the questions I faced in my prison camp. The answers changed my life forever.”

These are the words of Captain Ernest Gordon, who became the chaplain at Princeton University. Like Wilfred Owen, Gordon became a proponent of pacifist convictions only after experiencing combat first-hand. There is nothing like the early part of a war — before rationing begins to bite, conscription throws its door ever wider, and the casualties start to come home — for inducing a nation to surrender itself to a mood of mass patriotic psychosis. With appalling speed an individual’s intelligence can be caught up in the rampant chauvinism of a country embarking on a war. It is as if an articulate, exacting mind can suddenly become a blank page on which others are free to write.

This evening we are revisiting a theme that was prevalent while I studied at UBC during the early 1970’s: “Stop the war!” What happened to the idealism of the Woodstock generation? Human perception can be dulled or sedated by the complex forces of modern consumerist society.

Nelson Mandela’s release from prison in 1990 sent a tidal wave of optimism through our cynical, post-idealistic world. The experience of the South African people in their struggle against apartheid is proof that evil structures can be challenged and overcome. The revolution was largely driven by the fundamental principles of the dignity of man and the Judeo-Christian ideal of the equality of all before God is a dramatic illustration that many of civilization’s oldest beliefs are still the most potent revolutionary ideas in the world today.

Bishop Desmond Tutu spoke at the Chan Centre on April 17, 2003, *“This is a moral universe. Right and wrong matter. Might will never be right. When we sat in the Truth and Reconciliation Commission, often we were devastated by the revelations of our capacity for evil. But, we were exhilarated as well by the remarkable exhibition of magnanimity, of generosity of spirit, of those who – having suffered so grievously – were ready yet to forgive the perpetrators of the*

most ghastly atrocities. It is incredible that you and I, limited creatures, are in fact made for the Infinite – that you and I are made for goodness – are made for laughter for joy – for compassion for caring – for sharing – and God says, ‘Creation is a work in progress. I have not finished and you should stretch out toward what you are created for.’ ”

The Requiem Mass for the souls of the departed has been set to music on a grand scale hundreds of times since the days of Dufay and Ockegem. It is intended to honour the deceased and give comfort to the living. I was drawn to the Requiem by its power and to join the tragic events with eternal values, the eventual cognition of which takes place only between life and death. During the late classical and Romantic eras, the music for the Requiem eventually became too grandiose and flamboyant for reasonable liturgical use and was transported to the concert stage. During the last centuries, composers such as Britten have taken liberties with the liturgical text. Benjamin Britten’s *War Requiem* was a significant inspiration to me.

The two devastating global wars, and conflicts throughout the ages, have engendered an enormous out-pouring of poetry and music, giving expression both to the anguish of war and to the profound human yearning for peace. It is perhaps in this arena that the unmistakable power of music is most keenly felt – to give voice to emotions which are beyond words.

The vision for Requiem for Peace lies in something more than a fascination with abstract musical constructions. I have long felt uncomfortable with the notion that contemporary music should have little connection with the world around us, that the concern to achieve integrity in the abstract is somehow an activity which exists in blissful isolation. Music is a wonderfully spiritual mystery, a gift to us all and the most profound way to communicate.

Fratres in Unum, Psalm 133, and **Ahni Shalom**, Psalm 120, are two of the 15 “Songs of Ascents” sung by the Hebrew people while they traveled (ascended) to Jerusalem three times a year for the great feasts. One person would begin singing the Psalm and the others would join in or respond antiphonally. This composition extols the joys of brotherhood, while the juxtaposition of major triads at the tri-tone interval reveals the true state of affairs.

Requiem Aeternum I imagined a grim procession out of Oliver Twist, with men, in black top hats, riding a black hearse/carriage, pulled by black horses. Note the

tolling of the bell, which recurs throughout various movements of the Requiem. This piece grows from solemnity into anger and segues into ...

Long Black Arm Wilfred Owen personifies and curses the weapons of war. The bottom line, however, is clearly directed to those who light the fuse or pull the trigger. The music has an evil and demented mechanical pulse. Britten wrote powerful settings of this poem in his War Requiem.

Bugles Sang Wilfred Owen laments the pain of war with this poignant poem. Young men – boys – try to get some sleep by the riverside as they dread the coming day. The sad sounds of bugles echo back and forth from one camp to the other. I think the sentiment fits into this Requiem as a stylized “Tuba Mirum.”

Bahni Adam, by Sa’adi Shirazi, is displayed on a plaque outside the United Nations. This song follows the Jewish Psalm, **Ahni Shalom**, with intentional irony. Both writers, representing nations that have been at odds for millenniums, yearn for Peace. Also included in this composition is a poem by Ahmad Shawqi, a leading Egyptian man of letters in the early 20th century, from a book called *Great Events in the Nile Valley*. The English translation is given in a book, by Kenneth Cragg, entitled *Jesus and the Muslim*. The word “ghazwa,” or “razwatun,” is associated in Muslim lore with Muhammad. According to the Muslim biographies of Muhammad, he conducted many raids (the word can also be translated as “military expedition, aggression, or conquest”) during his lifetime, and in fact some of the early biographies are simply titled *Maghaazee* – “the military campaigns of the Prophet.”

Kyrie Eleison A Japanese friend, Kuni Murai, wrote the melody (cantus firmus), heard intermittently in the soprano section, starting at bar 16. The more active tenor line becomes the melody that emerges. A recording of this piece was used in a documentary film about the current Japanese military involvement in Iraq.

Bêtise de la Guerre Victor Hugo’s novel, *Les Misérables*, speaks of the power of forgiveness. This poem by Hugo describes the stupidity and chaotic nature of war. I’ve attempted to set the lyrics appropriately. Penelope was the faithful wife of Odysseus, who waited for him to return rather than marry any of her handsome but badly-behaved young suitors; I assume she is invoked here because she told the suitors that she would marry one of them when she'd finished weaving a funeral shroud for her father-in-law. But since she didn't want to marry any of them, she unwound every night what she wove during the day.

In classical literature her labor is a paradigm of endless futility. It's interesting that she was weaving a shroud – a very appropriate allusion given the theme of Hugo's poem. (Thanks to Dr. David Creese for this observation.)

Bing Che Xing There is a mix of happiness and sadness in this folkish tune; the experience of seeing young soldiers march through the village would evoke excitement and nationalist fervor, but also concern, sorrow and anger. The song gradually progresses from happiness to sadness, from the patriotic spectacle to the pathetic truth. The pentatonic and Dorian mode flavors help to achieve these mixed emotions. I couldn't resist a short Elgarian style episode because – speaking of imperialism! – the Anglo-Chinese Opium Wars of 1839 and 1856 surely represent a low point in European history.

Dvadsat Vosyem Shtikovikh Twenty-eight bayonet wounds! One can imagine the rage and hatred of the perpetrator. Anna Akmatova was a Russian writer, born in Boshoy Fontan, near Odessa, Ukraine. She was the daughter of a naval engineer. She used her poetry to give voice to the Russian people, to tell of their struggles and yearnings. After Lenin seized power, Anna's ex-husband was arrested and executed; he was accused of taking part in a plot to overthrow the government. Joseph Stalin gained power in 1924, and from 1925 until 1940, an unofficial ban was placed on Anna's poetry. She devoted herself to literary criticism and to literary translation work during this time. Even though she enjoyed brief popularity after the war, her poetry was officially banned from publication in 1946. She was also expelled which meant she didn't have a ration card. She needed to rely on friends for the rest of her life.

Hiroshima Lacrimosa Japanese is integrated with Latin and two very old melodies in this composition – one European and one Oriental: the Requiem plainchant “Dies Irae” and the familiar Japanese “Sakura.” (This poem really touched me on a personal level since my son, Jason, married Yumi, and they have three sons – Atsuya, Kazumoto, and Kio.) The poet, Sankichi Toge, reveals that he was three kilometers from Ground Zero and was preparing to visit downtown Hiroshima when the bomb detonated. If he had left a few minutes earlier, Sankichi would not have survived. Instead, he sustained cuts from shards of glass and radiation sickness which may have contributed to his early demise. At the age of 29, after the war, he participated in youth and cultural movements and gradually became a leader in the peace movement. He published a number of books opposing atomic bombing and advocating peace. The start of the

Korean War intensified pressure from the occupation army against the anti-atomic-bomb movement. Toge protested President Truman's statement that he would not rule out the use of nuclear weapons in the war. While hospitalized with tuberculosis, he published the book *A-bomb Poetry*. When it was sent to the 1951 World Youth Peace Festival in Berlin as one of Japan's representative works, *A-bomb Poetry* gained international acclaim. On March 10, 1953, Toge died at the National Hiroshima Sanatorium.

Dulce et Decorum, another stunning Wilfred Owen poem, describes the horrors of combat; one can vividly picture the scene. With seething sarcasm, Owen says, "It is sweet and honorable to die for the Fatherland." He came to these conclusions while living through trench warfare during WWI.

Kinderen van de Vrede This quasi-hymn starts in Dutch with the words of Menno Simons (who liked to quote Micah 4:3). During the 16th-century, Menno Simons, a reformation leader like Martin Luther, Ulrich Zwingli, Conrad Grebel, and Felix Manz, was the Anabaptist founder of the Mennonite denomination. His followers migrated (fled) from Holland to northern Germany (Prussia), then to Southern Russia, and then (during the Russian Revolution) to Canada, the States, and other parts of the world. Mennonites, who often suffered persecution for their beliefs, once cherished these German lyrics. Pacifism is a trademark of the Mennonites. Imagine how German speaking Canadian conscientious objectors were scorned during World War II.

Reconciliation This poem, "Reconciliation" by Walt Whitman is breath taking, all by itself. One hesitates to touch such a masterpiece. Music and the performing arts have often helped to expose great literature to the public. "For my enemy is dead; a man divine as myself is dead."

Agnus Dei The Agnus Dei was introduced in the Mass by Pope Sergius (687-701). Actually, John the Baptist, upon seeing Christ at the Jordan River, proclaimed, "Behold, the Lamb of God!" (John 1:36) I once considered ending *Requiem for Peace* with "Fratres in Unum," however I was persuaded to end with the most powerful statement possible. In my view, the "Agnus Dei" is the culminating point of any Mass, the most optimistic statement of the entire work. This rendition is embellished with other Biblical texts on the subject.

~ Larry Nickel

PROFILES



Soprano **Dr. You-Seong Kim** is an associate Professor of Music, voice area chair, and director of the master of music in vocal performance program at North Park University in Chicago. Before her appointment at North Park, she served for eight years as a full time voice faculty member at Ohio University.

Dr. Kim has performed in opera, concert, and recital throughout the United States, Canada, Austria, Germany, Portugal, Belgium, and her native Korea with Florentine Opera, Cincinnati Opera, Bloomington Early Music Festival, Korean National Opera Studio, University of Cincinnati Opera, Indiana University Opera Theatre, WDR-Rundfunkorchester Köln, and Kentucky Symphony.

Dr. Kim has been a top prize winner at the prestigious German art song competition, *Internationaler Wettbewerb für Liedkunst* (International Competition of German Art Songs), in Stuttgart, Germany, 2004, and at *Concours Chimay Chant Baroque* (Chimay Baroque Singing Competition) in Belgium, 2000. She was also a finalist at several singing competitions including the International Singing Competition in Cologne, Germany, and International Opera Competition by Center for Contemporary Opera in New York, and a three-time district winner and the second place tri-state regional winner at the Metropolitan Opera National Council Auditions. Having been chosen as a young artist in the Steans Institute of the Ravinia Festival, she worked with Maestro Christoph Eschenbach in a master class. She has also participated in other master classes by Walter Berry, Martin Katz, and Elly Ameling, among others.

As a guest artist and clinician, Dr. Kim has performed and worked at many Universities including Palm Beach Atlantic University, University of South Dakota, and, in Korea, Sangmyung University and KonKuk University. Many of Dr. Kim's former students work as music teachers and music therapists, as well as professional singers. Some have been placed in graduate programs including Boston Conservatory and College-Conservatory of Music at the University of Cincinnati. She holds bachelors and masters degrees in voice from the Seoul

National University, and the DMA degree in voice from College-Conservatory of Music at the University of Cincinnati, where she received the top prize at the Corbett Opera Scholarship Award Competition.



Orna Arania, mezzo soprano, performed extensively as a soloist in concert series and festivals with most of the leading orchestras in her native country of Israel, and toured as a soloist with various Israeli ensembles in Italy, Germany, Austria, The Czech Republic, Hungary, Denmark, Australia, New Zealand, Singapore, Thailand, Canada, and the United States.

Since arriving in the United States, she has performed as soloist with orchestras such as The Peninsula Music Festival Orchestra, Distinguished Concerts International Orchestra, New York (at Lincoln Center), Elgin Symphony, Lima Symphony, Illinois Valley Symphony, The Callipygian Players, Northwestern University Chamber Orchestra, Ohio Northern University Symphony Orchestra, and more. She also performed in chamber and solo recitals around the United States and in Paris, France.

In addition to her performances as a soloist, she sings with leading ensembles in Chicago, such as *Bella Voce* and *The Lakeside Singers*. She is also a conductor in residence and a cantorial soloist at Am Shalom Synagogue in Glencoe.

Ms. Arania received both her Masters and Doctor of Music degrees in Voice and Opera Performance from Northwestern University. She is an associate professor of voice at Northern Illinois University where she has been teaching since 2006.



Chicago native **Sean Stanton**, baritone, has been praised as giving “a fine performance with his warm voice and strong presence . . . breathing life into the text” (*ReviewYou*). This season, the twenty-five year old baritone made his debut as Curio in the Handel Week Festival’s production of *Giulio Cesare*, is scheduled to compete in the finals of the Bel Canto Foundation and SBC Voice competitions, and is performing in the Chicago premiere of Larry Nickel’s *Requiem for Peace*

with the North Shore Choral Society as the 2016 Donald Chen Young Artist

Award Winner. Also, he recently took first place at the Central Region NATS Artist Awards competition and will compete as a finalist at the NATS National Conference in Chicago this summer. His previous credits include Horace Tabor in Moore's *The Ballad of Baby Doe* and Lockit in Britten's *The Beggar's Opera* with North Park Opera, Papageno in Mozart's *The Magic Flute* with American Chamber Opera, Prince Yamadori in Puccini's *Madama Butterfly* with DuPage Opera, in addition to performing the baritone solos in Fauré's *Requiem* and Saint-Saëns's *Christmas Oratorio* with VOX3. As a chorister, Sean is a member of the Chicago Symphony Chorus, Grant Park Chorus, and Fourth Presbyterian Morning Choir.

On the competition circuit, Sean has received numerous awards including first place at the Central Region, Illinois, Chicago, and Northern NATS auditions. He has competed in the Bel Canto Foundation Competition as a semi-finalist in the student and emerging artist divisions, receiving both Bravo and Bella Voce awards for his performances. Sean was also a finalist for Opera Idol and The American Prize in opera, and a recipient of an encouragement award at Casa Italia. Other honors include being selected to sing on master classes led by Dame Emma Kirby (Music of the Baroque), Margaret Jane Wray (MET National Council), and Sherrill Milnes (Opera Idol).

With an active interest in advancing the lineage of his teachers, Sean maintains a private voice studio at Niles West High School and Jones College Prep in Chicago. A current member of NATS, he was the founding President of the Chicago Chapter of Student NATS where he implemented audition workshops, master classes, Mentorship and Merit in Teaching (MMiT) program, and developed a partnership with Schubertiade Chicago.

Sean graduated with a bachelor of music degree from North Park University where he was a Presidential Scholar and won the 2011 Undergraduate Division Performance Awards. Currently he is finishing his master of music degree at NPU where he was featured as a soloist in Fauré's *Requiem* and winner of the 2014 and 2016 Graduate Division Performance Awards.

In addition to his musical journey, Sean has been a passionate practitioner and healer using MZI Information Rehabilitation Qi Gong methods since 2008. In relax mode, he enjoys good food, movies, and friends, plus his cat, Sophie. Sean studies with Annie Picard, focusing on a holistic approach to singing and musicianship.



Dr. Julia Davids has been the Music Director of the North Shore Choral Society since 2009. She enjoys a thriving career as a versatile musician. She is Associate Professor and the Stephen J. Hendrickson Chair of Choral Activities at North Park University, Chicago, where she directs the choirs and teaches conducting and music education. As a soprano soloist, she specializes in early music. This season includes solo appearances with Bella Voce and the Callipygian Players. Julia also serves as Director of Music Ministries at Trinity United Methodist Church, Wilmette. Julia has been the Artistic Director of the Canadian Chamber Choir, Canada's national professional chamber choir, since 2004. She has led the CCC on concert and workshop tours from coast to coast and conducted their recently released recording, *Sacred Reflections of Canada – A Canadian Mass*.

Julia is co-author with Stephen LaTour of the book *Vocal Technique – A Guide for Conductors, Teachers, and Singers* published by Waveland Press and winner of Choral Canada's award for Best Choral Publication, and is in demand as an adjudicator, clinician, and guest conductor. She holds degrees in Education, Conducting, and Voice Performance from the University of Western Ontario (London, Ontario), the University of Michigan (Ann Arbor, Michigan), and a D.M. from Northwestern University. Julia resides in Skokie with her husband, baroque violinist Martin Davids, and their two children, Judith and Solomon.



Sharon R. Peterson has been pianist for the Chicago Symphony Chorus since 1978, as well as at Northwestern University, North Park University, and, for 34 years, the North Shore Choral Society. Sharon served as Accompanist for several years for Chicago Symphony Singers and CSC ensembles and as Score Reader for the filming of Beethoven's 9th Symphony at Symphony Center. At Lyric Opera of Chicago, Sharon has accompanied the Chorus, been Music Director of their "Opera In the Neighborhood" touring productions of *The Magic Flute*, and worked as Ballet Accompanist for Mozart's *La Clemenza di Tito*. During seven years in Sweden and Norway, Sharon developed a specialty in Scandinavian Piano and

Organ Repertoire and worked as Staff Accompanist at the Royal Academy of Music in Oslo, Norway.

Having studied with Elizabeth Buccheri at North Park College and Robert Weirich at Northwestern University, Sharon has pursued a career as Collaborative Pianist with singers such as Kathleen and Peter van de Graaff, and classical saxophonists, including Frederick L. Hemke, other instrumentalists, and as vocal coach. (Her specialty languages are Swedish and Norwegian.) She performs organ concerts, is Sub-Dean of the American Guild of Organists North Shore Chapter, former Organist at North Park Covenant Church, and Interim Organist at St. James Cathedral in Chicago, Illinois. Sharon is in demand as Guest/Interim Organist in the Chicago area and serves as North Park University's Seminary Organist.

As the Chair of the **80th Anniversary Season Committee**, I want to thank the members who helped make this season such a special one: Pam Anderson, Fran Faller, Linda Faller, JoAnne Gerules, Julie McDowell, Karen Rigotti, Ginny Roeder, Lori Smith, and Steve Warner. We were charged with supporting the season's artistic vision and providing special events for members, our audiences, and our larger community. It was an exciting process! We also could not have done it without the constant help of chorus members who added their suggestions and assistance.

Thanks to all from Susan Demaree

North Shore Choral Society singers extend their gratitude to the Requiem for Peace diction coaches: Harry Vroegh, Antje Draganski, Mei Aden, Yang Zhou, Chris Erenberg, Olga Lebedeva, Sharon Rich Peterson, and Fusayo Errico.

The North Shore Choral Society thanks Meg Lindsey and staff at Pick Staiger Concert Hall. Thank you to The Saints for ushering at today's concert.

Cover Art: "One Evening in Bagdad" by Atanur Dogan

REQUIEM FOR PEACE ORCHESTRA

VIOLIN I

Martin Davids
Concertmaster
Kevin Case
Jeff Yang
Andrea Tolzmann
Jody Livo
Pascal Innocenti

VIOLIN II

Jeri-Lou Zike
Wendy Benner
Helen Kim
Heather Boehm
Ann Duggan

VIOLA

Liz Hagen
Dave Moss
Susan Rozendaal

CELLO

Matthew Agnew
Anna Steinhoff
Jill Kaeding

BASS

Phillip Serna

FLUTE

Ellen Huntington
Susan Saylor

OBOE

Tim Sawyer
Naomi Frisch

CLARINET

Wagner Campos
Daniel Williams

BASSOON

Jonathan Saylor
Hanna Sterba

TRUMPET

Greg Fudala
Edgar Campos

HORN

Kelly Langenberg
Dana Sherman

TROMBONE

Paul Von Hoff
John McAllister

PERCUSSION

George Blanchet
Jon Johnson
Paul Ross

TIMPANI

Brandon Podjasek

HARP

Ben Melsky

REQUIEM FOR PEACE CHORUS

Soprano

Mei Aden*

Pam Anderson

Lauren Bauerschmidt

Marcia Maus Bollo

Debbie Buesing

Lorena Estrada

Beth Galfer

Rachel Giacomini* **

Leah Gistenson*

Betsy Gladfelter

Maria del Rosario Gomez

Judith Greene*

Sarah Haggert

Anne Harkonen

Christine Hoffmeyer*

Mary Johnson
Jean Joslyn*
Faith Keady*
Jane Kenamore
Martha Kinzel*
Laura Koroski*
Bethany Lindner*
Melissa Lindner
Julie McDowell*

Lisa McGowan
Mande Mischler
Cynthia Mollner
Donna Nitahara
Catherine Porter
Claudette Rasmussen
Ginny Roeder
Sally Ryan
Karen Fish Schurder

Dorothy Scott*
Phoebe Segal
Roxann Specht*
Cynthia Thompson
Kathleen Trusdell
Kateri Tumminello
Carli Uphill*
Anna Zahm

Alto

Barbara Brantigan
Pam Coster
Arlene Cwynar*
Else-Britt DeLong
Susan Demaree
Antje Draganski
Chris Erenberg
Fusayo Errico
Fran Faller
Linda Faller
Nancy Friday
Debbie Geismar*
Jo Anne Gerules
Sally Hakes
Anne Heider*

Jill Horwitz*
Lynn Kendall*
Inge Kistler
Marilyn Leipsiger
Stephanie McDaniel
Joan Merchan
Pauline Michael*
Lorena Neal*
Myrna Orenstein
Mindy Pierce
Elena Repp
Alicia Resnick
Karen Rigotti*
Emily Rivera*

Kay Rossiter
Jane Schieber*
Jo Ann Seager*
Nancy Slichenmyer*
Loretta Smith*
Joan Soper
Barbara Struthers
Erica Sufritz*
Judy Taylor
Stacey Watson
Barbara Weiner
Amy Weller*
Julie Wygodny
Anne Zald

Tenor

Douglas Aden*
David Betzold*
David Crumrine*
John Darrow*
Bill Erenberg
Eric Johnson

Theresan Kaefer-Kelly
Brian Keady
Carl Kettler*
Jeff Kinzel*
Nicholas Krupp*
Sanna Longden

Tom Olkowski
Jonathan Rivera
Milly Silverstein
David W. Taylor
Scott Vogl
Clyde Walter

Bass

John Arpan	Cy Giacomini* **	Eric Robison
Terry Duchow*	Bruce Gladfelter	John Summerhays*
Andrew Fisher*	David Hunt*	Dirk Walvoords*
Dimitri German* **	Thomas Keller	Steve Warner
Dominic German* **	Glen Lindemann	

* singing with Chamber Choir

** NSCS Guest Singers

The North Shore Choral Society reaches out to ...

... **the arts community.** NSCS was represented at the *One State in the Arts* conference held in Evanston, September 27th – 29th. NSCS members served as volunteers at the conference, and a NSCS concert recording was played during lunch. The NSCS 80th Anniversary video was available for viewing throughout the conference.

... **NSCS members, alumni, family, and friends.** On Sunday, October 18th, NSCS hosted an 80th Anniversary reunion party at the Levy Center. The celebration highlighted the 80 year history of NSCS with picture displays, the 80th Anniversary video, reminiscences, food, beverage, and singing!

... **other performing groups.** NSCS joined the Evanston Symphony Orchestra in its annual Christmas program at 3 p.m. on Sunday, December 6, 2015, at Evanston Township High School. On Sunday, April 3, 2016, at 3 p.m., NSCS is joining special guests from Japan, the Kyoto Concert Choir with Tetsuo Hashio, as well as the Evanston Children's Choir, in a concert of *International Friendship* at Regina Dominican High School.

... **music lovers in retirement communities.** NSCS presented a holiday concert again this season at 4 p.m. on December 13, 2015, at Three Crowns Park Retirement Community.

... **university students.** The NSCS Choral Scholars program targets university students who have a desire to pursue choral singing. This season, art therapy graduate school student Sarah Cozzi is a Choral Scholar.

... talented young Chicago singers. The Donald Chen Young Artist Award was established to reward talented young singers with solo roles in one of our concerts each season. The 2016 DCYAA competition was held February 6, 2016, 7:30 p.m., at Trinity United Methodist Church in Wilmette. Our 2015 DCYAA winner, baritone Sean Stanton, will be a soloist in our Saturday, May 14, 2016 concert.

... the Evanston community. On Sunday, April 17, 2016, 1:30 p.m. to 4:30 p.m. at the Block Museum on the Northwestern campus, North Shore Choral Society presented an 80th Anniversary Benefit screening of Kerry Candaele's film *Following the Ninth: In the Footsteps of Beethoven's Final Symphony*. The public was invited to join NSCS for the pre-film talk, the film screening, wine and hors d'oeuvres, and an exciting door prize opportunity.

NSCS contacted Dr. Martin Luther King Arts School in Evanston to request peace related children's artwork to complement our two spring concerts: April 3rd at Regina Dominican High School, Wilmette, Illinois, and May 14, 2016, at Pick Staiger Concert Hall in Evanston.

Third grade students created a mural in the theme of *Peace* inspired by the music "Shalom – A Reason for Peace" by Robert Evans for our April 3rd concert. Middle school students created small, individual collages inspired by the lyrics of *Requiem For Peace* by Larry Nickel for our May 14th concert.

These works of art are displayed in one or more of the following locations: Regina Dominican High School lobby on April 3rd, the Evanston Public Library from May 3rd through May 13th, and the lobby of Pick Staiger Concert Hall on May 14th.

... and Chicago area peace groups. NSCS is collaborating with several peace groups in the Chicago area such as Hands of Peace and is providing information about their organizations in conjunction with our Chicago premiere performance of Larry Nickel's *Requiem for Peace* on May 14, 2016, at Pick Staiger Concert Hall.

For information about any of these outreach programs, please call 772-741-6727.

Renewal!

The North Shore Choral Society's 2016-17 Season!

Join us as we enjoy renewing collaborations with the Chicago Bronze English Handbell Ensemble, the Evanston Symphony Orchestra, and the Evanston Children's Choir – offering exciting music, new and familiar! Save these dates ...

November 20th, 2016

New and Familiar Holiday Music for Choir, Bells, and Organ

March 5th, 2017

Psalms, New and Old including **Leonard Bernstein's *Chichester Psalms*** and **Tarik O'Regan's *Dorchester Canticles***, and featuring 2016 Donald Chen Young Artist Award Winner Nathan Ward, tenor, Sharon Rich Peterson, organist, and chamber instrumentalists!

April 22nd, 2017

Missa Gaia

Celebrate Earth Day with this exciting contemporary masterpiece featuring soloist Felicia Patton and instrumentalists. Back by popular demand!

And, celebrate with us as we continue our long-standing relationship with the Evanston Symphony Orchestra ...

December 4, 2016, Evanston Symphony Holiday Concert

June 11, 2017, Gustav Mahler's 2nd Symphony, *The Resurrection*