

Peace Offerings



North Valley Chorale

**Eleanor Johnson, Director
Kathryn Hudson, Producer**

**Guest Artists
Sarah Davis
Kerry Damiano**

**Chaparral Christian Church
May 7, 2011
7:00 PM**



Video recording and flash photography are strictly prohibited

R. Vaughan Williams
Dona Nobis Pacem

A Cantata for Soprano and Baritone Soli
Chorus and Orchestra
Sarah Davis, soprano
Matthew Johnson, baritone

(Please hold all applause until the conclusion of the Cantata)

I.

Agnus Dei
qui tollis peccata mundi
Dona nobis pacem

Lamb of God
You take away the sins of the world
Grant us peace

II.

Beat! beat! drums!—blow! bugles! blow!
Through the windows—through the doors—
burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet—
no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field,
or gathering in his grain,
So fierce you whirr and pound you drums—
so shrill you bugles blow.

Beat! beat! drums!—blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for the sleepers at night in the houses?
No sleepers must sleep in those beds,
No bargainers' bargains by day—would they continue?
Would the talkers be talking? would the singer attempt to sing?
Then rattle quicker, heavier drums—you bugles wilder blow.

Beat! beat! drums!—blow! bugles! blow!
Make no parley—stop for no expostulation,
Mind not the timid—mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead
where they lie awaiting the hearses,
So strong you thump O terrible drums—so loud you bugles blow.

III. Reconciliation

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.

IV. Dirge for Two Veterans

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.

Lo, the moon ascending,
Up from the East the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full keyed bugles,
All the channels of the city streets they're flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong deadmarch enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
'Tis some mother's large transparent face,
In heaven brighter growing.

O strong deadmarch you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

WALT WHITMAN

V.

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one, as of old, to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

JOHN BRIGHT

Dona nobis pacem

Grant us peace

We looked for peace, but no good came; and for a time of health, and behold trouble!

The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land ... and those that dwell therein ...

The harvest is past, the summer is ended, and we are not saved ...

Is there no balm in Gilead? Is there no physician there?

Why then is not the health of the daughter of my people recovered?

JEREMIAH VIII. 15-22

VI.

O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.

DANIEL X. 19

The glory of this latter house shall be greater than of the former, and in this place will I give peace.

HAGGAI II. 9

Nation shall not lift up a sword against nation, neither shall they learn war any more.

And none shall make them afraid, neither shall the sword go through their land.

Mercy and truth are met together; righteousness and peace have kissed each other.

Truth shall spring out of the earth; and righteousness shall look down from heaven.

Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.

And it shall come, that I will gather all nations and tongues.

And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.

For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever.

Glory to God in the highest,
and on earth peace, good-will toward men.

Dona nobis pacem

Grant us peace

INTERMISSION

An Inspiration

Kerry Damiano

Ella Wheeler Wilcox

The Prayer

Claudia Navarrete, Matthew Johnson

Carole Bayer Sager

David Foster

(arr.) Tom Fettke

Our Father

Gregory Zduniak

Disaster

Steve Kenner

Kathryn Hudson

Requiem**Eliza Gilkyson
(arr. Craig Hella Johnson)****Anne Frank****Kathryn Hudson, Kerry Damiano
Kerry Damiano****Theme from "Schindler's List"***Sarah Williamson, violin
Valerie Cooksey, piano***John Williams****The Peace Poem (excerpts)***Barbara Knaggs, Laura Hooks,
Graham Johnson, Charles Hudson***United Nations****O Day of Peace****C.H.H. Parry, Carl P. Daw. Jr.****That Dimly Shines****(arr.) Richard Proulx***(Please join us in singing)*

O day of peace that dimly shines through all our hopes and prayers and
dreams,

Guide us to justice, truth, and love, delivered from our selfish schemes.
May swords of hate fall from our hands, our hearts from envy find release,
Till by God's grace our warring world shall see the promised reign of
peace.

Then shall the wolf dwell with the lamb, nor shall the fierce devour the
small;

As beasts and cattle calmly graze, a little child shall lead them all.

Then enemies shall learn to love, all creatures find their true accord;

The hope of peace shall be fulfilled, for all the earth shall know the Lord

Prayer of the Children**Kurt Bestor
(arr.) Andrea S. Klouse****Libera Me ("Deliver Me")***Eric Thomson, Matthew Johnson***Gregory Zduniak****The Perils of Indifference***Steve Kenner***Elie Wiesel****I Believe***Sarah Davis, Eric Thomson***Eric Levi****The Challenge***Kerry Damiano***Robert F. Kennedy****Down By the Riverside****Traditional
(arr.) John Rutter***(Please join us on the last verse)*

I'm goin' to put on my starry crown

Down by the riverside (3x)

I'm goin' to put on my starry crown

Down by the riverside

And I ain't gonna study war no more

I ain't gonna study war no more

(repeats until the end)

Program Notes

Ralph Vaughan Williams (1872 - 1958)

Composer, teacher, writer and conductor, Ralph Vaughan Williams is one of the most beloved modern English composers and one of the giants of 20th century English music. Considered the most important English composer of his generation and the first major English composer since the 17th century's Henry Purcell, he was a crucial figure in the revitalization of 20th century English music. Born in Gloucestershire in 1872, he was encouraged to study music as a child, learning piano, violin, organ and viola. He also became interested in composition at an early age, and looked toward composition as a career. He attended the Royal College of Music in London as well as Trinity College, Cambridge, where he received both his Bachelor's degree (1894) and Doctorate in Music (1901.) At Trinity, he met composer Gustav Holst, with whom he formed a close, life-long friendship. Another classmate, philosopher Bertrand Russell, introduced him to the poetry and ideas of Walt Whitman, whose poetry is widely used in both the **Sea Symphony** and the **Dona Nobis Pacem**.

Dona Nobis Pacem

Commissioned for the centenary of the Huddersfield Choral Society, *Dona Nobis Pacem* had its first performance in 1936. Vaughan Williams chose texts from Walt Whitman, John Bright and the Old and New Testaments to set this description of the horrors of war, the sadness and futility of loss and the need for peace. Europe was in turmoil and on the verge of World War II. Hitler and the Nazis were in power in Germany, remilitarizing the Rhineland (among other things), Italy had invaded Ethiopia and the Spanish Civil War had just begun. Vaughan Williams begins the work with the *Agnus Dei* from the Mass, the eternal cry for peace. Soon the unsettling sound of drums is heard as the text changes to Whitman's *Beat! Beat! Drums!* Drums and trumpets signal the chaos and horror of war, where no one—not the church congregation, newlyweds, scholars, or farmers—is immune. Vaughan Williams exquisitely mirrors Whitman's text through his use of dynamics and programmatic music. For example, in the phrase "Through the windows, through the doors, BURST like a ruthless force," the instruments and chorus explode on the word "burst." In the phrase "leave not the bridegroom quiet," Vaughan Williams *diminuendo*s on the word "quiet," adding musical force to the poetry.

The futility of war appears in the third section, *Reconciliation*, which Vaughan Williams sets with serene beauty, as Whitman comments that "reconciliation," a word as beautiful as the sky (with biblical reference to the first verse of John in the New Testament: "In the beginning was the Word, and the Word was with God, and the Word was God"), will absolve all, since what war hopes to achieve is lost by death. Vaughan Williams lets the baritone soloist describe the ultimate reconciliation—on an individual basis—as a soldier from one side kisses his dead foe.

The *Dirge for Two Veterans* (written before 1914) describes the poet who watches a sad evening burial procession for a father and son who both have perished in battle. Vaughan Williams creates soft, shimmering music for this elegy as he describes musically the beautiful evening with the sad, solemn procession, and the grief that the drums strike into the poet's heart. His description of the veterans' deaths "two..veterans..son..and father" is evenly spaced, but come together within a beat of each other "dropped dropped" as they are slain. He sets the final comment—the poet's gift of love—with great warmth and tenderness.

The tensions of war return with the baritone soloist's comments about the appearance of the Angel of Death. There is Biblical reference to the Passover as the soloist comments that this time there is no one to save the first-born of Egypt. The people seek succor, but none comes. Uneasiness and the fear of invasion returns with the mention of the snorting of the horses from Dan, alluding to the war horses of the ferocious tribes to the north of the ancient Israelites. This image can be symbolic of Germany's militaristic expansionism. The baritone soloist changes the mood when he sings "Peace be unto thee." The chorus now sings exultantly of peace, hoping for a time when all nations can live together, and the work ends quietly with the soprano soloist and chorus entering a plea for peace.

The Peace Poem

Every primary (grades k-6), middle (grades 7-9) and secondary (grades 10-12) school (including home schools) around the world was invited to submit, via e-mail, two lines of poetry about peace to the United Nations. Once collected, the lines were collated together into one long Peace Poem, and redistributed to all participants as well as posted on the Web.

Submissions were accepted from 16 September through 24 October 1997 in English, French, and Spanish. Submissions were limited to one per school and school level. Poems came in from 38 countries around the world.



Sarah Davis, Soprano. Hailed by the New York Times as "a voice with considerable warmth," and the Boston Globe as "elusive, delicate, silvery and persuasive," lyric-soprano, Sarah Davis has been recognized as a gifted performer both on the recital and operatic stage. Ms. Davis debuted with the Cleveland Orchestra this year, singing under the baton of composer/conductor Matthias Pintscher and most recently premiered Elliott Carter's song cycle for soprano and chamber orchestra, "What are years" at the Tanglewood Music Festival, under the baton of Oliver Knussen. Other season highlights include her debut with the Albany Symphony singing Mendelssohn's *Midsummer Night's Dream* and Haydn's *Mass in Time of War* with Vox Ama Deus at the Kimmel Center in Philadelphia. Opera credits include: Gilda (*Rigoletto*) and Pamina (*Magic Flute*) with Center City Opera Theater, Anne Trulove (*Rake's Progress*) and Echo (*Ariadne auf Naxos*) with the Chautauqua Institution and Cendrillon (Massenet's *Cinderella*) and Nannetta (*Falstaff*) with Peabody Opera Theater.

She made her professional song recital debut with the "Trinity at One Concert Series" in New York City, appeared in the Joy in Singing series at the Lincoln Center Library and premiered John Harbison's grand aria for soprano and piano, Vocalism, at SongFest in Malibu. Twice, Ms. Davis was an Artist in Residence at the Cleveland Art Song Festival and spent two summers in residence as a Vocal Fellow with the Tanglewood Music Center. Recital repertoire includes: Britten's *Les Illuminations*, Villa-Lobos' *Bachianas Brasileiras*, Mahler's *Des Knaben Wunderhorn*, Larsen's *Try me, good king* and Heggie's *Rise and Fall*. Upcoming engagements include Orff's *Carmina Burana* with Berkshire Lyric Theater, guest soloist with the Philadelphia Gay Men's Chorus and the role of Donna Anna in Mozart's *Don Giovanni* with the Chesapeake Chamber Opera in Baltimore. Ms. Davis holds a Masters degree from the Peabody Conservatory of Music of Johns Hopkins University and a Bachelor of Music degree from Trinity University in San Antonio, TX.



Kerry Damiano is the executive producer, creator, writer and host of *The StyleFyle*, an award-winning television show on style, fashion, art and shopping around the world. After graduating from Grand Canyon University with a degree in Business, she studied at the American College of Fashion in London, England before returning to Phoenix. She is the Founder of Dazzling Performance, a sought-after motivational speaker, an accomplished pianist, and loves to travel, having been to over 70 countries.

Orchestra

1st Violin

Sarah Williamson*
(Concertmaster)
Claire Tatman*

2nd Violin

Chris Hale*
Grace Rieck*

Viola

Marcellus Martin*
Annissa Olsen*

Cello

Evan Henley*
Andrew Bukowinski*

Trumpet

Luis Araya
Shao-Chun Tsai

Trombone

Matt Petterson
Joshua Bledsoe

Horn

Brandon Houghtalen
Guan-Lin Yeh

Flute

Lee Chivers
Angie Schermitzler

Oboe

Torrence Welch
Rachel Edwards

Bassoon

John Friedeman

Timpani

Maryanne Kremer-Ames

Organ

Sue Mullane

Piano

Valerie Cooksey

* Member of Intermezzo Strings, an entertainment agency specializing in live instrumental music. Please visit www.intermezzostings.org.



North Valley Chorale Members

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Gregory Zduniak, Composer-in-Residence

Soprano

Elizabeth Brennan
Eileen Conmy
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Laura Hooks
Julie Hull
Kelly Johnson
Barbara Knaggs
Margaret McCarthy
Margaret Neno
Carolyn Nyland
Lynda Parish
Carol Rosales
Beverly Zduniak

Alto

Mary Hungate
Libby Johnson
Christine Miller
Joan Morrison
Claudia Navarrete
Mary Neuman
Pam Thompson

Tenor

Phil Digati
Peter Johnson
Peter McLaughlin
Michael Murphy
David Morrison
James Rio
Herb Schatell
Eric Thomson

Bass

Charles Hudson
Graham Johnson
Matthew Johnson
Steve Kenner
Craig Metzger
Gary Thomson

In Appreciation

Production	Kathryn Hudson
Sound	Gregory Zduniak
Rehearsal Facilities	Phoenix Boys Choir
Venue	Winnie Bright, Chaparral Christian Church
Ticket Sales	Graham Johnson Pam Thompson
Program	Charles Hudson Graham Johnson
Publicity	Graham Johnson
Volunteer Coordinator	Graham Johnson
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Accommodations for Miss Davis courtesy of Karen and Gary Thomson

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who have held fast to the end

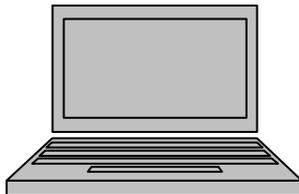
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with such dedicated, gifted singers
who seek to broaden their horizons
and
explore new territory.

You are the best and I'm so proud
to be part of this great group.

Eleanor

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celebrating

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Our Lady of Perpetual Help

Glenview, Illinois

May her world be one of peace

Her loving grandparents,
Charles and Kathryn Hudson

North Valley Chorale

The North Valley Chorale is a voluntary, non-profit organization dedicated to the cultural, musical, and social enrichment of metropolitan Phoenix and its surrounding communities. We serve all segments of our community by providing affordable and accessible performances of choral music from many traditions, eras, and cultures. We work with joy and passion to improve our skills and capabilities so that we may perform these works at the highest possible level of personal and collective musicianship. We seek, recruit, and integrate a diverse and committed set of vocal talent into our membership.

The North Valley Chorale reaches out into the surrounding community not only to share our music but to serve and lift up those suffering or in need. We do this by providing free concerts and volunteering our services throughout the year. This year our outreach activities include:

- A holiday canned foods drive for area food pantries.
- A free concert and sing-along for the benefit of the UMOM New Day shelter in Phoenix
- Monthly donations of goods for St. Vincent de Paul

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