

Tucson Masterworks Chorale presents

Songs of Peace

featuring

Dona Nobis Pacem

by Vaughan Williams
and more!



Sunday, November 19, 2023 | 3:00 pm
Grace St. Paul Episcopal Church

Luke Diamond, *Artistic Director*



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75TH ANNIVERSARY

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PROGRAM

Luke Diamond, *Conductor*
Grace Templeton, *Accompanist*

Dona Nobis Pacem..... **Ralph Vaughan Williams**

Soloists, Paige Scalf and Mike Negrete

Instrumentalists:

Flute, Sandy Schwoebel

Oboe, Max Adler

Horn 1, Nelson Yovera

Horn 2, Greg Campbell

Trumpet, Hayato Tanaka

Timpani, Homero Cerón

Percussion 1, Fred Morgan

Percussion 2, Paul Gibson

Violin 1, Erika Roush

Violin 2, Emily Nolan

Viola, Rebecca McKee

Cello, Marybeth Brown-Plambeck

Organ, Barbara Blachly

INTERMISSION

I'll Be On My Way..... Shawn Kirchner

Conductor, Youngeun Kim

Soloist, Bill Entwistle

Violin, Erika Roush

Piano, Barbara Blachly

Ngothando Mbuso Ndlovu

Conductor, Youngeun Kim

Speakers, Dottie Kennedy and Elaine Powers

Percussionists, Fred Morgan, Homero Cerón, and Paul Gibson

***American DREAMers* #UnitedWeDream.....Melissa Dunphy**

Conductor, Youngeun Kim

ASL Interpreter, Marciano Gongora

Soloist, Jessica DeGraff

Ashrenu Daniel Asia

Soloist, Billie Braimah

Organist, Barbara Blachly

All Of Us (from *Considering Matthew Shepard*)..... Craig Hella Johnson

Soloists, Elaine Powers, Brenda Nejedlo, and Laura Couchman

Percussionists, Fred Morgan, Homero Cerón, and Paul Gibson

Accompanist, Barbara Blachly

Program Notes

Ralph Vaughan Williams (1872–1958) was regarded as the most significant English composer of his era, standing as the first major English composer since Henry Purcell (1659–1695). Equipped with an education from King’s College, Trinity School at Cambridge, and studies in Berlin and Paris, he embraced a prolific career as a composer, conductor, writer, teacher, and lecturer. His versatility was evident in his popular and well-regarded compositions, which spanned operas, symphonies, chamber works, solo pieces, film and radio music, and choral works.

Williams experienced firsthand the horrors of warfare when he volunteered for service in World War I from 1914–1918. The war claimed the lives of several of his close friends, including his wife’s brother Charles, his friend and composer George Butterworth, and one of his own students, Ivor Gurney.

Commissioned for the centennial of the Huddersfield Choral Society, Vaughan Williams’ *Dona Nobis Pacem* was first performed in 1936. Crafted in an era of turmoil, the composition’s inaugural performance resonated deeply in a world grappling with profound disorder. Fascist and authoritarian regimes were on the rise and political and economic tensions further fueled the volatile atmosphere, leaving the people filled with uncertainty and fear for their future. Amidst these trying circumstances, *Dona Nobis Pacem* emerged as a poignant musical response, echoing the collective longing for peace and unity.

The text for Williams’ *Dona Nobis Pacem* is drawn from three sources: Walt Whitman’s Civil War poetry, a poem written by John Bright, and various scriptures from the Bible.

Walt Whitman (1819–1892) is one of the greatest American poets. Many of his poems are directly linked to his experiences during the Civil War, working for the US government and volunteering in army hospitals. After tending to wounded soldiers, including his brother who served in the Union army, Whitman expressed the nation’s suffering in a series of works, among them the poems “Beat! Beat! Drums” and “Dirge for Two Veterans.”

John Bright was a prolific political idealist who adamantly opposed war. Born in 1811 into a Quaker family, he zealously fought for political, social, and religious equality. He was well positioned to do so as a member of parliament and the Peace Society, through which he spoke out strongly against the Crimean War.

The biblical passages referenced include the prophet Jeremiah's account of the destruction of Jerusalem when the people of Israel were overthrown and taken captive to Babylon. Other scriptures are apocalyptic, speaking of end times but also of times of rebirth. The phrase "Nation shall not lift up a sword against nation" comes from the biblical book of Isaiah, predicting a holy time when war will cease to exist.

I. The cantata opens with the solemn and meditative "Agnus Dei," setting the tone for the entire work. Drawing from the traditional Latin text of the Mass, Vaughan Williams creates an atmosphere of peace and supplication, invoking the Lamb of God's mercy as a plea for deliverance from conflict and violence.

II. In "Beat! Beat! Drums!," the chorus vividly portrays the chaos and disruption caused by the beating of war drums. The text, adapted from Walt Whitman's poetry, conveys the harsh realities of war, calling for a cessation of violence and a return to tranquility.

III. "Reconciliation" brings a sense of solace and compassion, with the choir expressing a longing for unity and healing. The poetry by Walt Whitman speaks of forgiveness and the human capacity to overcome divisions, offering a glimmer of hope amidst the darkness.

IV. In this deeply poignant movement, Vaughan Williams sets another Whitman poem, "Dirge for Two Veterans," which mourns the loss of a father and son, who fought side by side, and are now united in death. The haunting choral lines and poignant orchestration evoke a profound sense of sorrow, emphasizing the tragic toll of war on familial bonds.

V. “The Angel of Death” emerges as a haunting and dramatic movement, with text taken from Bright’s speech speaking out against the Crimean War. Soon after the baritone soloist sings of the relentless pursuit of death, the chorus revoices the “*dona nobis pacem*” from the first movement. The soprano’s haunting solo adds a chilling dimension to the plea for harmony and deliverance from the horrors of conflict.

VI. As a ray of hope piercing through the darkness, “O Man Greatly Beloved,” features a tender and consoling solo for the baritone. The text offers reassurance and encouragement during times of strife, emphasizing the importance of love and understanding in the face of adversity. The movement proceeds with texts of biblical scriptures, and brings the cantata to a powerful and uplifting conclusion. With the chorus passionately singing “goodwill toward men” and “*dona nobis pacem*,” this plea for harmony and unity resonates deeply with audiences, urging all to work towards a world free from violence and conflict.

Vaughan Williams’ *Dona Nobis Pacem* remains an impactful and timeless work, reminding us of the human cost of war and the need for compassion, understanding, and peace. Through its emotive music and profound messages, this choral masterpiece invites both performers and listeners to reflect on the universal desire for harmony and the hope for a better, more peaceful world.

In the latter portion of our concert, we embark on a journey to delve deeper into the pursuit of peace, exploring profound themes such as the scourge of hate crimes, the plight of refugees, and the necessity for inclusion.

Texts of *Dona Nobis Pacem*

I

Agnus Dei qui tollis peccata mundi. Dona nobis pacem.
Lamb of God, who takes 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 whirl 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.

WALT WHITMAN

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.

WALT WHITMAN

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 dead-march 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 dead-march 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 sideposts 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 8:15-22

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VI

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

DANIEL 10:19

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

HAGGAI 2:9

'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.

ADAPTED FROM MICAH 4:3; LEVITICUS 26:6; PSALMS 85:10 AND 118:19;
ISAIAH 43:9 AND 66:18-22, AND LUKE 2:14

Dona nobis pacem. (*Grant us peace.*)

Text of I'll Be On My Way

When I am gone, don't you cry for me, don't you pity my sorry soul.
What pain there might have been will now be past and my spirit will be whole.
I'll be on my way, I'll be on my way, I'll have left my feet of clay upon the ground,
I will be glory bound, I'll be on my way.

When I am gone, please forgive the wrongs that I might have done to you;
There'll be no room for regrets up there, high above, way beyond the blue.
I'll be on my way, I'll be on my way.

I'll have laid my frown and all my burdens down,
I'll be puttin' on my crown on my way.
I'll be alive, but somewhere else, I'll be on my way again!
I'll be on my way, I'll be on my way.
I will lift my wings and soar into the air,
There'll be glory everywhere on my way.

Text of Ngothando

Ngothando Kuphela, Sonqoba konke. Izimo zonke Azinakusigwinya.	<i>Through Love, only, We will conquer everything, All situations, Cannot swallow (devour) us.</i>
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Sivul' iinhliziyu zethu, Singesabi lutho, Ngothando...	<i>Let us open our hearts, And let us fear nothing, Through love...</i>
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Text of American DREAMers #UnitedWeDream

Aquí estamos. (<i>Here we are.</i>) This is where we found our home away from home. This is where we belong. Mother Earth, who feeds us all, takes our roots, no matter how long,	she's whispering: this is where you belong. RESIST! RESIST! Pelea con diente y madre! (<i>Fight with teeth and mother!</i>) This is where you belong, Dreamer!
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CLAUDIA D. HERNÁNDEZ

Text of Ashrenu

Ashrenu, Ma Tov Chelkeinu, U'ma Noim Goroleinu, U'ma Yofu Y'rushoseinu.
We are happy, how goodly is our lot, and how pleasant is our fortune and how beautiful our heritage.

Text for All Of Us

What could be the song?
Where begin again?
Who could meet us there?
Where might we begin?
From the shadows climb,
Rise to sing again;
Where could be the joy?
How do we begin?

Never our despair,
Never the least of us,
Never turn away,
Never hide your face;
Ordinary boy,
Only all of us,
Free us from our fear,
Only all of us.

Only in the Love,
Love that lifts us up,
Clear from out the heart
From the mountain's side,
Come creation come,
Strong as any stream;
How can we let go? How can we
forgive?
How can we be dream?

Out of heaven, rain,
Rain to wash us free;
Rivers flowing on,
Ever to the sea;
Bind up every wound,
Every cause to grieve;
Always to forgive
Only to believe.

Most noble Light, Creation's face,
How should we live but joined in you.
Remain within your saving grace
Through all we say and do
And know we are the Love that moves
The sun and all the stars?
O Love that dwells, O Love that
burns
In every human heart.

(Only in the Love, Love that lifts us
up!)

This evergreen, this heart, this soul,
Now moves us to remake our world,
Reminds us how we are to be
Your people born to dream;
How old this joy, how strong this call,
To sing your radiant care
With every voice, in cloudless hope
Of our belonging here.

Only in the Love,
Only all of us ...
(Heaven: wash me ...)
All of us, only all of us.
What could be the song?
Where do we begin?
Only in the Love,
Love that lifts us up,
All.

WORDS BY MICHAEL DENNIS BROWNE AND CRAIG HELLA JOHNSON

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Tucson Masterworks Chorale

Luke Diamond, *Artistic Director*

Youngeun Kim, *Assistant Director*

Grace Templeton, *Rehearsal Accompanist*



Luke Diamond (Artistic Director) is a baritone, composer, pianist, and conductor residing in Tucson, Arizona, where he serves as music director for the Tucson Masterworks Chorale, Tucson Summer Chorus, and Christ Presbyterian Church. Luke is also the Choir and Drama teacher at Walden Grove High School in the Sahuarita School District. He has also served as the music director for the Voices in the Oaks Chorale and the Tucson Barbershop eXperience, and seasonally plays in the band of the local Gaslight Theatre.

His compositions have been featured in performances by the West Virginia University College of Fine Arts and El Hogar de Niños Enmanuel, and notably include the opera *Ma Grâce te Suffit*, and the musicals *Flooded: The First Lockdown*, *What Have You Got to Lose?*, *The Trouble with Gold*, and *This Ol' Book*.

Before moving to Tucson, Luke was Music Director at Trinity Christian School in West Virginia and Assistant Director of the St. Patrick Catholic Church Festival Orchestra and Chorus. He also served as the music director for numerous theater productions in and around the Pittsburgh area, among them *West Side Story*, *Jekyll and Hyde*, and *Singin' in the Rain*. In Tucson, he directs the musicals for his high school's drama club, which recently have included *Joseph and the Amazing Technicolor Dreamcoat* and *Little Shop of Horrors*.

He holds a Master of Music degree in Choral Conducting from the University of Arizona, a Bachelor of Music degree in Vocal Performance from West Virginia University, and studied conducting at Westminster Choir College in New Jersey and Bard College in New York.

Youngeun Kim (Assistant Director), originally from South Korea, is currently pursuing the Doctor of Musical Arts in Choral Conducting at the University of Arizona. As part of her roles as a graduate teaching assistant, she serves as the assistant conductor of the University Community Chorus for the 23-24 school year. Additionally, she holds the position of assistant conductor with the Tucson Masterworks Chorale.



Youngeun completed a Bachelor of Music in Vocal Performance from Ewha Womans University in South Korea, where she also earned a Master of Music in Choral Conducting. During her studies, she received voice training from Mi-ja Park and learned choral conducting from Dr. Shin-hwa Park and Dong-hyun Son. Subsequently, she achieved a second master's degree in Choral Conducting at the University of Louisville, studying under Dr. Kent Hatteberg and Dr. Wonjoo Ahn. In 2022, during her time at the University of Louisville, Youngeun was one of three conductors selected to participate in the ACDA Southern Region Student Conducting Masterclass with Dr. Eugene Rogers.

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Grace Templeton (Rehearsal Accompanist) is a collaborative pianist active in the Tucson area. In 2023, she performed in the Tucson Desert Song Festival, TURN UP Multimedia Festival, SongFest, and St. Mark's United Methodist Church Concert Series. In addition to her appointment at the Tucson Masterworks Chorale, Grace works as a pianist for the University of Arizona School of Dance, the Tucson Arizona Boys Chorus, and St. Mark's United Methodist Church.

Grace prioritizes promoting music by living composers. She has championed world premieres by numerous composers including Jaclyn Breeze (*Sudden Light*, 2023), Julian Stuart-Burns (*Snaps and Shadows*, 2022), Cory Brodack (*Rainwash*, 2021), David John Roche (*Ten Hours Daily Screen Time*, 2021), and Max Vinetz (*in transitive motion*, 2019). Her own dance compositions have been featured in showcases at the University of Arizona and Rice University.

Grace earned a Masters of Music from the University of Colorado Boulder, where she held assistantships in Opera Coaching and Music Theater Coaching and studied with Margaret McDonald and Alexandra Nguyen. She earned her Bachelor of Music in Piano Performance from Rice University, studying with Jeanne Kierman Fischer. Additionally, Grace is an alumna of SongFest, the Collaborative Piano Institute, Fresh Inc Festival, and Music Fest Perugia.

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About the Chorale

The Tucson Masterworks Chorale (TMC) is the oldest independent choral arts organization in Southern Arizona. We continue a proud tradition that began in 1949 as a group of 18 singers with Governor Samuel Goddard as our first president. As we approach our 75th anniversary in 2024, TMC is carrying on with our tradition of performing the great masterworks of choral literature, from pre-Baroque to contemporary. This is our largest group of singers since the pandemic, and we are looking forward to even more singers for our 75th Anniversary Concert on April 21, 2024. We will be performing *Carmina Burana* by Karl Orff and more! Rehearsals begin in January.

Our Mission

Tucson Masterworks Chorale is Southern Arizona's leading community chorus, now in its 74th year. We strive to make the great masterworks of choral literature, from pre-Baroque to contemporary, accessible to singers and audience members from all walks of life. We endeavor to grow musically and to encourage cultural participation in our community. We are a section 501(c)(3) nonprofit organization, governed by a volunteer board of directors.

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Thank you for 44 years of choral singing.

Love you always,
David

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Our program cover and booklet was designed by Ryan Pittner,
a B.F.A. Illustration and Design student at the University of Arizona.

rypittner@arizona.edu

Tucson Masterworks Chorale

Fall 2023

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Rebecca Standifer
Patty Stern
Laura Thompson
Kathi Van Os
Dale Whitmore

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Kyle DeGraff
Carol Freundlich
Neil Jacobsen
Linda Kayden
Larry Kraus
Mike Negrete
David Oesper
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Hinrich Bohn
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Jeff Dimond
William Ellison
Bill Entwistle
Paul Lefkowitz
Carl Olson
Michael Perdue
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Laura Couchman
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Jeanne Heintz
Ingrid Koehler
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Cheryl Lougee
Nancy McQuillen
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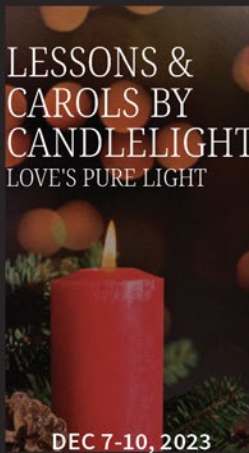
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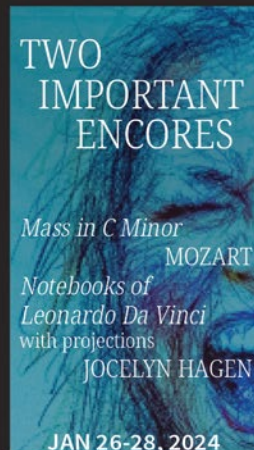
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Leonardo Da Vinci*
with projections
JOCELYN HAGEN



JAN 26-28, 2024

**BERNSTEIN
& THE
SUPERSTAR**

Gloria - POULENC
with Nicole Cabell
*Chichester Psalms &
Selections from Candide*
BERNSTEIN



APR 5-7, 2024

**CLOSE-UP
RECITALS**

Nation
1/30/24

Century Room

Erika Burkhart

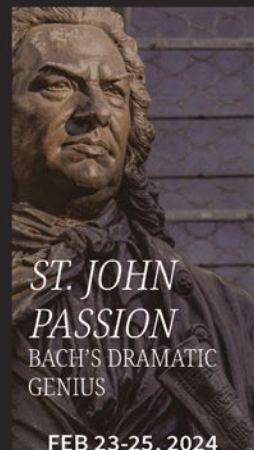
2/27/24

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