INSTRUMENTS OF PEACE
THE ARTS, RECONCILIATION, and SACRED SPACE

a symposium convened by
the Erskine College Music Department &
the Grady Patterson Chair of Politics

April 3-4, 2014
Lord, make me an instrument of Your peace...

from the “Prayer of St. Francis” (French, c. 1912)

The Cathedral Church of St. Michael, Coventry, was almost totally destroyed by a fire bomb during a Luftwaffe raid on November 14, 1940. Here clergy process through the still-cluttered ruins on March 12, 1943.

The new cathedral, completed in 1962, stands adjacent to and incorporates the ruins of the medieval building, of which only the outer walls and the spire survive.
Introduction

Brooks Kuykendall

MUSIC RECITAL

from *Six Bible Songs* [& *Six Hymns*], op. 113

Charles Villiers Stanford (1852-1924)

4. A *Song of Peace*

4a. “Pray that Jerusalem may have peace”

MR. PETER WOODWARD, tenor

PROF. ROBERT GLICK, organ

THE ERKINE COLLEGE CHAMBER SINGERS

directed by DR. MARK NABHOLZ

Stanford’s opus 113 links each of six songs for voice and organ on a scriptural text (the six “Bible Songs”) with a choral hymn-anthem. These settings are matched pairs: each of Stanford’s hymns alludes to the musical figuration of the corresponding Bible Song. In this instance, the accompaniments of both the song and the anthem allude to the Advent plainchant hymn “O come, o come Emanuel,” thereby making a musical proclamation of the only source of the shalom that is the hope of both texts.

**ISAIAH XI: 1-6, 9-10**

Pray that Jerusalem may have
Peace and felicity.
Let them that love thee and thy peace
Have still prosperity.

Therefore I wish that peace may still
Within thy walls remain,
And ever may thy palaces
Prosperity retain.
Now for my friends’ and brethren’s sakes,  
Peace be in thee, I’ll say.  
And for the house of God our Lord,  
I’ll seek thy good alway.

SCOTTISH PSALTER (1650)  
Metrical paraphrase of Psalm 122: 6-9

King David  
Herbert Howells (1892-1983)

PROF. LUCIE SVATONOVA, mezzo soprano  
DR. BRAD PARKER, piano

As a composition professor at the Royal College of Music for more than forty years, Stanford directly  
influenced two generations of British composers (including Gustav Holst, Ralph Vaughan Williams, Frank  
Bridge, and John Ireland). Of them all, his favorite seems to have been Herbert Howells, who followed  
his masters’ footsteps into a nearly six-decade career at the RCM. Like Stanford, Howells turned  
repeatedly to providing music for the Anglican liturgy, although not himself a man of faith. This song,  
dating from 1919, is not liturgical at all, but it demonstrates a bleeding-over of Howell’s “sacred” idiom  
to the secular world of art song; moreover, it manifests a powerful sense of the post-war melancholy.

King David was a sorrowful man:  
No cause for his sorrow had he;  
And he called for the music of a hundred harps,  
To ease his melancholy.  

They played till they all fell silent:  
Played—and played sweet did they;  
But the sorrow that haunted the heart of King David  
They could not charm away.  

He rose: and in his garden  
Walked by the moon alone.  
A nightingale hidden in a cypress tree  
Jargoned on and on.

WALTER DE LA MARE (1873-1956)

from Two Pieces for Violin and Piano  
William Walton (1902-1983)

1. Canzonetta: Moderato

MS. KATHY PERRY, violin  
DR. BROOKS KUYKENDALL, piano

Laurence Olivier’s celebrated 1944 film production of Shakespeare’s Henry V served as a timely morale builder  
dedicated to the “Commandos and Airborne Troops of Great Britain, the spirit of whose ancestors it has been  
humbly attempted to recapture”); but in addition to urging on the defense of the realm, Olivier poignantly  
depicts the playwright’s descriptions of the devastated French countryside. When William Walton was  
engaged to write the score for the film, he turned for inspiration to old French troubadour melodies.  
Although he did not use this melody in his film score, he returned to it for this chamber work (dedicated in  
turn “to Vivien and Larry”—Olivier and his wife Vivien Leigh), another work which captures the same mood  
of the desolation of brokenness and things which might be whole save for the violence of war.
Canticle III: “Still Falls the Rain,” op. 55

Benjamin Britten (1913-1976)

PROF. BILL DIEKHOFF, tenor
PROF. PATRICIA BOLEN, horn
DR. BRAD PARKER, piano

Britten chose a liturgical word as a generic title for five extended song compositions—each one almost a song-cycle in itself, setting a lengthy and varied text. A canticle traditionally refers to a song in the Bible that is found outside of the Psalms. Thus the song of Miriam (Exodus XV:21) or of Simeon (Luke II:29-32), or Mary’s “Magnificat” (Luke I:46-55) are liturgical canticles. Britten’s choices for the text of his own “canticles” ranged widely, although they all share a religious ethos. The text of Canticle III is a poem by Edith Sitwell in which the immediate experience of the London blitz resonates against a reflection on Christ’s crucifixion. Sitwell had been among the first to recognize the artistry of the poetry of Wilfred Owen (of whom more in the poetry recital later this afternoon), bringing his poems first into print in the 1919 issue of her poetry serial Wheels.

Canticle III was written for the tenor Peter Pears and the horn player Dennis Brain in 1955; the two soloists alternate, the horn presenting a theme with variations (in this instance determined by mathematical alterations to the theme) while the singer declaims the stanzas of the poem in a recitative style. Note, however, that the piano continues the musical material from the variations into the accompanimental figures of the recitatives. Only in the final stanza are the horn and voice combined. If the work itself is unsatisfactorily (and perhaps a better word is “disconcerting”) that seems to be precisely what Britten wanted to achieve.

[Theme: Slow and distant]

The Raids, 1940. Night and Dawn.

[Verse I]
Still falls the Rain—
Dark as the world of man, black as our loss—
Blind as the nineteen hundred and forty nails
Upon the Cross.

[Variation I: Gently moving]

[Verse II]
Still falls the Rain
With a sound like the pulse of the heart that is changed to the hammer-beat
In the Potter’s Field, and the sound of the impious feet
On the Tomb:

[Variation II: Moderately quick]

[Verse III]
Still falls the Rain
In the Field of Blood where the small hopes breed and the human brain
Nurtures its greed, that worm with the brow of Cain.

[Variation III: Lively]

[Verse IV]
Still falls the Rain
At the feet of the Starved Man hung upon the Cross.
Christ that each day, each night, nails there, have mercy on us—
On Dives and on Lazarus:
Under the Rain the sore and the gold are as one.

[Variation IV: Quick and agitated]
Still falls the Rain—
Still falls the Blood from the Starved Man’s wounded Side:
He bears in His Heart all wounds—those of the light that died,
The last faint spark
In the self-murdered heart, the wounds of the sad uncomprehending dark,
The wounds of the baited bear—
The blind and weeping bear whom the keepers beat
On his helpless flesh . . . the tears of the hunted hare.

[Variation V: March-like]

[Verse VI]  Still falls the Rain—
Then—O Ile leape up to my God: who pulles me doune—
See, see where Christ’s blood streames in the firmament: [Marlowe: Dr. Faustus]
It flows from the Brow we nailed upon the tree
Deep to the dying, to the thirsting heart
That holds the fires of the world—dark-smirched with pain
As Caesar’s laurel crown.

[Variation VI: Slow]  Then sounds the voice of One who like the heart of man
Was once a child who among beasts has lain—
‘Still do I love, still shed my innocent light, my blood, for thee.’

EDITH SITWELL

Five Spirituals from A Child of Our Time

The oratorio A Child of Our Time was complete already by 1941, but not performed until March 1944. Even if “our time” looked somewhat different in 1944 than it had in 1941, the work still seemed to be ripped from the headlines—as it indeed it had been. The headlines were in 1938, when the 17-year-old Hershel Grynspan avenged himself upon a German diplomat in Paris and precipitated the Nazi pogrom Kristallnacht on November 9. For Tippett, Grynspan was the victim of a hostile environment and untenable situation. Hatred begets hatred; no wonder Grynspan lashed out. But how could one stop this cycle? The composer despaired as he saw the Europe descend into a war. Tippett sought a productive artistic response. He chose the oratorio form as the genre which could involve the participation of the most ordinary citizens—depending on the prevalence of the English amateur choral society. The work fits in a tradition of large-scale choral/orchestral pieces performed regularly by such groups: Handel’s Messiah, Mendelssohn’s Elijah, Elgar’s The Apostles, and many more. The five American spirituals that appear in the piece were Tippett’s attempt to achieve something in the English oratorio tradition akin to the use of Lutheran chorales in Bach’s liturgical cantatas. As oratorios were not liturgical music, but instead concert music (very often but not invariably on sacred topics), and because the English hymn repertory had really only coalesced in the late nineteenth century and differed widely between denominations and between rural and urban congregations, Tippett found no easy solution to his problem. He later recalled the moment that he found an answer:
[O]n a never-to-be-forgotten Sunday, I heard a singer on the radio sing the Negro spiritual 'Steal Away'. At the phrase, 'The trumpet sounds within-a my soul', I was blessed with an immediate intuition: that I was being moved by this phrase in some way beyond what the musical phrase in itself warranted. I realized that in England or America, everyone would be moved in this way, forcing me to see that the unique verbal and musical metaphor for this particular function in this particular oratorio had been found. . . . I sent to America for a collection of spirituals, and when these came, I had an experience possibly similar to those of the Lutheran composers. I opened the collection, and found that it contained words and tunes for every dramatic or religious situation that could be imagined. I chose five spirituals, therefore, for their tunes and words, which provided the exact 'congregational' metaphor for five calculated situations in my scheme.

1. “Steal away” (soloists: HANNAH TIMMS, soprano and WILL UNTHANK, tenor)

   Steal away, steal away, steal away to Jesus;
   Steal away, steal away home, I han't got long to stay here.

   My Lord, He calls me, He calls me by the thunder,
   The trumpet sounds within-a my soul, I han't got long to stay here.

   Green trees a-bending, poor sinner stands a-trembling.
   The trumpet sounds within-a my soul, I han't got long to stay here.

2. “Nobody knows the trouble I see” (soloists: MS. TIMMS and CHRISTIAN BEAMGUARD, tenor)

   Nobody knows the trouble I see, Lord
   Nobody knows like Jesus.

   O brothers, pray for me
   And help me to drive old Satan away.

   O mothers, pray for me
   And help me to drive old Satan away.

3. “Go down, Moses” (soloists: MS. TIMMS and JERON CRAWFORD, bass)

   Go down, Moses, Way down in Egypt land;
   Tell old Pharaoh, to let my people go.

   When Israel was in Egypt Land,
   Oppressed so hard they could not stand,
   “Thus spake the Lord,” bold Moses said,
   “If not, I'll smite your first-born dead.”

4. “By and by” (soloist: MS. TIMMS)

   O by and by, by and by, I'm going to lay down my heavy load.

   I know my robe's going to fit me well,
   I've tried it on at the gates of Hell.
   O Hell is deep and a dark despair,
   O stop, poor sinner and don't go there!
5. “Deep river” (soloists: MS. TIMMS; ERIN HARVELL, alto; MR. UNTANK; and PATRICK CRUMP, bass)

Deep river, my home is over Jordan,
Deep river, Lord, I want to cross over into campground.

Oh chillun! Oh don’t you want to go to that gospel feast,
That promised land, that land where all is peace?
Walk into heaven and take my seat,
And cast my crown at Jesus’ feet.

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There will be a half-hour intermission for tea in the Math Atrium.

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POETRY RECITAL
Memorial Hall

“Peace” Rupert Brooke (1887-1915)
AMANDA REED

from *The Songs of the Fleet*: V. “The songs of the guns at sea” Henry Newbolt (1862-1938)
LAURA WALENCEUS

“Arms and the Boy” Wilfred Owen (1893-1918)
T. J. FISHER

from *A Shropshire Lad* A.E. Housman (1859-1936)
LVI. “The Day of Battle”
XANDER GOEBEL

“They” Siegfried Sassoon (1886-1967)
REBECCA PEARSON

“A Christmas Ghost-Story” Thomas Hardy (1840-1928)
CHRISTINE DUMOUCHEL

from *The Songs of the Fleet*: VI. “Farewell” Newbolt
AMANDA REED
CONVERSATION

Initial impressions

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INSTRUMENTS OF PEACE continues with SESSION II, Friday at 2:00 p.m.
Detail of crucifixion from Graham Sutherland’s tapestry *Christ in Glory* in Coventry Cathedral (photo © Aidan McRae Thomson)
Session II

Friday, April 4       Choral Rehearsal Room     2:00 p.m.

Introduction

ASHLEY WOODIWISS
Grady Patterson Professor of Politics
Erskine College

PRESENTATIONS

AUDEN AND THE ANXIOUS CITY

ALAN JACOBS
Distinguished Professor of the Humanities
The Honors Program of Baylor University

BRITTEN’S War Requiem as secular passion

BROOKS KUYKENDALL
Professor of Music
Erskine College

THE COVENTRY STORY

PETER WOODWARD
JANE WOODWARD
Bath, UK

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There will be a half-hour intermission for tea in the Math Atrium.

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CONVERSATION

Concluding Roundtable
Coming Events
All events will be presented in Memorial Hall.

Thursday, April 10: **Music Department Student Recital** (3:30 p.m.)

Friday, April 11: **Sinfonia & Bella Voce** (7:30 p.m.)

Saturday, April 12: **Christian Beamguard ('15) & Will Unthank ('14), tenors, voice recital** (3:30 p.m.)

Friday, April 25: **Choraleers Spring Concert** (7:30 p.m.)

Saturday, April 26: back by popular demand, **Sinfonia presents Buster Keaton’s silent film COLLEGE** (3:00 p.m.)