

PEACEMEAL

| A Volunteer Effort of the Portland Peace Choir |

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Social Benefits of Singing!

Did you know that an estimated 42.6 million people in the US alone sing in choruses today? It seems that choral singing is a thriving and growing form of artistic expression in America, and studies say it is associated with many of the positive qualities associated with success in life for both children and adults.

Research has found that people who sing in choruses demonstrate many characteristics that make them remarkably good citizens, such as:

- Choral singers are much more likely than the average to be generous, both with their time as volunteers and with their money, contributing to philanthropic causes.
- They're more likely to take on leadership roles and participate in the political process.
- A 2009 study that looked at the effects of choral singing on child development found that children who sing in choruses gain academic success and valuable life skills.
- Studies show that choral singers feel more connected and exhibit a greater spirit of cooperation than those involved in other groups.

It's All About the Music

As a relatively new member of the choir, and seeing the variety of music we've done since I joined, I have been curious about the music the choir has performed in the past and how the song selections and focus of the choir may have changed



over the years. Since the choir was formed with the idea of promoting peace, freedom, and social justice through song, it seems obvious that there should be some commonalities of theme among the songs from past repertoires; but how far does that go? Being the history buff that I am, I'm always looking at what's gone before to see how it influences what's happening now. Our Music Librarian, Nicole (tenor) was kind enough to provide me with programs from all the concerts since the beginning of the choir in 2009, and I've spent some time looking through them to see what I could learn.

As many of you already know, in the early days there were two main concerts a year: a Fall concert and a Spring concert. The concerts were shorter, with fewer songs to learn for each. There was a heavy emphasis not only on peace related music, but also on World music, with songs in the first few seasons representing

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Who Said That?

"If there is to be any peace it will come through being, not having."

~Henry Miller

"I can promise you that women working together - linked, informed and educated - can bring peace and prosperity to this forsaken planet."

~Isabel Allende

"War will never cease until babies begin to come into the world with larger cerebrums and smaller adrenal glands."

~H. L. Mencken

"The business of peace requires more than showing up with paint brushes, foodstuffs and an oil pipeline or two."

~Tony Snow

"Singing together helps us experience in the body our connection to each other and the planet, summons our collective courage, enlivens us and inspires us to play our part in creating a life-sustaining society."

~Gretchen Sleicher

"Little evil would be done in the world if evil never could be done in the name of good."

~Marie von Ebner-Eschenbach

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most of the continents of the world: Europe (Ireland, Finland, England, Austria, Italy, Spain, Russia and the Republic of Georgia); Africa (Sudan, Botswana, South Africa); Asia (Japan, Korea, and Buddhist traditions); North and South America (Argentina, the US and Native American traditions); the Middle East (songs from Hebrew and Arabic traditions). The choir has also sung in many languages over the years, performing songs in Italian, Spanish, Japanese, Hebrew, Arabic, and several African languages. Of particular interest to me was the number and variety of songs the choir has done from Native American traditions: *Wendeyaho* (Cherokee) from the Fall 2009 program; *I Walk in Beauty*, the *Chief Seattle Cycle*, *Native American Melody* and *Song of the Sky Loom* from Spring 2012 (as well as the *Cherokee Traveler's Greeting* which we did last year).

Some of the songs from the repertoire of past seasons' concerts are still with us as Standards, such as *Dona Nobis Pacem*, *Siyahamba*, *Nkosi Sikelele'i Africa*, *Oh Freedom*, *We Shall Overcome*, *We Shall Not Give Up on Peace*, *Circle Chant*, *Sing a/Freedom and Peace*, *Ise Oluwa*, *Bambelela*, *Love Comes a Twinklin' Down*, *Song of Peace (Finlandia)* and *Rolihlahla Mandela*. These are simple but wonderful songs that we've sung and loved for years and many of them have been with us since the first season of the choir.

There was apparently less emphasis on "sticking to the mission" in years past, as evidenced by songs like *A Big Black Bug* from Fall 2011, and pretty much the entire Spring 2013 concert, which included *Everybody Loves My Baby*, *Dream a Little Dream of Me*, *Embraceable You*, *Bye Bye Blues*, and *Goodnight, Well It's Time to Go*. (Seems like there was a "Love" theme to the repertoire for that concert.) And the choir also didn't always shy away from singing songs of a religious nature, such as *The 23rd Psalm*; a Russian Orthodox *Alleluia* and *Oh Happy Day*, a Gospel song, from the Fall 2009 concert; *Pass me Not*, another Gospel song from Spring 2010; and *Amazing Grace* from Fall 2010.

Of course, there were many songs that did fit what we now think of as our mission. In addition to the Standards listed above, the choir has sung many old favorite folk songs and popular songs with messages of peace, freedom and brotherhood, such as *Kumbaya* in the Fall 2009 repertoire, and *Our Rainbow Race* in Spring 2012, as well as John Lennon's *Imagine* in Spring 2010.

The choir also did many songs that may be less well known but that truly express our mission, such as *On the Wings of Peace* from Spring 2010, *Take the Toys from the Boys* from Spring 2011, and *Gentle Arms of Eden* from Spring 2012. Some of the pieces from seasons past have become favorites, and each year the Music Committee gets requests to bring some of them back. Who knows when some of this fine music may pop up in the repertoire again?

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So, I discovered that the musical history of the Portland Peace Choir's repertoire is rich and varied and very interesting. I spent several very enjoyable hours listening to YouTube clips of songs the choir has done that I didn't recognize, and discovered some very beautiful and moving music in the process. Hopefully, as we continue into the future we will do as good a job of selecting interesting and relevant music for the choir as was done in the early days.

~ Barbara Burnett

The Story Behind the Song

1912 Bread and Roses Strike

As we come marching, marching, unnumbered women dead
 Go crying through our singing their ancient cry for bread.
 Small art and love and beauty their drudging spirits knew.
 Yes, it is bread we fight for - but we fight for roses, too.

~James Oppenheim

The looms of the cotton weaving room of the Everett Mill in Lawrence, Massachusetts, fell silent on January 11, 1912. When a mill official demanded to know why workers were standing motionless next to their machines, the explanation was simple: "Not enough pay."

The weavers had discovered their weekly wages had been reduced by 32 cents. A newly enacted Massachusetts law had reduced the workweek of women and children from 56 to 54 hours, but mill owners, unlike in the past, cut worker's wages proportionally.

Word of the strike by the women of the Everett Mill swept through Lawrence's tenements that night, and the following morning the walkout cascaded through neighboring mills. Nearly 30,000 textile workers in Lawrence, Massachusetts, walked off their jobs. Knife-wielding strikers overwhelmed security gates and slashed machine belts, threads and cloth. They tore bobbins and shuttles off machines. Rioting workers shattered windows with bricks and ice, and police beat them back with billy clubs. By the end of January 12, more than 10,000 workers were out on strike.

The following week thousands of strikers, supported by The Industrial Workers of the World, the IWW or "Wobblies" chanted and sang protest songs as they paraded through the streets. State militiamen protected the massive brick mills with the spears of their bayonets pointed at the picket lines of strikers who protested outside. Women delivered fiery rally speeches and marched in picket lines and parades. The banners they carried demanding both living wages and dignity – "We want bread, and roses, too" – gave the work stoppage its name, the Bread and Roses Strike.

Lawrence was a town of 51 nationalities wedged into seven square miles. Although strikers lacked common cultures and languages, they remained united in a common cause. Once news of the walkout went nationwide, American laborers took up collections for the strikers and local farmers arrived with food donations.

With the city on a hair trigger, striking families sent 119 of their children out of harm's way to Manhattan on February 10 to live with relatives or, in some cases, complete strangers who could provide safe shelter. A cheering crowd of 5,000 greeted the children at Grand Central Terminal, and after a second trainload arrived from Lawrence the

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following week, the children paraded down Fifth Avenue. The “children’s exodus” proved to be a publicity coup for the strikers, and Lawrence authorities intended to halt it. When families brought another 46 children bound for Philadelphia to the city’s train station on February 24, the city marshal ordered them to disperse.

When defiant mothers still tried to get their children aboard the train and resisted the authorities, police dragged them by the hair, beat them with clubs and arrested them as their horrified children looked on in tears.

The national reaction was visceral and marked a turning point in the Bread and Roses Strike. President Taft asked his attorney general to investigate, and Congress began a hearing on March 2. Striking workers, including children who dropped out of school at age 14 or younger to work in the factories, described the brutal working conditions and poor pay inside the Lawrence mills. A third of mill workers, whose life expectancy was less than 40 years, died within a decade of taking their jobs.

If death didn’t come slowly through respiratory infections, it could come in workplace accidents that took lives and limbs. Fourteen- year-old Carmela Teoli shocked lawmakers by recounting how a mill machine had torn off her scalp and left her hospitalized for seven months.

After the children’s testimony, public tide turned in favor of the strikers. The mill owners agreed to many of the workers’ demands. The two sides agreed to a 15-percent wage hike, a bump in overtime compensation and a promise not to retaliate against strikers. On March 14, the nine-week strike ended as 15,000 workers gathered on Lawrence Common shouted their agreement to accept the offer. Only five sounded their dissents.

The Bread and Roses Strike was not just a victory for Lawrence workers. By the end of March, 275,000 New England textile workers received similar raises, and other industries followed suit.

Suggestion Box

This is an opportunity for you, our readers, to tell us your ideas for ways to improve our choir. Please send your suggestion to us at:

traciekorol@gmail.com or

barbaraPPC@comcast.net

We can include your name with your suggestion or keep it anonymous, your choice.

Suggestion:

St Marks Episcopal on SW Terilliger hosts a **Messiah Singalong** every year. It would be fun to pique interest in our choir members who are hungry for some classical music in plenty of time to schedule it in for a holiday sing-event.

I think it would be fun to get some PPC members interested in joining in this sing along. There are lots of YouTube practice links.

Editor’s note: We’ll get the time and date for the next issue and email updates.



If You Want to Sing Out, Sing Out

If you’ve always wanted to try a solo, or be a part of a small ensemble, now’s the time! We’ve just begun, the music is new and there will be lots of time to practice. We’re all behind you. We know you’ll do great. It’s time to volunteer!

A little spark of kindness
can put a colossal burst of
sunshine into someone’s day.

Get to Know Your Fellow Singers

For nine months, every Wednesday night, we come together for a lifting of spirit, to raise our voices and to have some fun. Yet, how many of us know anyone outside our own section? How many of us know anything about who is IN our section? **Please take a moment to share a brief bio with this publication.** Guaranteed, your contribution will tighten the bond we've begun in our commitment to singing for peace.

This issue, meet: Lisa

I was born in San Luis Obispo, CA, while my dad was at Cal Poly trying his hardest not to work the oil fields of Union 76 his whole career. That drive helped the family move to East LA where I spent my formative years singing in school choirs, being a Girl Scout, and trying to figure out how to align my interests with "real science." After I graduated from UC Riverside with a Bachelor's in Environmental Science, I still had that alignment question so I joined the Peace Corps and was sent to Guatemala, to lead reforestation and potable water efforts. I fell in love with the alignment I achieved and ended up staying three years. Even upon my return to the States, I realized that I loved escaping from Southern California because it got me out of my culture. I ended up returning to South Carolina and worked with a lot of really smart people at the Savannah River Site in Georgia for the Department of Energy. While they were doing all the physics nuclear scientists do, I was doing environmental compliance reporting and hoping their smarts would rub off on me. It worked enough to convince me to return to grad school at the University of Tennessee in Knoxville. There I studied Palynology and focused my thesis work on reconstructing the Holocene landscape of a paired watershed in Costa Rica. I used fossil pollen and charcoal that I retrieved from lake sediment cores to discern vegetation changes and fire history over about an 8,000 year period. I got to figure out when maize agriculture first showed up in this part of the world and coupled that information with the archaeological record to get a glimpse of what was happening with humans in this landscape. It was really interesting and I loved it but then I figured out that my pragmatic personality couldn't really fathom working in academia. This self-learning happened as I was awarded my Master's degree. Ever adventurous, I ended up working under contract with the US Agency for International Development on a protected areas planning project in Nicaragua.

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AROMA REMINDER

Our chorus has a fragrance-free policy. Because we are a large group and some members are sensitive or allergic to fragrances, it is important that members refrain from wearing scented products to rehearsals or performances.

Here are a few guidelines for all rehearsals and performances:

Please do not wear perfume, cologne, essential oils, bug repellent, scented aftershave or any other products that contain fragrance.

Please do not wear hair products, lotions, deodorants or other products with fragrance as one of the ingredients.

Note that *unscented* is not the same as *fragrance free*. Unscented products have a masking fragrance, which will be noted in the label.

PPC Reiki Healing Circle

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 Thanks to Penny for creating space (and terrific snacks) for the first PPC Reiki Healing Circle, and to all those who participated.

Four tables and at least 10 practitioners came to share healing, laughter and good, good energy.

Join us, next time, in January 2017.

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The objective was to set in motion what was needed to meet the Environment Ministry's goal of a national system for reservation of public lands. It was emerging from civil war and many people were absolutely dependent on subsistence agriculture for their livelihoods. I learned a lot about politics, power imbalances, and the iterative nature of these sorts of efforts. I returned to the States and this time it was to Northern Florida where I worked for the St. John's River Water Management District. I worked on land acquisition and management challenges to restore riverine systems that had been impacted by years and years of agriculture. I learned to prescribe burn and got to witness resurgence and recovery of natural systems. I was loving life, had gotten married, and had one kid. Then hubby tells me he has a great job opportunity in Southern California. What? But I went with it and packed up the dogs and the kid and rejoined him just in time to figure out that kid number two was on the way. I worked for San Bernardino County on their Multi-Species Habitat Conservation Plan to help cities work with the US Fish and Wildlife Service to balance endemic species protection with development. From there I transferred to the US Department of Interior, Bureau of Indian Affairs and learned a bunch about the 29 tribes we served and what fiduciary trust obligations we have to Tribes and Native Americans. I gained super rich learning in this position and loved working in that place where people are connected with lands. From there, I transferred to the US Forest Service and worked on the Angeles National Forest before being encouraged to apply to work with the Mt. Hood National Forest, right here in the Pacific Northwest. True to form, the drive to escape Southern California is still a major motivator for me so I threw my name in the hat and was selected as Forest Supervisor in 2013. Seems my career has been a bit of a wild ride and I've loved every moment of it so far. Who knows where my next adventure will be? Whatever it is, I hope it will involve a community group as awesome as PPC and singing.

What Did David Mean By That?

Some of us are new to music terminology. Each week at rehearsal, we hear words that might be unfamiliar to us. Music, like any other pursuit, has its own vocabulary. To help you know your arpeggio from your vibrato, we'll provide a running dictionary of words used in previous rehearsals, with definitions tailored to the novice:

Tonic: The note upon which a scale or key is based; the first note of a scale or key; the keynote or root. Also good with gin.

Tonality: also known as the "key" of a piece. It is the central major or minor scale upon which a musical piece is based.

Fine: (pronounced Fee-nay) The end of a score or section in a score.

Accelerando: (from Italian: becoming faster) means that the music increases in speed.

Interval: the distance between any two notes.

Step: the distance from one note to the adjacent note; steps can be either a half step or a whole step. For instance the interval between C and C# is a half step and that between C and D is a whole step.

Second: basically the same thing as a step. A major second is a whole step and a minor second is a half step.

Subtonic: The tone that is one step below the tonic of a key.

Dominant: The fifth tone of a scale.

Subdominant: The tone that is one step below the dominant of a key (or the fourth tone of the scale).

Audiation: "Hearing" (or imagining you hear) and retaining a note in your head.

Divisi: When one section of voices divides into two or more separate sections, each singing a separate part. Often these separate parts are written on the same staff.

"...that 9th": a 9th is an interval consisting of an octave plus a second. A major 9th is an octave plus a major second; a minor 9th is an octave plus a minor second.

Diminished 5th: A diminished chord is like a minor chord with a lowered (flatted) fifth. It has a kind of eerie, dark, ominous sound. You build a diminished chord with a root note, a minor third, and a diminished (lowered) fifth. *(What's a 5th, you say? Or a 3rd, for that matter? Stay tuned for more definitions next month!)*

PPC Happenings

Fall Session: Join us **Wednesday evenings, 7-9pm** at St. David of Wales for our regular rehearsals.

Join us on **Wednesday, November 2** for our **Happy Half Hour**, hosted by the altos. Plan to arrive by **6:30pm** and enjoy great food and great company.

It's a wonderful opportunity to get to know your fellow singers.

Reminder: Don't forget to wear your name tags!

Sectionals with DavEd

We have resumed our regular schedule of sectionals, held at 6:30pm every week except for the first week of the month. Coming up are:

11/2: Happy Half Hour hosted by the Altos

11/9: Tenors

11/16: Basses

11/23: NO REHEARSAL

11/30: Sopranos

12/7: Altos *Note: *Happy Half Hour postponed until next week.*

12/14: Happy Half Hour hosted by Tenors and Basses

Opportunities to Sing or Listen

Stressed out? Relax and sing some fun songs with a group. A couple of hours and you're smiling again!

- **November 4 – 7-9pm** The 2nd Friday 60's and 70's Harmony Singers at Friendly House (FREE) will be held on the 1st Friday this month due to the Veteran's Day holiday on the 11th. Especially for people who like to sing harmony! You don't have to join – just show up! We provide songbooks. For more information, check out their website <http://www.meetup.com/Song-Circle-Folk-Music-singalongs-from-the-60s-70s/>
- **November 5 – Saturday (FREE)** The Vancouver Folk Singers meet at the Genealogical Society annex, located at 715 Grand Blvd, in the strip mall on the east side of the street between Mill Plain and Evergreen. They have a great folk songbook. Bring snacks or finger food to share at **4:00pm** and singing will begin around **6:00pm**. For further info call Ted at 360-883-3030 or Nancy at 360-694-3419.
- **November 10 – 6:30-8:30pm** Educating for Peace will present and moderate the Human Rights Advisory Commission's forum in Beaverton's City Council Chambers, 12725 SW Millikan Way, Beaverton.
- **November 18 – 7-9pm** 3rd Friday Song Circle at Friendly House (FREE) This group is for musicians and singers! We will be singing from the "Rise Again" songbook .
- **November 19, Saturday–Sing Portland!** is having a Singing Party from **7-9:30pm** at Cedarwood Waldorf School 3030 SW 2nd Ave. It's free. Here's a blurb from the website: "**Light Within** - an evening of songs that remind us of the light inside of us as the days get shorter and darker. There will be songs for you, with you and around you. Singers are providing refreshments. Always a beautiful evening filled with beautiful sound. By the end of the evening you can't even tell the difference between singer and audience member anymore, for everyone is singing their hearts out."
- **December 2, Friday 6-8pm** –Join Sing Portland! to go Christmas Caroling in Multnomah Village. Singing up and down Capitol Highway between SW 32nd & SW 37th Ave. Contact Sing Portland! at www.singportland.com for where to meet.



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