

PEACEMEAL

| A Volunteer Effort of the Portland Peace Choir |

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Building a Road of Peace

Since the election it's been easy to get caught up in the negative things that are happening, leaving us depressed and apprehensive. Looking at the words to this song, it struck me that our time might be better spent taking the sentiments in it to heart, rather than focusing on how bad things are and waiting for doomsday.

What if we were to use the current negative atmosphere as a call to action rather than sitting by and watching the worst happen? Psychologists agree that our nation has suffered a massive collective trauma after the election; they also agree that taking action is the best way of coping with the new reality. One expert suggests using a method called *ACT* (from the book *Rapid Relief of Emotional Distress*). It is an acronym calling for action: A: accept reality. Stop engaging in pointless regret about what could have or should have happened. In current parlance, "It is what it is," accept it and move on. C: create a vision. Focus on the things we care about that may be threatened and find positive steps we can take to protect them. T: take action. Become civically engaged, run for local office, do charity work, protest, write ... anything that makes you feel like you're working towards a better reality. Think about it for a while and you'll see that taking action ... even in a small way ... can go a long way towards alleviating the sense of doom we're surrounded by. I believe that singing with the Peace Choir is a great first step in a positive direction. We can impact people's lives for the better by working towards our vision of a world at peace. ~bb

IT'S THAT TIME OF YEAR AGAIN

February, the month when we celebrate Valentine's Day and President's Day, when the snow has hopefully ended for this year ... and for the Peace Choir, it's an especially fun time.

In February, we come together with other, like-minded choirs from around the state for the Joint Peace Choirs Weekend ... our opportunity to celebrate our shared mission of singing for peace, social justice and the environment with learning, food, song and companionship.

This year's event will take place the weekend before President's Day, on February 18 and 19, and is hosted by the Eugene Peace Choir and In Accord.

(cont'd p. 3)



David leads the choir at last year's Joint Peace Choirs concert, accompanied by Beth on piano, Saffire on percussion and Jeff Jones on guitar.



Who Said That?

"We are mothers. We are caregivers. We are artists. We are activists. We are entrepreneurs, doctors, leaders of industry and technology. Our potential is unlimited. We rise." ~Alicia Keys

"Once the heaviness [of the election] began to subside, an opportunity has presented itself to make real long-term change, not just for future Americans, but in the way we view our responsibility to get involved with and stay active in our communities. Let this weight not drag you down, but help to get your heels stuck in."

~Scarlett Johansson

"A movement is much more than a march. A movement is that different space between our reality and our vision. Our liberation depends on all of us."

~Janet Mock

"Remember, the Constitution doesn't begin with, 'I, the president.' It begins with, 'We, the people.'" ~Gloria Steinem

"We recognize that we are collective agents of history and that history cannot be deleted like web pages." ~Angela Davis

Off Campus Fun: Choir!Choir!Choir!

by Darrell Winterbourne

Nine members of the Portland Peace Choir, accompanied by a few spouses and friends, attended the Choir!Choir!Choir! event at the Aladdin Theater Friday night, January 19th. What a wonderful way to spend the evening!

There were about 250 people at the event. Daveed (Goldman) and Nobu (Adilman) taught us a three-part arrangement of Leonard Cohen's *Hallelujah*. They drilled us for about 90 minutes, then we performed it while the manager of the Aladdin captured it on his iPhone. The resulting video was sketchy, but the performance was exhilarating. What a thrill to join 250 other voices in singing one of my favorite songs. It was especially nice for me because the "blokes" got to sing the lead.

Daveed and Nobu were interested in joining the protest downtown, but it was already past 10pm and our crowd was not very receptive. Then they asked if we would be interested in singing *Hallelujah* at the Women's March the next day. About half the group agreed. Saturday morning about 200 people showed up at Director Park to sing. We practiced once, then headed down toward the Morrison Bridge. We couldn't get into Waterfront Park because the crowd was way too big. We ended up in a parking garage with open sides on 1st and Morrison, where Daveed's guitar wouldn't get wet. The crowd at the march was so huge that we only reached a small corner of it, but we got a lot of applause and it sounded great to us inside that concrete structure.



Daveed and Nobu, courtesy Torontoist

We performed *Hallelujah*, then a couple other songs, then *Hallelujah* again. Then we dispersed so people could either join the march or go home and dry out. Several times Daveed and Nobu said they really enjoyed the enthusiasm of our group and want to return to Portland again soon. I hope that is the case. I had a wonderful time singing with them. It might even be worth a trip to Toronto, where they do their thing twice a week.

Joint Peace Choirs Weekend

cont'd. from p. 1

The theme of this year's program will be "**Peace, Let it Begin with Me**", and this theme is reflected in the song the joint choirs will be singing at the concert on Sunday afternoon, "Let There Be Peace on Earth". The weekend kicks off on Saturday afternoon at 3pm with a workshop: **Passing the Torch, Peace Building Across Generations**, to be held at Sprout Market Hall (418 A St., Springfield, OR), on the campus of the Wellsprings Friends School. The workshop will be presented by the students of the school and will, in their words, "... express their insights about creating peace through the music they bring to share. Songs from our own youth and new ones will be featured to offer hope in the face of fear. Chants and rounds, as well as call and response songs, along with some clapping, stomping, drumming, and a bit of easy movement will be part of our interactive afternoon. This workshop will serve to remind us of how music has always been essential to humanity's progress toward social and environmental justice. Now more than ever, let us come together to reinvigorate our spirits as our work for peace continues..."

The workshop will be followed by a catered dinner at the same location, featuring sweet mesquite chicken thighs, a complete baked potato bar, vegan sweet potato chipotle chili, cornbread muffins, a green salad, and infused water and iced tea, with home-made cookies provided by In Accord and the Eugene Peace Choir for dessert.

The concert itself will be held at the Central Presbyterian Church (555 E 15th Ave., Eugene, with rehearsal from 1pm to 2:40pm. The concert will begin at 3pm, and promises to be a great show, with the Portland Peace Choir performing *Build a Road of Peace*, *Bread and Roses*, *Ipharadisi*, *Music Lead the Way*, *Pride (In the Name of Love)*, *Wakati Wa Amani*. All the choirs will join together to sing *Let There Be Peace On Earth*, the theme song for the weekend.

Rooms have been set aside at discounted rates at two hotels in Eugene, Campus Inn (390 E Broadway) and Phoenix Inn and Suites (North end of Alder).

While by the time this newsletter comes out it will be too late for anyone who has not already done so to register for the dinner and workshop, all are welcome to join us for the concert itself. These events are always great fun, and a wonderful chance to meet and interact with folks from other regional choirs. See you there!

Prof. Jones' Music Terms TM

Another installment in our continuing effort to clarify some of the musical terms we encounter in our arrangements and at rehearsals. This month we look at some stylistic and structural terms and notation.

Articulations: Notation symbols indicating special treatment in the way a note is to be played or sung. Common articulations include fermatas (which we defined in the last issue) and:

- **Staccato:** a dot above or below a note tells you to shorten the note (a good rule of thumb is to make the note about half as long as it normally would be).
- **Legato/tenuto:** **Legato** means to play or sing in a smooth, flowing manner, connecting notes without breaks. **Tenuto** is an articulation for an individual note, meaning to sing or play the note in a legato manner. It is indicated by a horizontal line "_" above or below the note. Tent and Staccato are opposites in a sense.
- **Accent:** a ">" above or below a note means to emphasize it (make it louder). 

- **Slurred Notes:** Last month we told you that two notes of the same pitch "tied" together become like one longer note (see illustration). The "slur" symbol visually resembles the "tie" symbol but a slur connects two or more *different* notes and indicates they are to be played or sung with no separation (in a *legato* manner). In choral music it is often used when one syllable is sung over multiple notes.



tied notes



slurred notes



- **Ostinato:** an unchanging sequence of notes that one vocal part repeats while other parts sing changing phrases and/or harmonies. For example, when the basses have unchanging "dum dum" parts.
- **Pedal point:** a single note, often in the bass part, that repeats as other parts sing changing notes and harmonies. A good example is the drone part in "*Hazrat Bibi Maryam*".

The Story Behind the Song: Pride in the Name of Love

The Basics: *Pride (In the Name of Love)* by Irish rock band U2 with front man Bono was released September 1984 as second track of the album "The Unforgettable Fire". *Pride* was originally intended to be about Ronald Reagan's pride in America's military power, but Bono, influenced by Stephen B. Oates' Let The Trumpet Sound: A Life of Martin Luther King, Jr. and a biography of Malcolm X memorialized, instead, the different sides of the civil rights campaigns, the violent and the non-violent. *Pride* is the most conventional song on the album and most commercial song U2 has written – and it was chosen as the album's first single.

Pride made it to No. 3 in the UK, was the band's first Top 40 hit in the US and ranks #388 on the Rolling Stone list of the *500 Greatest Songs of All Time*. It is included in The Rock and Roll Hall of Fame's 500 Songs that Shaped Rock and Roll.

The Intended Imagery: In the lyrics, Bono contrasts the approaches of the peaceful MLK with the more militant Malcolm X: "One man come in the name of love ... One man to overthrow." The "'Free at last,' ... They could not take your pride" line references King's legendary 1963 "I Have A Dream" speech. The phrase itself is older, dating back to a 1907 spiritual, *Free At Last* by John Wesley Work, Jr.

As a tribute to MLK the song presents an example of nonviolent resistance and changes in civil rights. It is also about singular "people" (including Christ as man) who live their lives with pride, not in a boastful way, but with the pride a person has when their thoughts and actions are motivated by their understanding and full awareness of the dignity and sanctity of ALL human life.

The song is a tribute, illustration or reminder to us, of martyrs to this ideal. It speaks to how they lived their life with an inner pride in all of humanity and that this *Pride* is really an expression of God's love for all of humanity. As U2 is a Christian-themed band, the imagery follows.

Conversely, is it possible that *Pride's* "love" refers to the 'love' that assassins feel for their beliefs? The repeat of the line 'one more in the name of love', could reference all those who have died, or all the wars that have been fought for mistaken ideologies. 'One more' could refer to another great leader dying and 'in the name of love' refer to the misguided reasons a person might have for wanting them dead. In many cases, such as Mark David Chapman (John Lennon's assassin), the assassin does not hate their target, they are merely in love with the act of taking another life. Bono laments such an immense loss for misguided love, but proclaims that even that cannot diminish the leader's pride or accomplishments.

Imagery up for grabs: The song continues to confound listeners with its vague references to undefined events. For instance: "one man caught on a barbed wire fence" could be figurative of Jesus' crown of thorns or it could be generic of people who have been trapped in hostile regimes (think communist East Germany) and were caught within barbed wire fences. It could also reference the soldiers who died in trench warfare in WWI. A more detailed reference points to Dietrich Bonhoeffer, a German Lutheran pastor, theologian, ardent anti-Nazi dissident who was executed as the Allies pushed into Germany.

"One man washed on an empty beach" could reference Roger Casement, an Irish revolutionary who was betrayed by the Germans shortly before the Irish Eastern Rising of 1916. He was left on a beach, too sick to travel and was caught by the English who executed him after a controversial trial. Or, it could be a reference to the death of the English Romantic poet Percy Bysshe Shelley, who died in a drowning accident off the coast of Italy in 1822. His body was found washed upon an empty beach by Lord Byron. Shelley's beliefs in democracy, non-violence, and the power of the human will to conquer circumstances could have been mirrored by Bono. Or, it could be a reference to John F. Kennedy. He and 11 of his ship mates were marooned on a sparsely populated island when the boat they were on was demolished by a Japanese destroyer during WWII. Of course, we all know Kennedy was later assassinated.

Taking the spirit of the song to your own heart, it can be whatever means the most to you.

Get to Know Your Fellow Singers

This issue, meet: baritone, David C.

I was born in Schenectady, New York and grew up in Virginia.

Mine was always a musically inclined family: plays, musicals (community theater and Broadway), church "folk choir", Western Square Dancing, etc. I never sang in a "real" chorus until went to Virginia Tech (VPI in those days). At the beginning of our freshman year a friend who'd sung in the choir at our high school choir wanted somebody to go with him to audition for the Virginia Tech Varsity Glee Club. Being a good neighbor, I went along. Imagine my surprise when I received a letter in the mail congratulating me on being accepted as a "2nd Tenor"! I had no idea what that even MEANT. I really thought that I was an "alternate". I'd only sing on stage if a "1st Tenor" couldn't make it. I was surprised, at my first rehearsal, when I discovered I had my OWN line in the ("TTBB") music to sing. WOW!

I sang with the Varsity Glee Club for all four years of college. Amazing experience! It was an intense schedule, 30 some concerts a year, in and around Virginia and neighboring states. We even sang at the christmas tree lighting in Washington, DC for Lyndon B. Johnson.

I was a "church mouse" for three of the four years I was in college. The Episcopal Church provided student lodging to keep the sanctuary open 24/7. Not entirely rent free lodgings, though. I had to cruise the place occasionally, stoke the coal furnace, shovel snow from the sidewalks (if it snowed on Saturday night), and mow the lawns in the summertime. I used to say "It's the only apartment in town with three fireplaces, two pianos, one pipe organ and a Carillon" Yes, I learned how to play "Moonlight and VPI" on it for "Ring Dance" Night. One summer, VPI hosted the FFA state convention. At that time, there was no theater department at the school, so the school came to the Glee Club Director to tech the shows. The Glee Club traveled with our own sound system and some basic lighting. All of us on campus that summer were drafted into stagehand service. I learned, and learned to love, all kinds of great theater tech that summer.

After school I sang with a bunch of choral organizations, and worked (on stage and backstage) with many theater groups. (I met my wife, Shirley at a NY State theater conference). I also taught Theater Tech in several school systems in CNY. My daughter, Kerris, got me dancing ballet at age 40 so I ended up in lots of ballets often as a "costume hanger" but, sometimes a part of the corps de ballet. BEST part to come out of that, was that promoted to the role of "Uncle Drosselmier". I continued to do that part for 24 years.

I worked with literally hundreds of dancers and it's been great to be able to follow their lives and careers (after FB was invented). Eventually, Kerris moved to Astoria, then Portland, got married, and started making grandbabies! So, here we are in PDX - full time child care and LOVING it here - WNBR and all! Shirley and I were looking for something we could do TOGETHER so, that's how we got into Portland Peace Choir! Unfortunately, Shirley had to drop out. Child care "logistics" got too difficult. Anyway, I'm here and happy to serve!



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:

We need a Compassion and Outreach Brigade.

When one of our group is absent for a few weeks, how many of us reach out, check in, get nosy? Sometimes a prolonged absence is a joyful occasion or an extended holiday. But sometimes the absence is due to something not so nice. What a great opportunity to put action behind our mission. Reach out, be a friend, build community. Anyone interested in being part of the C&OB, sign up here.

Opportunities to Sing or Listen

- **February 10 - 7-9pm** 2nd Friday 60's and 70's Harmony Singers at Friendly House (FREE) This is a Meet-up group especially for folks who like to sing harmony -- love to see more altos and sopranos. Songbooks provided or join Meet-Up group and download e-version (which includes links to youtube versions of all songs!) <https://www.meetup.com/Song-Circle-Folk-Music-singalongs-from-the-60s-70s/>
- **February 12 – 3-4:30 pm** Cappella Romana: Te Deum, Kaul Auditorium, Portland, OR 97202, <http://www.cappellaromana.org/concerts/>
– **9 -10:30pm**, Cappella Romana: Pärt: Passio 9:00pm – 10:30pm St. Mary's Cathedral, 1716 NW Davis St
- **February 17– 7-9pm** 3rd Friday Song Circle at Friendly House (FREE) This group is for musicians and singers. NOTE: This month we will be singing from the "Rise Again" songbook. There are some loaner books available if you don't have one. Info at link above.
- **February 18-19 – Oregon Joint Peace Choir weekend in Eugene!**
- **February 18 – 7:30-9pm** Choral Arts Ensemble of Portland: CAE Pops PSU Lincoln Recital Hall, <http://www.portlandschoir.org/season/>
– **7:30-9pm** Willamette Master Chorus: Orff: Carmina Burana, Willamette University Smith Auditorium,
<https://www.willamette-masterchorus.org/>
- **February 19– 3-5pm** Portland Sings! with Mark Bosnian at Taborspace. \$5-10 sliding scale. <http://portlandsings.com/> for location and digital songbook download. Bring your laptop or e-device; print out a copy or look on with a new friend.
- **February 19 – 3-4:30pm** Choral Arts Ensemble of Portland: CAE Pops, PSU Lincoln Recital Hall
– **3-4:30pm** Willamette Master Chorus: Orff: Carmina Burana, Willamette University Smith Auditorium
<https://www.willamette-masterchorus.org/>
- **February 26 – 3-4:30 pm** The Ensemble: In vino veritas, The Old Church Concert Hall, 1422 SW 11th Ave, Portland, OR 97201,
<http://www.theensembleoregon.org/>
- **Rest up everybody**, because the 17th Annual Lift Every Voice (LEV) starts at the end of the month! If you've ever thought about singing Gospel music -- this is your chance to try it without any obligation! This is full voice "let it all hang out" singing -- hard work but really FUN!
- **February 26th** (Sunday) thru March 4th (Saturday) Sponsored by Rose of Sharon Adventist Church 5209 NE 22nd Ave Portland This is a FREE evening Gospel workshop 6-9pm (dinner provided!). Singers from many churches in the Portland Metro area join several directors. We learn 8-10 gospel songs by call & response -- no music reading. You also get lyric sheets, a practice CD, and more goodies. Sunday is from 4-6pm intro session; Saturday is a performance from 6-9pm. Yes, you can learn that many songs in just one week!
<http://www.sharonsda.net> Register at "LEV 2017 Registration" on left side menu.
For more information, talk to Cynthia Feinberg or Nicole Kephart.

PPC Happenings

Sectionals with DavEd:

Held at 6:30 before Wednesday rehearsals.

2/8 – altos

2/15 – tenors

Off-Site Sectionals

Tenors and Basses: Sunday, 2/12 – Portland SE Uplift Ctr., 3534 SE Main St. Basses 1–3pm; Tenors 2–4pm, followed by optional social hour at The Horse Brass Pub (SE 47th & Belmont).

Sopranos: date TBA. Carrie's place, 3916 NE 71st.

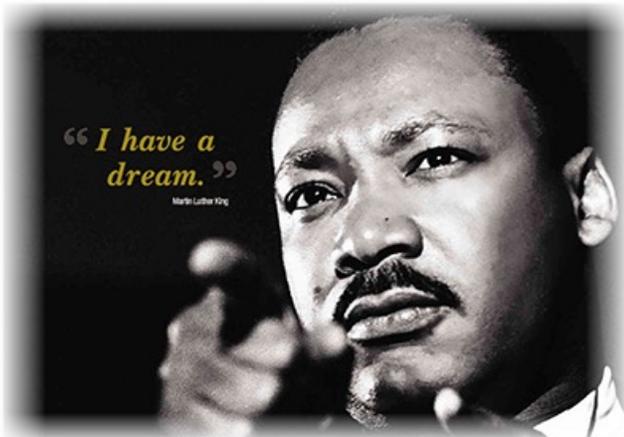
Earth Day Celebration: Friday **April 21, 2017** at **7:30pm** at the Old Church, 1422 SW 11th, Portland. We will be singing **Great Trees**, which can be found in the Green Room under Favorites.

Joint Peace Choir event: on President's Day weekend, **February 18 – 19** in Eugene. Workshop will be on Saturday, **2/18**, joint choir dinner Saturday night, with the concert on Sunday, **2/19** at **3pm**. Hotel reservations need to be made as soon as possible. Let Peter know if you have questions or need homestays.

We will be performing **Build a Road of Peace; Bread and Roses; Iparadisi; Music Lead the Way; Pride; Wakati Wa Amani**, and **Let There Be Peace on Earth** (group song with all choirs.)

MLK Gig a Success Despite the Weather!

With the weather presenting a challenge, giving us icy roads and piles of snow everywhere, 27 hardy souls from PPC braved the elements to sing at Beaverton’s MLK celebration at the Southminster Presbyterian Church on January 15th. The choir sang *Pride, We Shall/We Shall Not*, and *River of Jordan* to an appreciative audience who seemed to enjoy the performance and sang along enthusiastically. Since many of the featured speakers were unable to attend, the organizers passed around a mic and asked people in the audience to speak about their personal experiences with racism. Many of those who spoke turned out to be children (the youngest around 10, the oldest in high school), and I was amazed by how passionate and articulate they were and by how deeply they felt about the ideals of diversity, human rights and equality for all. Seeing these young people speak about their personal experiences and the actions they’re taking to promote social justice moved me deeply and gave me hope for the future. All in all, it was a thoroughly enjoyable and uplifting experience. ~ bb



One Flower at a Time

Valentine Peace Project (VPP) Community Valentine actions started on the streets of Los Angeles with the sharing of thousands of poems on peace and expressions of love given out wrapped around carnations and later Fairtrade roses. Students also made paper flowers to give out with their own written reflections or submissions selected from www.valentinepeaceproject.org.



Participants have shared on or around Valentine's Day in Australia, the Netherlands, Belgium and the US with consistent participants in LA, Amsterdam and Swansea (Wales) giving out thoughts on peace with tulips, daffodils or roses.

The Project has also given out flowers with original poems around the International Day of Peace in September with the United Network of Young Peacebuilders (UNOY) in The Hague. For the first time in 2012 the VPP sold bulbs of peace tulip breeds created in the Netherlands with partial proceeds to London's Peace Direct and Peace Mala in Wales whose members developed a peace garden as part of their ten year anniversary working on religious unity through youth. Some VPP participants have given out Valentine Peace wishes on streets and cafes for almost five years (such as the Hollywood Sunset Free Clinic in Silver Lake, Los Angeles). The VPP evolves from community project to non-profit to social enterprise working to build creative peace flower products - Dutch peace tulips and Fairtrade roses as well as flowers from conflict areas - Northern Uganda (roses) and Gaza (carnations). Most 'consumers' do not track where purchased flowers are from and illuminating the source via a message or poem from the farming community generates not only more transparent supply chains but universal desires of human community and unity. ~tk



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