

A PASSION FOR PEACE

BY GLENDA CLOUGHLEY

for A Chorus of Women

Johanna McBride

Musical Director

Craig San Roque and Miriam Pickard

Drama Co-Directors

Danny Pratt

Producer of the Telegram Rap and Registration Rap and performer-producer of the sound track 'Sydney Morning Herald Editorial, Christmas Day 1914'

Miriam Pickard • Video artist

Lynne Kowalik • Director • Arawang Primary School Choir

Meg Rigby • Musical Assistant

Kimmo Vennonen • Sound Designer

David Pereira • Mentor to the composer

Judith Clingan AM • Senior Artistic Advisor

Elizabeth Cameron Dalman OAM • Consulting artist

FESTIVAL FOR PEACE

Janet Salisbury and Sarah Stitt — festival makers

Glenda first discussed her idea for creating a choral work inspired by the 1915 International Congress of Women with A Chorus of Women in 2013. We were very keen to bring this inspiring event out of the shadows of history and into public consciousness — to ensure that the centenary of the Women's International League for Peace and Freedom (founded at the congress in 1915) did not go unnoticed.

By early 2014, Glenda's ideas had coalesced around the composition of A Passion for Peace. We initially looked into staging a performance in the Great Hall at Parliament House, where such citizen-led initiatives that speak into the public conversation really belong. But this venue is, sadly, not accessible to community groups like ours. So we booked the Albert Hall for late April 2015 with the intention of putting on three performances on alternate days. This left the rest of the week available for other activities and the 'Festival for Peace' was born, allowing other Chorus members to contribute their creative and organisational skills to complement Glenda's work on the Passion. It also meant that Chorus could do what it always does, and place artistic expression at the heart of public events and discussion about the big issues of our time. In addition to A Passion for Peace, the festival includes public forums, a workshop co-hosted with ACT WILPF, informal conversations, an evening concert of original compositions, two daytime family concerts, children's storytelling, readings of poetry and writing, theatre, film, Aboriginal 'open space', displays and much more.

All welcome. See www.chorusofwomen.org for the full program.

We have come to think of our festival as Canberra's 'Inaugural Festival for Peace' because we hope others in the community will join in and make this a regular Canberra event that helps to rebalance the public conversation away from the past and war, and towards peace and the future. After all, 'We are the songs of peace and freedom' (The Children's Dreams, A Passion for Peace,

A PASSION FOR PEACE

FESTIVAL FOR PEACE TEAM

Janet Salisbury • Project Manager
Sarah Stitt • Administrator and Production Assistant
Jenny Rowland and Ji Lian Ng • Event management
Annie Didcott, Danni Abou-takka and Marilyn Chalkley • Publicity
Lisa Abbott • Graphic design

PRODUCTION TEAM

Tim Edmund • Stage Manager
Marcella Tonini • Concert Manager
David Flynn • Preparation of performance scores
David Evans • Lighting Operator
Von Tobin and Debbie Cameron • Catering Team
Matthew Gard and Bob McEwan • Support Crew
Peter Hislop • Photography
Honey Nelson and Lisa Abbott • Passion logo artwork

AUDIO-VISUAL AND STAGING EQUIPMENT

Eclipse Lighting and Sound • Greenroom Canberra • KVProductions
• Livestream Australia

**Australian Centre for Christianity and Culture • Canberra Museum
and Gallery**

FRONT OF HOUSE

Barbara Sutherland • Bronwyn Ray • Debbie Cameron • Jan Perry • Lara
Alexandrow • Marguerite Castello • Marie-Louise Symons • Marcella Tonini •
Peter Maywald • Shireen Ahmed • Susan Wishart • Von Tobin

THANKS

Glenda gives heartfelt thanks to all the women of the Chorus and these dear people for encouraging conversations and diverse support, loans of books and other papers, provision of historical information, help with recordings, and for reading words and listening to music during her creative development of the Passion. (Acknowledgement of historical and literary sources is in the libretto.)

Alison Wishart • Andrew Purdam • Annie Didcott • Catherine Camden-Pratt • Christine Hansen • Christopher Latham • Craig San Roque • Danny Pratt • David Flynn • David Pereira • Elizabeth Cameron Dalman • Ester Gaia • Hellen Cooke • Evelyn Cloughley Webb • Helen Pilkinton • Professor Hilary Charlesworth • Ian Blake • Janet Salisbury • Jim and Peronelle Windeyer • Johanna McBride • Judith Clingan • Karen Cloughley Jackson • Kimmo Vennonen • Professor Kate Rigby • Lenore Coltheart • Libby Lloyd • Linda Wise • Margaret Bearlin • Marguerite Castello • Mary Murray • Meg Rigby • Michael Hall • Olle Nordberg • Miriam Pickard • Peter Cameron • Professor Peter Stanley • Rafi Pratt • Richard Webb • Sarah Stitt • Tony Pratt • Una Ryan • Winnie Mae Cloughley Grant

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ACT Government (artsACT) • Andrew Sikorski • Arthur Mostead • Arawang Primary School • Australian Centre for Christianity and Culture • Belconnen Arts Centre • Canberra International Music Festival • Canberra Museum and Gallery • Debbie Cameron • Jim and Peronelle Windeyer • Mirramu Creative Arts Centre • Pam Strickland • Women's International League for Peace and Freedom • New Zealand High Commission, Delegation of the European Union in Australia, Embassy of the Kingdom of The Netherlands, Embassy of Germany, Embassy of the Kingdom of Belgium, Embassy of Denmark, Embassy of Sweden

SYNOPSIS

PART I THE SONGS

Our Passion opens in Mothertime, the source rhythm of the songs that sustain life in cyclical flow through seasons and generations. These songs are named Harmony – Mothertime – The Canticle of Night – Calling the Circles of Love – Peace is the Nurture of Life.

Nurture's Flower? is the first song from the lips of people who care for children and wonder about the world their grandchildren will inherit. Others are Peace on Earth – The Ears of the Soul – Peace is the Hearing of Harmony.

Traumatime music sings trauma law's cruel disruptions of harmony.

Still, Mothertime is Now. It's also getting close to the children's bedtime.

They ask for a 100-year story that history forgot.

PART II OUR STORY

1914's the loneliest Christmas for Australian families with men gone to war. Yet women of wisdom send kind greetings of goodwill to each other. The same songs of peace sound from choruses of Australian, British and German women. Nurses spend Christmas binding soldiers' bodies, unable to imagine any purpose for so much destruction.

A million men are dead by Spring 1915. And the worldwide web of women is very much alive! Dutch doctor Aletta Jacobs invites her famous friend Jane Addams of Chicago to chair an International Congress of Women from 28 April to 1 May. Ten weeks after Dr Aletta's Call to the Women of the World about 1500 women have registered from nations, warring and neutral. Administrative marvels have been achieved. Resolutions that could stop the war and establish conditions for permanent peace await the women in The Hague.

On 28 April 1915 the spell of a huge moon falls over the two-year-old city of Canberra. Flying to Gallipoli, it lights ground where 3000 bodies of 3-day-old dead young men lie still. Travelling west, the moon casts an illusion of beauty and peace over Europe then lights The Hague as our Congress begins.

With Jane Addams presiding we hear Laws for Peace, and dreams and hopes. The children tell their dreams of trust and we are all called to sing a response! As ever, the end returns to the beginning since *Mothertime* is now.

THE POET COMPOSER

Glenda Cloughley

More ideas about the nature and purpose of music accompanied my writing of the Passion than any song since the Lament Judith Clingan and I wrote as Australia went to war in 2003. Throughout the compositional task I have been held by knowing from the Lament and 12 years with the wonderful women of the Chorus that music can give voice to longing whose passion people are not aware of being in the thrall of until they are moved by its sound.

This kind of art arises in listening, and in recognising the character of something human that wants to find expression. Its source must be a common spring – a spring from which we all long to drink. Otherwise, the thirst of the audience will not be satisfied in hearing the poetry or music!

To contemplate the First World War is to recognise that human experience includes disturbing, destructive passions. In European-based societies at least, these have been echoed for a 100 years in every form of art. Yet, if the resonances of traumatic cultural aftershocks and repetitions are still waylaying creative energies, there must also be a pent-up longing to hear from the deeper layer: the original harmony that we regenerate in the lineages of loving families and communities, and towards which our sociable souls strive.

In the Passion I have called this generative harmony Mothertime. Its cyclical rhythms have visible form in images you will see from artists of indigenous Europe who lived up to 25,000 years ago. In continuing this harmony, balance and order are the law of the world people are always called to sing.

The 1915 International Congress of Women is a powerful example of that kind of harmony continuing in the midst of war. It seems to me that the longing for it also drives the palpable community passion in the Australian crowds at Anzac commemorations. How tragic that so much of the passion is displaced into an honouring of war that cannot be a pathway towards a creative future.

To find the sound of the harmony that is synonymous with peace I have sometimes used a Pythagorean scale of nine degrees that generates melodies with an other-worldly yet familiar beauty and the Byzantine mode that is also known as 'gypsy scale', which gives augmented and diminished intervals that so readily fill with the eros of heart's longing. Not knowing whether anyone else has composed with the notes Pythagoras is said to have heard humming between heavenly bodies, I made up my own rules that make it possible to play with a tonic that rises a tone in every octave.

My last note must be by way of confession. Wondrous as it has been to emerge from the room in which I wrote it all and hear the meaning in the lovely voices and instruments, the truth is that the libretto and score are not long finished and Johanna has worked miracles to get us ready for these performances. While we hope our songs will move you too, I know they will benefit from adequate space for reflection and editing after this first season. But that is not the only reason we hope to sing our Passion again soon!

THE DIRECTORS

Johanna McBride – Music

It's big! It's scary! It's wonderful! It has brought together the largest forces A Chorus of Women has gathered since we started 12 years ago.

50 women, 50 children, 10 instrumentalists, among them some of Canberra's finest musicians, Canberra's best soloists, have come together with amazing patience and goodwill. The spirit during long and difficult rehearsals has been full of excitement about the promise of this work.

Maybe we have all caught the sense of what Glenda calls 'Mothertime', sounding through the Passion in wondrously beautiful music and poetry. We sing the clear choice between Mothertime and Traumertime. There is still so much in the media about Traumertime where life is severed, disconnected from its flow. It is the inevitable consequence if we humans continue with the primitive and barbarous habit of war-making and with a warlike attitude towards nature.

Mothertime on the other hand, the cyclical way of nature, from birth to death and rebirth is the original song of life. It is also the space for dreaming, for creativity, the place from which wise leaders would make the right decisions about our children's future.

The musical structure of the work for me is akin to walking a labyrinth:

When we are at a very dark moment, intimations of Mothertime return - 'so far away, yet always here' - in the lullaby lilt of the 'Canticle', or a reminder that 'Peace is the Nurture of Life'.

We hear the moving stories of 'Women of Wisdom', from nations at war with each other, exchanging Christmas letters. We sing 'We're dreaming of peace on Earth' with them. Then we are returned to the horror of the war in the Chorus of Nurses.

In the last movement, when some of our 'hopes and dreams' turn out to be

nightmares, it is the instrumentalists who sound the irrepressible optimism of 'Harmony' paving the way to the 'People Singing the Children's Dreams'. This happy tune was an instant favourite with the children during rehearsals. It sounds the children's optimism and trust and moved many adults in the Chorus and in the audience to tears when we performed it last month at Belconnen Arts Centre. Please join the Chorus in singing it up 'as a promise to our children'.

Craig San Roque & Miriam Pickard – Drama

The intent is to keep the dramatic of the oratorio subtle and poignant, the setting warm and simple – allowing the Chorus to breathe, giving the children room, composing with the 1920s architecture of the Albert Hall, and letting the music do the work.

THE CAST

Chorus of Women

Alanna Maclean • Angela Giblin • Angela Vivian-Bolt • Anne Marie Dalseg • Annie Didcott • Barbara Moore • Barbara Sutherland • Christine Larkin • Elisabeth Patz • Fay D'Elmaine • Gill King • Glenda Cloughley • Helen Cory • Helen Moore • Helen Pilkinton • Honey Nelson • Irene Pellegrino • Jackie Stepanas • Janet Berger • Janet Kay • Janet Salisbury • Jenny Sawyer • Joanne Black • Judith Clingan • Julia Wee • Julie Chater • Karin Schulz • Kate Champion • Kaveri Chakrabarty • Lisa Forward • Lone Thwaites • Lynne Thomson • Maartje Sevenster • Margaret Brennan • Margaret Sim • Meg Rigby • Meg Smith • Merylyn Jenkins • Natalie Cooke • Nola McKeon • Paula Harris • Rae Jacobson • Rebecca Horridge • Regina Mackenzie • Robyn Pender • Ruth Monty • Sarah Berger-Alexander • Sarah Stitt • Sue Armstrong • Susanna Pain • Tanya Mark

Chorus of Children

Abigail Power • Aleyah Peachey • Archie Davidson • Arwen Fripp • Ava Beale • Caitlin Nattey • Chanel Grange • Charlotte Lehmann • Claudia Mikk • Danae Henriquez Campos • Dru Urack • Eden Dickson • Ella McIntosh • Emily Helliwell • Eric Johnson-Platt • Erin Wood • Geordie Hayes • Georgia Harland • Giada la Penna • Grace Cuttance • Henry Lawton • Isobel Keller • Jessica Cameron • Julian Lentell • Kieran Brown • Kyah Simpson • Lily Morris • Lori Millington • Lucinda Drabsch • Magnus Shaw • Mariah Drabsch • Mary Panafflorida • Matilda Duncan • Maysa Barakat • Miles O'Hara-Dewhurst • Mira Whitelock • Molly Vane • Nicholas Connor • Nimaway Frost • Olivia Nattey • Paris Grange • Petra Hansen • Pip Nicoll • Rebecca Kores • Ronin Pearson • Samantha Bulos • Samantha Heydon • Sophie Aguanta • Tehani Sidique • William Lofts

Soloists in order of the songs

POWERFUL OWLS in 'Mothertime' – Alan Hicks & Judith Clingan

STORYTELLER in 'Mothertime' – Glenda Cloughley

YOUNG GREAT GRANDMOTHER & FATHER in 'The Canticle of Night' –
Christina Wilson & Alan Hicks

JANE ADDAMS in 'Peace is the Nurture of Life' – Louise Page

DREAMERS & OTHER SOLOISTS in 'Peace on Earth' – Maartje Sevenster •
Judith Clingan • Sarah Berger-Alexander • Margaret Sim • Angela Giblin •
Angela Vivian-Bolt • Louise Page • Anne-Marie Dalseg

SOLOIST in 'The Ears of the Soul' – Louise Page

STORYTELLERS – Judith Clingan • Maartje Sevenster • Glenda Cloughley

SOLOISTS in 'Traumatime' – 'I Dream Your Nightmare' Angela Giblin • 'In the
Bed' Jenny Sawyer • 'Billy Has Your Nightmare!' Angela Giblin • 'War Inside'
Sarah Berger-Alexander & Margaret Sim • 'Gallipoli: The Dread' Margaret Sim •
'Trauma's Discord' Fay D'Elmaine & Margaret Sim

SYDNEY MORNING HERALD EDITOR – Danny Pratt

VIDA GOLDSTEIN Leader of the Australian Chorus – Julia Wee

ANITA AUGSPURG, LIDA GUSTAVA HEYMANN, KLARA ZETKIN Leaders of the
German Chorus – Meg Rigby, Margaret Brennan, Anne Marie Dalseg

EMILY HOBHOUSE Leader of the British Chorus – Christina Wilson

THE POET NURSE in the Chorus of Nurses – Jenny Sawyer

YOUNG NURSE – Sarah Berger-Alexander

DR ALETTA JACOBS who called the International Congress of Women – Angela
Giblin

CHRYSTAL MACMILLAN Chair of the 1915 International Congress of Women
Resolutions Committee – Margaret Sim

YOUNG GRANDFATHER at Gallipoli – Robin Dalton

JANE ADDAMS President of 1915 International Congress of Women – Louise Page

Women's Ensemble Singers

Angela Giblin • Angela Vivian-Bolt • Anne Marie Dalseg • Annie Didcott •
Fay D'Elmaine • Gill King • Honey Nelson • Irene Pellegrino • Jackie Stepanas
• Janet Salisbury • Julia Wee • Kate Champion • Karin Schulz • Kaveri
Chakrabarty • Margaret Brennan • Margaret Sim • Meg Rigby • Marilyn Jenkins
• Natalie Cooke • Sarah Berger-Alexander

Instrumentalists

VIOLIN Rowan Harvey-Martin

1st CELLO Clara Tenniswood

2nd CELLO Annette Liu (Tues) • Rachel Towson (Thurs & Sat)

DOUBLE BASS David Flynn

FLUTE Fiona Dickson

ALTO FLUTE Jodie Petrov

PIANO Alan Hicks

PERCUSSION Christina Hopgood • Charles Martin

TRIANGLE Andrew Purdam

GHOSTLY MARCHERS Andrew Purdam • Robin Dalton • Rowan Grigg

A PASSION FOR PEACE

PART I THE SONGS

HARMONY

We begin in the harmony of the cosmos. The music is made from sounds humming between the heavenly bodies, according to Pythagoras whose soul had wondrous ears.

MOTHERTIME

Storyteller

... The great world is burning
yet mothertime's turning
On a milky night
a hundred years past
my Great Grandma's singing –
bringing our song

THE CANTICLE OF NIGHT

Harmony sings down the generations from the young great grandmother and father into a new child ...

Young Great Grandmother

Threads of memory and dream
I'll spin for you
In night's black and silver mantle
we'll sound the round from death to birth ...

CALLING THE CIRCLES OF LOVE

The Children's Chorus

We call through time
the memories and dreams
of the circles of love
that sing our lives around and round ...

HARMONY

The original harmony is human too ...

Mother rhythm of the cosmos singing
Cycles of the moon inside our bodies ...
Harmony in all the spheres
Like the great grandmother sang
Nurture for our great great great grandchildren!

LAW CHORALE – PEACE IS THE NURTURE OF LIFE

Nobel Peace Laureate Jane Addams, whose beautiful ideals Walter Burley Griffin and Marion Mahony Griffin located here in the design of our city ...

Peace is not merely an absence of war
Peace is the nurture of human life

NURTURE'S FLOWER?

Are the cycles torn?
New life stillborn?

PEACE ON EARTH

Women tell their dreams ...

As I was sleeping with my little son
I dreamed the round-faced moon was weeping

silver tears on his pillow
I dreamed a mother's cries rang
in the black bell of the night

And I dreamed of daisies white
for the funerals of children ...

When will there be peace on Earth?

THE EARS OF THE SOUL

Jane Addams reminds us that the ears of the soul are always listening for love
to break the curious spell of war ...

And is not peace the way of our love?

LAW CHORALE – PEACE IS THE HEARING OF HARMONY

Peace is the harmony of reason and justice
Peace is the voice of wisdom singing in the streets
Peace is the nurture of human life
and only in freedom is permanent peace possible
Yes, peace is the hearing of harmony

RECALLING THE NIGHT

Two cellos remember the Great Grandmother's Canticle

TRAUMATIME

Three Storytellers and the Chorus of Women tell the heartbreak that links
millions of families in trauma and grief ...

IN 1914 HER SONS WENT TO FIGHT
Though Great Grandmother sang to
to her children each night ...

TRAUMA LAW

Men from Australia
Men from New Zealand
trusting commanders
of empires and armies

who cut nature's cycles
though there is no future
if the roundabout turns around
war and revenge

for the law of revenge
takes eye after eye
unseen and unseeing
blind making blind ...

DREAMERS AND SINGERS

Great Grandma's three sons
were dreamers and singers
before they went to war

But the youngest was killed
and the two who came home
never dreamed never sang again

The Traumatime March begins in double bass and ghostly marching. Wives, sisters, mothers sing the tragedies their broken, silent men bring home. As an Englishwoman tells a horrific vision from nights lying with a man responsible for 120,000 deaths at Gallipoli the Chorus of the Dead join her song.

The pressing question is still:
When trauma breeds trauma
war after war
How shall we stop
The Traumatime March?

The children sing of trusting their Mums and Dads though they also worry about the future.

MOTHERTIME IS NOW

... Though a hundred years may pass
yet mothertime is now

THE CHILDREN'S DREAMS

The children teach everyone to sing what they're dreaming ...

We hear Great Grandmothers singing
songs of nurture for our future

TELL US A STORY!

Owl calls but the children have a better idea than bed ...

Tell the hundred-year story
the Great Grandmas told you
that history forgot
and you all remember ...

The Storytellers
Once upon a Christmas
the dawn chorus sang
though the world was at war
Would you like to hear more?

END of PART ONE

PART II OUR STORY

1. THE LONELIEST CHRISTMAS

AUSTRALIA – 25 DECEMBER 1914

A rowdy dawn chorus of Australian birds helps, but still ...
1914's
the loneliest Christmas
with fathers and husbands
and sons gone to war ...

The 1914 Christmas editorial of The Sydney Morning Herald is spoken ...
... the men in our thoughts this Christmastime
have not earned sympathy but everyone's envy
By offering their country the devotion of their lives
they have passed the supreme test of manhood ...

WOMEN'S NIGHTMARES – WOMEN'S DREAMS

The words fire an ache
in the breastbones of mothers
in sweethearts and sisters
an arrow of dread ...

WOMEN OF WISDOM

Yet
Poets and prophets
cannot help dreaming
Women of wisdom

never stop scheming
Yes!

The great global story of a women's worldwide web begins in Australia with Vida Goldstein, owner-editor of the Woman Voter newspaper and first woman parliamentary candidate. As a new moon rises she sends greetings from Melbourne.

To the women of all nations –
enemies and friends alike who know that life is sacred

The Australian Chorus

led by Vida Goldstein

THE PEACE CHORALE
Two thousand years of the gospel of peace
and men have again rushed to war
We women must lead We must show the way
to harmony and peace ...

with the Audience as Citizens Chorus

We're dreaming of peace on Earth!

As Owl calls

the crescent moon carries
hope from Australia
to Europe in winter ...

... In Munich and Berlin
the same song rings out

The German Chorus

led by Anita Augspurg, Lida Gustava Heymann and Klara Zetkin
... We send warm hearty greetings
to the women of all nations
in these wretched, bloody times

Knowing well that
True humanity does not know
national hatred or national contempt ...

with the Audience as Citizens Chorus
We're dreaming of peace on Earth!

The new moon rises above London as 101 women gather round Emily
Hobhouse and sing to the women of Germany and Austria

The British Chorus

led by Emily Hobhouse
Solemnly we greet the 'enemy'
and sing for peace and goodwill among nations

THE PEACE CHORALE
We will let no bitterness
taint the sorrow of our lament
Neither will we mar with hate
the sacred lifeblood of our men

Harmony

The leaders of the national choruses
Singing as the new moon shines we hear
that higher law that bids us live in peace

with the Audience as Citizens Chorus
We're dreaming of peace on Earth!

THE NURSES

.... while some families
wrap their Christmas gifts
dress the tree fill up a stocking
Australian nurses and French and German nurses
and nurses from Britain, New Zealand, America

are busy binding soldiers' bodies

PATCH AND STITCH

We will patch and stitch the shreds of men
while ever war goes on Oh, war goes on!

HOMESICK

Oh, they're all missing home ...

The smell of the bush

The heat of Australia

The silent The holy

The calm The bright

HEARTSICK

... On soldiers' clothes

On our bodies In dreams

The stench of the earth

fouled with the dead

DYING BOYS' EYES

We see dying boys

cry for their mothers

They search our faces

try to find her ...

MOUTHS OF WOUNDS

... Mouths of wounds bloody wounds

implore women to stop the war ...

BLAZING ANGUISH

Are we only great in suffering?

CONSPIRACY - *THE POET NURSE*

Everything's arranged carefully arranged

that men should be mangled and men should be mended ...

THE COFFIN OF NIGHT

... how shall so much lament

turn to lullaby?

War has no midwife

to deliver new life

A PROMISE – *THE POET NURSE*

Nights of no rest

in dreams of the dead ...

Till the good doctor calms me, singing

'... We women know

Now we women must show

How to gather the wise ones ...

who nurture life

so the blind do not blind us

a hundred years more ...'

RETURNING – *A YOUNG NURSE*

The circles of our love returning

Still turning now

2. WOMEN GATHERING

SPRING 1915

Storytellers and Women's Chorus

... Two moons die and rise again

and a million men are dead by spring ...

Jane Addams (from afar)

... women are linked

like the flowers of a rhizome

under the earth and in the bright air

Among messages singing in Morse code is an invitation from Dr Aletta Jacobs in Amsterdam for Jane Addams in Chicago to chair an International Congress.

INTERNATIONAL CONGRESS

THE PLEAS

Dr Aletta leads the Dutch Chorus

We hear your pleas for a congress of women
to protest together to seek out the ways
in wisdom and nurture to end this war

The Morse Man is becoming a character, tapping thousands of communications!

TELEGRAM RAP

Children's Chorus

Hey that's our kind of beat!

Did the women move their feet
when the morse man's telegrams
tapped away from Amsterdam?

Wooh! Something big is coming
You can hear it in the words
of Dr Aletta's letter
to the women of the world

The Call to the Women of the World
Dr Aletta leads the Women's Chorus
Women of the world
are waiting to be called together
And the world is looking to women to solve
the great problems of the day ...

Women of the world
Let our call to you not be in vain!

REGISTRATION RAP

Children's Chorus

Dit dit dah dit dit goes the call to the women
and in come registrations ...

ADMINISTRATIVE MARVELS

It's joyous hard work to stage our passion for peace

We can't afford a moment's shirk in our passion for peace!

Led by Chrystal Macmillan of Scotland, the Resolutions Committee plan to fulfil the dream of the Poet Nurse and all peace-loving people

Dr Aletta and Chrystal Macmillan

Let us sing our first resolution

RESOLUTION ONE

Now, we women

in international congress assembled

protest against the madness and horror of war

involving as it does

the reckless sacrifice of human life

and the destruction of so much

that humanity has laboured through centuries

to build up

A summary of Congress resolutions, mainly from the Preamble, is on page 21.

3. IN MOONLIGHT

28 APRIL 1915

28th of April

1915

The round Earth is wrapt

in the spell of a huge moon

CANBERRA

Canberra Ngambri
Ngunnawal country

Here, where an ideal city is planned
Traumatime stories engraved in the land
Here, where an ideal city could rise
New names enlist on Traumatime's roll

... Two year old city
with men gone to war ...

GALLIPOLI

At Gallipoli moon floats in the night
spreads silver shrouds over beaches and hills
where three thousand bodies of young men lie still ...

After his first day up Shrapnel Gully
caught among corpses of men and mules
A lad from Service Corps Our 20-year-old Grandad ...
... confines in his journal confides to his grandkids
the noises he'll hear the rest of his years ...

The Young Grandfather

Vibrating shocks Shrieking shells
Shouts and cries Pounding dread ...

The young man falls into reverie when he sees Anzac Cove bathed in light.
Reminded of the moonlit sea at home on the south coast of the South Island
of New Zealand, he hears his mother singing.

EUROPE

And now westward and north
the quiet moon flies
covers battle-worn Belgium
in silver and black

fills mirrors of water all over France
lakes and rivers ponds and streams
with tranquil illusion of beauty and peace

Across the English Channel, 180 women wait for news of a Netherlands ferry.
Their passports have been cancelled because 'there's much inconvenience in
holding large meetings of political character so close to the seat of war'. ...

Can they hear the women singing
Can they hear the women bringing
their longing their grief
to the moonlit Hague?

4. THE CHILDREN'S TRUST

Our Congress opens with Resolution One. Jane Addams presides.

THE HUNDRED-YEAR STORY

Addressing the children, Jane Addams and the women review purposes ...

Now, you asked for that story --
the hundred-year story
we great grandmas sang
in 1915
for all the children
from then to now
and a hundred years ahead ...

IN 1915

In 1915
we women gather
as the young men are slaughtered
as our grandads are silenced ...

Thirteen hundred in accord
in harmony
we sing the laws for peace

DREAMS AND HOPES

NEW GENERATIONS OF NURSES
Oh, we hear in our dreams
new generations of nurses ...

The children

Please ... hear our cry for peace!

NEW GENERATIONS OF SOLDIERS
We hear in our dreams
the seventh generation crying

The Children

Please ...stop the war! Stop all war!

A message from a traumatised child who has become a man of
immense power ...

ANOTHER GENERATION OF POWER WITHOUT LOVE?
'Do not give power
to ones like me
who do not know love
so cannot bring peace to be'

WHERE IS HARMONY?
Where is harmony?
Where is continuity?

THE CALL TO THE PEOPLE

Dr Aletta

We have messages of children's hopes
Oh we hear the trust of the children in us
So we call for the people's choices
Let the harmony sing in all your voices! ...

THE CHILDREN'S DREAMS

The Children

In our dreams our Mums and Dads
are sitting in the parliament
singing harmony for us
bringing nurture for our future

The Chorus of Citizens (Everyone, including the AUDIENCE)

We'll sing harmony for you
We'll sing nurture for our future

The Children

And ... In our dreams our Mums and Dads
are in the streets -- the voice of wisdom
You! Hey all of you are our songs of peace and freedom!
No more war and conflagration!

The Chorus of Citizens (Everyone, including the AUDIENCE)

We are your songs of peace and freedom!
No more war and conflagration!

LULAY LULAY

Owls call.

Jane Addams

Time to close our Congress?
Maybe time for sleeping?

A mother and father, joined by everyone
Though a hundred years may pass
yet mothertime is now
And before each new child's born
We'll sing for peace
and hope will bring the light
Lulay lulay Lulay lulay

THE END

'The Resolutions Prelude' did not make the final version of A Passion for Peace. But perhaps you will like to have these beautiful words from the Preamble and texts of the Resolutions with which – 100 years ago this week – 1300 women from nations warring and neutral tried to stop the First World War and set up the conditions for permanent peace.



JANE ADDAMS, U. S. A.
President of the Congress.



Dr. ALETTA H. JACOBS, The Netherlands.
President of the Dutch Executive Committee.

THE RESOLUTIONS PRELUDE

We women of many nations, in International Congress assembled,
raise our voices above the present hatred and bloodshed

And however we may differ as to means
we declare ourselves united in the great ideals
of civilization and progress

We come together from both warring and neutral countries
not to place the responsibility for the present conflict
upon one government as against another
not to consider the rules of warfare
but impelled by profoundly humane forces

We are bound together by the beliefs
that women must share in the common responsibility of government
and that international relations must be determined not by force
but by friendship and justice

We pledge ourselves to resist every tendency to rancour and revenge

We pledge ourselves to promote understanding and goodwill between
the nations and to work for the reconciliation of the peoples

We declare the doctrine that war is inevitable to be both
a denial of the sovereignty of reason and
a betrayal of the deepest instincts of the human heart.

We resolve together to educate children
in the ways and means of peace

With a sense of our share in the failure
to prevent wars of the past and the present
and in sorrow for the suffering, the desolate and the oppressed,
we urge the women of all nations to strive for their own enfranchisement
and a just and lasting peace

THE CREATORS

GLENDALOUGHLEY likes to imagine what humanity could be, given a little more power to the friendly forces of harmony, kindness and nurture for our future. *A Passion for Peace* is a way of bringing the possibilities into the light with family, artist friends and the dear women of the Chorus. The *Passion* draws from her love of stories, poetry and music as well as much that she learned as a young newspaper journalist in New Zealand, in public affairs and management consultancy in Canberra, and in her studies and work in Jungian analysis, cultural psychology and the most ancient layers of European mythology. The *Passion* is her second choral drama, following *The Gifts of the Furies*, which had seasons in 2009-11 presented by A Chorus of Women in the Great Hall at ANU, the Museum of Australian Democracy at Old Parliament House and Canberra City Uniting Church, as well as many performances of two-hander versions she and Johanna McBride developed in France with Linda Wise of Pantheatre and Craig San Roque in Alice Springs, and took travelling. The *Passion* adds to dozens of songs she has written since she initiated the Lament that founded A Chorus of Women when 150 Canberra women sang it in Parliament House for the people of Iraq on 18 March 2003 as Australia went to war in their country. Glenda was a singer-songwriter before then and had initiated several collaborative multi-arts performance works on mythic themes, including for international academic conferences. Her background includes folk and improvisational singing as well as classical music studies at Otago University.

JOHANNA MCBRIDE, our Musical Director, has brought the new composition into the voices of our singers. Johanna received her musical training in Vienna. The Song Company, Canberra Boys Choir, Canberra Children's Choir, Llewellyn Choir, SCUNA and most recently The Cyrenes are among the many ensembles she has worked with as accompanist and conductor in Sydney, Canberra and regional Australia. Johanna is a founding member of A Chorus of Women and has been helping with music direction

since 2003 – including three major seasons of *The Gifts of the Furies*. Her involvement with this group has brought together her life's passions – interest in people, psychology, history, society, drama and music, particularly choral singing. She has written a number of songs for the Chorus and has enjoyed developing their capacity of listening and singing in harmony together.

CRAIG SAN ROQUE, Co-Director of Drama has developed and presented many community and collaborative dramatic works including simple village nativity plays, liturgical and festival events and re-visioned versions of Oedipus, *The Bacchae*, Orpheus, Persephone's story, Dante's *Purgatorio* and the Chorus version of *The Furies*.

MIRIAM PICKARD, Co-Director of Drama, who developed the projections, is a video artist and theatre-maker in community arts and cross-cultural projects across Australia. These include site-specific theatre and public video installations, Aboriginal Warlpiri law and culture video documentation and disability performing arts in dance and clown. Miriam began singing with A Chorus of Women in 2014 and is inspired by the creative drive, generosity and commitment of the group.

DANNY PRATT is a Canberra-grown independent producer, singer, songwriter currently living in Los Angeles. He was the producer of the Telegram and Registration Raps in the *Passion* which are favourites of the Children's Chorus. Danny also composed the sound track for *The Sydney Morning Herald* editorial of Christmas Day 1914 and recorded his voice as Editor for our broadcast. www.soundcloud.com/dannyprattmusic

THE SINGERS

LOUISE PAGE OAM has performed throughout Europe and Australia, including roles in the Vienna State Opera. She is the winner of the inaugural Mietta's Song Recital Competition, the vocal grand final of the ABC Young Performer of the Year Award, the Robert Stolz/Apex scholarship to Vienna, and the Belgian Radio and Television Opera en Bel Canto Prize. Now based in Canberra, Louise performs for many organisations including Musica Viva, the ABC, the Australian Festival of Chamber Music, the Canberra International Music Festival and Canberra's Voices in the Forest series. Louise is a former Canberra Times Artist of the Year, and in 2013 was awarded an OAM for her services to the performing arts.

ANGELA GIBLIN gained a Bachelor of Arts (Honours) and studied at Sydney Conservatorium of Music before joining the Opera Studio of Opera Australia. She has performed with numerous Australian companies. She completed most of the Opera Diploma at the renowned Vienna Academy and sang in Austria, Germany and Switzerland. Angela has sung 50 operatic roles during her career and sings in nine languages. She has been nominated for a Green Room Award and received a Canberra Critics' Circle Award. Appointed to the Canberra School of Music in 1996, she became Head of Voice and Senior Lecturer in Voice. She resigned from her ANU position in 2004. She continues to teach and perform.

CHRISTINA WILSON has appeared in performances throughout the UK, Europe, the USA and Australia, notably as a soloist at the Royal Albert Hall, Westminster Abbey, in recital at the Wigmore Hall and the Paris Conservatoire, with opera companies such as Glyndebourne Festival Opera and as a featured artist with the Canberra Symphony Orchestra, in Voices in the Forest at the National Arboretum and in ABC Classic FM "Sunday Live" broadcasts.

JENNY SAWER graduated from the ANU, School of Music with a Bachelor of Music (Musicology) with first class honours in 2004. She studied classical voice with Angela Giblin and Susan Ellis and also plays guitar, piano and cello and composes. Jenny performs regularly with her partner James Halligan in contemporary duo UltraViolet and teaches singing privately and at Girls Grammar School. Jenny has performed with A Chorus of Women over the last few years as a Fury in *The Gifts of the Furies* and Ethos in 'I am Ethos'. www.jennysawer.com

MARGARET SIM began her musical studies in her native New Zealand before studying with Canberra mezzo Lois Bogg and later with Dame Joan Hammond in Melbourne. She has performed extensively in opera and oratorio and is an accomplished recitalist. Margaret has performed numerous works by Australian composers including Donald Hollier and Nigel Butterley, as well as Canberra composers Judith Clingan and Margaret Legge Wilkinson. This is her second collaboration with Glenda Cloughley, having sung in the premiere of *The Gifts of the Furies* in 2009.

JUDITH CLINGAN AM studied voice, bassoon and composition at the Canberra School of Music, early music at Sydney University, and music education and choral conducting at the Kodaly Institute in Hungary. She founded and directed the Canberra Children's Choir, the Young Music Society, Gaudeamus (Music for Everyone) and Voicebox Youth Opera, and currently directs Imagine Music Theatre and Wayfarers Australia, as well as assisting music programs in Asian Waldorf schools.

MAARTJE SEVENSTER obtained a BMus in 2011 in the Netherlands. An experienced baroque performer, she also enjoys 20th and 21st century music and recently was soloist in Copland's *In the Beginning*. Maartje takes part in many local performances, with highlights such as the premiere of David Cassat's *Die Hand* and Judith Clingan's *In this Fateful Hour* in 2013. She has an ongoing interest in the acoustics of the vocal tract.

ALAN HICKS is one of Australia's foremost vocal coaches and accompanists performing with leading national and international artists. He is a graduate, staff accompanist and piano tutor at the Royal Northern College of Music, Manchester, Head of Voice at the School of Music in Canberra (2008-12) and currently a vocal coach in the Opera Unit at Sydney Conservatorium of Music and Music Director of UC Chorale and pianist with the Canberra Symphony Orchestra.

SARAH BERGER-ALEXANDER is a graduate of the ANU School of Music and has been involved with community music and theatre since the age of eight. She has sung and toured with several choirs including Wayfarers Australia and Gondwana National Choirs and is currently the assistant conductor for the Community Choir Echo Voices.

ROBIN DALTON plays with lovely local pop-folk band Pocket Fox and sings with Eisteddfod winners Kompactus Youth Choir. In 2003, Robin's first performance with A Chorus of Women saw him sing a piece he co-wrote with his mother Cordelia about children in Baghdad. Twelve years later, he joins with Chorus again in A Passion for Peace as the solo voice of The Young Grandfather at Gallipoli.

JULIA WEE completed her studies in classical voice at the ANU in 2013 under the tutelage of Louise Page and Alan Hicks, with whom she continues to study. She has been in choirs and opera choruses, and has also performed as a soloist in operas and concerts.