

2012 - 2013 Season

La Jolla Symphony & Chorus

Mandeville Auditorium

June 8-9, 2013

Angle of Repose



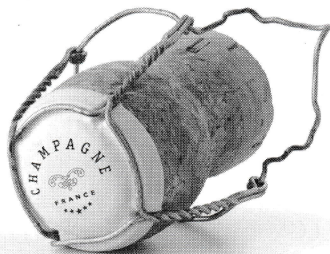
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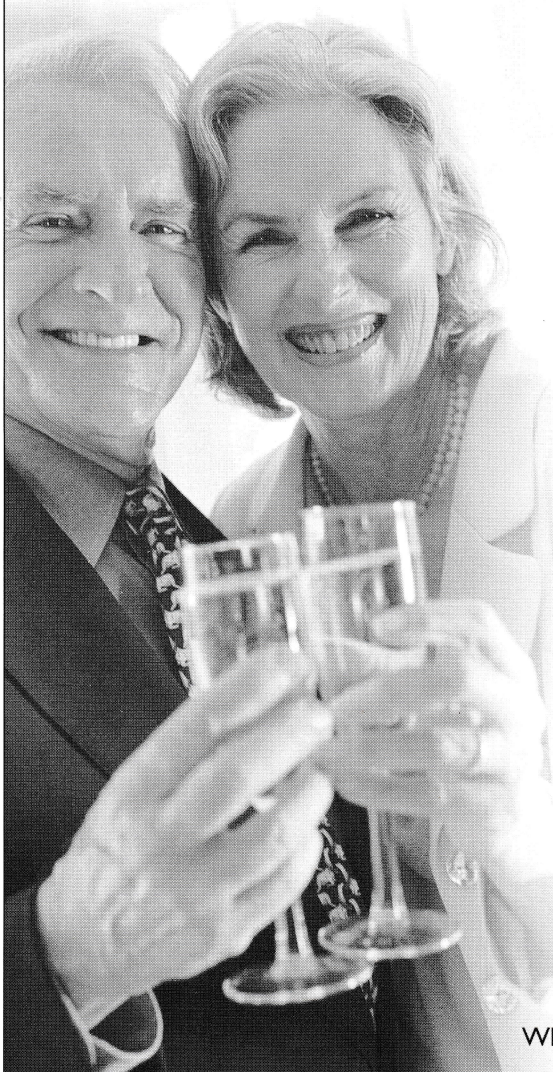


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STEVEN SCHICK
music director



DAVID CHASE
choral director

EARTH / PEACE

Saturday, June 8, 2013, 7:30pm | Sunday, June 9, 2013, 2:00pm
Mandeville Auditorium, UCSD

David Chase conducting

BRITTEN

Sinfonia da Requiem

*Lacrymosa
Dies Irae
Requiem Aeternam*

SCHOENBERG

Friede auf Erden, Opus 13

VAUGHAN WILLIAMS

Dona Nobis Pacem

*I. Agnus Dei
II. Beat! beat! drums!
III. Reconciliation
IV. Dirge for Two Veterans
V. The Angel of Death
VI. Oh man greatly beloved*

***Mary Jaeb, soprano
Dean Elzinga, baritone***

Please note that this program will be performed without Intermission.

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FROM THE CONDUCTOR



"Earth/Peace" is the title of our last concert of the season. Consider how it differs from the other titles in this series of concerts based on the novel "Angle of Repose," titles like "Hero/Anti-hero," "Dark/Bright," "Inside/Outside." I'm intrigued by its implication in this context that "Earth" and "Peace" may be intrinsically opposites. I don't think that is necessarily true—certainly it's not the planet's fault that humankind has always been at each other's throats! Yet there is a poetic ring to this title, reminiscent of the biblical refrain "Peace on Earth." To me, it evokes that biblical sentiment but simultaneously says, "Yeah...but not yet."

Which is exactly at the heart of the music and the poetry in this program.

Benjamin Britten's orchestral work, *Sinfonia da Requiem*, which begins the program, was written in a fit of rage at the approach of World War II. Ralph Vaughan Williams' work, written in similar circumstances, pits a massive amount of war poetry in English against a single fragment of the Latin mass, *Dona nobis pacem* (Give us peace) rendering that phrase at once pathetic and hopeful. Between these two large works on our program is a uniquely odd choral piece by Schoenberg. It sets a uniquely odd poem with the perfectly normal-sounding title, *Friede Auf Erden*—"Peace on Earth!"

The *Friede* text is an obscure poem by a mid-19th-century poet named Conrad Ferdinand Meyer. I have no idea how Schoenberg came to use it but, in my estimation, the choice of the poem is perfect. Like our title, "Earth/Peace," it is vague in the creative way that music itself is vague—or at least, non-specific. Like music, it refers obliquely outside itself—in this case, to the Christmas Story—but contextualizes the reference such that it is not *about* that story.

The poem begins with a sense of a murky past and builds its own dramatic thread to a hopeful climax. In 1907, the composer himself was in a compositionally murky state, a personal transition from a hyperchromatic Romantic style toward his inevitable modernism. Setting this poem gave him the opportunity to weave the old and new compositional ideas, driving a purposefully amorphous harmonic structure toward a deeply gratifying climax in D major! There is no other piece quite like this one in all of music history. It seems, by its very confused complexity, to embody our theme, "Earth/Peace."

The obvious mutual impact of text and music is an important part of those perennial debates about text/music, and about music/meaning. It is my theory that Schoenberg's setting of this text was essentially as non-literary as his purely instrumental works, or at least equally driven by his purely musical thinking. It underlines the fact that music's magic is not dependent on text, even when it is interwoven with text.

Schoenberg is working out his own compositional issues, yet, paradoxically, his composition is an exemplary setting of the poem.

So what about the other two works on the program, one purely instrumental, the other dealing with a back-breaking amount of poetry? What do they “mean”? How do they relate with language?

Both Britten and Vaughan Williams were writing between the two World Wars, both dreading the recurrence of the slaughter they had seen in the first war. Like Britten, Vaughan Williams—whom his wife described as an “atheist ...[who] drifted into a cheerful agnosticism”—used liturgical Latin of the church as a code.

We know that Britten was dealing with his intensely personal terror of war. He was a pacifist; he was an artist; he was responding to the drumbeat of war in the most meaningful way he could. Although he was a very literary man, he didn't look for an anti-war poem; he wrote his emotions directly in musical language. But he did use that universal code that comes from the ancient church—bits and pieces of text from the Requiem (the Mass for the Dead)—*Lacrymosa* (Weeping); *Dies Irae* (Day of Wrath) and *Requiem Aeternam* (Eternal Rest). They turn out to be good indicators of the emotional temperature of each movement, as well as expressions of his fears for his countrymen. As the listener, you may infer what you will from these literary touches, but the music stands by itself.

Vaughan Williams' *Dona Nobis Pacem* is the archetype of text-based composition. It sets a massive amount of Walt Whitman's Civil War poetry, much of it gut-wrenching, and adds some rather ponderous passages from the Old Testament. All in all, it is a sprawling libretto, full of disparate images—battle images, moon images, death images. What holds it all together? A sliver of Latin code that everyone understands: *dona nobis pacem*.

These three works make a powerful combination. Let us presume that everyone who listens wants peace on earth; wants an end to war; wants humankind to do the right thing. But powerful as it is, this music will not attain those goals. It will do only what music can do. It will enter our souls through the most vulnerable of portals, the ears, to pierce the heart. And it will help us to contemplate the poetic ambiguity of...“Earth/Peace.” ■



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DAVID CHASE conductor

Choral Director of the La Jolla Symphony Chorus since 1973, David Chase serves as a lecturer in the UCSD Music Department. Under his leadership the 130-voice ensemble performs a mixture of musical styles that combine standard repertoire with new or rarely performed works on the LJS&C subscription series and at community venues.

Dr. Chase is a graduate of Ohio State University, and received his doctorate at the University of Michigan. While living in Ann Arbor, he served as conductor of the Grand Rapids Symphonic Choir. In 2009, he retired from Palomar College in San Marcos, California, where he taught music since 1974. In addition to his

academic and choral duties, Dr. Chase has performed and recorded with the Robert Shaw Festival Chamber Chorus in Souillac, France and at Carnegie Hall. He also has been a fellow in the Melodious Accord Fellowship with Alice Parker in New York City. His compositions are published by Shawnee Press and Concordia Music Publishers.

Dr. Chase and members of the chorus have made four European tours, a tour of Mexico, and in 2001 were the first Western chorus invited to perform in the Kingdom of Bhutan. In spring 2012, the chorus traveled to Carnegie Hall to perform Britten's *Spring Symphony*.

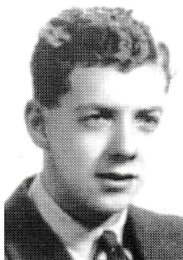
PROGRAM NOTES by Eric Bromberger

SINFONIA DA REQUIEM, OPUS 20

BENJAMIN BRITTEN

Born November 22, 1913, Lowestoft

Died December 4, 1976, Aldeburgh



Britten's *Sinfonia da Requiem* had a genesis as strange as anything in the history of music. An avowed pacifist, Britten left his native England as war clouds gathered in 1939, hoping to make his life and career in the United States, which was—for the moment—staying out of the European war. While living on Long Island, Britten was contacted by the British Council with a remarkable proposal. The Japanese government, which was also staying out of the war (for the moment), planned to celebrate the 2600th anniversary of its ruling dynasty in September 1940, and for that occasion it was commissioning

works by a number of composers, Richard Strauss and Jacques Ibert among them. Now the Japanese government invited Britten to write a work for that occasion, stipulating only that “no form of musical jingoism” be required. Britten hurried to complete the music, which he titled *Sinfonia da Requiem*, early in June 1940, and the Japanese government promptly paid him (the composer used the money to buy an aging Model T).

Then came a sour surprise. The Japanese authorities rejected the piece, claiming that its “melancholy” tone was inappropriate for their festive occasion. More specifically, they objected to the titles Britten gave the three movements—*Lacrymosa*, *Dies Irae*, and *Requiem Aeternam*—claiming that these made the *Sinfonia* “purely a religious music of Christian nature” and thus insulting to the Emperor. Though they allowed Britten to keep the commission fee, they refused to perform the music, and the premiere was given by John Barbirolli and the New York Philharmonic on March 29, 1941.

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Despite the titles of the movements, Britten did not regard the *Sinfonia da Requiem* as religious music, and in fact he intended it specifically as an anti-war statement. In an interview with a New York newspaper at the time of the premiere, Britten said:

I'm making it as anti-war as possible...I don't believe you can express social or political or economic theories in music, but by coupling new music with well known musical phrases, I think it's possible to get over certain ideas. I'm dedicating the symphony to the memory of my parents, and, since it is a kind of requiem, I'm quoting from the *Dies Irae* of the Requiem Mass. One's apt to get muddled discussing such things—all I'm sure of is my own anti-war conviction as I wrote it.

The question remains whether music—abstract sound—can express anti-war (or any other) sentiments. It is worth noting, however, that Britten would incorporate the titles of the three movements of the *Sinfonia* in his *War Requiem* of 1961, where he combines the Requiem text with Wilfred Owen's poetry to create a clear anti-war statement. The *Sinfonia da Requiem* makes that same statement, but at an abstract, purely instrumental level.

The *Sinfonia* is concentrated music. Its three movements—in a slow-fast-slow sequence that is performed without pause—span barely twenty minutes, and Britten surprisingly anchors all three movements around the tonality of D: D minor in the stern first two movements, D major in the consoling finale. Further, Britten is not so interested in the classical symphony's opposition of different themes and keys as he is in a sort of organic growth of seminal material: the *Sinfonia's* opening theme will return in modified form in all three movements.

The *Lacrymosa* (which traditionally announces the day when mankind faces judgment) bursts to life with great explosions of sound that resolve into a numbed, steady tread. Against this dark pulse, cellos announce the movement's swaying, rising main theme. Secondary material is based on the leap of a seventh, but the swaying rhythm of the opening is never far away, and after a thunderous climax that rhythm leads the movement to its subdued close.

The *Dies Irae*, which Britten himself called a "formal Dance of Death," is a tour de force for orchestra, with tremolo flutes, brilliant brass writing, and great swoops and shrieks for full orchestra. In its central episode, the eerie sound of alto saxophone briefly recalls the symphony's swaying opening theme before the violence returns. The movement rises to another climax, then shatters into fragments.

From those fragments the harp assembles a quiet ostinato pulse, and the *Requiem Aeternam* opens with three flutes singing the movement's consoling main melody. Britten's friend W.H. Auden described the finale as "a movement of peace and quiet rejoicing," and Britten asks for a tempo of *Andante molto tranquillo*. But this peace is not long-lived. Gradually the swaying melody of the beginning insinuates itself, and Britten plays this up to a tremendous climax before the furies subside and the *Sinfonia* closes with a prayer for peace in which D major is affirmed quietly but clearly. ■

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FRIEDE AUF ERDEN, OPUS 13

ARNOLD SCHOENBERG

Born September 13, 1874, Vienna

Died July 13, 1951, Los Angeles



Arnold Schoenberg's *Friede auf Erden*—scored for eight-part chorus—comes from a period when the composer was edging toward atonality but still writing music based around tonal centers. Composed in February-March 1907, *Friede auf Erden* is centered around D minor and D major, but the writing is so chromatic that those tonal centers are often obscured. The text of *Friede auf Erden* (“Peace on Earth”), by the Swiss poet Conrad Ferdinand Meyer (1825-1898), is a statement of faith in the redeeming power of the brotherhood of mankind. Later in life, when he had grown cynical about the possibility of such brotherhood, Schoenberg referred to *Friede* as “an illusion for mixed chorus.”

Friede auf Erden presents extraordinary problems of intonation and balance for its performers, and after early performances ran into trouble Schoenberg in 1911 arranged an orchestral accompaniment to help the singers; at the present performances, *Friede auf Erden* is sung in its original *a capella* version. The four verses are dramatic and extroverted, and they proceed to a near-ecstatic final vision of universal brotherhood—Schoenberg underlines this sense of harmony by setting the closing bars in clear D major. Schoenberg's student and biographer Egon Wellesz has described *Friede auf Erden* concisely, calling it “the highest point in Schoenberg's endeavor to discover within the scope of tonality the most distant harmonic relations...[it is] pre-eminently a masterpiece of polyphonic writing, containing a wealth of warm melody and infinite variety.” ■

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Friede auf Erden Arnold Schoenberg

*Original German text
by Conrad Ferdinand Meyer*

Da die Hirten ihre Herde
Ließen und des Engles Worte
Trugen durch die niedre Pforte
Zu der Mutter mit dem Kind,
Fuhr das himmlische Gesind
Fort im Sternenraum zu singen,
Fuhr der Himmel fort zu klingen:
"Friede, Friede! auf der Erde!"

Seit die Engel so geraten,
O wie viele blutge Taten
Hat der Streit auf wildem Pferde,
Der geharnischte, vollbracht!
In wie mancher heiligen Nacht
Sang der Chor der Geister zagend,
Dringlich flehend, leis verklagend:
"Friede, Friede... auf der Erde!"

Doch es ist ein ewiger Glaube,
Dass der Schwache nicht zum Raube
Jeder frechen Mordgebärde
Werde fallen allezeit:
Etwas wie Gerechtigkeit
Webt und wirkt in Mord und Grauen
Und ein Reich will sich erbauen,
Das den Frieden sucht der Erde.

Mählich wird es sich gestalten,
Seines heiligen Amtes walten,
Waffen schmieden ohne Fährde,
Flammenschwerter für das Recht,
Und ein königlich Geschlecht
Wird erblühn mit starken Söhnen,
Dessen helle Tuben dröhnen:
Friede, Friede auf der Erde!

*English translation
by Lawrence Mayer*

As the shepherds left their flock
And carried the angel's words
Through the lowly gate
To the Mother and Child,
The heavenly host continued
In starry space to sing,
Heaven continued to ring:
"Peace, Peace! on Earth!"

Ever since the angels so advised,
Oh how many bloody deeds
Has battle on wild horse
Of the armored achieved!
In how many a holy night
Sang the choir of spirits hesitating,
Urgently imploring, quietly accusing:
"Peace on the Earth!"

But it is an eternal belief,
That the weak will not
To every brash murderous gesture
Fall prey forever:
Something like justice
Weaves and works into murder and dread,
And a kingdom longs to arise,
That seeks peace for earth.

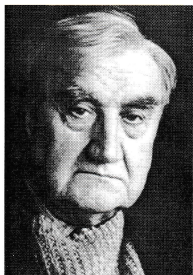
Gradually it will form,
Its holy duty perform,
Weapons forge without danger,
Swords of flame for the law,
And a kingly race
Will bloom with strong sons,
Whose bright tubas drone:
Peace, Peace on Earth!

DONA NOBIS PACEM

RALPH VAUGHAN WILLIAMS

Born October 12, 1872, Down Ampney

Died August 26, 1958, London



When Ralph Vaughan Williams was invited to contribute a large work for the centenary of the Huddersfield Choral Society in 1936, he composed *Dona Nobis Pacem*, a cantata for soprano, baritone, chorus, and orchestra. By 1936, the threat of war was looming in Europe, and *Dona Nobis Pacem* ("Give Us Peace") was the composer's protest against war at a time of growing international tension. Three years later his worst fears would be realized.

Vaughan Williams assembled his own text for the cantata, drawing from quite varied sources: the Latin Mass, Walt Whitman's collection of Civil War poems called *Drum Taps*, an 1855 speech before the House of Commons by John Bright protesting England's involvement in the Crimean War, and

the Bible. Some have charged that this range of texts keeps the work from achieving a unity of statement; the fact that Vaughan Williams incorporated into *Dona Nobis Pacem* music that he had written nearly thirty years earlier has its effect on the cantata's stylistic unity as well. Nevertheless, *Dona Nobis Pacem* remains an effective work. A heartfelt protest against a war that daily seemed more inevitable, it offers some compelling music, and certainly its interweaving modern war poems with ancient liturgical texts caught the attention of Benjamin Britten when he composed the *War Requiem* in 1961.

Vaughan Williams is usually thought a conservative among twentieth-century composers, but the harmonic language of *Dona Nobis Pacem* is remarkable. Much of the writing is intensely chromatic, with melodic lines stinging off each other to produce music that sounds full of "wrong" notes. *Dona Nobis Pacem* came two years after Vaughan Williams' savage *Fourth Symphony*, and while the cantata does not reproduce the abrasive sonority of that symphony, it can have an unsettling sound appropriate to its message.



Mary Jaeb is a soprano whose musical styles include the classical repertoire, musical theatre, gospel, traditional spirituals, and jazz. Early in her career, she sang gospel and sacred music throughout the U.S. and Canada. Later as an Ambassador of American Song, she ventured to Asia, singing Gershwin, Porter and Bernstein favorites. She is known for her unique ability to communicate the deepest emotional meaning of a song, while exhibiting a flexible and flawless vocal technique. She shares her pursuit of vocal perfection with her students, maintaining both a private vocal studio as well as teaching vocal classes as an instructor at Palomar

MARY JAEB soprano

College and adjunct professor at Cal State San Marcos.

Ms. Jaeb has appeared in concerts of American music in Japan, Korea, Canada, Mexico, and has performed in the U.S. as soloist with the Colorado Symphony Orchestra, La Jolla Symphony & Chorus, San Diego Young Artists Symphony Orchestra, and Central City Opera in Colorado. She has also performed with The Lyric Theatre in Colorado, Natchez Opera Festival, and with theater groups in Southern California.

Ms. Jaeb holds bachelor's and master's degrees in music from the University of Colorado at Boulder, and has won vocal awards in the Denver Lyric Opera Competition, as well as the Metropolitan Opera Guild Competition, among others.

Dona Nobis Pacem divides into six interconnected sections. The soprano's brief opening text comes from the *Agnus Dei* of the Mass, and her call for peace is suddenly shouldered aside by the sounds of war. Trumpet and drums introduce Whitman's "Beat, beat drums!", which shows war smashing through civilization as it sweeps across the countryside. The sound of battle trails off, and we are left with its aftermath, "Reconciliation." Whitman had worked as a hospital orderly during the Civil War, caring for the wounded, and the text tells of encountering the dead body of an enemy soldier and coming to terms with it. The fourth section, "Dirge for Two Veterans," has become the best-known music from *Dona Nobis Pacem* and is sometimes performed separately (this is the section Vaughan Williams had written earlier—he completed a first draft in 1911). The orchestra's grim opening march is suddenly recognized as a funeral procession: a father and son—both casualties of the same battle—are to be buried together. The march, which invokes the sound of battle, rises to a thunderous climax and then falls back as the dead men receive blessing and moonlit burial, and the march trails into silence. The fifth section sets words of Quaker John Bright protesting war and begins to introduce Biblical texts bewailing the vulnerable

state of humankind. A string tune very much like a ground bass rises from the depths of the orchestra, and basses open the final section by singing a vision of peace: "Nation shall not lift sword against nation." This rises in fervor, and all seems set for a conventional ending, full of triumph and ringing bells. But Vaughan Williams concludes with a surprising—and effective—touch. The triumph gradually fades away, and the soprano's opening "Dona nobis pacem" floats ethereally above the chorus' "Good will toward men" as the music subsides into silence on Vaughan Williams' final prayer for peace. ■

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DEAN ELZINGA bass-baritone

Dean Elzinga is regularly welcomed on concert and opera stages, often in 20th-century works requiring his unique dramatic conviction and presence. He enjoyed

international acclaim for Peter Maxwell Davies' *Eight Songs for a Mad King*, performing it in New York, Cleveland, Boston and Santa Monica; sang the title role in Harold Farberman's *A Song of Eddie* and Schoenberg's *Die glückliche Hand* at New York's Bard Festival; performed and recorded Elliott Carter's *What next?* in Amsterdam and Turin; and recently enjoyed great success performing Schoenberg's *Ode to Napoleon* with Peter Serkin and the Brentano String Quartet at New York's 92nd Street Y, as well as on a West Coast tour. Other recent highlights

include Beethoven's *Ninth Symphony* with the Calgary Philharmonic and Pasadena Symphony; Verdi's *Requiem* with the Florida Orchestra/Stefan Sanderling; and two operas at Long Beach Opera: Ullman's *The Emperor of Atlantis* and Carl Orff's *The Clever One*.

With a voice suited to considerable baritone and bass literature, Mr. Elzinga has performed Elgar's *Dream of Gerontius* (Vancouver Symphony), Britten's *War Requiem* (Nashville Symphony), Berlioz's *Romeo et Juliette* (Portland Symphony), Bach's *St. Matthew Passion* (National Philharmonic), and is among the most sought-after Beethoven No. 9 basses, having performed this work with the Reading, Vancouver, Long Beach, New West, Phoenix and San Diego symphonies, Minnesota Orchestra, and Rochester and Naples Philharmonics.

Dona Nobis Pacem Ralph Vaughan Williams, 1936

I. Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Lamb of God, you take away the sins of
the world, grant us peace.

II. Beat ! beat ! drums !

Beat ! beat ! drums !—blow ! bugles ! blow !
Through the windows—through doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying ;
Leave not the bridegroom quiet—no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field or gathering his grain,
So fierce you whirr and pound, you drums—so shrill you bugles blow.

Beat ! beat ! drums !—blow ! bugles ! blow !
Over the traffic of cities—over the rumble of wheels in the streets ;
Are beds prepared for the sleepers at night in the houses? No sleepers must sleep
in those beds—
No bargainers' bargains by day—would they continue?
Would the talkers be talking? would the singer attempt to sing?
Then rattle quicker, heavier drums— you bugles wilder blow.

Beat ! beat ! drums ! —blow ! bugles ! blow !
Make no parley—stop for no expostulation,
Mind not the timid—mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums—so loud you bugles blow.

—Walt Whitman (1819-1892)

III. Reconciliation

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly, softly, wash again and ever
again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin—I draw near,
Bend down and touch lightly with my lips the white face in the coffin.

—Walt Whitman

IV. Dirge for Two Veterans

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking,
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding,
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring
And every blow of the great convulsive drums,
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enraptures me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
'Tis some mother's large transparent face,
In heaven brighter growing.

O strong dead-march you please me !
O moon immense with your silvery face you soothe me !
O my soldiers twain ! O my veterans passing to burial !
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

— The Last Sunbeam by Walt Whitman (1819-1892)

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V. The Angel of Death

Note: this is a multi-text setting

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old. . . . to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

— The Angel of Death by John Bright (1811-1889)

We looked for peace, but no good came; and for a time of health, and behold trouble! The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land. . . . and those that dwell therein. . . .
The harvest is past, the summer is ended, and we are not saved. . . .
Is there no balm in Gilead? Is there no physician there? Why then is not the health of the daughter of my people recovered?

— Jeremiah 8:15-22

VI. Oh man greatly beloved

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

— Daniel 10:19

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

— Haggai 2:9

'Nation shall not lift up a sword against nation, neither shall they learn war any more. And none shall make them afraid, neither shall the sword go through their land. Mercy and truth are met together, righteousness and peace have kissed each other. Truth shall spring out of the earth, and righteousness shall look down from heaven. Open to me the gates of righteousness, I will go into them.
Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.
And it shall come, that I will gather all nations and tongues.
And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.
For as the new heavens, and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever.

Glory to God in the highest, and on earth peace, good-will toward men.

(Adapted from Micah iv. 3, Leviticus xxxvi. 6, Psalms lxxxv. 10 and cxviii. 19; Isaiah xliii. 9 and lxvi 18-22 and Luke ii. 14.)

Dona nobis pacem. Give us peace

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