

PEACEMAKERS

A Filmic Oratorio

Duration: Approximately 94 Minutes (including narration and *Postlude*)

CONTENTS, CREDITS and PERMISSIONS

Prelude

Chamber Orchestra

I. Mohandas Karamchand "Mahatma" Gandhi (p. 30 - 36)

When I despair, I remember that all through history the ways of truth and love have always won. There have been tyrants, and murderers, and for a time they can seem invincible, but in the end they always fall. Think of it—always."

*from Autobiography: The Story of My Experiments With Truth by Mohandas Karamchand Gandhi
Narrated by George Shirley (within the video)*

Sitar, Children's Choir, Chorus and String Orchestra

II. Eleanor Roosevelt (p. 37 - 109)

1) War Interlude (p. 37 - 66)

2) Aria: (p. 67 - 109) *"It isn't enough to talk about peace. One must believe in it. And it isn't enough to believe in it. One must work at it."*

*from an interview of Eleanor Roosevelt during a Voice of America broadcast
(11 November 1951)*

Mezzo Soprano, Children's Choir, Chorus and Chamber Orchestra

III. John Fitzgerald Kennedy (p. 110 - 113)

Video excerpts of his speech to American University in 1963, courtesy of the JFK Presidential Library

Piano (solo, freely synchronous with President Kennedy)

IV. Dr. Martin Luther King, Jr. (p. 114 - 121)

*Text narrated by George Shirley comprised of excerpts from Dr. King's Dexter Baptist Church sermon, Montgomery, Alabama:
"Loving Your Enemies." November 17, 1957*

Piano and Soprano Saxophone (improvisation around the written materials encouraged)

V. Robert Francis Kennedy (p. 122 - 152)

*Improvised eulogy spoken by RFK during a campaign speech in downtown Indianapolis, upon learning of Dr. King's assassination,
April 4, 1968.*

(Footage courtesy of WISH-TV, Indianapolis CBS affiliate.)

Chamber Orchestra (synchronous with RFK's speech)

VI. Anwar Sadat (p. 153 - 171)

*Spoken excerpts from Egyptian President Anwar Sadat's address on peace to the Israeli Knesset, Jerusalem, Israel; November 20,
1977*

Narrated by George Shirley

Chamber Orchestra

VII. Yitzhak Rabin (p. 172 - 181)

Israeli Prime Minister and Minister of Defense, Yitzhak Rabin's final speech, Peace Rally, Tel Aviv, Israel; November 4, 1995.

Narrated by George Shirley.

Literally, Rabin's last words as he was shot and killed on his walk to his car.

String Orchestra

VIII. Nelson Mandela (p. 182 - 205)

I. Robben Island

*Invictus, a poem by William Ernest Henley (1849-1903) is read during the culmination of the electronic music. Henley's words
inspired Mandela during his most desolate times on Robben Island.*

Narrated by George Shirley.

II. Choral Finale

"...When a man has done what he considers to be his duty to his people and his country, he can rest in peace...."
from an interview during the award-winning documentary, Mandela, set to music for

Children's Choir, Chorus, Mezzo Soprano, Soprano Saxophone (*improvised*) and Chamber Orchestra

IX. Jimmy Carter

On Poems by The 39th President of the United States and Nobel Peace Prize Recipient,

JIMMY CARTER: Always A Reckoning and Other Poems

Times Books, New York ISBN 0-8129-2434-7

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1) *Considering the Void*

2) *A Contemplation On What Has Been Created, And Why?*

3) *A President Expresses Concern On A Visit To Westminster Abbey*

4) *Rosalynn*

Mezzo Soprano, Chorus and String Orchestra

Postlude

(video only, pre-recorded music with credits)

Instrumentation:

2 Flutes (1 doubles Piccolo, 2 doubles Alto Flute)

2 Oboes (2 doubles English Horn)

2 Clarinets in Bb (2 doubles Bass Clarinet)

2 Bassoons

2 Horns in F

2 Trumpets in C

1 Trombone/Bass Trombone

Sitar

Mezzo Soprano

Children's Choir

Chorus

Soprano Saxophone soloist

Piano soloist (can be the orchestral pianist if applicable)

Percussion

Player 1: Timpani, Marimba, Sizzle Cymbal, Bass Drum, Tam Tam

Player 2: Vibraphone, Glockenspiel (Bells), Bass Drum, Tenor Drum, Thunder Tube

Piano (within orchestra)

Harp

Strings

Performance Notes:

Narration for the Oratorio

(Starting after the Prelude, each Peacemaker's narration is to be read prior to their corresponding following movement(s), thus introductory, giving brief background information and leading into music of their associated peacemaker. The videography created by Mike Halerz is logically cued with initial downbeats, and is available with or without timecode, at the discretion of the conductor, etc.)

Prelude

I. MOHANDAS KARAMCHAND GANDHI

Edward R. Murrow remarked at Gandhi's funeral, "The object of this massive tribute died as he had always lived — a private man without wealth, without property, without official title of office. Mahatma Gandhi was not a commander of great armies nor ruler of vast lands. He could boast no scientific achievements or artistic gift. Yet men and women, governments and dignitaries from all over the world have going hands today to pay homage to this man in the loincloth who led his country to freedom. Millions here and abroad have lamented his passing. In the words of General George C. Marshall, the American Secretary of State, 'Mahatma Gandhi had become the spokesman for the conscience of mankind, a man who made humility and simple truth more powerful than empires.' Albert Einstein added, 'Generations to come will scarce believe that such a one as this ever in flesh and blood walked upon this earth.'" Everyone lovingly called him "Bapu," an endearing term similar to "papa" as he was considered by all the father of the country, India.

II. ELEANOR ROOSEVELT

Eleanor Roosevelt put her fellow men and women at the forefront of her devoted energies toward compassionate helpful policies that restored lives and thus our country. Both she and FDR came from enormous wealth, yet each had loving empathy toward those not so fortunate. Despite the many unfounded criticisms they endured from many elites, they put country first and turned it around from the desolate depths of the great depression. She said after visiting many veterans and families of those who lost their lives, "I can not believe that war is the best solution. No one won the last war, and no one will win the next war."

III. JOHN FITZGERALD KENNEDY (Amherst "Value of the Arts" speech)

"If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him. In a democratic society, the highest duty of the writer, the composer, the artist is to remain true to himself and to let the chips fall where they may. In serving his vision of the truth, the artist best serves his nation. I look forward to a great future for America. I look forward to an America which will reward achievement in the arts as we reward achievement in business or statecraft. I look forward to an America which will steadily raise the standards of artistic accomplishment and which will steadily enlarge cultural opportunities for all of our citizens. And I look forward to an America which commands respect throughout the world not only for its strength but for its civilization as well. And I look forward to a world which will be safe not only for democracy and diversity but also for personal distinction."

IV. DR. MARTIN LUTHER KING, Jr.

Acknowledged as the most important leader of the American Civil Rights Movement, Dr. Martin Luther King, Jr. received the 1964 Nobel Peace Prize for his emphasis on nonviolence. He vociferously opposed the Vietnam War, worked for economic justice for the poor in multi racial efforts and drew inspiration from the teachings of Gandhi as well as his own Christian faith. He was endowed with extraordinary wisdom beyond his years. His many dedicated, voluminous writings show an overall view of the complexities our country faced and faces, offering loving solutions to humanity which continue to inspire and instruct. He was to peace and civil rights what Mozart was to music, accomplishing so much in such a short lifetime.

V. ROBERT FRANCIS "BOBBY" KENNEDY

Bobby Kennedy served in the Navy on a ship named for his brother. After service, he pursued a career in law. Successful, he chose to serve his country, first as Senator from New York and then as Attorney General of the United States. After his brother's assassination, Bobby became very empathetic toward those who he felt were marginalized, giving speeches supporting democracy around the country and a famous anti-apartheid speech in Capetown, South Africa, shortly after Nelson Mandela was imprisoned.

It was during Bobby Kennedy's run for president in 1968, on his way to give a campaign speech in Indianapolis, that he heard the news of Martin Luther King's assassination. Upon arriving, he was advised to cancel his speech. But Kennedy was determined to honor Dr. King. He knew firsthand how striking the sense of loss is when a great person is lost through such an immediate, violent act. So rather than give his original speech, upon arriving at 17th and Broadway, he first asked that his campaign signs be taken down. He then improvised an impromptu eulogy for his friend and colleague that is known to be one of the great speeches in history. Later, as fiery riots lit up the skylines of cities across our pre-cable-news nation, Indianapolis calmly mourned, due to having heard his profound, heartfelt tribute.

VI. ANWAR SADAT

President Anwar Sadat's decision to address the Israeli Knesset in Jerusalem in 1977 while still in a state of war shows the immense dignity of this remarkable man. The Egyptian leader's time in Israel was, and remains, one of the most stunning and brave feats in human history. It was a moment etched into the goodness column of our world's varied past, one significant man, overcoming his past military career and hatreds, putting peace and forgiveness ahead of his own safety and comforts. A president and former general, Sadat had fought in two terrible, previous wars with the country whom he was addressing in his plea for genuine, sincere peace. The long-held bitterness of adversaries surrounded the atmosphere during his decision making process. Most of his allies and his enemies all hoped he would not follow through with giving the speech. Most thought his offer to speak to the Israeli people in Jerusalem was a taunt, a bluff that Israel would not accept or honor. Much to everyone's surprise, Israel generously offered to host Sadat in their nation's capital and he gave a moving, convincing, truly remarkable talk from the heart.

VII. YITZHAK RABIN The price for being strong enough to fight for peace, like Sadat in Egypt, was for Rabin be killed by a fellow countryman, an extremist. He was the best hope for a broader peace in the middle east since Menahem Begin and Sadat. Peace in the Middle East would have had positive implications for the United States and the entire world as well. Peace begets peace; fear and domination breed terror.

What we will hear next, accompanying the string orchestra, is the English translation of Israeli Prime Minister and Minister of Defense, Yitzhak Rabin's actual last words from a speech he gave during a rally for peace in Tel Aviv.

Throughout his speech, he was interrupted with joyful, enthusiastic cheering and applause. This remarkable speech turned out to be his last words for immediately afterward, while walking to his car, he was shot and killed by an Israeli extremist.

VIII. NELSON MANDELA

"I have fought against white domination, and I have fought against black domination. I have cherished the ideal of a democratic and free society in which all persons live together in harmony with equal opportunities. It is an ideal which I hope to live for and to see realized. But if needs be, it is an ideal for which I am prepared to die." Nelson Mandela, after 27 years in prison with the support of the world, was released, was able to forgive and to forge the vision of which he spoke at his Rivonia trial. He was then elected president of South Africa in 1994 and united the country. Part one represents his captivity on Robben Island, the Choral Finale celebrates his release and election as President, unifying the nation.

IX. Jimmy Carter

39th President of the United States, Nobel Peace Prize Laureate, author of 30 books, poet, peanut farmer, painter, home builder with Habitat for Humanity, founder of the Carter Center, with his wife Rosalynn, and perhaps the most trusted man on earth monitoring elections around the globe and eradicating disease, improving the lives of millions.

These four poems from his published collection, *Always A Reckoning*, are not political in nature. They cover topics ranging from our place in the vast universe to a telling of his visit to Westminster Abbey, convincing the Bishops there to include Dylan Thomas in the honored Poets Corner, and conclude with a loving tribute to his wife, Rosalynn, here set as a hymn.

About PEACEMAKERS:

PRELUDE

Peacemakers begins with an electronic Tambura emitting a low C# that provides a foundational drone to which the basses, cellos and violas are added. The prelude takes shape over this with melodic fragments appearing in the winds, brass, mallet percussion and upper strings. While quotations from peacemakers across time begin to appear visually on the screen, the prelude evolves within a large-scale ABA form. These ever-increasing quotes on peace continue to arrive and depart. Timpani outbursts and interruptions occur, signaling the "B" section, and the string section plays what begins as a mysterious elegy, gradually rising from its lowest to its highest register. While the strings ascend, the timpani joins, now steadying in its presentation, as the prelude's character gradually changes from elegiac and retrospective, to triumphantly heroic. Following this strings interlude, a return of the opening drone occurs infused with an active, sparkling interplay of harp, vibraharp and marimba providing rhythm and harmony for melodies presented in the brass, winds and strings which weave in dialogue, taking the work to its close.

MOHANDAS KARAMCHAND GANDHI

Everyone lovingly called him "Bapu," an endearing term like "papa" as he was considered by all the father of the country, India. In this piece, the sitar enters quietly with a quote from Gandhi recorded by Sir George Shirley. Then, according to Robert Spalding Newcomb, the essence of the music "soars with a sense of rising almost ecstatic spirituality" based on materials flowing from the strings and children's choir in the Lydian mode over a drone in the basses and cellos. Upper string lines introduce the children's choir who sing a two-note motive, "Bapu," all invoking classical music of India and their love for Gandhi.

ELEANOR ROOSEVELT

A War Interlude follows Gandhi's peaceful rising presence. Steady march rhythms contrast with isolated, fragments of themes repeating and overlapping within the musical impetus pushing onward, Interrupted once by a foreshadowing hint of the aria to follow with a dramatic spoken rhetorical question by all, the aria, "It Isn't Enough To Talk About Peace," features the mezzo soprano as Eleanor. She is next joined in the song by the children's choir, and eventually, the adults get it too, first the women and finally the men, as if they suddenly understand. A reminiscence of the march rhythm ominously closes the aria, reminding that menacing tensions usually are lurking upon the horizon.

JOHN FITZGERALD KENNEDY

"In a democratic society, the highest duty of the writer, the composer, the artist is to remain true to himself and to let the chips fall where they may. In serving his vision of the truth, the artist best serves his nation." (from JFK's Amherst College "Value of the Arts" speech)

Jackie and JFK brought a refined, distinguished quality to the White House, America and to the world, emphasizing timeless classical ideals. Here, a piano solo occurs with

selected excerpts of JFK's address to American University. Following an introduction, the music involves a Mozartian, Haydn-esque reflection in F Major, twice repeated before an interior section which expands through time, register, and intervals used, from the stepwise opening to leaps in the interior section before returning to the original material, now in E Major. This tripartite form, contained within a frame drawn from the middle section, in terms of pitch centrality expresses an overarching, harmonic "sigh" motive of a descending half-step, used by composers throughout history to indicate a yearning for something, or someone, lost, and unattainable.

DR. MARTIN LUTHER KING, Jr.

A duo for soprano saxophone and piano echoes stylistic features of music played by John Coltrane and McCoy Tyner during the 1960's. Tyner's unique quartal/quintal block sonorities on the piano created a new, refreshing addition to jazz harmony. This Eastern-influenced harmonic foundation for melodies and solos gave the John Coltrane Quartet a sound unlike any other. Pentatonic scales and modal references abound in their music and in this piece which honors Dr. King. George Shirley narrates a short metaphor from Dr. King's Dexter Church sermon along with imaginative visual imagery reflecting the story.

ROBERT FRANCIS "BOBBY" KENNEDY

"What we need in the United States is not division; what we need in the United States is not hatred; what we need in the United States is not violence or lawlessness, but love and wisdom, and compassion toward one another, and a feeling of justice towards those who still suffer within our country, whether they be white or whether they be black." RFK

The orchestra performs synchronously with the video of RFK's improvised eulogy given in Indianapolis, April 4, 1968. Gradually growing arches of sound from a string chorale set the foundation for a vibraharp/piano line recalling the Lydian mode of Gandhi's tribute, alluding to Gandhi's influence on King. As the speech shifts from sorrow to hope, so too the music gains instrumentation, linear motion and rhythmic vitality completely through to the ending.

ANWAR SADAT

This piece is cast in a rondo form which builds in orchestral textures upon each recurrence of the thematic material. George Shirley narrates brief excerpts of Egyptian President Sadat's address to the Israeli Knesset while both countries were in a state of war. Whole tone collections mixed with octatonic clusters bounce back and forth, fulfilling both a melodic and harmonic role simultaneously, while propelling the piece forward in a constant eighth-note motor rhythm. The piece ends with a brief reflective viola solo, representing Sadat's genuine plea for peace, joined in agreement at the final cadence by the full orchestral strings.

YITZHAK RABIN

Originally composed years ago, this chorale I've not yet heard played by string orchestra opens the Rabin tribute. Utilizing variation techniques, the second statement maintains the first chorale's rhythm, yet the tune becomes more chromatic and its

harmony, more complex. The concertmaster is highlighted in solos by alternately leading and commenting in dialogue with the full string section. The middle section departs from the established chorale texture by introducing a floating legato line that repeats and morphs into a lyric, varied ostinato. Cellos then present a melody composed of wide intervals over this first ostinato to which is now added a faster-paced, chromatic ostinato, compressed within a small intervalic span. This intensity continues as colorful techniques such as *sul ponticello*, *tremolos*, *trills* and *glissandi* are also employed, maximizing the passionate, dramatic call for peace. This leads to the climax with the upper strings rapidly playing their highest possible notes, while the lower strings descend to the depths of their instrumental range. Gradually, imperceptibly, four isolated chords comprised solely of harmonics are presented in slow motion over the basses' lowest note. After a slight pause, the chorale returns in triumph, now with internal counterpoint which transitions to the four, slow motion chords of harmonics, closing the piece.

NELSON MANDELA

I. Robben Island (electronic music, animated waves triggered by pre-recorded violin) This music represents Nelson Mandela's captivity on Robben Island. Each three-note motif, repeated over and over in varying speeds by violinist, Davis Brooks, loosely represents a year. As the music progresses and the motive gradually ascends, George Shirley narrates the poem, *Invictus*, by William Ernest Henley which motivated Mandela during his darkest night. As George finishes the poem, the music reaches its registeral peak. Then the motive slows, reverses, now descending and leading directly into the next section:

II. Choral Finale All combined musical forces join in triumph: "When a man has done what he considers to be his duty to his people and his country he can rest in peace."

JIMMY CARTER

39th President of the United States, Nobel Peace Prize Laureate, author of 30 books, poet, peanut farmer, painter, home builder with Habitat for Humanity, founder of the Carter Center, with his wife Rosalynn, monitoring elections around the globe and eradicating disease, improving the lives of millions.

Years ago, I received President Carter's published book of poems, *Always A Reckoning*, as a birthday gift and decided one day to set some of them to music. I wrote to Jimmy Carter, asking permission and received a letter of permission the same week. These poems are not political. They ask and address questions we all have. From consideration of the night sky and our place in the universe to contemplating everything that has been created, and why - President Carter's poems speak as has his lifetime of service to his fellow human beings throughout the world. These poems, set to music for mezzo soprano, chorus and string orchestra, bring Peacemakers to a close. The fourth in this set, *Rosalynn*, is treated, as everyone will hear, as a hymn.

About the Composer:

JAMES AIKMAN (b. 1959)

James Aikman's music has earned prestigious international, national, and state honors for decades and has variously been described as "richly sonorous," "fascinating," "plaintively beautiful," "exciting, inventive and fresh." Feature articles and reviews of his music have appeared in such prestigious periodicals as *Gramophone: Sounds of America*, *The Ann Arbor Observer* and *The New York Times* while extended interviews have been published by writer Tobias Fischer for the European website, *Tokafi.com*, by British critic, Barnaby Rayfield and by American composer and critic, David DeBoor Canfield for *Fanfare Magazine*. Notable festivals and audiences in North America and Europe have embraced his music performed in world-class halls by many extraordinary musicians. Having entered the classical radio programming playlists, his recordings regularly receive airplay and include those on the following labels: *Albany Records*, *Naxos American Classics*, *Centaur Records*, *Cathedral Arts*, *Indiana University Trustees*, and *Cultures Electroniques (Harmonia Mundi/Le Chant du Monde)*.

"Aikman, a composer whose work dazzles with its daring and lyric beauty," was born in Indianapolis and received his musical foundation in Indiana. He holds degrees with honors from Butler University, studying with G. Michael Schelle, and graduate degrees from Indiana University, where his principal teachers were Frederick Fox, Earle Brown, Harvey Sollberger, and Donald Erb. There, he received awards and fellowships from families of two notable Indiana-born composers Hoagy Carmichael and Cole Porter. He also pursued the serious study of music at The Aspen Music Festival and School, The Schweitzer Institute of Music, and The Royal Conservatory (Holland) where he was a private student of Louis Andriessen during a Fulbright Fellowship. His music has been commissioned by a wide variety of individual patrons and organizations including Thomas Beczkiewicz, Thomas Monaghan, Cathedral Arts, The University of Michigan, The City of Pasadena (California) Arts Council, The Indiana Arts Commission (Master Artist Fellowship), The Michigan Philharmonic Orchestra, The Ronen Ensemble, Suzuki and Friends, The Eiteljorg Museum of Native and Western Art with support from the Lilly Endowment, flutist James Pellerite, organist Gregory Hamilton, The Linton Chamber Music Series of Cincinnati, and violinist, Alexander Kerr. His saxophone and violin concertos have each in recent years been nominated for the Pulitzer Prize in Music by Taimur Sullivan, Artistic Director of Prism Saxophone Quartet and by the National Gallery of Art, Washington, D.C. respectively.

His first major work for orchestra, *A Bottle of Notes and Some Voyages*, was chosen by conductors Michael Morgan, Leonard Slatkin, and Michael Tilson Thomas for readings by their respective orchestras. After receiving grants and awards from New Music America and Indiana University, the work's performance by the New World Symphony was recorded by NPR's Performance Today during the League of American Orchestras' American Repertoire Project. Other orchestral successes include Gunther Schuller having led the Spokane Symphony in Aikman's *Intrada* during the 1995 Sandpoint Festival. *Intrada* was commissioned by conductor, Christopher Russell, currently audience educator for the Los Angeles Philharmonic.

Dr. Aikman feels strongly about conveying the continuum of musical history . He can trace his own compositional teacher's lineage through Beethoven to J. S. Bach and before. An avid improviser on digital and analog keyboards, Aikman also conducts and leads chamber ensembles. He has taught at Indiana University, Butler University, The University of Michigan, and has directed the composition program for the San Miguel International Chamber Music Festival. A subject of biographical record in *Who's Who in America*, and *Who's Who in the World*, James Aikman began an appointment as Composer-in-Residence with the Indianapolis Chamber Orchestra during the summer of 2013.