



TRUENORTH CONCERT OF PEACE

TRUENORTH CHORALE AND CHAMBER ORCHESTRA
UNDER THE DIRECTION OF RICK FORTNEY

Ralph Vaughn Williams
DONA NOBIS PACEM

Featuring soloists:
Janine Porter, soprano
Timothy LeFebvre, baritone

SATURDAY, MAY 4th, 2024
7:30 p.m. Concert / Doors open at 7:00 p.m.

NON-TICKETED PERFORMANCE - LOVE OFFERING



Avon Lake St. Joseph Catholic Church
32929 Lake Road
Avon Lake, OH 44012

Powerful music that calls on us to remember our shared humanity and work for peace. The words come from the Bible, from poems by Walt Whitman, and even from a speech to British Parliament.



Good evening and welcome!

Tonight, we reflect and remember our shared humanity and work for peace through music ... specifically, *Dona Nobis Pacem* written by Ralph Vaughan Williams. I chose not to have a patriotic concert this year as we have shared this concert for many years, through turbulent times as well as times of peace. Although this concert is a musical favorite to many, I thought a change was in order. This season is a Concert of Peace, a hope and prayer worldwide, not just United States specific. This piece was written in 1936, pre-World War II and served as a peaceful form of protest through the arts. It's message is just as relevant today.

I would like to thank Avon Lake St. Joseph Catholic Church for hosting us this evening, especially my good friend Lorene Coughlin. As this is our closing concert for the 2023-2024 season I would like to thank Bay United Methodist Church who has served as our home for rehearsals throughout the year.

The TrueNorth Chorale and Chamber Orchestra begin rehearsals for our 2024-2025 season the second week of September. If interested in joining us, please contact me this summer, we would love to have you!

Please mark your calendars for our 2024-2025 TrueNorth Concert Season!

October 26, 2024	Fall Concert
December 21, 2024	Christmas Concert
February 15, 2025	Valentine's Day Concert
April 12, 2025	Palm Sunday Concert
April 18, 2025	Good Friday Tenebrae
May 17, 2025	Spring Concert

TrueNorth Cultural Arts teaches music lessons at The TrueNorth Studios located in Avon Lake, 33467 Lake Road, upstairs in Suite 208, just west of Moore Road. Lessons in voice, piano, strings, woodwinds, brass, and percussion are available. Please call 440.724.7189 for further information.



Rick Fortney
Founder and Executive / Artistic Director
TrueNorth Cultural Arts

www.TNCArts.org / 440.724.7189

TrueNorth Cultural Arts is located at
33467 Lake Road, Suite 208, in Avon Lake.

A Concert of Peace ... Ralph Vaughan Williams'

Dona Nobis Pacem

to remember our shared humanity and work for peace

Saturday, May 4th 7:30 p.m.

Avon Lake's St. Joseph Catholic Church

TrueNorth Chorale and Chamber Orchestra

Featuring soloists Janine Porter and Timothy LeFebvre

Rick Fortney, Artistic Director / Conductor

Welcome

Carla Petroski

LOVE OFFERING: *to help defray this evening's expenses and to help support the on-going education and performance opportunities through TrueNorth Cultural Arts. Additional donations can be made following the concert as you exit, for any latecomers who did not get a chance to give at this time. TrueNorth is a 501 © 3 Donations are always appreciated throughout our season. TrueNorth Cultural Arts; 33467 Lake Road, Suite 208; Avon Lake, Ohio - 44012.*

I'll Bid My Heart Be Still

Old Scottish Border Melody

Arr. Rebecca Clarke

Jacob Campbell, viola / Rick Fortney, piano

Art in a Time of War, A Cry for Peace

Carla Petroski

Dona Nobis Pacem

Ralph Vaughan William

I. *Agnus Dei*

Agnus Dei qui tollis peccata mundi Dona nobis pacem

(Lamb of God who takes away the sins of the world, grant us peace)

I. Agnus Dei

The work opens with a fearful prayer in Latin sung by solo soprano, taken from the final line of the traditional Christian Mass: "Lamb of God, who takes away the sins of the world, grant us peace." This prayer becomes the emotional foundation of the work, reappearing throughout and linking its various sections together. The soprano's prayer is immediately taken up by the chorus, rising into a cry of desperation before sliding into silence.

II. Beat! beat! drums!

Beat! beat! drums! – blow! bugles! blow!

Through the windows – through the 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 in 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

II. Beat! Beat! Drums!

Distant drums shatter the stillness, imitating the artillery guns Vaughan Williams knew all too well. Suddenly, the chorus erupts with great intensity heralding the arrival of war, pounding out words to the first of three Walt Whitman settings that harken to the poet's experience as a combat nurse during the American Civil War. Vaughan Williams uses the chorus to create massive blocks of sound, sung with percussive clarity amidst twisting chromatic harmonies that clash against each other, while brass fanfares rip across the orchestral texture. Finally exhausted by the onslaught, the music subsides into stillness.

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

III. Reconciliation

As the violence fades, Vaughan Williams calls forth a quieter section that grapples with a key idea of the work: reconciliation. In this second Whitman setting, the baritone describes a landscape so beautiful that all violence done there must be forgotten. He then sees the body of his one-time enemy; too late, he recognizes their shared humanity. As the body is prepared for burial, the baritone provides a final kiss of benediction. The chorus reprises the earlier theme of a lovely landscape, but it is now shadowed by remorse.

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 enwraps 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.

-Walt Whitman

IV. Dirge for Two Veterans

The slow beating of drums introduces the "Dirge for Two Veterans," the final Whitman poem. This is the work's most extended section, which lays bare the cost of violence in personal terms. The scene is one of exceptional pathos, describing a funeral cortege for a father and son who fell together in battle. The chorus narrates the action in richly-harmonized vocal lines, against accompaniment that emphasizes trumpets and drums.

V. The Angel of Death

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.

-John Bright

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

V. The Angel of Death

The tragedy of the previous movement gives way to despair. The baritone sings out lines from John Bright's famous 1855 speech given in opposition to the Crimean War, draped with chilling imagery from the Bible's Old Testament. The mood is heightened further when the chorus enters with words from the Book of Jeremiah, fearing that peace itself is dead. At this emotional nadir of the work, the people ask, where is healing? Where is hope?

VI. O 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 of 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 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 4: 3; Leviticus 26: 6; Psalms 85: 10 and 118: 19; Isaiah 43: 9 and 66: 18-22; and Luke 2: 14

Dona nobis pacem.

VI. O Man Greatly Beloved!

And there comes an answer. In a gesture similar to that of Beethoven's Ninth, the baritone stands up and calls us back to ourselves, asking us to be brave. His words blossom into a radiant call for rejuvenation and a renewed sense of shared humanity. Peace is possible. Together, we can remake the broken world. As in Beethoven, the chorus answers, and with growing fervor describes a new world where we have learned the lessons of the violent past, and committed ourselves to a more humane future. The orchestra sparkles like fireworks and a multitude of bells ring out together, while the chorus soars like a host of angels welcoming a new dawn. Finally, the chorus and soprano close the work with an exquisite, yet hushed return to the opening prayer—grant us peace.

Program Notes taken from:

Music in a Time of War: Vaughan Williams' ***Dona Nobis Pacem***

Posted on October 23, 2019

The Minnesota Orchestra *Showcase* magazine

Written by Scott Chamberlain

The TrueNorth Chorale

Rick Fortney, Director

Sopranos

Jean Collins

Caron Collister

Cathy Harvey

Holly Herrick

Janine Porter, soloist / section leader

Kate Sandstrom

Susan Wertenberger

Tenors

Dave Brunner

Lynn Rhoades

Altos

Marilyn Decker

Sandi Gerhan

Betsy McKinney

Sybil Mundy

Diane Seith

Nancy Spencer

Adrienne Terleck

Ruth Williams

Barb Ziegler

Basses

Bob Flickinger

Timothy LeFebvre, guest soloist

Dave Weaver

Roger Welling

TrueNorth Music Librarian

Nancy Spencer

The TrueNorth Chorale sing a wide range of literature ranging from the masters to the contemporary, sacred and secular, musical theatre and patriotic.

The TrueNorth Chamber Orchestra

Rick Fortney, Conductor

Jim Parry, Concert Master

Violin I

Jim Parry, Concertmaster

Violin II

Bonnie Bowerman

Renee Matthews

Viola

Jacob Campbell

Cello

Joan Wojcicki Fortney

(Bob and Mary Lou Fortney Chair)

Kimberly Taylor

String Bass

Drew Postel

Trumpet

Ty Hansen

Ron Kuntz

Flute

Cathy Graves

Lori Pilny-Harbison

Susan Richardson, piccolo

Oboe

Mary Dregne

Kim Weaver

Clarinet

Doug Little

Lily Vandenberg

Bassoon

Sherry Spenzer

French Horn

Melinda Kellerstrass

Walt Zacharias

Trombone

David Graves

Noah Rish

Tim Stohs

Percussion

Jill Cornell

Anna Sawyer

Chamber Orchestra Manager

Joan Wojcicki Fortney

Chamber Orchestra Music Librarian

Diane Spence

The TrueNorth Chamber Orchestra collaborate with the **TrueNorth Choral** and other soloists with multiple concerts throughout the year. The Chamber Orchestra present a wide array of programs primarily focused on classical music, but many performances each year offer very unique programming. The Choral and Chamber Orchestra have produced and hosted concerts to raise awareness and funds for various causes throughout the years, such as cancer awareness, hunger, and various national crisis events honoring our fallen heroes and supporting those who suffer.

Special Thanks to:

Usher/Greeters

Teresa Hoenig

Holly Kowalski

Janet Parker

Set-Up / Tear-down

Connor Meek



RICK FORTNEY, conductor, is the Founder and Executive Director of TrueNorth Cultural Arts and is also the Director of Music and Arts Ministries at Avon Lake Presbyterian Church. He previously served as the Founder and the Artistic Director to the French Creek Theatre and Cultural Arts Manager for the Lorain County Metro

Parks; Director of Choral Activities at Cleveland's John Marshall High School, 2000 – 2008, and Director of Worship Ministries / Minister of Music at Bay Presbyterian Church in Bay Village (1990 – 1999). His professional singing resume includes performances with New York Choral Artists, Musica Sacra, Trevor Pinnock's Classical Band Chorus, The New York Concert Singers, The Juilliard Singers, The National Chorale, The David Dussing Singers, and featured Soloist within the Calvary Baptist Chamber Concert Series. Theatrically he was Spirit McCoy in the Hatfield's and McCoy's in Beckley, West Virginia outdoor theatre; worked with American Entertainment, singing at Convention Shows, State Fairs and Cruise Ships for a number of years; and was in the opera chorus for three seasons with Director Peter Sellers while living in New York City. Rick is an active chorister with The Canterbury Singers, USA having sung several choral residencies at Cathedrals throughout England.

Mr. Fortney received his Bachelor of Music and Master of Arts Degrees from Bowling Green State University.



Janine Porter, lyric coloratura soprano, performed extensively with the former Cleveland Opera on Tour. Her roles included Madame Butterfly, Olympia, Rosina, Mabel, Josephine, Peter Rabbit, and City Mouse. Other leading roles include Gretel in E.J. Thomas Hall's production of "Hansel and Gretel," the

Mother in Tri-C Western Campus' production of "Amahl and the Night Visitors," the Countess in Stocker Center's production of "The Marriage of Figaro," the title role in "Little Red Riding Hood" with TrueNorth Cultural Arts, and Rosina at Duke University's production of "The Barber of Seville." Her concert and oratorio work include the soprano solos in Handel's Messiah with the Cleveland Messiah Chorus, Haydn's Creation, Schubert's Mass in G, Poulenc's Gloria, Brahms Requiem, and Rutter's Magnificat with TrueNorth Cultural Arts, and Vaughan Williams's A Sea Symphony with Choral Spectrum. Her many solo performances at Lorain County Community College include Brahms Requiem, Rutter's Magnificat, Bach's Cantata No.140, Mozart's Regina Coeli, Haydn's Lord Nelson Mass, Poulenc's Gloria, and Berlioz's Herminie. Janine also had the rare opportunity to perform Schoenberg's Pierrot Lunaire with the Ars Futura Ensemble at the Cleveland Institute of Music. The challenge of performing new music written by local composers at the Cleveland Composers Guild has been a pleasure for her. In addition to her singing,

Janine enjoys teaching voice at Lorain County Community College, TrueNorth Cultural Arts, and at the Tri-C Western Campus. She has a passion for helping students of all ages develop their best solo voice, no matter what style of music they are singing. Janine received her Bachelor of Music degree from Ohio Northern University, and a Master of Music degree in voice from the University of Akron where she studied with Dr. Mary Schiller. During her free time, she loves spending time with her husband and two children.



Timothy LeFebvre, Professor of Voice and Director, Division of Vocal Studies. Nationally acclaimed baritone Timothy LeFebvre has wide-ranging experience from the operatic stage to the concert hall. Recent performances include Bach's *Saint John Passion* with Spoleto Festival USA in Charleston, SC; Vaughan-Williams' *Dona nobis pacem* with Binghamton University, Mendelssohn's *Elijah* with the State College Choral Society and Pennsylvania Chamber Orchestra; Mahler's *Lieder eines fahrenden Gesellen* with the Butler County Symphony; Harbison's *Words from Paterson* with Oberlin Conservatory Contemporary Music Ensemble; Handel's *Messiah* with Evansville Symphony and Binghamton Downtown Singers; Britten's *War Requiem* with Wichita Symphony; and Haydn's *Mass in Time of War* with Symphoria (Syracuse, NY).

LeFebvre has appeared in concert with the Jacksonville Symphony, Indianapolis Chamber Orchestra, Cleveland Pops Orchestra, Wichita Symphony, Pensacola Symphony, Evansville Symphony, Symphoria (Syracuse), Butler County Symphony Orchestra, Toledo Symphony, West Virginia Symphony Orchestra, Vermont Symphony, Minnesota Symphony, Syracuse Symphony, American Symphony Orchestra, Pittsburgh Symphony, Spokane Symphony, Binghamton Philharmonic, Rochester Bach Festival, Berkshire Choral Festival, New Dominion Chorale, Williamsport Symphony, Orchestra of the Southern Finger Lakes, Syracuse Chamber Music Society, the Skaneateles Festival and the Marlboro Music Festival. He has also appeared in concert at New York's Carnegie Hall and Alice Tully Hall.

LeFebvre's frequently performed opera roles include Rigoletto, Sharpless (*Madama Butterfly*), Germont (*La Traviata*), Count (*Le nozze di Figaro*), Falke (*Die Fledermaus*), Marcello and Shaunard (*La Bohème*), and Father (*Hansel and Gretel*). His operatic experience includes performances with Central City Opera, Tri-Cities Opera, Sarasota Opera, Chattanooga Symphony and Opera, Syracuse Opera, Indianapolis Opera, Opera Delaware, and Opera Theater of Pittsburgh.

LeFebvre graduated with honors from Carnegie Mellon University and Binghamton University.

TrueNorth Cultural Arts is located at 33467 Lake Road, Suite 208, in Avon Lake. We offer private music lessons on piano, voice, strings, brass, woodwind, and percussion instruments.

Our large Ensembles rehearse at Bay United Methodist Church. We begin rehearsals for the 2024-2025 season the second week of September. Membership in both ensembles is open to all high school students and above. The Chorale rehearses on Tuesday evenings, 7:00-9:00 p.m. The Chamber Orchestra rehearses on Thursday evenings, 7:30-9:30 p.m.



Transforming lives through engagement in the arts

Where art meets community

TrueNorth is a multidisciplinary arts organization committed to building and strengthening individuals and communities through the performing, visual and the literary arts. Our vision is two-fold: To educate, equip, and empower individuals so they can embrace and succeed in the creative arts; and to envision and encourage communities where creative arts and art appreciation flourish. TrueNorth accomplishes its mission and vision, while fostering these shared values-inclusiveness, community-responsiveness, integrity in operations, and advocacy of the creative arts.

TrueNorth Cultural Arts Purpose Statement:

To transform lives through engagement in the arts... By:

- Encouraging multi-disciplinary art forms and their integration
- Educating, equipping, and empowering artists and audiences
- Celebrating the gifts of the novice through the professional
- Fostering mentoring relationships
- Developing new works, artists, and expressions
- Collaborating with other arts organizations
- Being a safe, respectful, faith-encouraging arts community
- Expecting excellence in all things

As a result: We enrich and strengthen our communities by our presence.



www.TNCARTS.ORG