



Toronto
Mendelssohn
Choir

March 18, 2023
7:30pm
Church of the
Holy Trinity

LITTLE MATCH GIRL

PASSION





**Toronto
Mendelssohn
Choir**

Jean-Sébastien Vallée
Artistic Director

Little Match Girl Passion

Jean-Sébastien Vallée, conductor

Irene Gregorio, piano

Toronto Mendelssohn Singers

Jonathan Oldengarm, organ

This performance will run approximately 90 minutes, with no intermission.

This concert is made possible by a generous gift from an anonymous donor.

For the enjoyment of your fellow patrons and the artists on stage, please



No video
recording



No flash
photography



No noisy
candy wrappers



Mute your
cell phones

If you enjoyed this evening's performance, please consider making a donation in support of the Toronto Mendelssohn Choir.
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PROGRAM

O Vos Omnes

Pablo Casals (1876–1973)

Chorus: Kommt, Ihr Töchter
(from *St. Matthew Passion*, BWV 244)

Johann Sebastian Bach (1685–1750)

Little Match Girl Passion

David Lang (b. 1957)

1. Come, daughter
Nicholas Nicolaidis, tenor
2. It was terribly cold
3. Dearest heart
4. In an old apron
5. Penance and remorse
6. Lights were shining
7. Patience, patience!
Dan Bevan–Baker, spoken text
8. Ah! perhaps
9. Have mercy, my God
10. She lighted another match
11. From the sixth hour
Sinéad White, soprano
Jacob Abrahamse, spoken text
12. She again rubbed a match
13. When it is time for me to go
Ryan McDonald, alto
14. In the dawn of morning
15. We sit and cry

Percussion

*Paul Genyk–Berezowsky – bass drum
& tubular bells*
Thomas Burton – glockenspiel
Walter Mahabir – crotales
*Simon Honeyman – sleigh bells
& brake drum*

Recit: Nun ist der Herr Ruh gebracht
Chorus: Wir setzen uns mit Tränen nieder
(from *St. Matthew Passion*, BWV 244)

Johann Sebastian Bach

Soloists

Sinéad White, soprano
Rebecca Claborn, alto
Nicholas Nicolaidis, tenor
Kieran Kane, bass

**Diaries of the Forgotten:
A Tribute to the Homeless**
(TMChoir Commission)

Shireen Abu-Kadher (b. 1972)

Soloists

Emily Parker, soprano
Simon Honeyman, alto
Jacob Abrahamse, tenor
Kieran Kane, bass

Agnus Dei

Rebecca Genge, soprano

Samuel Barber (1910–1981)

I Love You / What a Wonderful World

Lesley Emma Bouza, soprano

arr. Craig Hella Johnson (b. 1962)
Larry Norman (1947–2008)
& Randy Stonehill (b. 1952)
George David Weiss (1921–2010)
& Bob Thiele (1922–1996)



Toronto Mendelssohn Choir

The TMChoir acknowledges that the land on which we perform is the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples, and is now home to many diverse First Nations, Inuit, and Métis peoples. We also acknowledge that Toronto is covered by Treaty 13 with the Mississaugas of the Credit.

We are honoured to share our music across these lands.

PROGRAM NOTES

Uniting the Voices of Artistry & Advocacy

Described by TMChoir leadership as a “musical vigil drawing awareness to the problems of hunger and homelessness in our city,” the repertoire of tonight’s concert spans numerous time periods and musical styles, but is unified by shared themes. All of tonight’s musical pieces inspire reflection or invite us to take action, to broadly think about issues of homelessness, poverty, hunger, and inequity with compassion; to look again, or perhaps to look more closely at the challenges our communities and especially our unhoused neighbours are facing. This request to look more closely is literal in the concert’s opening piece, Spanish and Puerto Rican composer Pablo Casals’ 1932 setting of “O vos omnes,” a Catholic responsorial drawn from the Book of Lamentations and often sung during Holy Week. “Pay attention, all people,” it reads in translation, “and see if there be any sorrow like my sorrow.” In Maestro Vallée’s words, Casals’ setting of this text is an important point of entry for this concert, acting not so much as a question, but rather, serving as a plea to not ignore or be desensitized to suffering.

That plea is also echoed in David Lang’s Pulitzer Prize-winning 2007 piece, *The Little Match Girl Passion*. Lang’s composition centers on the narrative of Hans Christian Anderson’s 1845 children’s story, which depicts the dreams and visions of an impoverished child who freezes to death while selling matches on a street corner; her soul is then carried to heaven by her grandmother. Lang’s musical setting of the story works to, in his own words, depict the “shocking combination of danger and morality” in the narrative, drawing out the motifs of “horror and beauty” in the story, which are “constantly suffused with their opposites.” While the text of Anderson’s story invokes Christian ideology, it originally contained no Biblical quotation. However, Lang was inspired by the broader historical tradition of musical Passions, which utilized texts from the Gospels to depict the final days of Jesus of Nazareth’s life, frequently joining the words of scripture to additional reflective poetry that invites the listener to contemplate Christ’s suffering on a more personal, intimate level. In Lang’s words, this practice allows for “the telling of a story while simultaneously commenting upon it.” Lang intersperses his *Little Match Girl Passion* with many moments of such reflection, re-imagining and adapting words from the libretto of Bach’s 1727 *Saint Matthew Passion* into a more secular context. The result is a piece that comments upon itself, and whose comments demand that we see both the heartbreak and (in)humanity that the story holds.

Select choruses from *Saint Matthew Passion* open and close the Toronto Mendelssohn Singers’ performance of *Little Match Girl Passion*, with the goal of highlighting the resonances and themes that interact between the two Passions. While Bach’s legacy and influence on Lang becomes obvious when the pieces are put into dialogue, when I listen, I am consistently struck by how Lang’s composition arguably draws out a central – at times perhaps even a missing – piece of the story. *Saint Matthew Passion* depicts the suffering and death of Christ, while *Little Match Girl Passion* responds by offering a poignant reminder of the necessity of the virtues of mercy, compassion, humanity, and justice that formed the mainstay of Jesus of Nazareth’s teachings.

The concert continues with a premiere of Shireen Abu-Khader's "Diaries of the Forgotten," which was composed for tonight's concert. To create this piece, she spoke with many individuals in Toronto who are experiencing homelessness, and used words and themes she encountered in her discussions to create the piece's text, which thinks broadly about experiences of mental illness and feeling forgotten or discarded by society. Dr. Abu-Khader adds to these words her own question – one that I imagine many of us also find ourselves asking in this time of such rampant economic inequity: "are we living in a broken system?" Rather than resolving this question in text or music, the composer, in her own words, hopes "that we, as members of this community, could partake in answering it."

The concluding musical pieces of the concert gently invite us to reflect on and partake in potential answers to Dr. Abu-Khader's question. Samuel Barber's "Agnus Dei" sets the concluding text of Catholic liturgy, a prayer that pleads for Christ to take away the sins of the world, and to grant humanity peace. Barber's musical setting of this sacred text moves between suspension and resolution, melancholy and hope: peace, it seems, is never quite sure or certain. Rather, it is something we must work towards. How we might do so is suggested by the concert's concluding song, Craig Hella Johnson's arrangement of "I Love You/What a Wonderful World."

May we all remember to love and take care of one another in this messy, beautiful, broken, wonderful world.

—**Rena Roussin**, Musicologist in Residence

Diaries of the Forgotten: A Tribute to the Homeless

Story and Performance Notes from Shireen Abu-Khader

For this commission, Toronto Mendelssohn Choir wanted to perform a piece that reflects on homelessness in Toronto. Although one has to tread carefully with such a sensitive subject, the composer truly wanted to reflect a reality that is present. She spent some time learning, building some understanding and embarking on an unexpected journey unveiling a number of findings. Having homelessness as a theme was a difficult task indeed.

There are several reasons that people end up homeless. Some are just faced with bad luck: they lose their jobs or homes and end up on the streets, not being able to find their way back. Others are victims of violence, domestic abuse as well as mental illness. Finally, some become homeless because of their addictions.

The cause that resonated with the composer the most was mental illness as she found it to be the most vulnerable. Not only solutions for permanent shelters are needed, but the continuous and constant support that this group needs can be challenging; the mentally ill seem to be the last on the list and are truly "forgotten".

The piece is divided into three parts: *Delusions*, *Confused Anger* and *The Larger Question*.

Here is how the inspiration for the first part of the piece came:

The composer spent time on the streets where she spoke to several homeless people keeping a journal. She saw many of them traipsing, yelling or randomly speaking.

One of them talked about hearing many noises; negative words and sentences reminding him of his failings and he said that in order to stop the noise in his head, he would hum incessantly, making the humming louder and louder. And this is exactly how the first section of the piece, *Delusions*, begins.

Although to us, “normal” people, delusions are believed to be unreal or imagined, the person experiencing them feels that they are very real and true, as they come from a place of familiarity. Most of the talking of the homeless was negative, full of sadness, anger, hurt but mostly despair.

The second section, *Confused Anger*, is in 7/8 and is quite rhythmic, depicting the sense of confused anger and pain. The text is extracted from the *Delusions* section, reflects what homeless people experience and reproduces what they have heard from other people “Stay away, we really don’t care and You don’t deserve to live!”

The last section starts with a lyrical melody heard for the first time in minor which can express the sadness and almost hopelessness of the situation. The text later depicts what some have expressed as the government treats them as “they are meant to teach us, they only break us down when we don’t add up! daggers in my heart, and mapping my brain”.

Last but not least, the choir asks an open question: “are we living in a broken system?”, (the only text written by the composer) which doesn’t resolve musically, hoping that we, as members of this community, could partake in answering it.

About the Unity Kitchen

Unity Kitchen is a community hub in the downtown core that takes a multi-level approach to community life, volunteering, advocacy, and direct support for our downtown neighbourhood. Emerging out of a partnership between the Church of the Holy Trinity and Toronto Urban Native Ministry to address COVID-19 related food-insecurity and resource gaps in Toronto’s downtown east, we offer a daily lunch service, survival and harm reduction supply distribution, system navigation, referrals, and spiritual and emotional peer support to over 130 community members Tuesday to Friday. We prioritize holistic and anti-oppressive approaches to person-centered care. Our volunteer base is largely composed of individuals who are members of the communities we serve who work collaboratively with staff to create a safe and accessible space. In partnership with a number of different organizations in the Black, Indigenous, Trans, and Street-Involved communities, Unity Kitchen serves as a resource hub to support their programming and direct outreach work.

Unity Kitchen is a program by and for poor, houseless, street-involved, substance users, Black and Indigenous peoples, individuals who experience mental health discord, individuals with disabilities, who have experienced incarceration, or are otherwise impacted by marginalization. We work alongside members of these communities to assess their practical emotional and spiritual needs, and tailor and deliver services together, along with a coalition of community and interfaith groups. We achieve this by convening community and various practitioners around the individual in one place to support whole person stabilization.

More information at holyltrinity.to/

The Toronto Mendelssohn Choir



Jean-Sébastien Vallée, Artistic Director

Named as TMChoir's 8th Artistic Director in June 2021 following an international search, Jean-Sébastien Vallée is an internationally recognized conductor, scholar, and pedagogue with a focus on vocal, choral and orchestral repertoires. Maestro Vallée has conducted ensembles throughout North America, Europe and Asia and has prepared choruses for leading orchestras including the Chicago Symphony Orchestra, Toronto Symphony, Montreal Symphony, and the National Arts Center Orchestra in Ottawa. In addition to his artistic leadership of the TMChoir, he is also Associate Professor of Music, Director of Choral Studies, and Coordinator of the Ensembles & Conducting Area at the Schulich School of Music of McGill University. Recent and upcoming engagements include concerts at the Liszt Ferenc Academy of Music in Budapest, a tour with the National Youth Choir of Canada, and concerts with l'Orchestre Symphonique de Québec.



Shireen Abu-Khader, Composer in Residence

Shireen Abu Khader is a Palestinian Jordanian Canadian artist, composer and educator. She holds a PhD in Music Education from the University of Toronto, a Master's in Choral Music from the University of Southern California and a Bachelor of Arts in Music Education from Oberlin College Conservatory. In 2002, Shireen founded Dozan wa Awtar Music Establishment which has been an important venture in her personal development as well as the evolution of choral music in Jordan.



Irene Gregorio, Collaborative Pianist

Pianist and chamber musician, Dr. Irene Gregorio recently returned home to Canada following a 15 year career in California where she was on the faculty of the California State University and served as pianist for the Los Angeles Children's Chorus, the Gay Men's Chorus of Los Angeles, and the University of Southern California Chamber Singers. In Guelph, she now serves as the Director of Music Ministry at Dublin St. United Church, and Sessional Instructor of Piano at the University of Guelph.



Jonathan Oldengarm, Organist

Organist and chamber musician Jonathan Oldengarm is Minister of Music at Toronto's Metropolitan United Church where he oversees an extensive musical programme that includes multiple ensembles, two concert series, and numerous annual musical service highlights. He maintains an active solo performance, broadcast and recording schedule, and is a laureate of several international competitions. Jonathan holds degrees in organ and harpsichord performance from Wilfrid Laurier and McGill Universities; the Fellowship diploma of the Royal Canadian College of Organists; and studied at the Hochschule für Musik in Stuttgart, Germany.

The Choir

The Toronto Mendelssohn Choir is proud to be one of Canada’s oldest, largest, and best-known choral organizations. The Choir presented its first concert on January 15, 1895, as part of Massey Hall’s inaugural season, and has been a leader in choral music in Canada ever since, commissioning works by Canadian composers, and presenting world and Canadian premieres. The Choir also regularly performs and records with the Toronto Symphony Orchestra. In May 2021 Jean-Sébastien Vallée was named as Artistic Director, only the eighth conductor in TMChoir’s 128-year history.

Through its performances, educational programs, and community engagement, TMChoir aspires to introduce its audiences to choral masterworks from the past and present — making both renowned and lesser-known pieces available, accessible, and inspirational to all.

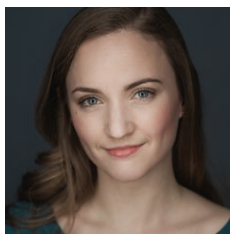
The TMChoir includes 24 professional singers and over 100 auditioned and experienced volunteer choristers and choral apprentices. Auditions are held in the spring and fall to welcome new members.

Our smaller professional ensemble, the Toronto Mendelssohn Singers (TMSingers) was created to deliver more intimate, nimble repertoire pieces in a variety of non-traditional venues, traversing the line between concert and experience and showcasing the individual expression of professional soloists.

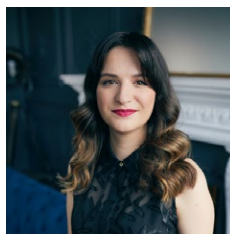
TMSingers



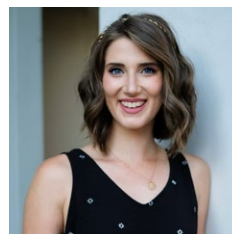
Soprano
Lesley Emma Bouza



Soprano
Rebecca Genge



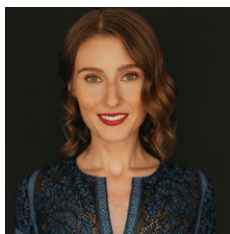
Soprano
Lindsay McIntyre



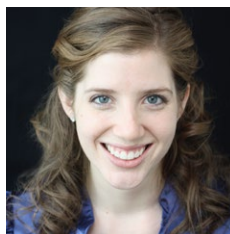
Soprano
Rebecca McKay



Soprano
Emily Parker



Soprano
Sinéad White

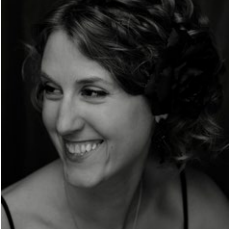


Alto
Julia Barber



Alto
Elaine Choi

TMSingers (cont.)



Alto
Rebecca Claborn



Alto
Simon Honeyman



Alto
Ryan McDonald



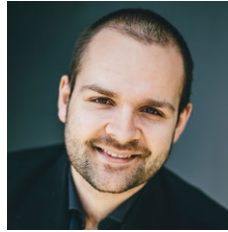
Alto
Jessica Wright



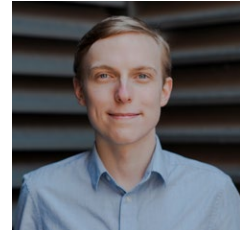
Tenor
Jacob Abrahamse



Tenor
Mitch Aldrich



Tenor
Thomas Burton



Tenor
Nathan Gritter



Tenor
Walter Mahabir



Tenor
Nicholas Nicolaidis



Bass
Neil Aronoff



Bass
Dan Bevan-Baker



Bass
Paul Genyk-Berezowsky



Bass
Kieran Kane



Bass
Kai Leung



Bass
David Yung

TMChoir Members

Christine Kerr
Gillian Grant
Ann-Marie
Barrett-Tandy

Kiley Venables
Jane Agosta
Susan Worthington

Ariane Prescott
Yu Yang Wu
Marlo Alcock

Tia Andriani
Jaclyn Siou

Text & Translations

O VOS OMNES – Pablo Casals

O vos omnes
Qui transitis per viam

Attendite et videte:
Si est dolor, si est dolor sicut dolor
meus sicut
Si est dolor sicut dolor meus
O vos omnes, o vos omnes
Qui transitis per viam

*All you who walk by on the road,
pay attention and see:
if there be any sorrow like my sorrow.
Pay attention, all people, and look
at my sorrow:
if there be any sorrow like my sorrow*

KOMMT, IHR TÖCHTER, HELFT MIR KLAGEN – Johann Sebastian Bach

Kommt, ihr Töchter, helft mir klagen,
Sehet!—Wen?—den Bräutigam!
Seht ihn!—Wie?—als wie ein Lamm.
Sehet!—Was?—seht die Geduld,
Seht!—Wohin?—auf unsre Schuld.
Sehet ihn aus Lieb und Huld
Holz zum Kreuze selber tragen.
O Lamm Gottes unschuldig,
Am Stamm des Kreuzes geschlachtet,
Allzeit erfunden geduldig,
Wiewohl du warest verachtet.
All Sünd hast du getragen,
Sonst müßten wir verzagen.
Erbarm dich unser, o Jesu.

*Come, daughters, help me lament,
behold!—Whom?—the Bridegroom!
Behold him!—how?—As a Lamb.
Behold!—what?—behold the patience,
look!—where?—at our guilt.
See him, out of love and graciousness
bear the wood for the Cross Himself.
O innocent Lamb of God,
slaughtered on the trunk of the Cross,
patient at all times,
however you were scorned.
you have borne all sins,
otherwise we would have to despair.
Have mercy on us, o Jesus.*

LITTLE MATCH GIRL PASSION – David Lang

1. Come, daughter

Come, daughter
Help me, daughter
Help me cry
Look, daughter
Where, daughter
What, daughter
Who, daughter
Why, daughter
Guiltless daughter
Patient daughter
Gone

2. It was terribly cold

It was terribly cold and nearly dark on the last evening of the old year, and the snow was falling fast. In the cold and the darkness, a poor little girl, with bare head and naked feet, roamed through the streets. It is true she had on a pair of slippers when she left home, but they were not of much use. They were very large, so large, indeed, that they had belonged to her mother, and the poor little creature had lost them in running across the street to avoid two carriages that were rolling along at a terrible rate. One of the slippers she could not find, and a boy seized upon the other and ran away with it, saying that he could use it as a cradle, when he had children of his own. So the little girl went on with her little naked feet, which were quite red and blue with the cold.

So the little girl went on.
So the little girl went on.

3. Dearest heart

Dearest heart
Dearest heart
What did you do that was so wrong? What was so wrong?
Dearest heart
Dearest heart
Why is your sentence so hard?

4. In an old apron

In an old apron she carried a number of matches, and had a bundle of them in her hands. No one had bought anything of her the whole day, nor had any one given her even a penny. Shivering with cold and hunger, she crept along; poor little child, she looked the picture of misery. The snowflakes fell on her long, fair hair, which hung in curls on her shoulders, but she regarded them not.

5. Penance and remorse

Penance and remorse
Tear my sinful heart in two
My teardrops
May they fall like rain down upon your poor face
May they fall down like rain

My teardrops
Here, daughter, here I am
I should be bound as you were bound
All that I deserve is
What you have endured
Penance and remorse.
Tear my sinful heart in two
My penance
My remorse
My penance

6. Lights were shining

Lights were shining from every window, and there was a savory smell of roast goose, for it was New-year's eve— yes, she remembered that. In a corner, between two houses, one of which projected beyond the other, she sank down and huddled herself together. She had drawn her little feet under her, but she could not keep off the cold; and she dared not go home, for she had sold no matches, and could not take home even a penny of money. Her father would certainly beat her; besides, it was almost as cold at home as here, for they had only the roof to cover them, through which the wind howled, although the largest holes had been stopped up with straw and rags.

Her little hands were almost frozen with the cold.
Her little hands were almost frozen with the cold.

7. Patience, patience!

Patience.
Patience!

8. Ah! perhaps

Ah! perhaps a burning match might be some good, if she could draw it from the bundle and strike it against the wall, just to warm her fingers. She drew one out—"scratch!" how it sputtered as it burnt! It gave a warm, bright light, like a little candle, as she held her hand over it. It was really a wonderful light. It seemed to the little girl that she was sitting by a large iron stove, with polished brass feet and a brass ornament. How the fire burned! and seemed so beautifully warm that the child stretched out her feet as if to warm them, when, lo! the flame of the match went out, the stove vanished, and she had only the remains of the half-burnt match in her hand.

She rubbed another match on the wall. It burst into a flame, and where its light fell upon the wall it became as transparent as a veil, and she could see into the room. The table was covered with a snowy white table-cloth, on which stood a splendid dinner service, and a steaming roast goose, stuffed with apples and dried plums. And what was still more wonderful, the goose jumped down from the dish and waddled across the floor, with a knife and fork in its breast, to the little girl. Then the match went out, and there remained nothing but the thick, damp, cold wall before her.

9. Have mercy, my God

Have mercy, my God.

Look here, my God.

See my tears fall. See my tears fall.

Have mercy, my God. Have mercy.

My eyes are crying.

My heart is crying, my God.

See my tears fall.

See my tears fall, my God.

10. She lighted another match

She lighted another match, and then she found herself sitting under a beautiful Christmas-tree. It was larger and more beautifully decorated than the one which she had seen through the glass door at the rich merchant's. Thousands of tapers were burning upon the green branches, and colored pictures, like those she had seen in the show-windows, looked down upon it all. The little one stretched out her hand towards them, and the match went out.

The Christmas lights rose higher and higher, till they looked to her like the stars in the sky. Then she saw a star fall, leaving behind it a bright streak of fire. "Some one is dying," thought the little girl, for her old grandmother, the only one who had ever loved her, and who was now dead, had told her that when a star falls, a soul was going up to God.

11 . From the sixth hour

From the sixth hour there was darkness over all the land until the ninth hour.

And at the ninth hour she cried out:

Eli, Eli.

12. She again rubbed a match

She again rubbed a match on the wall, and the light shone round her; in the brightness stood her old grandmother, clear and shining, yet mild and loving in her appearance. "Grandmother," cried the little one, "O take me with you; I know you will go away when the match bums out; you will vanish like the warm stove, the roast goose, and the large, glorious Christmas-tree." And she made haste to light the whole bundle of matches, for she wished to keep her grandmother there. And the matches glowed with a light that was brighter than the noon-day, and her grandmother had never appeared so large or so beautiful. She took the little girl in her arms, and they both flew upwards in brightness and joy far above the earth, where there was neither cold nor hunger nor pain, for they were with God.

13. When it is time for me to go

When it is time for me to go

Don't go from me

When it is time for me to leave

Don't leave me

When it is time for me to die

Stay with me

When I am most scared

Stay with me

14. In the dawn of morning

In the dawn of morning there lay the poor little one, with pale cheeks and smiling mouth, leaning against the wall; she had been frozen to death on the last evening of the year; and the New-year's sun rose and shone upon a little corpse! The child still sat, in the stiffness of death, holding the matches in her hand, one bundle of which was burnt. "She tried to warm herself," said some. No one imagined what beautiful things she had seen, nor into what glory she had entered with her grandmother, on New-year's day.

15. We sit and cry

We sit and cry
And call to you
Rest soft, daughter, rest soft
Where is your grave, daughter?
Where is your tomb?
Where is your resting place?
Rest soft, daughter, rest soft
You closed your eyes.
I closed my eyes.
Rest soft

NUN IST DER HERR ZUR RUH GEBRACHT – Johann Sebastian Bach

Nun ist der Herr zur Ruh gebracht.
—Mein Jesu, gute Nacht!—
Die Müh ist aus, die unsre Sünden ihm
gemacht.
—Mein Jesu, gute Nacht!—
O selige Gebeine,
Seht, wie ich euch mit Buß und
Reu beweine, Daß euch mein Fall in solche
Not gebracht!
—Mein Jesu, gute Nacht!—
Habt lebenslang vor euer Leiden
tausend Dank,
Daß ihr mein Seelenheil so wert geacht'.
—Mein Jesu, gute Nacht!—

*Now the Lord is brought to rest.
—My Jesus, good night!—
The weariness is over, that our sins have
given him.
—My Jesus, good night!—
O blessed bones,
see, how I weep over you with repentance
and regret, since my fall has brought such
anguish upon You!
—My Jesus, good night!—
Lifelong, thousand thanks to you for
your suffering,
since you held my soul's salvation so dear.
—My Jesus, good night!—*

WIR SETZEN UNS MIT TRÄNEN NIEDER – Johann Sebastian Bach

Wir setzen uns mit Tränen nieder
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh!
Ruht, ihr ausgesognen Glieder!
Euer Grab und Leichenstein
Soll dem ängstlichen Gewissen
Ein bequemes Ruhekissen
Und der Seelen Ruhstatt sein.
Höchst vergnügt schlummern da
die Augen ein.

*We sit down with tears
And call to you in your tomb
Rest gently, gently rest!
Rest, you exhausted limbs!
Your grave and tombstone
For our anguished conscience shall be
A pillow that gives peace and comfort
And the place where our souls find rest.
With the greatest content there our eyes
will close in sleep.*

DIARIES OF THE FORGOTTEN: A TRIBUTE TO THE HOMELESS

- Shireen Abu-Kadher

Lyrics are excerpts from words by several homeless people

1. Delusions - or are they?

Don't do that!... you can't... you shouldn't do that... nooo, you can't... no...
Stay away!
Hahaha, Look at you... you think you're smart?... I told you not to do this!
You don't deserve to live!
I'll see you later!
Get a job! Go back to your country...
Stupid system
They don't care... you are broken
my house... my job, my family...
Get out of my head... They are watching me... we are going to kill you-
It's all a conspiracy... -they are mapping my nerves... Controlling us...
Pushing daggers in the heart-
You are nothing...
STOP

2. Confused Anger

Stay away!
I really don't care
You don't deserve to live...

3. Compassion and a Question

They're meant to teach us,
they only break us down when we don't add up, Broken, mapping my nerves
Daggers in my heart
Are we living in a broken system?

AGNUS DEI – Samuel Barber

Agnus Dei,
Qui tollis peccata mundi,
Qui tollis peccata
Qui tollis peccata mundi
Miserere nobis.
Agnus Dei,
Miserere nobis,
Agnus Dei
Dona nobis, dona nobis pacem.
Dona nobis pacem
Dona Miserere

*The Lamb of God,
Who took the sins of the world,
Have mercy upon us.
The Lamb of God,
Who took the sins of the world,
Have mercy upon us.
The Lamb of God,
Who took the sins of the world,
Grant us peace.*

I LOVE YOU / WHAT A WONDERFUL WORLD – arr. Craig Hella Johnson

We can be together for now and forever
I love you
I love you
And when I'm prayin'
I hear Him sayin'
I love you
I love you

People all over the world
They're opening up
They're comin' alive
They're sayin'

I love you

I see skies of blue and clouds of white
The bright blessed days, the dark sacred nights
And I think to myself
What a wonderful world

The colors of the rainbow
So pretty in the sky
Are also on the faces
Of people going by
I see friends shaking hands, saying, "How do you do?"
They're really saying, "I love you, I love you"

People all over the world
They're opening up
They're comin' around
They're sayin'

I love you

We can be together
For now and forever
I love you
I love you

And I think to myself
What a wonderful world
I love you

What a wonderful world

I hear babies cry

I watch them grow
They'll learn much more
Than I'll ever know

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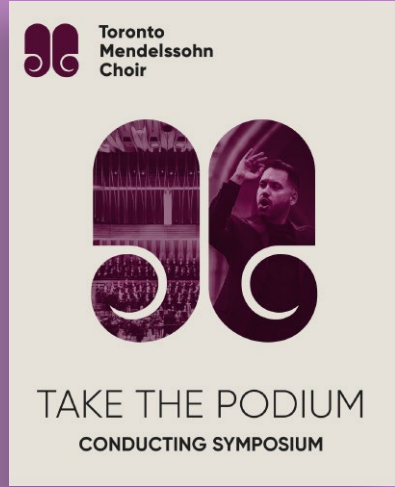
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