

HYPATIA'S VOICE WOMEN'S CHOIR
 DIRECTED BY LAURA HAWLEY
 WITH PIANIST CLAIRE STEVENS
 AND
 PARKDALE UNITED CHURCH ORCHESTRA
 DIRECTED BY ANGUS ARMSTRONG
 PRESENT

A MATTER OF SPIRIT: 100 YEARS AFTER THE GREAT WAR

MUSICAL REFLECTIONS ON CONFLICT AND REMEMBRANCE

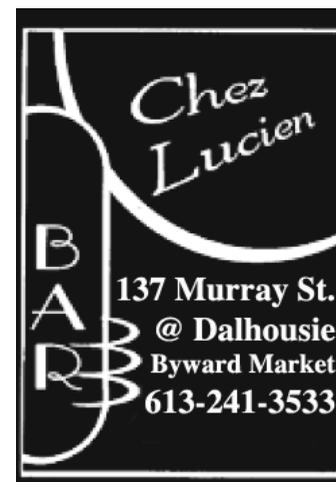
SATURDAY, NOVEMBER 10, 2018
 AT 7:30PM
 PARKDALE UNITED CHURCH



L'Orchestre
Parkdale
 UNITED CHURCH
 Orchestra since 1945

Ottawa

Hypatia's Voice
 WOMEN'S CHOIR



A WORD ABOUT THIS CONCERT: November 11, 2018, marks the 100th anniversary of the conclusion of the First World War. Hypatia's Voice Women's Choir of Ottawa and the Parkdale United Church Orchestra have commissioned Canadian composer Christine Donkin to create a new work for choir and orchestra commemorating the centenary of Armistice. This brilliant and moving new work focuses on women's perceptions of war, drawing on texts that reflect the wartime experiences of three Canadian women: French-Canadian Blanche Bessette, English-Canadian Nellie McClung, and Edith Monture, a Mohawk First World War Veteran who was the first Indigenous-Canadian woman to become a registered nurse. This commission's premiere tonight forms the keystone of a moving program of music featuring repertoire that celebrates peace and freedom, with works for choir and orchestra that look deeply into universal truths surrounding the heartbreak of war, and the pain of separation and loss. A musical journey across Europe and time, the concert incorporates an orchestral and choral medley of wartime songs with a narrative that speaks to the range of perspectives and emotions involved in this conflict and the end of hostilities. Enjoy the show! —*Cheryl Farris-Manning, Chair of HYPATIA'S VOICE WOMEN'S CHOIR OF OTTAWA; and Liane Luton, President of PARKDALE UC ORCHESTRA.*



SATURDAY, NOVEMBER 10, 2018 at 7:30 P.M.
Parkdale United Church, Ottawa, Ontario

PROGRAM

O, Canada! (All Sing)

Gustav Holst (1874-1934)

"Mars, the Bringer of War" and *"Venus, the Bringer of Peace,"* from *THE PLANETS* (1918)

Ralph Vaughan Williams (1872-1958)

"Prelude" to 49th Parallel (1940)

Antoine Gérin-Lajoie (1824-1882)

"Un Canadien Errant" (1842), arr. Mark Sirett

John Corigliano (b. 1938)

"One Sweet Morning" (2006)

Paul Gross (b. 1959)

"After the War" (2008), arr. Joel Firth

Sandy Scofield (b. 1956)

"Song of Life" (2002), transcribed by Willi Zwozdesky

♪♪ **BRIEF INTERMISSION** ♪♪

Michael Kamen (1948-2003)

Suite from "Band of Brothers" (2001)

Laura Hawley (b. 1982)

"Au champ d'honneur" (2010)

Christine Donkin (b. 1976)

"A Matter of Spirit": One Hundred Years after the Great War (2018)

Peter Lawson (b. 1951)

Tunes from the Trenches (2014)

After the concert, members of the audience are invited to join the Parkdale Orchestra and Hypatia's Voice Women's Choir for a light reception.

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“A MATTER OF SPIRIT”: 100 YEARS AFTER THE GREAT WAR

PROGRAM NOTES

Gustav Holst (1874-1934)

“*Mars, the Bringer of War*” and “*Venus, the Bringer of Peace*,” from *THE PLANETS* (1918)

Poor Gustav Holst! Although considered today a leading exponent of the “Second English Renaissance” in the pantheon of twentieth-century British composers—Ralph Vaughan Williams (more about whom, below) was also confederate in the movement, and a very close friend of Holst throughout his lifetime—nonetheless, musical pundits tend to view Holst now as something of a “one-hit wonder” with his ground-breaking composition of the seven-part orchestral suite known as *The Planets* (1918). This beside the fact that Holst also later composed innumerable song cycles, double-concertos, a choral symphony, and many other chamber and piano works including a self-described “Jazz Band Piece” two years before his death. Fate seemed to conspire against Holst from the beginning. Suffering from a painful nerve condition of his right arm, Holst in his youth was forced to give up a longed-for career as a concert pianist, settling in adult life for trombone work in pick-up bands and short-lived opera orchestras to make ends meet, and the day-to-day grind of teaching choral music at St. Paul’s Girls’ School in Hammersmith to the end of his life. He was also terribly near-sighted despite the adornment of a pair of thick prescription glasses, and once fell off the podium while conducting a concert of his work in 1923 suffering a severe concussion that required a whole year of recuperation. Hence, “misplaced” compositional fame would appear all of a piece for Holst. But if *The Planets* is Holst’s big “hit,” what a wonder it is if the opening two sections of the suite with which we begin our musical reflections on “Conflict and Remembrance”—“*Mars, the Bringer of War*,” and “*Venus, the Bringer of Peace*”—are any indication. Holst composed these two “tone poems” at the beginning of the First World War; and over the next two years, added the remaining five sections in the order of the planets’ remoteness from the sun: “*Mercury, the Winged Messenger*,” “*Jupiter, the Bringer of Jollity*,” “*Saturn, the Bringer of Old Age*,” “*Uranus, the Magician*,” and “*Neptune, the Mystic*.” (The planet Pluto would not be discovered until 1930, hence its notable absence in the unfolding order.)



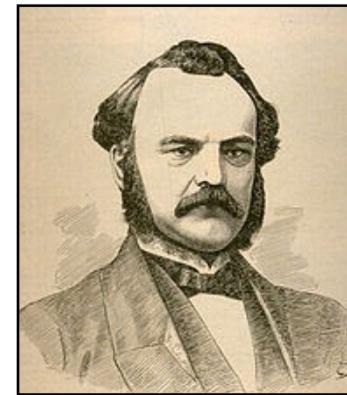
In assembling the work, moreover, Holst insisted on the “psychological” impact the planets bore to human life; hence, the term “mood picture” music critics often use to characterize each section. “There is no program music in them,” Holst declaimed, “neither have they any connection with the deities of classical mythology bearing the same names . . . for the subtitle of each piece will be found sufficient[ly]” explanatory. Hence, with the opening “*Mars*,” Holst in an “Allegro” tempo brings to the fore the bellicose emotions of “fear” and “terror” after which the planet’s two satellites are named (“Phobos” and “Deimos”). The jagged tempos (5/4 alternating with 5/2), the triple (“*fff*”) and quadruple (“*ffff*”) forte climaxes, and the many dissonant chord combinations lead one pundit to declaim it “one of music’s most pitiless statements of disembodied cruelty” in the entire orchestral repertoire. By way of dramatic contrast

in the ensuing “*Venus*” section, Holst turns away from the cacophonous din of blaring brass and pounding percussion, and in a tempo marked “Adagio,” aims to bring peace and harmony back into human existence, deferring now to the melodious tone colourings of woodwinds, harp, celesta, and adding the sweet strains of a solo violin for good measure as Venus beams a kind of blessed benediction to war torn mankind. Of course, Venus’s triumphal redemption of Mars between these two sections is not the full story of *The Planets* as borne out by Holst’s own chequered career in real life noted previously. “If nobody likes your [other] work,” he was once given to remark, “you have to go on just for the sake of the work. [Indeed,] Every artist ought to pray that he may not [always] be ‘a success.’”

At this point in the concert, Hypatia’s Voice Women’s Choir of Ottawa will perform a set of pieces that present multiple narratives and relationships with tonight’s program. Their four selections speak directly to war and to the theme of Armistice, giving voice to the exiled Canadian in “Un Canadien Errant,” longing for peace and praying for the future in “One Sweet Morning,” grieving for lost loved ones in “After the War,” and celebrating life in “Song of Life.” Along with tonight’s premiere by Christine Donkin later in the program, these selections represent voices of English, French and Indigenous Canadians in their perspectives on conflict.

Antoine Gérin-Lajoie (1824-1882)

“*Un Canadien Errant*,” Folk Melody (ca. 1842); lyrics by Gérin-Lajoie, arr. Mark Sirett



We begin with “*Un Canadien Errant*,” a beloved Canadian folk song. Canadian journalist, lawyer, and public servant, Antoine Gérin-Lajoie, wrote the lyrics for this poignant song in less than an hour and although there are many versions of its origins Gérin-Lajoie explained, “I wrote it in 1842 when I was taking my classical exams at Nicolet. I did it one night in bed at the request of my friend Cyp Pinard, who wanted a song to the tune of ‘Par derrière chez ma tante’ . . . It was published in 1844 in the *Charivari canadien* with my initials (A. G.-L.). Interestingly though, in that publication the song was entitled “*Le Proscrit*” and was paired with the tune “*Au bord d’un clair ruisseau*.”

This song reflects on the rebels who escaped after the rebellions in Upper and Lower Canada in 1837-1838 and went into exile in the United States. Edith Fowke, in *The Penguin Book of Canadian Folk Songs*, notes that, “Soon after the song appeared in 1842, French Canadians were singing it from Acadia on the east coast to the distant reaches of the North-West Territories.” In 1844, Gérin-Lajoie’s lyrics were also adopted informally by the Acadians, in response to the Acadian deportation of 1755-62, during which time, after refusing to swear allegiance to the British crown, many Acadians fled to inland Acadia, Île St-Jean (Prince Edward Island), or Cape Breton. Fearing they might join the French during the war, Charles Lawrence, Governor of Nova Scotia, decided to deport Nova Scotian Acadians to New England and the Atlantic coast. When peace was restored,

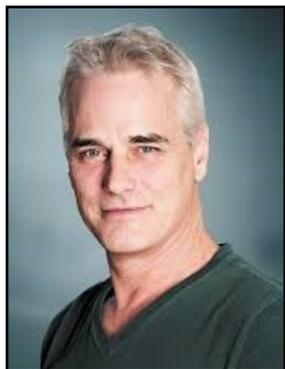
some of the exiles returned to Acadia and Quebec. The descendants of these Acadians adapted “*Un Canadian Errant*” to their cultural memory, changing the opening text to “*Un Acadien Errant*” and singing the lyrics to the Gregorian tune “*Ave Maris Stella*.”

John Corigliano (b. 1938)

“*One Sweet Morning*” (2006)

The first performance of “*One Sweet Morning*” took place at the New York Society for Ethical Culture on 29 April 2006. The song, commissioned as part of a series (*Transient Glory, the Voices of Children*; Francisco J. Núñez, Artistic Director) was designed and developed as a commitment to young voices singing glorious music during that short and transient period of childhood. “*One Sweet Morning*” is a fine example of *Transient Glory*’s vision to introduce newly commissioned choral music of the world’s major composers. The work is composed by John Corigliano, an American composer whose music has won him countless awards including the Pulitzer Prize, five Grammy Awards, and an Oscar. Although Corigliano’s scores number over one hundred works, his original score for the film *The Red Violin* is perhaps his most popularly known work.

“*One Sweet Morning*” is Corigliano’s first work for youth chorus. He came across the text by E. Y. “Yip” Harburg, in Harburg’s “Rhymes for the Irreverent: two small volumes of poems by the lyricist of the film *The Wizard of Oz*, the musical *Finian’s Rainbow*, and many other timeless works. In the words of the composer, “Harburg was a very political poet. He was most often very funny, but occasionally wrote poems of transcendental beauty. “*One Sweet Morning*,” an anti-war poem, looks forward to “one sweet morning” when, “out of the flags and the bones buried under the clover,” “spring will bloom...” “peace will come.” It is an exalted prayer for the future, and, when sung by young people who are the future, has special meaning” (Corigliano, 2011).



Paul Gross (b. 1959)

“*After the War*” (2008), arr. Joel Firth

“*After the War*” was composed for the film, *Passchendaele*, a film about a Canadian soldier’s experience at the Third Battle of Ypres in which Alberta-based artist Paul Gross wrote, produced, directed and starred in 2008. The film was based on Gross’s maternal grandfather’s experience serving in the First World War. Like many veterans, he was reluctant to share his memories and nightmares, though he recounted a few significant stories to his grandson. Gross co-wrote “*After the War*,” the film’s theme song, which was sung and recorded by Sarah Slean. The song has gone on to be arranged for choir by a number of Canadian composers

including this setting by Edmonton-based arranger, Joel Forth.

Sandy Scofield (b. 1956)

“*Song of Life*” (2002), transcribed by Willi Zwozdesky

Hypatia’s Voice concludes with “*Song of Life*,” a jubilant and timeless celebration of life that fittingly features a beautiful collaboration between two Canadians—one Indigenous and one non-Indigenous. Award-winning singer and song writer Sandy Scofield has dedicated her life to her art. A Métis from the Saulteaux and Cree First Nations, she has inherited a wealth of musical and cultural gifts from her predecessors, which she combines with her unique talents and experiences with contemporary idioms such as jazz and electro-acoustic music. Alongside the completion of her studies in composition at Simon Fraser University’s School for Contemporary Arts, Sandy has pursued writing for film, theatre, dance and television. She also composed the Aboriginal Welcome Song for the Opening Ceremonies of the 2010 Olympic Games in Vancouver.



A vital part of her work as an artist is her role as a devoted mentor and collaborator. Many First Nations artists have benefited from her tutelage. Her “*Song of Life*” is included on the 2002 album *Ketwam* sung by Nitsiwakun (Sandy Scofield, Lisa Sazama and Shakti Hayes). The album garnered three awards the following year, one each for Western Canadian Music Award for Outstanding Aboriginal Recording, Best Folk Album Canadian Aboriginal Music Awards, and Best Producer/Engineer Canadian Aboriginal Awards. Canadian conductor, composer-arranger and publisher, Willi Zwozdesky, transcribed “*Song of Life*” and published it in 2012 in Vancouver. About the text, Scofield says, “Our music is derived from syllabics or vocables and may or may not include actual language—in themselves, the vocables have no literal translation, however, it is the intent of the song which determines their meaning—in this case it concerns celebrating life ...”

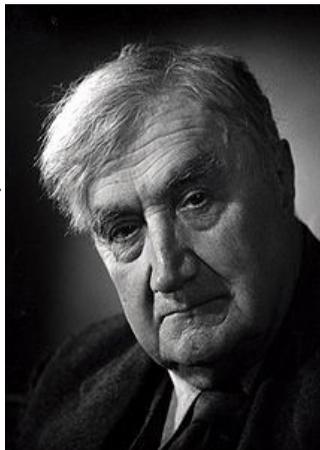
Ralph Vaughan Williams (1872-1958)

“*Prelude*” to *49th Parallel* (1940)

Nearing the age of seventy when the Second World War broke out, Ralph Vaughan Williams had already established himself as a world renowned British composer and was well on his way to completing a seven symphony orchestral cycle, close to forty choral-orchestral works, and amassing a landmark collection of over eight hundred folk songs, in addition to many chamber music compositions. As a professor of composition at the Royal College of Music since 1919 and as the principal conductor of the Leith Hill Musical Festival since its inception in 1905, what artistic challenges were left for such a musical *éminence grise*? Muir Mathieson, the famous British film-score conductor, thus recounts how compos-

ing for film would provide Vaughan Williams just such an exciting new challenge: “When I went to see Vaughan Williams at his country home in the spring of 1940, I found him strangely depressed at his inability to play a fuller part in the war. He felt that the musicians had done little to express the spirit and resolve of the British people. At this time he was ‘doing his bit’ by driving a cart round the village and countryside, collecting scrap metal and salvage. I told him the story of *49th Parallel* and tried to show how the cinema could help to achieve those very objects for which he was striving.” And so it was that Vaughan Williams could now add “film composer” to a long list of compositional credits.

The film in question entitled *49th Parallel*, a war drama released in 1941 (but retitled for North American audiences as *The Invaders*) was the work of the British director-writer team of Michael Powell and Emeric Pressburger—their third such collaboration. And it was intended to be a propaganda film pure and simple, made at the instigation of the British Ministry of Information. According to director Powell, “I hoped it might scare the pants off the Americans,” and thus eventually inveigle them into the war effort. Essentially, the film tells the story of six German sailors making their escape across Canada once their U-boat, surreptitiously taking on additional supplies somewhere in Hudson Bay, is sunk by a raid of RCAF bombers. Making their way from east to west (no scene actually takes place on the 49th parallel, the border between Canada and the United States), the absconding German sailors experience several suspenseful encounters: with a French-Canadian trapper in the Yukon (played by Laurence Olivier), with a Hutterite farming community in Manitoba (teenage Glynis Johns plays a love-interest), and with an eventual stand-off on a CNR baggage car in-and-out of Niagara Falls Ontario (with Canadian-born actor Raymond Massey to the rescue!). Vaughan Williams composed musical set-pieces for each of these encounters. But the “Prelude” we perform this evening occurs as the film credits roll at the beginning of the film, immediately after which Vincent Massey, Raymond’s brother (then Canadian High Commissioner to the United Kingdom and a future Governor General of Canada) intones a prologue for the narrative to follow. So popular was the film among British audiences when it was released in 1941—it won screenwriter Pressburger an Academy Award for “Best Story” that year—that the “Prelude” was given lyrics (by Harold Child) and retitled as “The New Commonwealth” two years later. Vaughan Williams would go on to score several more films for the British film industry: *The Loves of Joanna Godden*, *Coastal Command* and *Scott of the Antarctic* among them (this last forming the basis of his mystical seventh symphony entitled *Sinfonia Antarctica*). But none would rival the meteoric success of the composer’s very first foray into writing inspiring music for the Silver Screen.



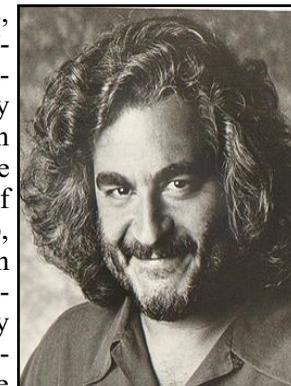
Michael Kamen (1948-2003)

Suite from “Band of Brothers” (2001)

Until his rather untimely death at the age of fifty-five in 2003 (from a heart-attack complicated by a diagnosis of multiple sclerosis in 1997), Michael Kamen had established

himself as a prolific composer of soundtracks for some of Hollywood’s most popular films including *Robin Hood: Prince of Thieves*, *Lethal Weapon*, and *Mr. Holland’s Opus* to name only a few. Kamen had been a classically trained musician graduating from the Julliard School in performance as an oboe-player, but quickly moved into the field of popular music in the early part of his career as a composer and arranger for several big-name song artists (Bon Jovi, David Bowie, Bryan Adams) as well as big-name bands (Pink Floyd, Aerosmith, Metallica). But it was probably his work on the HBO ten-part television series, *Band of Brothers*, in 2001 that settled his career into film.

The executive producers Stephen Spielberg and Tom Hanks, behind the highly successful 1998 World War Two film *Saving Private Ryan*, were the moving force behind the *Band of Brothers* mini-series—probably the most expensive production in television history with a price-tag of an astonishing \$125 million. Through its eleven hours (based on war historian Stephen E. Ambrose’s 1992 book of the same name), the series recounts the travails of “Easy Company” (of the US 506th Parachute Infantry Regiment) beginning in boot camp, and proceeding right through to the D-Day invasion of Normandy in 1944, and the storming of Adolf Hitler’s bunker as well as the surrender of Japan the following year. John Williams provided the very moving score for the earlier *Saving Private Ryan*, and it was that music’s lush melodies and deeply stirring harmonies that provided the inspiration for Kamen’s most important film composition. And although Kamen would achieve considerable musical success in other media—a saxophone concerto, an electric guitar concerto, and even a “Quintet” for the Canadian Brass, in addition to scores for at least eleven ballets—it’s perhaps this “Suite” from *The Band of Brothers* for which he will most be remembered.



Laura Hawley (b. 1982)

“Au champ d’honneur” (2010)

The poem “*Au champ d’honneur*” is the official adaptation into French, used by the Canadian government in Remembrance Day ceremonies, of Lieutenant-Colonel John McCrae’s (1872-1918) poem *In Flanders Fields* (1915). The French adaptation was written by Major Jean Parisau, CM, CD, MA, D. ès L. (1924-2006), a French-Canadian military and religious historian, writer and genealogist who specifically devoted himself to documenting the participation of francophones in Canadian military activity since 1763. Canadian composer Laura Hawley composed this elegant, modal setting of “*Au champ d’honneur*,” commissioned in 2010 for piano and choir. Captain Peter Archibald created the beautiful arrangement that was premiered by the Ottawa Children’s Choir and the Central Band of the Canadian Forces at the 13th Annual Senate Ceremony of Remembrance in November for Veterans’ Week 2010, and since then the piece has been, and continues to be performed annually on national broadcast as part of the Remembrance Day Ceremony at the National War Memorial. Dominion Carillonneur, Dr. Andrea McCrady, has also arranged Ms. Hawley’s setting of “*Au champ d’honneur*” for carillon and her arrangement is performed annually on

Remembrance Day on the Peace Tower Carillon. In 2018, conductor Angus Armstrong expanded Archibald's concert band arrangement of Hawley's "*Au champ d'honneur*," adapting it for symphony orchestra for the Parkdale United Church Orchestra and Hypatia's Voice to perform together this evening.

Christine Donkin (b. 1976)

"A Matter of Spirit": One Hundred Years after the Great War (2018)

"*A Matter of Spirit*" is a ten-movement setting for women's choir and orchestra drawing inspiration from texts written by three women during the First World War. The three women represent the diversity of cultures in Canada, and offer their own perspectives: a "marraine de guerre québécoise" (a Québécois war godmother) Blanche Bessette who wrote heartfelt letters to a Belgian soldier; Edith Monture, a Mohawk First World War veteran and registered nurse, who kept a diary during her time as a nurse in France; and finally, English-Canadian Nellie McClung who travelled through western Canada recording women's stories for her book *The Next of Kin*. "Each source offered its own challenges," comments the composer Christine Donkin on her three chosen women writers. "Edith's diary (found in the Library of the Canadian War Museum) reads like the prose of someone pressed for time, who jotted down just enough to jog her memory. I suspect that some of the most important experiences are not included in the diary simply because she was too busy to write about them. Still, significant events (particularly the text of *Hospital filled to the doors* and *My pet patient Earl King*) capture, as only a diary can, immediate and vivid impressions of her experiences. I had originally intended to set Nellie McClung's poetry, but upon reading a few chapters of *The Next of Kin*, I found that her prose spoke more openly and more directly about women's experiences of the war. In particular, the text in *You see that schoolhouse over there* and *Maybe I can pretend that you are my boy* reveal how these women's lives and outlooks were shaped by their losses. [Finally,] I heard Blanche Bessette's letters on a Radio-Canada documentary entitled *14-18: La Grande Guerre des canadiens*, and immediately connected with them. Although French is not my first language, I ultimately found Blanche's words to be the easiest to set—the themes grew naturally and without hesitation, as if her letters had been created with music in mind."



Observes the composer further: "I arranged the texts to reflect the progression of sentiments that were expressed, beginning with relative optimism and high spirits (the first excerpt from Blanche's letters was written only a few days after the first entry in Edith's diary), moving through the pain and loss that all three women witnessed and endured, and ending with Blanche's poignant reflection (in *Ce n'est pas seulement pour ceux de chez nous*) on the state of humanity in the midst of the unprecedented destruction and loss of life." In conclusion, composer Donkin writes: "I would like to thank Laura Hawley, Artistic Director of Hypatia's Voice Women's Choir, for envisioning this project, and for asking me to bring the artistic concept to musical life. I also thank Hypatia's Voice Women's Choir and Parkdale

United Church Orchestra for spearheading the project, and additionally wish to thank the following people for their assistance: Terri Monture and Hélène Perras, for granting permission to use the text of Edith Monture and Blanche Bessette respectively; Liane Luton, Leslie Bricker, and Laura Hawley for their assistance in finding text; Vanessa Kraus and Annie Gagnon for transcribing and translating French text; Laura Hawley and Angus Armstrong for their roles in preparing the choral and orchestral forces for the premiere performance; and of course the City of Ottawa for providing funding. This was truly a team effort!" The "Dedication" of *Matter of Spirit* therefore reads as follows: "*Commissioned by Hypatia's Voice Women's Choir of Ottawa, Laura Hawley, Artistic Director, and the Parkdale United Church Orchestra, Angus Armstrong, Music Director, marking the centenary of Armistice in remembrance of Canadian women, and their service- in-the-field, and on the home front.*"

FOR MORE ABOUT THE THREE WOMEN HIGHLIGHTED IN *A MATTER OF SPIRIT*, AND FOR A SYNOPSIS OF THEIR WORDS INVOKED THROUGHOUT, PLEASE REFER TO THE LAST THREE PAGES OF THE PROGRAM.

Christine Donkin, the composer of the commissioned piece, writes award-winning, critically acclaimed music that appeals to a broad range of listeners and performers. Described as "stunning" (*ConcertoNet.com*), "highly imaginative" (*American Record Guide*), and having "enormous impact" (*Washington Post*), her work is promoted by several publishers and is performed all over the continent and beyond. Christine composes music for musicians of all kinds. High calibre concerts at venues such as Carnegie Hall and the Moscow Conservatory are interspersed among frequent performances featuring young soloists, community orchestras, and church choirs. Symphony New Brunswick, Symphony Nova Scotia, Thirteen Strings, Elektra Women's Choir, DaCapo Chamber Choir, and the Canadian Guitar Quartet are just a few of the ensembles that have performed her music in Canada. Christine is honoured to be one of 39 Canadian composers commissioned to compose an orchestral tribute to the *Canada 150* celebrations as part of the Toronto Symphony Orchestra's "Canada Mosaic" project.

Christine is also active in the field of music education, and is frequently invited to adjudicate and give workshops and master classes for students and teachers about composing music. She was recently hired as the "Subject Matter Expert for Compositional Devices" by the Royal Conservatory of Music for their new online Teacher Portal, which features a collection of resources, lesson plans, and information about how to teach music composition. Frederick Harris Music has published nine books of her pedagogical compositions for piano and violin. Several of the compositions from these books, along with over one hundred arrangements and figured bass realizations, are included in the Royal Conservatory of Music repertoire books for voice, clarinet, saxophone, trumpet, violin, viola, cello, and piano. Christine's pedagogical compositions have also been included in the publications of Trinity College London and the Australian Music Examinations Board.

Peter Lawson (b. 1951)

Tunes from the Trenches (2014)

Peter Lawson is a British composer whose output ranges from string quartets to pi-

ano concertos (one of each to date). He was educated at Cheltenham Grammar School and at the Guildhall School of Music where he won the Royal Philharmonic Society's Young Composers' Prize twice and graduated with a First Class degree and the Dove Memorial Prize for the best student. Lawson later taught piano and composition and lectured on the structure of music there for eleven years. With ten CDs to his credit, Lawson has had frequent broadcasts around the world as a virtuoso pianist, and has also recorded the entire works of Lord Berners as a soloist. But it is perhaps as an arranger that Lawson is best known with more than seventy orchestrations and arrangements to his credit—a vast repertoire whose performance has spanned the globe, from Europe, Russia, and Kazakhstan, to the Philippines, Japan and Australia, but most notably in the United Kingdom, a perennial favourite in London at both the Royal Festival Hall and the Royal Albert Hall.



Tunes from the Trenches with which we conclude our “A Matter of Spirit” program this evening represents Lawson’s homage to those who fought in the first Great War last century. In sum, it’s a cycle of well-known melodies commencing with recruitment (“Your King and Country Want You”), and nearing its end with the arrival of the Americans (“The Caissons Go Rolling Along,” and “Over There”). In between, we follow the soldiers as they make their way overseas (“Goodbye, Dolly Gray”) and gradually through Europe (“Belgium Put the Kibosh on the Kaiser,” “Three German Officers Crossed the Rhine,” and “They Were Playing Leap-Frog”) pausing only for a Christmas truce (“Stille Nacht”) and some nostalgic reflection focussed upon home (“When This Lousy War Is Over,” “There’s No Place like Home,” and ineluctably, “Land of Hope and Glory”). The rousing finish (“It’s a Long Way to Tipperary”) gives place to a moment of prayerful reflection (“Last Post-lude”) as the cycle memorably concludes. The work is sometimes performed without a full choir accompanying the orchestra. But in this double-ensemble version we perform for the very first time, the various sections of the orchestra all aim to enhance the poignancy of the human voice collectively raised in jubilant song.



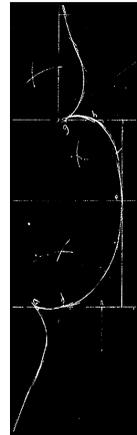
ABOUT THE CHOIR'S CONDUCTORS

LAURA HAWLEY, Founding Artistic Director, is a Canadian composer, conductor and pianist, known for her innovative artistic programming, pianistic sensitivity, and multi-faceted compositions and collaborations. As a conductor, Laura Hawley is active across Canada, working with a wide variety of community-based choral and orchestral ensembles. She is a founding conductor and pianist for the Cantiamo Choirs of Ottawa, and was their composer-in-residence from 2003-2017. Laura is also the artistic director of Hypatia’s Voice Women’s Choir of Ottawa, which she founded in 2015. In addition, she is a regular guest-conductor for CAMMAC and has been engaged by Music & Beyond (Ottawa), the Ottawa Children’s Choir, Christ Church Cathedral Choirs (Ottawa), Choirs Ontario, Choral Canada and Choir Alberta. From 2007 to 2018 she was Director of Music at St. John’s South March Anglican Church, and was recently appointed pianist and singer with the Canadian Chamber Choir. Laura Hawley has taught at both of Ottawa’s universities: as part-time professor at the University of Ottawa coordinating the Solfège program at the School of Music, and at Carleton University School for Studies in Art & Culture (Music) teaching theory and conducting. She teaches piano, theory, harmony and history in her studio. Laura’s compositions have been commissioned and performed internationally for over fifteen years. She has composed works for choirs across Canada, including Elektra Women’s Choir, Pro Coro Canada, Inuksuk Drum Dancers, Spiritus Chamber Choir, Canadian Chamber Choir, and Cantiamo Girls Choir. In 2014, 2016, and 2018 she was nominated for the prestigious “Leslie Bell Prize for Choral Conducting,” and in 2017 was one of five international composers accepted into the Banff Centre for the Arts’ program, Choral Art: Conductors and Composers. Laura holds an ARCT from the Royal Conservatory of Music, and completed a Bachelor of Music in piano performance and Master’s in music theory at University of Ottawa.



DEIDRE KELLERMAN, Associate Conductor, is an innovative choral conductor based in Ottawa. She is the Assistant Director of the Ottawa Choral Society, the Associate Conductor of Hypatia's Voice Women's Choir and the Director of Music at the First Unitarian Congregation of Ottawa where she conducts their three choral ensembles. She is a nominee for the 2018 Leslie Bell Prize for Choral Conducting. Deirdre has studied with Canada’s leading choral pedagogues and in 2018, she was one of five international conductors accepted into the Banff Centre’s inaugural Choral Art program. Originally from Nova Scotia, Deirdre sang with Xara Choral Theatre, the Nova Scotia Youth Choir and the National Youth Choir of Canada. She now sings with Aella, a treble vocal ensemble in Ottawa. In high demand as a vocal coach, Deirdre is passionate about music education and life-long learning, and maintains a busy teaching studio. Deirdre holds a B.Mus in Vocal Performance from Acadia University and a M.Mus in Choral Conducting from the New England Conservatory.





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ABOUT THE ORCHESTRA CONDUCTOR

ANGUS ARMSTRONG began his professional career in 1981 in the Nation’s Capital by accepting the post of trombonist in the Royal Canadian Mounted Police Band. From 1981 to 1986 he was a member of the large Concert Band, and after that he became the solo trombonist, keyboardist, vocalist, and principal arranger for the very successful Bison Band, an eight-member group which he worked with until 1993. Since living in Ottawa, Angus has performed with the National Arts Centre Orchestra, and is the Principal Trombonist of the Ottawa Symphony Orchestra. He also performs with the Orchestre Symphonique de Gatineau. Prior to Angus’s career in Ottawa he had previously performed with orchestras in Vancouver, Montréal, Kitchener-Waterloo, Quebec, London, Kamloops and Toronto, and at the time of accepting his position in the RCMP Band, was pursuing a successful freelance career in Toronto. Today, Angus is an active member of the freelance community in Ottawa, where he enjoys playing in groups of different musical genres as well as being active in education in the National Capital Region. He has taught privately for two of Ottawa’s leading arts schools, has many private students, and has recently retired as the trombone instructor at the Conservatoire de Musique du Quebec in Hull, a post he held for over twenty-five years. Currently, Angus is the conductor and music director of the Parkdale Orchestra, and has recently retired from leading the Pembroke Symphony for the last fifteen years. More recently, Angus retired as the music director of the Ottawa Junior Youth Orchestra, an orchestra comprised of young energetic kids from the National Capital Region which is a part of the much larger Ottawa Youth Orchestra Academy.



ABOUT THE CHOIR

HYPATIA’S VOICE WOMEN’S CHOIR OF OTTAWA is an equal-voice choir known for its innovative programming and engaging, thought-provoking performances that draw enthusiastic responses from both the seasoned choral connoisseur and those new to choral art. Membership brings together professional singers, conductors, music-educators, university music students, and amateur musicians who share a passion for excellent repertoire from a range of styles and time periods, beautiful performance spaces, innovative performance concepts, engagement of audience creativity, and exploring new levels of artistic potential as individuals and as an ensemble. Founded in 2015 by artistic director Laura Hawley with pianist Claire Stevens, Hypatia’s Voice has collaborated with some of Ottawa’s finest artists including composer Christine Donkin, harpist Michelle Gott, clarinetist Shauna MacDonald, violinist Marjolaine Lambert, oboist Susan Morris, conductor Matthew Larkin, the Bel Canto Wind Quintet and the Parkdale Orchestra, and has performed as guests of the National Arts Centre Orchestra, the Canadian Museum of History, the European Union, and Cantiamo Girls Choir. Hypatia has performed throughout the greater Ottawa area in various spaces including Ottawa City Hall, Dominion-Chalmers United Church, Notre Dame Cathedral Basilica, the Canadian Museum of History, and the Almonte Old Town Hall. In 2018, Hypatia’s Voice welcomed Deirdre Kellerman as its associate conductor. Hypatia’s Voice places a strong emphasis on community connection and support through local collaborations and creative audience engagement. With each concert production, Hypatia promotes community building and audience support by sponsoring local groups to attend with a group discount, through maintaining a Director’s Circle list for local conductors, mentors, and supporters to attend as guests, and by connecting audiences with other fine women’s choirs by advertising recordings in our concert programs where audience members may hear some of the repertoire featured in the concert’s program. Hypatia’s Voice is a member of Choirs Ontario. In 2018, Hypatia was granted a City of Ottawa Project Funding grant in support of a commission and concert production commemorating the 100th anniversary of Armistice. Please connect with us at www.hypatiasvoice.ca, join our mailing list, check out our blog and upcoming events, and follow us on Facebook!



CLAIRE STEVENS, the choir’s collaborative pianist, relocated to Ottawa in the summer of 2014 from London UK where she was an active collaborative pianist working with a variety of instrumental and vocal partners. She was Principal Keyboard player of the Kantanti Ensemble, a chamber orchestra of young professional musicians, and was the mainstay of their pre-concert recital series, performing instrumental duos and chamber music in addition to her roles as orchestral and rehearsal-pianist and continuo player. Claire has also worked extensively with young choirs and in-artist development for the Banff Centre and Britten-Pears Young Artist Programme. In addition to Hypatia’s Voice Women’s Choir, Claire is an accompanist for Ewashko Singers and the Concert and Prima Choirs of the Ottawa Children’s Choir, and also assists with the preparation of massed choruses for NAC Orchestra concerts. As a guest artist, her performances include concerts with Capital Chamber Choir, Canterbury Trebles, the Ottawa Recitalists and the choirs of Canterbury and De La Salle High Schools. Claire also enjoys a regular collaboration with Sandra Graham’s vocal studio at the University of Ottawa.



Hypatia's Voice Women's Choir

Founding Artistic Director:

Laura Hawley

Associate Conductor:

Deirdre Kellerman

Collaborative Pianist:

Claire Stevens

Soprano 1

Lisa Cruickshank
Aude Pull
Andra Popescu
Rachel Urban-Shipley
Laura Scaffidi
Annika Vine

Alto 1

Amelia Calbry-Muzyka
Cheryl Farris-Manning
Sophie Laghi-Ford
Natalie Marcotte
Katy Quinn
Cisca Rolleston Fuentes

Soprano 2

Angela Birdsell
Sula Chalifour
Kathy Goodsell
Susan Mayo
Jane Pickett
Michell Soldaat
Teresa van den Boogaard

Alto 2

Leslie Bricker
Jackie Hawley
Barb Jovaisa
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ABOUT THE ORCHESTRA

Parkdale Orchestra's membership brings together music educators, high school and university students and amateur and professional musicians from the National Capital Region with a wide range of musical education, experience, and age. Our youngest is in his teens and our oldest, an octogenarian. We are united by our passion for performing some of the western world's great classical music as well as contemporary works by international and Canadian composers and arrangers. Under the qualified leadership of our music director, we continually strive to reach new levels of artistic expression. In addition, we have had for many years a mandate to provide opportunities for student musicians (rising stars) to perform as soloists with a full symphony orchestra. Now in our 73rd year, the roots of the orchestra date back to 1945 when the Parkdale United Church organist and choir director, formed a small ensemble consisting of three violinists and a pianist to play at church services once a month. From this small group the orchestra has grown to its present size of about sixty musicians. The orchestra thanks the Parkdale United Church for providing a place for our rehearsals and performances.



ADAM NELSON, the orchestra's Concert Master, is a concert violinist and teacher who began studying the violin at the age of five in the small town of Port Elgin where he grew up. After finishing his undergraduate degree at Wilfrid Laurier University, and his Masters in Violin Performance at University of Ottawa, he settled with his wife and daughter in the Barrhaven area. Aside from performing with major ensembles such as the National Arts Centre Orchestra, Adam runs a large private violin studio, with many of his students winning top honours at major Canadian music festivals.



Parkdale United Church Orchestra Members

Conductor and Music Director

Angus Armstrong

Ruth Péron
Joëlle Perrier*

First Violins

Adam Nelson⁺
Milena Calcagni
Denise Deschênes
Michael Dowie
Heather Dudzinski
Marjorie Lacy
Natasha Macdonald
Rosalind Spencer
Neve Sugars-Keen
Nathalie van Galen
Don Weber

Double Basses
Tony Jarrett†
Jules Arseneau
Arjanit Balca
Richard Lacy
Patrick Rourke

Flutes

Nadia Lemaire†
Laura Griffin
Lani Sommers*
Serena Reuten*

Second Violins

Sophie Olberg†
Marie Victor†
Paul Barclay
Kerem Eker
Annie Gagnon
Rebecca Kennedy
Ron Lavigne
Erika Range
Mirjana Simic
Leah Timinski
Jenni Troup
Christie Waltham

Piccolos
Laura Griffin
Serena Reuten*
Lani Sommers*

Oboes

Yvo de Jong†
Thomas Forsey
Dahlia Taylor#

English Horn

Thomas Forsey

Violas

Danielle Migeon†
Leo Delannoy
Josée Gagnon
Vanessa Kraus
Jessica Li
Bruce Taylor

Clarinets

Paul Caron†
Diana Wwinner
Jocelyn Fortin*

Bass Clarinet

John Brockway*

Cellos

Louise Mortimer†
Ray Chalk
Vivian Dickie
Don Greenway¹
Jodie Inglis
David Jarraway
Kara Lemberg
Liane Luton

Bassoons

Lisa Hurst†
Joey Smith

French Horns

Brad Booth†
Kathryn Gauthier
Susan Palmer*
Michelyn St. Pierre
Ruth Taylor
David Yensen*

Trumpets

Anne Shea†
David Creasey
Dylan Jones*
Alexandre Newbury*

Trombones

Marc Larocque†
Gerry Gaudet
Blair McMurren*

Bass Trombone

Murray Cuthbert

Tuba

Cole Anderson

Euphonium

Gerry Gaudet

Timpani

Owen Stanton-Kennedy†

Percussion

Jackson Kelly
Evan Smedley*

Piano

Beverly Cheung*

Harp

Jessie Fleet*

⁺ Concert Master

[†] Section Principal

[#] Guest Principal

^{*} Guest Player

¹ Librarian

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ACKNOWLEDGEMENTS:

Gratitude is extended to the following people and organizations for their support of *A MATTER OF SPIRIT*:

- Members of the Board of Directors of Hypatia's Voice Women's Choir and Parkdale United Church Orchestra
- Concert Managers from Hypatia's Voice Women's Choir and Parkdale United Church Orchestra
- Front of House staff from Friends of Hypatia's Voice Women's Choir and Parkdale United Church Orchestra, in particular our House Manager, Kyle Ahluwalia
- Reception staff from Friends of Hypatia's Voice Women's Choir and Parkdale United Church Orchestra, with special thanks to Betty Taylor, the reception manager
- Our program advertisers for supporting music in our community

Mentors and Friends of Hypatia's Voice Women's Choir

Choirs Ontario
Carlo Verdicchio
Canadian Centennial Choir
Marg Stubington
Cantiamo Girls Choir
Ottawa Children's Choir
Trinity Anglican Church
Fabien Tousignant

Mentors and Friends of Parkdale Orchestra

Parkdale United Church
Ottawa Youth Orchestra Academy
Barrhaven Violin Studio
Tom Barnes
Amy Castle
Tony Jarrett
Suzie Luton Cavanagh
Brigette Murray
David Jarraway
All of our substitute musicians

Hypatia's Voice Women's Choir and Parkdale United Church Orchestra gratefully acknowledge the financial support of the City of Ottawa.



THE THREE WOMEN OF A MATTER OF SPIRIT

BLANCHE BESSETTE naît à Iberville (Québec) en 1895. Aînée d'une famille de cinq enfants, issue d'un milieu aisé, elle reçoit une éducation soignée. Organiste à l'église paroissiale, femme de lettres, elle pratique aussi la peinture et le dessin. Sensible aux massacres perpétrés en Belgique durant la Grande Guerre, Blanche est consciente de devoir apporter du soutien moral à ceux qui défendent leur pays. Grâce à un réseau d'amis, le lien entre deux inconnus se fait. Blanche devient la <marraine de guerre> d'un soldat belge en campagne : Cyril C. Une importante correspondance atteste du lien privilégié tissé entre eux. Les lettres s'échelonnent de 1916 à 1919. Cyril répond régulièrement. Parfois leurs lettres se croisent, cause d'un certain décalage, mais leurs propos sont toujours suivis. Elle lui envoie des colis: gâteaux, noix et chocolat. Ils apprennent discrètement à se connaître intimement. Portraits physiques, portraits moraux et descriptions des membres de la famille. Ils échangent idées et sentiments profonds. Ils se disent l'un et l'autre très attachés. Elle lui dit : <Ne m'initiez pas à l'attente maintenant, mon cœur est trop impatient. Je me plains un peu en vous quittant afin que vous me reveniez vite --vite.> L'Armistice marque la fin de l'idylle. Cyril ne répond plus à Blanche; revenu dans son village, il épouse sa petite amie d'avant guerre et devient père de famille. Blanche restée sans nouvelles, écrit des lettres désespérées auxquelles il ne répond jamais. Malgré tout, Cyril conserve secrètement <de si belles lettres> jusqu'à son décès. Des années plus tard, sa fille en visite au Québec désire voir la maison de Blanche. À cette occasion, elle remettra copies des lettres à Hélène Perras, petite-cousine de Blanche.



CHARLOTTE EDITH MONTURE (1890-1996), Mohawk First World War veteran, was the first Indigenous (First Nations, Metis and Inuit) Canadian woman to become a registered nurse, the first Indigenous woman from Canada to serve in the United States military, and the first female status Indian to gain the right to vote in a Canadian federal election. The *Military Service Act* (1917) gave wartime nurses the right to vote, a right not fully accorded to First Nations until 1960. Born and raised on the Six Nations Reserve, Edith attended day school on the reserve and received her high school diploma at Brantford Collegiate Institute. In her early twenties, Edith, thwarted in her pursuit to study nursing in Canada—the federal Indian Act was a barrier to higher education for Indigenous people—was accepted into New York's New Rochelle Nursing School. She graduated in 1914, first in her class. In 1917, when the U.S. entered WW1, Edith, age 27, volunteered with the United States Army Nurse Corps. Before leaving for France Edith returned to her reserve where she reportedly received ceremonial Mohawk clothing as burial wear in case she died overseas. Edith spent most of her time at a Hospital in Vittel, France, tending to soldiers who had been gassed or injured in warfare. Edith kept a diary, her first entry made upon arrival at Ellis Island for training. One particularly poignant entry inspired "Movement 8" of *A Matter of Spirit*. On June 16th, 1918, she lamented: "My pet patient Earl King the boy who adopted me as his big sister died." She was grief stricken, crying most of the night. Edith worked at the reserve hospital when she returned after the war, and continued nursing until 1955 when she turned 65. She died just short of her 106th birthday, and was given a full military funeral by the Six Nations Veterans and the American Iroquois Veterans Association.



THE TEXTS OF A MATTER OF SPIRIT: 100 YEARS AFTER THE GREAT WAR

NELLIE McCLUNG (nee Mooney, 1873-1951), sometime pioneer teacher, politician and author, is Canada's most famous suffragist and one of Canada's great social activists. Her father, an Irish immigrant, and her mother, a Scottish Presbyterian, valued hard work, education, rural life and discipline. It is no surprise then that "rural life, the plight of immigrants, conditions in cities and factories, prohibition and women's suffrage movements, the First World War, the Depression and the Second World War provided the historical context for Nellie, both as a writer and a social reformer." In 1892, Nellie married Wesley McClung with whom she had five children. Raised to view women as equals, Wesley McClung fully supported Nellie's pursuits and, along with her, quietly championed. Nellie's achievements are numerous. As a member of the "Famous Five," McClung, along with four other women, fought and won the "Persons" case, a 1929 court ruling which established under the *British North America Act*, the right of women to be appointed to the Senate of Canada. She also authored sixteen books as well as numerous articles for newspapers and magazines. Nellie was a "fiery speaker," touring Canada and the U.S most famously as the unofficial leader of the "franchise cause," ultimately enabling Manitoba to become the first province to enfranchise women. In 1915, Nellie's son Jack enlisted in the war. In despair, and as a tribute, Nellie published *Next of Kin: Those Who Wait and Wonder* (1917) following a lecture tour in 1916 during which she shared her feelings as a soldier's mother and subsequently gathered stories of those who had lost loved ones to the cause. It is these stories that inspired, in part, the text for *A Matter of Spirit*.





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(1) Weather cold – snowing (Monture)

Weather cold – snowing – recruits came on trains 140-150 by 10 pm there were 1000 men on streets. Public schools and churches, clubs, private homes, recruits entertained and fed for three days. Boys came from all walks of life determined to enlist.

Wednesday January 23

Received orders to report as soon as possible to Ellis Island. I immediately called up Helen to come and help me get ready.

(2) There was a mist in the air this morning (McClung)

There was a mist in the air this morning, and a white frost covered the trees with beautiful white crystals that softened their leafless limbs. It made a soft and graceful drapery on the telegraph poles and wires. It carpeted the edges of the platform that had not been walked on, and even covered the black roofs of the station buildings and the flatcars which stood in the yard. It seemed like a beautiful white decoration, a beautiful, heavy, elaborate mourning—for those who had gone—and white, of course—all white,—because they were so young!

(3) Iberville, vingt-sept janvier (Bessette)

Iberville, 27 janvier, 1918

Mon cher fileul, je jous beaucoup de vous avoir impressionné favourablement par l'oeuvre modeste des marraines de guerre. Nous sentons que nous nous rendons utiles.

(4) Left Ellis Island at 8 AM (Monture)

Saturday February 16

Left Ellis Island at 8 AM. Everybody happy. Arrived at dock and boarded an ocean liner. No-one bid us good-bye. From upper deck we watched the city disappear and waved to the goddess of Liberty.

[other snippets from the diary]

Thursday February 28

Flag at half-mast on one of the troop ships. Soldier buried at sea was the wireless message.

(5) You see that schoolhouse over there (McClung)

You see that schoolhouse over there – Alex and I went to school there. We began the same day and left the same day. Our road to school lay together on the last mile and we had a way of telling whether the other one had passed. We had a red willow stick which we drove into the ground. Then, when I came along in the morning and found it standing, I knew I was there first. I pulled it out and laid it down, so when Alex came he knew I had passed, and hurried along after me. When he came first and found it standing, he always waited for me, if he could, for he would rather be late than go without me. When I got the message I could not think of anything but the loneliness of the world, for a few days; but after a while I realized what it meant. Alex had passed...the willow was down...but he'll wait for me some place...nothing is surer than that! I am not lonely now...Alex and I are closer together than plenty of people who are living side by side. Distance is a matter of spirit...like everything else that counts.

(6) Hospital filled to the doors (Monture)

Hospital filled to the doors mostly gas patients. Every cot filled, cots in halls, on every floor. Very busy in operating room. Operated all day. No time off.

(7) Je voudrais être cette modeste épingle (Bessette)

Je voudrais être cette modeste épingle qui vous rattache à la vie mon filleul. Je voudrais avoir une plume magique qui vous rende insensible aux souffrances morales. Votre apparition dans le cours régulier de mes jours a une importance capitale. Votre venue m'est un grand charme. day and could not sleep.

(8) My pet patient Earl King (Monture)

Sunday June 16

My pet patient Earl King the boy who adopted me for his big sister, died this A.M. at 7:15. Had hemorrhage at 3:15 AM. The poor boy lost consciousness immediately. My heart was broken. Cried most of the down to-night to see if I could find one. I want to have some one belonging to me—even if they are going away!

(9) Maybe I could pretend that you are my boy (McClung)

Maybe I could pretend that you are my boy. You see I have no boy—now, and nobody to write to—and I just came down to-night to see if I could find one. I want to have some one belonging to me—even if they are going away!

(10) Ce n'est pas seulement pour ceux de chez nous (Bessette)

Ce n'est pas seulement pour ceux de chez nous que La pauvre humanité dont nous ne reverrons peut-être pas le relèvement.

Et je désire la paix; c'est pour toute l'humanité.