

# SEVEN DEADLY SINS



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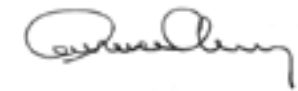
## FROM THE ARTISTIC DIRECTOR

It's all Kurt Weill's fault! I've always loved his *Seven Deadly Sins*, composed to a text of Bertolt Brecht. Our original idea had been to perform the Weill complete, interspersing between each of his "sins" seven newly commissioned ones on the same themes. Creative an idea though this was, it would have taken more than three hours to perform. And furthermore, Kurt Weill's publisher wasn't keen on interspersing other composers' music between the movements. So we hauled up the anchor and set sail without the Weill altogether.

In the meantime, in recent seasons Soundstreams has begun to work with a number of imaginative singer/song writers in projects like Claude Vivier's *Musik für das Ende* and our annual *Electric Messiah*. These artists include Chloe Charles, Aviva Chernick, Robin Dann and Elizabeth Shepherd. Each has made rich contributions to our programming outside of more conventional new music, and brought us influences and inspirations from jazz, improv, indie, neo soul, and R&B.

So commissioning seven new works, each based on one of the seven sins, opened the door to an intercultural and intergenre-based exploration of the theme. Besides those four artists, we added into the mix two accomplished composers from the concert music genre, Chris Mayo and Analia Llugdar. And to complete this snapshot of music that reflects society's taboos, we invited the talented John Kameel Farah, Berlin-based pianist, composer and improviser.

You can take genuine pleasure in these seven sins without feeling the least bit guilty, and we really hope you will!



Lawrence Cherney,  
Artistic Director, Soundstreams

*Soundstreams would like to acknowledge that this event takes place on traditional territories. The territories include the Wendat, Anishinabek Nation, the Haudenosaunee Confederacy, the Mississaugas of the New Credit First Nations, and the Métis Nation.*

## ABOUT SOUNDSTREAMS

A world leader among contemporary music companies, Soundstreams is the foremost global presenter of new Canadian music. Lawrence Cherney, Artistic Director and Ben Dietschi, Executive Director are committed to showcasing the work of living and international composers with a focus on innovative thematic and experiential programming. Soundstreams also serves a broad community of music lovers through free outreach and education programs.

They include *Encounters*, a free discovery series featuring performances, discussions, and audience participation; the Emerging Composer Workshop, helping talented contemporary composers worldwide launch their careers; *BMO SoundWave* provides accessible tickets to young adults; and *SoundMakers* provides interactive learning experiences online, in the classroom, and in the community.



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# SEVEN DEADLY SINS



## Performers

**Chloe Charles**, Vocalist  
**Aviva Chernick**, Vocalist  
**Robin Dann**, Vocalist  
**Andrea Ludwig**, Mezzo-Soprano  
**Elizabeth Shepherd**, Vocalist  
**Jamie Drake**, Percussion

**Joel Schwartz**, Guitar  
**Neil Whitford**, Guitar/Electronics  
**John Kameel Farah**, Piano  
**Moshe Shulman**, Accordion/Bandoneon  
**Erika Raum**, Violin  
**Jesse Dietschi**, Double Bass/Bass Guitar  
**Gregory Oh**, Conductor

## Program

The program order will be announced from the concert stage. There will be one 20 minute intermission. All works on this program are world premieres.

### Elizabeth Shepherd

### *Envy*

Elizabeth Shepherd, Vocalist  
Jamie Drake, Percussion  
Joel Schwartz, Guitar  
John Kameel Farah, Piano  
Moshe Shulman, Accordion  
Erika Raum, Violin  
Jesse Dietschi, Double Bass

*Envy* is commissioned with the generous support of Conseil des arts et des lettres du Québec. Elizabeth Shepherd's appearance is supported by Margaret Grotenthaler and Doug Harrison.

### Chloe Charles

### *Gluttony*

Chloe Charles, Vocalist  
Jamie Drake, Percussion  
Neil Whitford, Guitar/Electronics  
John Kameel Farah, Piano  
Erika Raum, Violin  
Jesse Dietschi, Double Bass

*Gluttony* is commissioned with the generous support of the Toronto Arts Council. Chloe Charles' appearance is supported by Margaret Grotenthaler and Doug Harrison.

### Analía Llugdar

### *Lust*

Gregory Oh, Conductor  
Andrea Ludwig, Mezzo-Soprano  
Jamie Drake, Percussion  
John Kameel Farah, Piano  
Erika Raum, Violin  
Jesse Dietschi, Double Bass

*Lust* is commissioned with the generous support of Michael and Sonja Koerner.

### John Kameel Farah

### *On Pride*

John Kameel Farah, Piano

## Program (continued)

### Robin Dann

#### *Reaching for a leaf*

Robin Dann, Vocalist  
Jamie Drake, Percussion  
Joel Schwartz, Guitar  
John Kameel Farah, Piano  
Moshe Shulman, Bandoneon  
Erika Raum, Violin  
Jesse Dietschi, Double Bass

*Reaching for a leaf* is commissioned with the generous support of the Ontario Arts Council. Robin Dann's appearance is supported by Elaine Gold.

### Christopher Mayo

#### *Spirit Wrestlers*

Gregory Oh, conductor  
Andrea Ludwig, Mezzo-Soprano  
Jamie Drake, Percussion  
Joel Schwartz, Guitar  
John Kameel Farah, Piano/Sampler  
Moshe Shulman, Accordion  
Erika Raum, Violin  
Jesse Dietschi, Double Bass

*Spirit Wrestlers* is commissioned with the generous support of the Ontario Arts Council.

### Aviva Chernick

#### *Wrath*

Aviva Chernick, Vocalist  
Jamie Drake, Percussion  
Joel Schwartz, Guitar  
John Kameel Farah, Piano  
Moshe Shulman, Accordion  
Erika Raum, Violin  
Jesse Dietschi, Bass Guitar

Arranged:  
Aviva Chernick and James Rolfe  
Transcription and Creative Midwifery:  
James Rolfe  
Expanded Sound Sourcing and  
Theatrical Consultant:  
Fides Krucker  
Yiddish Translation:  
Hindy Nosek-Abelson  
Dramaturgy and Text Consultant:  
Rabbi Bronwen Mullin

*Wrath* is commissioned with the generous support of Stanley H. Witkin.

Rob Kempson, Creative Consultant  
Patrick Lavender, Production Manager  
David DeGrow, Associate Production Manager  
Matthew Pencer, Sound Technician

Original Script by Rob Kempson  
Sound Recording by Richard Feren

*This program is dedicated with gratitude to Roger D. Moore, brilliant scientist and stalwart advocate of contemporary music. Thank you, Roger for sharing your love of music far and wide. You were a part of the heartbeat of this community; your loss is felt so deeply.*

Special thanks to Steinway Piano for their support.



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# SEVEN DEADLY SINS

By David Jaeger

Evagrius Ponticus (345–399 AD) is hardly a familiar household reference for most of us. Yet this fourth century monk and ascetic is credited with the classification of the seven deadly sins, namely: pride, greed, lust, envy, gluttony, wrath and sloth. His writings and those of his followers helped to eventually lead the Roman Catholic Church to designate these as cardinal sins. Naturally enough, the seven deadly sins have been the subject of countless depictions in the arts, including music. For Soundstreams' Artistic Director, **Lawrence Cherney**, they seemed to be eternal sources of inspiration for musical creation, and therefore, a source to be tapped for the seven commissions of original musical works that form tonight's program.

Given the broad relevance of such transgressions in human experience, Cherney felt that any collection of musical settings should include a great diversity of approaches in the mix of musical genres and of participating artists. Thus we have great contrasts both between and within the commissioned pieces, in styles ranging from classical and avant garde, to pop, jazz, soul and world music.

Pianist/synthesist & composer **John Kameel Farah** says of his composition, *On Pride*, "Pride is related to balance. If we have too little or too much self-esteem, we are out of balance. When we are shamed, humiliated, we cannot function. When we are inflated with too much of it, it drives us but we are on a destructive path. This piece alternates between the two extremes of bluster and dejection, and how both extremes reside within us."

Composer **Christopher Mayo**, when thinking about his plans to compose on Greed, chose to reflect on a branch of a Russian religious sect, the Sons of Freedom, Doukhobors. Mayo says, "The Doukhobors held an extreme aversion to material wealth. To protest their own temptation by greed and an aggressive reminder of humility, the Doukhobors would burn down their own houses, schools and community buildings rather than accumulate wealth and belongings. The Doukhobors have a unique and well documented musical tradition which I hope to analyze and explore as a method of generating material and creating a sound world for the piece which is organically linked to its subject matter."

Montreal composer **Analia Llugdar** says, "Lust finds its essence in the pleasure of the transgression of the forbidden, in the delectation of going beyond what seems natural and socially accepted, more than the pursuit of frenzied sexual pleasure." Llugdar found inspiration in William Burroughs' *Naked Lunch*. She says, "Reading this book is destabilizing. Hallucinations, metamorphoses, terrifying and comical erotic scenes, make us taste lust in its purest state. My intention is to musically translate this vertiginous and psychedelic literary universe by creating a sort of whirlwind sound that will take the listener in different directions-situations without being able to predict or escape them."

Singer, songwriter and pianist **Elizabeth Shepherd**, who was so divinely featured in Soundstreams' *Electric Messiah* in 2017, turns a corner to show us another side of her artistry with her take on Envy. She says, "it is the bleakest of sins given that unlike the others, it's not a perversion of a fundamentally positive attribute or pleasurable human experience. Through music, I will be exploring the fundamentally corrosive and absolutely joyless nature of this sin, as well as investigating the antidote - which is not a matter of finding some equilibrium as is the case with the other sins, but instead requires an entire recalibration of perspective."

Orchestral-soul-pop singer songwriter **Chloe Charles** calls her interpretation of Gluttony, "a commentary on capitalism that lyrically focuses on our society's warped value set that appreciates never-ending growth which is actually unsustainable. Gluttony to me mimics this never-ending need to devour more and more and more to distract ourselves from the fact that we don't understand our existence. We feed ourselves materialistically in desperation to fill this void but find ourselves unsatiated. Musically, I want to write something that begins quite innocently and delicately, and then suddenly introduce an abrupt and jolting musical exclamation that sets off an unending and ever more layered and chaotic build that at its climax, explodes and then begins to

degrade and become incomprehensible."

Singer **Aviva Chernick** describes Wrath with a verse:

*Under the surface is a storm, contained yet perpetually brewing.*

*The voice is the conveyor of this previously stifled potency.*

*There is sound riding on supple breath. There is language, sacred and spitting.*

*The containment gives way to an unleashing.*

*What damage will there be in the wake of this storm?*

Chernick is collaborating with composer James Rolfe in the composition of *Wrath*.

Finally, for *Sloth*, vocalist **Robin Dann** thought about a certain creature. Dann says, "I'd like to write music that a sloth (the animal) might live by. The constant aim will be to generate music that flows slowly and yet is thick with intention, in the same way that a sloth might reach for a leaf on a branch with single-minded intention and focus." Dann adds that her work "will present the performers with the possibility of improvising within certain constraints of time, dynamic and note choices. This will create a musical 'blur' in order to express the feeling of resistance to movement and softness of time and space."

Let the Sinning begin!



# ARTIST BIOGRAPHIES



**Chloe Charles**  
Vocalist, Composer

Chloe Charles's debut album *Break The Balance* wowed critics while leaving them grasping to locate her in a single genre. Her mesmerizing sound was lauded by *Billboard* magazine (which called her one of 'Five Canadian Acts to Watch') and Canadian national daily *The Globe and Mail* declared that she is "Toronto's next big singer-songwriter."

Her sophomore album *With Blindfolds On* received accolades for its opening track 'Black & White' before the full LP's official release, winning the 2014 Grand Prize (Session II) in the John Lennon Songwriting Contest and the Lennon Award for Pop. Soon after she was awarded the Victor Martin Lynch-Staunton Award from the Canada Council for the Arts, which recognized her outstanding achievement in music.

Chloe has played the North Sea Jazz Festival, the British Commonwealth Games, Hillside, and the London Jazz Festival. She won the 2014 Sirius XM Indie Award for Soul/R&B and the 2012 Harbourfront Soundclash Award, and was in the Top 20 on Canada's CBC Radio 2 chart for 5 consecutive weeks.



**Aviva Chernick**  
Vocalist, Composer

Aviva Chernick is an award-winning world music artist. She garnered critical acclaim as the lead singer of the twice JUNO-nominated Canadian World Music group Jaffa Road for over a decade and released her first album of original songs in 2013.

Tours have taken her, among other places, to Sao Paulo, Jerusalem and San Francisco and to all three coasts of Canada. Highlight performances include the Library of Congress in D.C., Koerner Hall in Toronto and a cultural festival in Igloolik, Nunavut in Canada's arctic.

Aviva was the first Canadian to be awarded a Virginia Folk Life apprenticeship to study with 'American National Treasure' and Sephardic musician Flory Jagoda.

Aviva is also trained in the Cantorial arts and mindfulness meditation, leading and teaching about the voice in prayer and contemplative practice in communities across North America.



**Robin Dann**  
Vocalist, Composer

Robin Dann is a singer and a songwriter. Educated in music, (BMus (jazz) from U of T, MMus (creative practice) from Goldsmiths, U of London, UK. Robin is lucky to belong to a close community of musicians both in Toronto, where she is based, and abroad. Recent notable collaborations include the creation of *Noisy* with choreographer Ame Henderson, musician Matt Smith and the dancers of Toronto Dance Theatre (winter 2016/17), a co-written and produced EP with Ben Gunning as *POM* (December 2016), continuing backup vocal work for Martha Wainwright on her 2017 *Midnight City* UK international tour and the creation of a new work, *Parents*, for the Music Gallery's 2015 Emergents II. Robin's band Bernice has been recording and touring internationally since 2011. Through the support of the Canada Council for the Arts and with label Arts & Crafts, Bernice released *Puff*, in 2018.



**John Kameel Farah**  
Piano, Composer

John Kameel Farah is a Canadian composer and pianist whose work embraces aspects of baroque and early music, experimental, contemporary classical, improvisation, middle-eastern music and forms of electronic music.

Collaborations have included several scores for iconic Canadian choreographer Peggy Baker, and rising ballet star Robert Binet. He has also worked with astrophysicist John Dubinski, composing soundtracks to animations of galaxy formations and collisions in a project called *Gravitas*. In 2010 he became a member of the Canadian Electronic Ensemble, the oldest continuously active live-electronic performing group in the world. In Berlin, he frequently works with the Oriol String Quartet and the early vocal ensemble Vox Nostra. In 2016 he received a Dora Mavor Moore Award for sound design/composition for his work with Peggy Baker Dance Projects.



**Analía Llugdar**  
Composer

Analía Llugdar was born in Argentina in 1972. She began studying piano and composition at Cordoba National University and received a degree in piano performance in 1999. Analía moved to Canada in 1999 and continued composition studies at Laval University and then at the University of Montréal where she studied with José Evangelista and completed a Master of Music. She went on to complete her doctorate at the same institution under the supervision of Denis Gougeon. Her catalogue includes both instrumental and vocal music and she has received several awards for her work, including First Prize in the chamber music category of the CBC Radio National Competition for Young Composers, the Jeunesses Musicales du Canada Award and the Grand Prix of the Canada Council for the Arts. Her music has been performed in Canada and France, and at international festivals in Europe and Hong Kong.



**Christopher Mayo**  
Composer

Christopher Mayo (b. 1980) is a Toronto-based composer of orchestral, chamber, vocal and electronic music. His work, variously described as "cogent, haunting and...desperately poignant" (The Times) and "a steampunk collection of gnarly machine-like noises, flashy timbres, and explosive rhythms" (Classical Voice North America), is characterized by its distinctive rhythmic language and wide range of diverse and eclectic inspirations.

Christopher's works have been performed by ensembles including London Symphony Orchestra, Vancouver Symphony Orchestra, London Sinfonietta, Crash Ensemble, and Alarm Will Sound.

Also a versatile orchestrator, Christopher has collaborated with artists including Carly Rae Jepsen, DVSN, Tanya Tagaq, Matthew Herbert and Goldie.

# ARTIST BIOGRAPHIES



**Elizabeth Shepherd**  
Vocalist, Composer

Elizabeth Shepherd has been hailed as “a jazz virtuoso blessed with a pop sensibility”, praised by critics worldwide for her arrestingly original writing and soulful delivery. Along with artists like Esperanza Spalding, Robert Glasper, and Jose James she is seen as part of a wave of jazz musicians bringing the art form to a new generation of music fans. Versed in equal parts Stevie Wonder, Salvation Army brass bands and classical sonatas, it is perhaps no surprise that this globetrotting talent has developed such a distinct and unique voice.

The four-time JUNO nominee has released four widely acclaimed records and toured extensively in North America, Europe, Japan, and Mexico. She has sold out legendary clubs from Tokyo to Detroit, played major festivals like Montreal and North Sea Jazz Festivals, shared the stage with Victor Wooten, Branford Marsalis and Christian McBride, and opened for Jamie Cullum at The Hollywood Bowl. Elizabeth is also the only jazz vocalist to ever have been long listed for the Polaris Prize – an honour she has received twice.



**Andrea Ludwig**  
Mezzo-soprano

Born and raised in Regina, Saskatchewan, mezzo-soprano Andrea Ludwig is an artist of tremendous depth, musicality and scope.

Andrea has appeared with the Canadian Opera Company in numerous roles including Nireno in Handel’s *Julius Ceasar*, the Second Niece in Britten’s *Peter Grimes*, and Flora in *The Turn of the Screw*.

Very much in demand for contemporary opera, Andrea has been involved in many of Tapestry Opera’s projects including their LibLab and Opera Briefs, as well as the world premiere of Juliet Palmer’s *Shelter* at Edmonton Opera in 2012 and Toronto in June 2014. Andrea was Nada in the multi Dora-nominated Queen of Puddings’ production of Ana Sokolovic’s *Svadba (The Wedding)* that had its world premiere in Toronto in June 2011.

Andrea has also been nominated for a Juno for her recording of Canadian composer Peter Togni’s *Responsio* in with Jeff Reilly, Suzie LeBlanc, Charles Daniels and John Potter.



**Moshe Shulman**  
Accordion, Bandoneon

Russian-born Israeli composer, violin, viola, bandoneon and accordion player, Moshe Shulman, received both Bachelor and Master of Music degrees in composition from the Jerusalem Academy of Music, and a PhD in composition from the State University of New York at Buffalo (UB). He has studied with Mark Kopytman, David Felder and Johannes Schollhorn.

Moshe is a performer of classical music, Argentine tango, Klezmer, and Gypsy music. In Spring 2012 he led the Baires Klezmer Orchestra in Buenos Aires, Argentina and in the summer 2012 formed the Buffalo Tango Orkestra for which he arranges the music. In addition, Moshe performed on the bandoneon in Toronto, Washington DC, Boston and Baltimore with world famous tango artists such as Ariel Ardit.

Currently he is on the Music Faculty at University at Buffalo, Walden Summer Music Camp, and composer in residence with the Commonwealth Lyric Opera in Boston, Massachusetts.



**Jamie Drake**  
Percussion

Described as “an incredibly musical percussionist” and as having an “impeccable sense of time and feel”, Jamie Drake is a Toronto-based percussionist, drummer and composer. He received his MMus from the San Francisco Conservatory of Music and has pursued doctoral studies at the University of Toronto with Russell Hartenberger. His solo and chamber performances have included premieres by Christos Hatzis, Elinor Armer and John Luther Adams. As a member of TorQ Percussion Quartet, he has performed numerous concerts, workshops and educational shows across Canada, the United States and Europe. A busy freelance percussionist, he has performed with Evelyn Glennie, NEXUS, Soundstreams, Amici, Niagara Symphony, Aradia Ensemble, and is percussionist and on the artistic staff for the Hamilton Children’s Choir. He recently he served as interim percussion instructor at Acadia University, and as a composer, percussion consultant, and performer for the second season of the CBC television show *Canada’s Smartest Person*. He released his first solo album, *Night*, in July 2014.



**Erika Raum**  
Violin

Known for her “lively temperament, energetic individuality and warm and communicative tone” (*Muzsika*, Budapest), violinist Erika Raum continues developing a following here in her native country and internationally. Playing professionally since the age of twelve, Erika quickly rose through the ranks by taking first place at the 1992 Joseph Szigeti International Violin Competition in Budapest as well as the award for best interpretation of a Mozart concerto. She has returned on many occasions to perform in Hungary, Portugal, Sweden, Austria, Germany, England, Italy and France. She has appeared as guest artist with orchestras including the Budapest Radio Orchestra, the Szombathely Symphony Orchestra, the Austro-Hungarian Orchestra, and the Franz Liszt Chamber Orchestra.

Both a recitalist and chamber musician, some of her recent international highlights include the Beethoven Festival in Warsaw, the BargeMusic Festival in New York, and the Seattle Chamber Music Festival and most recently, the Festival Pablo Casals de Prades, France.



**Joel Schwartz**  
Guitar

Joel Schwartz is a guitarist and multi-instrumentalist from Toronto, and a unique voice in the Canadian and American music scenes.

As an in-demand freelance musician, Joel has toured and recorded with a diverse range of artists throughout Canada, United States, the Middle East, and Europe. Recent credits include Birds of Chicago, Amelia Curran, Matt and Jill Barber, Great Lake Swimmers, Royal Wood, Jessica Mitchell, The Lovelocks, Kate Rogers, Andrea Koziol, Aviva Chernick, Jadea Kelly, and many others.

Joel’s contributions on guitars, mandolins, slide, and banjo can be heard on several film and television scores by Ari Posner, Amin Bhatia Rob Carli, Stacey Hersch, Jim McGrath, and Charlie Finlay.

Original projects and collaborations include: *Love Scene*, a multimedia project that performs improvised songs and soundscapes, *Tarbelle*, a powerful duo with vocalist Andrea Koziol, and *Zebrina*, Jon Feldman’s original instrumental project, featuring avant-garde clarinetist Ben Goldberg.

## ARTIST BIOGRAPHIES



**Jesse Dietschi**  
Double Bass, Bass  
Guitar

With performance credits ranging from orchestral soloist to jazz session player, Toronto bassist Jesse Dietschi is a truly versatile musician and composer equally experienced in jazz, classical, and popular music. Jesse has appeared on international broadcasts including the CBC's *Sounds of the Season* and *Murdoch Mysteries*, and NBC's hit show *Hannibal*. Jesse is a member of the international touring ensemble Tunnel Six, contemporary jazz outfit the Nick Maclean Quartet, and has performed with the Canadian Opera Company, Esprit Orchestra, Toronto Concert Orchestra, Talisker Players, Sony Centre/Attila Glatz Productions, and Against the Grain Theatre.

As a composer and bandleader, Jesse leads the Catalyst Ensemble, a Toronto-based chamber jazz hybrid ensemble that uses strings and rhythm section to perform genre-bending compositions. He has also performed, toured, and recorded with a wide range of artists including The Headstones, Metric, the Gryphon Trio, Robi Botos, Ken Lavigne, Tapestry Opera, Irene Torres and the Sugar Devils, and Mexico's Festival de Febrero.



**Rob Kempson**  
Creative Consultant

Rob Kempson is a theatre artist and educator, working as a playwright, composer, performer, and director.

Director: *Electric Messiah* (Soundstreams), *The Ballad of Stompin' Tom* (Sudbury Theatre Centre); *The Canadian, Maggie and Pierre, Million Dollar Quartet, Daisy Amazed Me, Violet's the Pilot, Rose's Clothes* (Thousand Islands Playhouse).

He was a member of the 2014 Stratford Festival Playwrights' Retreat, the 2015-16 Storefront Theatre Playwrights' Unit, and has been a Resident Artist Educator at Young People's Theatre and the RBC Intern Director for The Musical Stage Co. He is the past Artistic Producer of the Paprika Festival, the past Associate Artistic Producer at Theatre Passe Muraille, and the past Associate Artistic Director at the Thousand Islands Playhouse. Rob works regularly as a community arts facilitator and curator, collectively creating performances and interactive exhibits with community members.

## PERFORMANCE TEXT

### *Gluttony*

Text by Chloe Charles

A.

We are so lonely  
So empty  
We must eat

Holes leaves us floating  
With no meaning  
We must hoard

Fill my holes  
Hungry Ghost  
I am nothing

Worthless I forgot my soul  
It's all alone  
Fighting

I know not why so I deny my real existence  
Fill me with rot for I am not here in my presence

Forgot I have  
I am enough  
Need no false subsistence

B.

Lure me into your den of sin  
Feed me riches to fill my thin  
Endless glutton  
Ceaseless growth  
Gratify me  
Let us toast

Stimulate me till I cant feel  
Kneel beneath me with grapes you've peeled  
Flesh in excess  
Stuff my holes  
It hurts so good  
That I'll take the toll

I'm hungry for you

A.

We are so lonely  
So empty  
We must eat

Holes leaves us floating  
With no meaning  
We must hoard

Fill my holes  
Hungry Ghost  
I am nothing

Worthless I forgot my soul  
It's all alone  
Fighting

I know not why so I deny my real existence  
Fill me with rot for I am not here in my presence

Forgot I have  
I am enough  
Need no false subsistence



# PERFORMANCE TEXT

## Lust

Text inspired by:

Excerpts from *Naked lunch* by William S. Burroughs

Excerpts from 1870 newspapers

An anonymous joke

Strip, strip, strip, strip, strip, strip,  
Tony

No, not now

He takes off his clothes with swift sure  
movements  
and stands naked before her  
pulsing  
She makes a motion for him  
She takes off her shirt  
moving her head around in a slow circle

Darling, darling

She takes off her shirt

I want to  
Darling, I want to, please I want to

Strip, strip, strip, strip, strip, strip

Well, all right

He lies down on his back  
He close his eyes

Does that hurt?

Ha, come along

She moves in a circle  
She moves slow in  
Moving

Ha, ha, ha ,ha, ha, ha, ha (expiration/inspiration)  
Ha (scream)  
Ou

Are any Halloween monsters good at maths?  
No, unless you Count Dracula!

Ho, ho, ho, ho ... (expirations)

He does not hear  
She presses her mouth against his  
She puts on a record,  
Catch thirty three Meshuggah  
He close his eyes  
She moves in a slow circle  
Slow circle  
She moves, She moves, She moves in a circle

Tony  
All right, boys

sitting down naked on a pink silk dais

Get with it!

ho, ho, ho, ho , ho , ho...  
the sky, sky  
ho, ho, ho, ho , ho , ho...  
A train  
ho, ho, ho, ho , ho , ho...  
blowing  
ho, ho, ho, ho , ho , ho...  
sky  
ho, ho, ho, ho , ho , ho...  
over  
ho, ho, ho, ho , ho , ho...  
eyes  
ho, ho, ho, ho , ho , ho...

We are always delighted to receive notes  
From the ladies,  
Ho, ho, ho, ho, ho  
Written in a nice little delicate hand  
We can assume the fair writer that we will hold  
her name in perfect confidence if she wishes

Sam run slow eyes over Tony's body  
Ho, ho, ho, ho...  
smiling into his eyes  
she moves back pulling him off the platform  
into...  
His face swells with  
His face swells with blood  
eyes phosphorescent  
he screams all the way  
the rising sun burning over his body like  
gasoline  
ho, ho, ho, ho

The only doubt we have in the matter is lest  
some chicken-hearted man who couldn't say no  
when asked to sign the petition  
was hid behind his wife's petticoat

Tony screams like a bird

Today the case of the state will be tried  
The popularity of Dandelion Tonic  
It being know as a very valuable  
Blood and Liver remedy  
Blood remedy

I understand you will print, you will print  
the names of those  
you will print

A train roar through him whistle blowing  
a scream shoots down a white hospital  
a white hospital corridor  
the rising sun fills the room with pink light  
Time jump like a broken typewriter  
O.....n  
Ktktktktktktkt n.....ah !

# PERFORMANCE TEXT

## ***reaching for a leaf***

Text by Robin Dann

---

Seeing a leaf,  
thinking of the world,  
thinking of the leaf in the world, as an outline

Seeing a leaf,  
thinking of the world,  
thinking of the leaf in the world,  
as a language

In the world of a leaf, living a green dream  
eating that sunbeam for free,  
unaware of me

Incoming thought, existing from within

Reaching for the leaf

## ***Spirit Wrestlers***

Text from *The Hope Slide* (1992) by Joan MacLeod

Audio samples drawn from the film *In Search of Utopia* (1978) by Larry W. Ewashen.

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Where are the Doukhobors now? They are in split-level houses with satellite dish-es, they are in the cities, impossible to spot in a crowd. The Sons of Freedom are nearly gone— some went to South America, a few are still in prison. Gilpin, the last Freedomite village, is just shacks now—poor, forlorn— like some of the re-serves way up north.

But I keep looking for them, watching for a flash of eyes at night, peering out, looking for a distant fire between the trees. Black work. They used to say they were making a pillar of fire to join the earth to heaven. I need them now, a pack of rebels, lighting a fuse, making a protest, making a pillar of fire for all to see.

The angels of God are good thoughts. Each living thing a church where he lives. Watch me breathe. Leaders. The Doukhobors were always looking for a leader, someone to take them home, away from here. They knew this place was just temporary borrowed, their footprints barely formed before they would vanish. Poof. I am lost, lead me out. Take me by the hand, away from here.

## ***Wrath***

Music and Original Text by Aviva Chernick

Arranged by Aviva Chernick and James Rolfe

Transcription and Creative Midwifery by James Rolfe

Expanded Sound Sourcing and Theatrical Consultant, Fides Krucker

Yiddish translation by Hindy Nosek-Abelson

Dramaturgy and Text Consultant by Rabbi Bronwen Mullin

---

Thank you!

Each of the people who worked with me during this creation served, in a way, as midwife, to the text, to my voice and to the music itself helping me move it out of my body, onto the page and to you.

James has been my primary partner on this adventure and an incredibly generous one encouraging with skill and wisdom. Fides has been my vocal guide for over a decade and her groundbreaking work with the voice continues to be transformative. Bronwen, the Punk Rock opera, theatre making, Talmud scholar Rabbi, is my inspirational hevruta/my anger study partner for Jewish text. Hindy Abelson has opened the door to Yiddish for me. It feels like a kind of homecoming. Thank you to my Soundstreams family for inviting me on this adventure.

---

## **In the world of Kabbalah that Rabbi Moses ben Nahman 1194-1270 (better known as Nachmanides) embodied there was no greater sin, no greater human frailty than unbridled anger.**

Two excerpts from the letter called Igeret Haramban that was written by Nachmanides to his son on his son's wedding night, c 1267. The original text is in Hebrew.

(from section 8) "Listen my son, speak gently at all times, with your head bowed, your eyes looking down to the ground."

(from section 2) "Accustom yourself to speak all of your words calmly to every person and at every time. In doing so you will be saved from anger which is a bad attribute in a person, which may cause them to sin."

## ***Tayere Tochter***

(written by Aviva Chernick in English, performed in Yiddish.)

Dear Daughter,

You know, you know injustice.

Don't look down. Look up, speak up, speak clearly.

You know, you know injustice.

Be not afraid even though this is what I and those who came before me were taught.

Words swallowed and buried deep down becoming sickness. Anger turned in.

Dear Daughter, this is not your inheritance.

You know, you know injustice.

Speak up and in doing so you will be liberated from this inheritance.

## PERFORMANCE TEXT

### **Envy**

Text by Elizabeth Shepherd

---

You  
And me.  
*There is no we - only you, and me.*

*Why me? What have I done to deserve  
this?  
Why me - not them?*

*Me - I deserve this.  
Me - not them.*

*In fairness, it's justice I want  
Now where's the harm in that?  
I don't look for advantage,  
Just to make these wrongs right.  
A noble yearning,  
To correct the balance of life.*

*They possess all that I don't,  
That which can't be mine  
And shouldn't be theirs to have -  
Not now, or forevermore.*

*Justice, like an arrow  
That can poison, once in flight*

*Let this poison flow  
To the young, the bold,  
The bright, the old  
The free, them of beauty  
Of talent, of joy  
The successful, the few  
Asking little of life,  
Whose blessings are doled  
And counted in spades.  
To those who've come before  
In time stretching back,  
And deep into the future,  
To all who breathe,  
All who walk this earth:  
Let this arrow go.*

*You and me -  
There is no we;  
Only you, and me.*



## It's better on the inside...

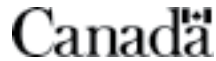
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