# Sacred Place

### Music by

# Alex Berko

### Words by

Wendell Berry • John Muir • William Stafford • Rabindranath Tagore

SATB Chorus, Violin, Violoncello, and Piano

### Contents

I. Opening Prayer	5
II. Amidah	6
III. Shema	26
IV. Mi Shebeirach	38
V. Kaddish	59
VI. Closing Prayer	66





# Commissioned by Conspirare and Craig Hella Johnson, Artistic Director as part of the Joel Brauer Fund for New Music

First performance on March 31, 2023 at St. Martin's Lutheran Church, Austin, TX by Conspirare conducted by Craig Hella Johnson

#### PROGRAM NOTE

Sacred Place is an ecological service that connects the old with the new, the sacred with the secular, and the individual with their community. The outline of the work is a Jewish service. However, rather than Jewish prayers, the text is made up of various writers and thinkers who speak of the environment as a place of safety, comfort, and beauty. Written for SATB choir, piano, violin, and cello, the six-movement piece is at times a meditation and at times an impassioned prayer for the world we inhabit and share.

Duration: ca. 18 minutes

#### **COMPOSER'S NOTE**

While discussing this new work for Conspirare, Craig Johnson and I spoke about many ideas surrounding themes of community, nature, compassion, and healing. He expressed interest in creating a sonic space that united the singers and audience in collective feelings of compassion and grief. This idea resonated with me, and these communal aspects brought to mind the concept of a liturgical service.

Several composers throughout history have written liturgical works such as Masses, Requiems, and Cantatas. Many of these settings come from Christian liturgy with text in Latin. There are also many secular masses that are not written specifically for a liturgical purpose nor have text exclusively in Latin. In very recent years, composers such as Sarah Kirkland Snider (*Mass the Endangered*) and Carlos Simon (*Requiem for the Enslaved*) have further expanded these forms by weaving in elements of social justice.

I was inspired by my contemporaries to combine the old with the new and bring a piece of my identity and tradition into this work. As a result, rather than using the Christian liturgy, *Sacred Place* is based on the Jewish service. Additionally, while each movement is titled after a different pillar of a Jewish service, none of the text is in Hebrew. Instead, I stitched together the writings of several American environmentalists and poets who have spoken about their relationship with the earth.

Sacred Place is broken into 6 movements: Opening Prayer, Amidah, Shema, Mi Shebeirach, Kaddish, and Closing Prayer. Opening Prayer and Closing Prayer use the same serene Wendall Berry passage from the poem "The Porch over the River." Amidah (to stand) uses snippets of a letter written by John Muir to Theodore Roosevelt asking him to meet at Yosemite National Park. Muir pleads Roosevelt to "stand" with him in preserving this land. Shema (to listen) uses a poem by William Stafford who urges us to listen to what the earth is saying. Mi Shebeirach (a prayer for the sick) is the only English translation of the Hebrew prayer in the work. In the Jewish service, the Mi Shebeirach is often the emotional peak as it asks for the congregation to pray for those in need of healing. I view this movement as a call to action for us as inhabitants of the earth to do our part to heal it. Finally, Kaddish (a prayer for the dead) uses a very short line from the Bengali writer Rabindranath Tagore speaking about the sunset as a metaphor for remembering those who are no longer with us.

The title *Sacred Place* holds many meanings. Each writer that I have chosen views the earth as sacred. They speak of us as inhabitants, as visitors. Without the earth, there is no us. Another dimension is the experience that the listener has while hearing the piece live. It is not a coincidence that a piece framed in a Jewish service was premiered in a Lutheran church. I find it beautiful that the audience will be entering one sacred space with its own history and religious traditions and experiencing elements of another culture's service. There is a deep, unifying power in collective listening that transcends a single person or a single group's traditions. I am thinking about the concept of the "service" in the broadest sense: coming together to sit, listen, breathe, and understand. The audience is entering a sacred space within themselves, silently resonating with those around them.

#### **TEXTS**

#### I. Opening Prayer

In the dusk of the river, the wind gone, the leaves grow still—
The beautiful poise of lightness,
The heavy world pushing toward it.

— Wendell Berry Excerpt from "The Porch Over the River"

#### II. Amidah

"How softly these mountain rocks are adorned, and how fine and reassuring the company they keep—their brows in the sky, their feet set in groves and gay emerald meadows, a thousand flowers leaning confidingly against their adamantine bosses, while birds bees butterflies help the river and waterfalls to stir all the air into music—things frail and fleeting and types of permanence meeting here and blending as if into this glorious mountain temple Nature had gathered her choicest treasures, whether great or small to draw her lovers into close confiding communion with her."

— John Muir to Teddy Roosevelt on preserving Yosemite National Park

First and Last Stanzas of "The Porch Over the River" from *New Collected Poems* copyright © 2012 by Wendell Berry, from *New Collected Poems*. Reprinted by permission of Counterpoint Press.

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#### III. Shema

The earth says have a place, be what that place requires; hear the sound the birds imply and see as deep as ridges go behind each other. (Some people call their scenery flat, their only pictures framed by what they know: I think around them rise a riches and a loss too equal for their chart—but absolutely tall.)\*

The earth says every summer have a ranch that's minimum: one tree, one well, a landscape that proclaims a universe—sermon of the hills, hallelujah mountain, highway guided by the way the world is tilted, reduplication of mirage, flat evening: a kind of ritual for the wavering.

The earth says where you live wear the kind of color that your life is (grey shirt for me)\* and by listening with the same bowed head that sings draw all things into one song, join the sparrow on the lawn, and row that easy way, the rage without met by the wings within that guide you anywhere the wind blows.

Listening, I think that's what the earth says.

— William Stafford

#### IV. Mi Shebeirach

May the source of strength
Who blessed the ones before us
Help us find the courage
to make our lives a blessing
And let us say Amen

Bless those in need of healing with *r'fuah sh'leimah*The renewal of body, the renewal of spirit
And let us say Amen

— Traditional Jewish Prayer

#### V. Kaddish

"Let my thoughts come to you, when I am gone, like the afterglow of sunset at the margin of starry silence."

— Rabindranath Tagore, 1861–1941

#### VI. Closing Prayer

In the dusk of the river, the wind gone, the leaves grow still—
The beautiful poise of lightness,
The heavy world pushing toward it.

— Wendell Berry Excerpt from "The Porch Over the River"

<sup>\*</sup> Parenthetical portions of the original poem are not included in the musical setting.

### Sacred Place

for SATB Chorus, Violin, Violoncello, and Piano

Alex Berko (ASCAP)

attacca

### I. Opening Prayer

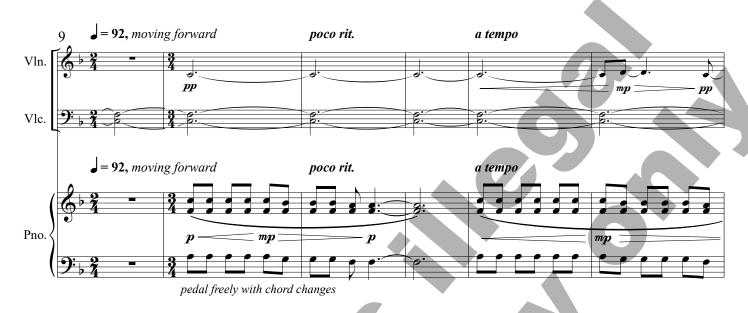
#### Wendell Berry



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### II. Amidah

John Muir





Text: John Muir (1838–1914), in a letter to Teddy Roosevelt (PD)









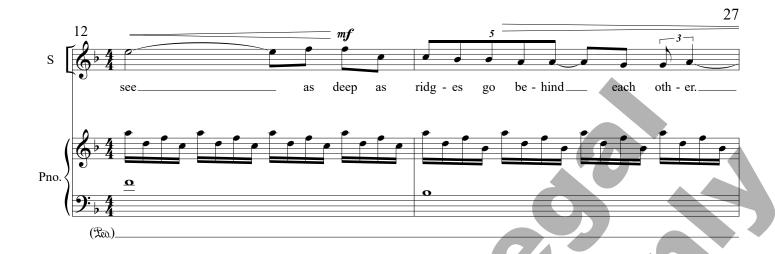
### III. Shema

#### William Stafford

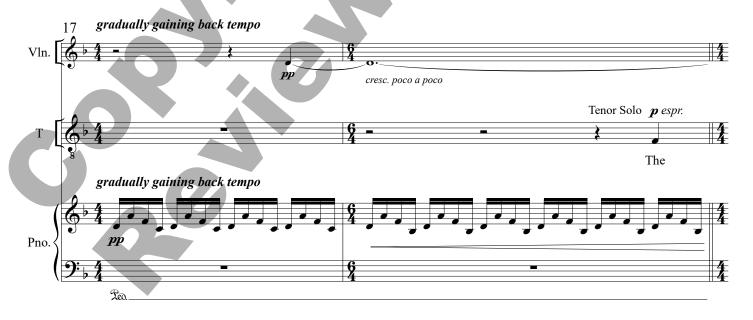


Text: "In Response to a Question: 'What Does the Earth Say?'" from *The Way It Is: New & Selected Poems*.

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### IV. Mi Shebeirach

#### Traditional Jewish Prayer















### V. Kaddish

### Rabindranath Tagore



Text: Rabindranath Tagore (1861-1941) (PD).

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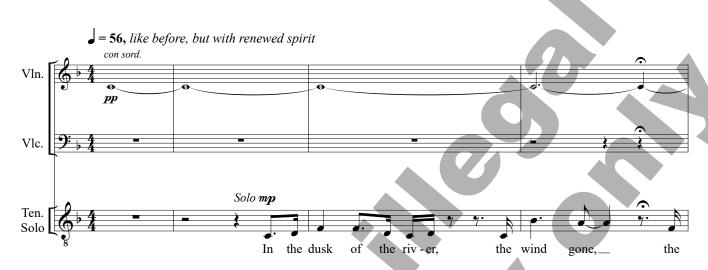


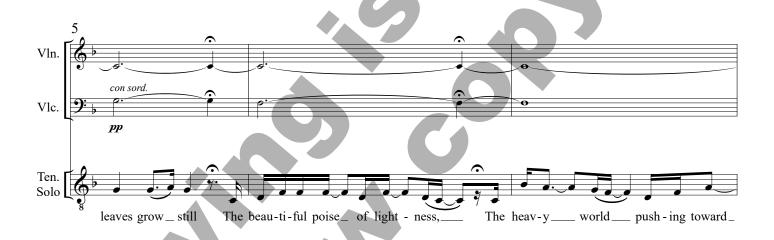


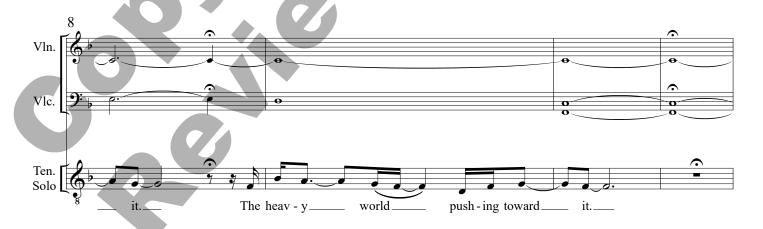


## VI. Closing Prayer

### Wendell Berry







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