



# Lifting the ‘curious spell of war’

A singing seminar  
recalling women’s peace making 1914-19

presented by



a chorus of women

28 November 2019





Words and music from  
*The People's Passion*  
by Glenda Cloughley

Seminar development for the Australian War Memorial

Dr Janet Salisbury • Dr Glenda Cloughley • Meg Rigby  
Helen Pilkinton • Sarah Stitt • Johanna McBride

*a chorus of women*

Musical Direction

Johanna McBride assisted by Meg Rigby

*the chorus today ...*

Barbara Moore • Glenda Cloughley • Helen Pilkinton • Jan Perry • Janet Kay  
Janet Salisbury • Jenny Robinson • Johanna McBride • Kate Champion  
Kirsten Anker • Meg Rigby • Marilyn Jenkins • Nola McKeon • Sarah Stitt  
Sue Hoffmann • Tanya Mark • Wilma Davidson

*with*

Chris Latham, Australian War Memorial Musician-in-Residence – violin  
Lucus Allerton – keyboard • John Smiles – alto flute

CONTACTS

[chorusofwomen@incanberra.com.au](mailto:chorusofwomen@incanberra.com.au)

Janet Salisbury 0416 167 280 [janet.salisbury@iinet.net.au](mailto:janet.salisbury@iinet.net.au)

Glenda Cloughley 0408 628 221 [glenda.cloughley@ozemail.com.au](mailto:glenda.cloughley@ozemail.com.au)

Johanna McBride 0402 050 855 [johanna@incanberra.com.au](mailto:johanna@incanberra.com.au)

[www.chorusofwomen.org](http://www.chorusofwomen.org)

The Australian War Memorial holds a video recording of this presentation in its Collection





## Introduction – Janet Salisbury

Good evening – I am Janet Salisbury and it is a pleasure to welcome you all on behalf of A Chorus of Women.

We acknowledge the traditional owners of the land where we meet, and pay our respects to their elders past, present and emerging, noting that sovereignty has never been ceded.

Thank you, Dr Nelson, for inviting us here again today and for your introduction. We stand here as women, in this space named as it is after an armaments manufacturer, to bring you a different story of the world to the one that led to the building of this memorial.

Our story is the history behind *The People's Passion* - a major choral work by Glenda Cloughley, which we have performed in different adaptations in 2015, 2018 and 2019. Weaving narrative with excerpts of Glenda's music, we recall the forgotten story of

- The women who held the only peace congress of the first world war
- The reconciliatory basis for permanent peace that they developed
- And how they saved the lives of millions of children facing starvation after the war

It is a story about peace making, internationalism and women.

Most of you will not have heard it before because it has been omitted from the history books, which focus on military battles, nationalism and men.

Today we recommend those women's detailed records to the Australian War Memorial - and to our politicians and defence leaders. Their potent methods provide a model for shifting the paradigm of military security for states towards a sustaining life-giving regenerative story of human security and justice for people and planet.

Our title — Lifting 'the curious spell of war' — comes from a statement by 1931 Nobel Peace prize winner Jane Addams – who you'll hear about shortly.

Glenda will first give us a personal reflection on the themes of her work on *The People's Passion*. Then we will tell the story of those inspiring women.

Johanna, who was herself a refugee from Hungary in 1956, will conclude with a personal reflection bringing us back into 2019.

We start with a song of invocation from our April 2015 performances at Albert Hall, with children from Arawang Primary School. It acknowledges that every one of us is here because people nurtured life well enough down our ancestral lineages.

Like them, we sing the harmony on for our great great great grandchildren.

*Performance video excerpt from A Passion for Peace – Women's Chorus and Children's Chorus sing the invocation:*

## THE CIRCLES OF LOVE

We call through time  
the memories and dreams of the circles of love  
that sing our lives around and round

As the seasons of Earth and measures of Moon  
turn children into parents who grow children – around and round

Like the song of peace in the egg of mother dove  
may our Passion bring harmony!

## Two Stories of the World – Glenda Cloughley

We begin from a statement the Swiss analytical psychologist Carl Gustav Jung made in 1933. At the time, Dr Jung was wondering how a repetition of world war and catastrophic individual and cultural trauma might be averted.

He said: 'Sooner or later it will be found that nothing really 'new' happens in history. There could be talk of something really novel only if the unimaginable happened: if reason, humanity and love won a lasting victory'.

We come to you carrying the imagination of that victory.

We come to you carrying a lineage of reason, humanity and love across the generations.

We come to introduce you to some of our life-nurturing great grandmothers.



The first of them is Margery Cloughley, the mother of my father's father.

Here she is with her Alexander on their wedding day in 1892.

They created a lively, musical family in the little town of Riverton on the south coast of New Zealand's South Island.

Here is the memorial to the 80 young ANZACs from Riverton and District who were killed in the First World War. In 1916, the population of Riverton was 836.



WWI memorial  
Riverton, New Zealand



1916 population: 836  
1914 – 1918: 80 war dead

We go to a night in 1919. My great grandma Margery is sitting at home in the quiet night. She is singing lullabies to the youngest of her eight children who is snuggly and sick. Everyone else is asleep.



George and Lex – two of her three oldest sons – are home from the war.

They never sing now. She thinks of the nights George wakes them all, screaming an anguish that clings to the walls, vibrating when she is alone. She feels the terror that sometimes leaps from him into her heart.

She thinks of Lionel in his grave in The Somme, where they all fought.

In the morning, she will bake for the Bonifaces next door. Their son was killed too.

As she cries, she draws the little one to herself to protect him from all that. And she thinks again about the two stories of the world that dwell under their one roof now. Surely, the kindly story that nurtures life will prevail. The other story destroys life.

In the lyrics of *The People's Passion* I wrote:

Great grandma's three sons  
Were dreamers and singers  
Before they went to war

But the youngest was killed  
And the two who came home  
Never dreamed, never sang again

Everyone is wondering: how can reason, humanity and love prevail?

How do we regenerate the first, kindly story of the world?

Well, war did not deter Margery. The lullabies kept bubbling up from the same wellsprings that power the big story we will tell you about a worldwide web of thousands of women. *The Chorus sings:*

## THE WELLSPRINGS

Lulay, lulay  
Lulay, lulay

Threads of memory and dream  
We spin in the web  
From The Wellsprings we bring  
Songs for children and Earth

Singing night to day death to birth  
Lament to lulay sorrow to mirth  
Calling fathers and mothers sisters and brothers  
To turn our ears to the heartbeat of The Wellsprings

*With hands on hearts, the Chorus women make the heartbeat rhythm*

Hear the heartbeats drumming  
Hear the rivers running  
Hear the undercurrents  
Beneath our feet

In the Great Below  
The Songs of Life still flow!  
Harmony resounds now  
Springs of human kindness stream out past war and trauma!

The Spirits of the Wellsprings never die away  
They are the mothers of the Songs of Life

When our loved ones fall  
The Wellsprings flow down deep  
Far from the green of the sprouting seeds  
Then our love for the children calls them home again

In the black and silver night  
before the light  
Singing lay lulay lulay

This is Jane Addams, one of A Chorus of Women's *spiritual* great grandmothers. She expressed the 'wellspring' principle as a potent axiom about the active nature of peace when she said:

Peace is not merely an absence of war

Peace is the nurture of human life



Our spiritual great grandmothers enacted the first story of the world on the global stage as resolutely as Margery sang it into her babies. But millions of their men were trapped in the other story of the world: in the awful, intergenerational march of Traumatime. *The Chorus sings:*

## TRAUMA LAW

Men from Australia  
Men from New Zealand  
trusting commanders  
of empires and armies

who cut nature's cycles  
though there is no future  
if the roundabout turns around  
war and revenge

For the law of revenge  
takes eye after eye  
Unseen and unseeing  
Blind making blind

The compassionless law of  
trauma breeds trauma –  
war after war  
within and without

## HOW SHALL WE STOP THE TRAUMATIME MARCH?

Ah! No nurture of life  
war after war!  
How shall we stop  
The Traumatime March?

You cut nature's cycles  
war after war!  
How shall we stop  
The Traumatime March?

No empathy  
No harmony  
No sympathy  
No sanctuary

You're blind and deaf  
to children and Earth!  
How shall we move  
from death to rebirth?

Trauma breeds trauma  
War after war Trauma! War!  
How shall we stop  
The Traumatime March?

## Christmas Letters – Meg Rigby

At the outbreak of the First World War, there existed an international network of women drawn together by the issue of women's suffrage – the right to vote – and other social issues. This meant that women in countries on different sides of the war knew each other. They grieved for each other's loved ones as well as their own.



Vida Goldstein

### THE AUSTRALIAN CHORUS

To the women of all nations –  
enemies and friends alike who know  
that life is sacred –  
Let us all refuse to give our children  
for this slaughter!

*The People's Passion*

In Australia, Vida Goldstein, owner–editor of the Melbourne-based *Woman Voter*, wrote a piece for that newspaper on 11 August 1914 – which was the week that Australia went into the First World War. She said:

'I think that it is a fearful reflection on 2000 years of Christianity that men have rushed into war.

'The time has come for women to show that they, as givers of life, refuse to give their sons as material for slaughter, and that they recognise that human life must be the first consideration of nations.'

Many people know the story of the 'Christmas truce' of 1914, when British and German soldiers laid down their arms and met in 'no man's land' between the trenches, played soccer together, sang carols and shared food and cigarettes.

Less well known is a remarkable exchange of letters that occurred between prominent English and German suffragists and pacifists, also at Christmas 1914. These women, whose menfolk were fighting each other, were able to reach out with love and compassion to women from the other side of the war.



But communication between the warring countries was not allowed. Not deterred by this, German women activists sent two letters via the Suffrage Alliance in America, which was at that time a neutral nation.

The letters were published in the journal of the Alliance.

### THE GERMAN CHORUS

We send warm hearty greetings  
to the women of all nations  
In these wretched, bloody times



Klara Zetkin



Dr Anita Augspurg



Lida Gustava Heymann

One was written by Anita Augspurg, and Lida Heymann in Berlin, the other by Klara Zetkin in Munich.

'To the women of all nations, warm and hearty greetings in these wretched and bloody times ...

'True humanity knows no national hatred, no national contempt ... The blood of dead and wounded must not become a stream to divide what present need and future hope unite.'

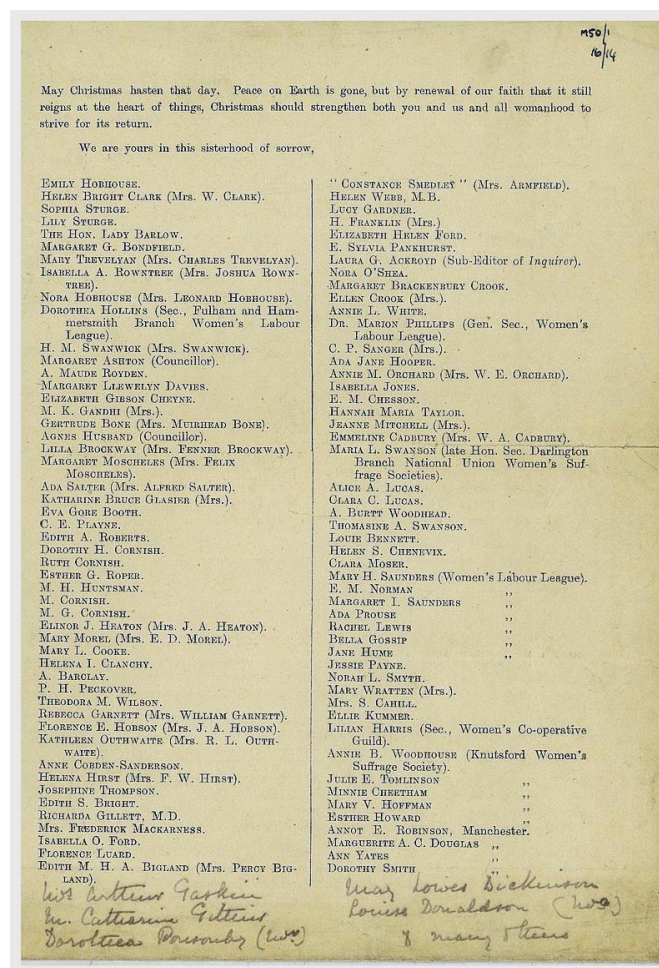
In response to the letters from Germany, Emily Hobhouse organised the writing and signing of a letter from British women. She saw in the German letters the opportunity for maintaining vital international relations among women during the war. 101 women signed Emily's letter.



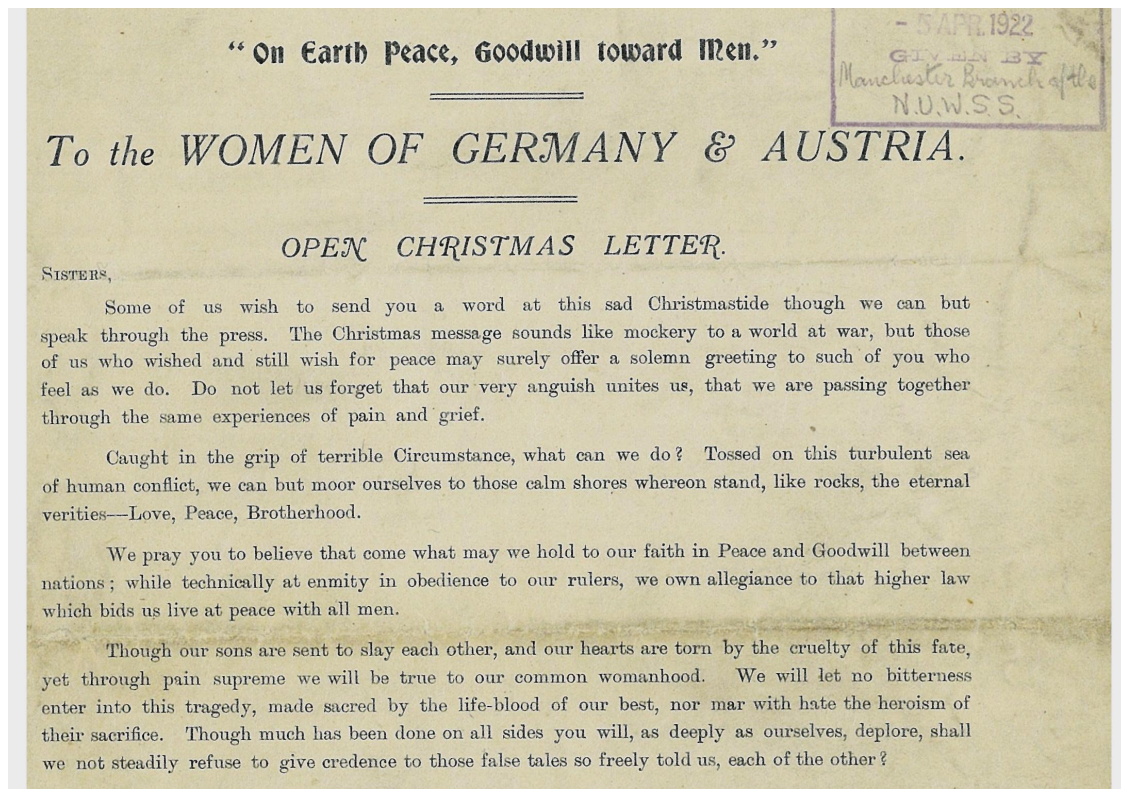
Emily Hobhouse

## THE BRITISH CHORUS

... Solemnly, we greet the 'enemy'  
and sing for peace and goodwill  
among nations







Again, they sent their letter via America.

'Sisters' it began: 'Some of us wish to send you a word at this sad Christmastide ... The Christmas message sounds like mockery to a world at war, but those of us who wished and still wish for peace may surely offer a solemn greeting to such of you who feel as we do.' The letter stated that, 'The brunt of modern war falls upon non-combatants, and the conscience of the world cannot bear the sight.'

Emily's letter continues in the words of our song. *The Chorus sings:*

#### BRITISH CHORUS

We will let no bitterness  
taint the sorrow of our lament  
Neither will we mar with hate  
the sacred lifeblood of our men

For harmony for humanity  
with our sisters in neutral countries  
we reach beyond war to that higher law  
that bids us live in peace

We're dreaming of Peace on Earth  
We're dreaming of Peace on Earth  
Peace on Earth

## The 1915 International Congress of Women – Helen Pilkinton

By the beginning of 1915, there was no escaping the human catastrophe of the war.



In the neutral Netherlands six million Dutch people had opened their hearts and homes when Germany invaded Belgium in August 1914. By Christmas, they were caring as well as they could, for nearly one million Belgian refugees.

Dr Aletta Jacobs, the first Dutch female medical doctor, had experienced first-hand the effects of the war and was constantly working to find ways to end this war and all wars.



In February 1915 she initiated a meeting in The Hague of 41 suffragist-pacifist women leaders from Holland, Belgium, Britain and Germany to plan for an international meeting.

They set dates for an International Congress of Women, in just 10 weeks time, to show solidarity with women in both warring and neutral countries and to try to end the war. Hundreds of letters with Dr Aletta's 'Call to the Women of the World' were posted. But the war mails were hopelessly unreliable, so telegrams were sent.

Dr Aletta invited Jane Addams to preside.





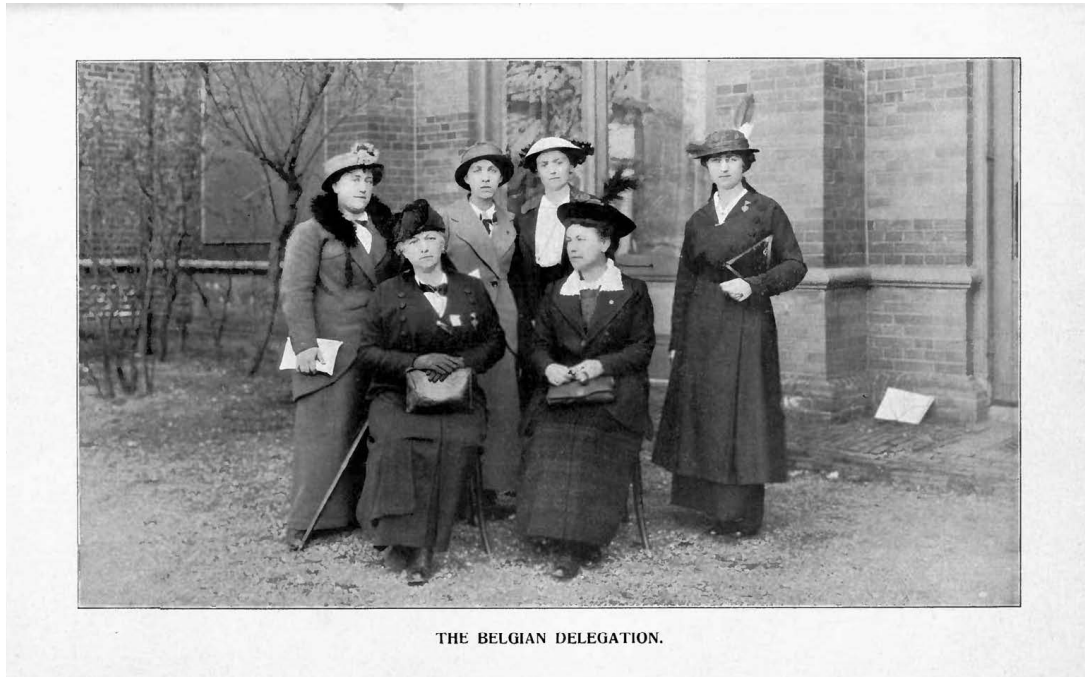
By the beginning of April a delegation of women on board the S. S. Noordam was steaming across the Atlantic from America to attend the congress.



On the voyage they worked on the program, and on draft resolutions for the Congress including resolutions which had been proposed either from committees or individuals from many nations.

However, not all those who wanted to attend were able to. 180 women from Britain who had registered were prevented because the First Lord of the Admiralty, Winston Churchill, stopped all shipping between England and Holland, leading up to, and during the Congress to stop 'those dangerous women' from attending! Fortunately, three British women managed to be at the Congress as they were already in The Hague.

Twenty eight German women arrived but five Belgian women were a day late because the rail passes that the occupying German High Command had given them fell short of the Dutch border. They had to walk the rest of the way.



No Australian women were there because they did not receive their invitations in time. Ultimately, twelve countries were represented, from both sides of the warring nations and from neutral nations.

Thirteen hundred women attended the opening of the Congress, and over 2000 the final session.





Some newspapers sent reporters apparently hoping for amusing stories of conflict at an international peace gathering of women 'silly enough' to meet in time of war.

There were some interesting headlines.  
But there was nothing like this to report.

## **'Folly in petticoats'**

SUNDAY PICTORIAL

### **'A SHIPLOAD OF OF HYSTERICAL WOMEN'**

*The Globe*

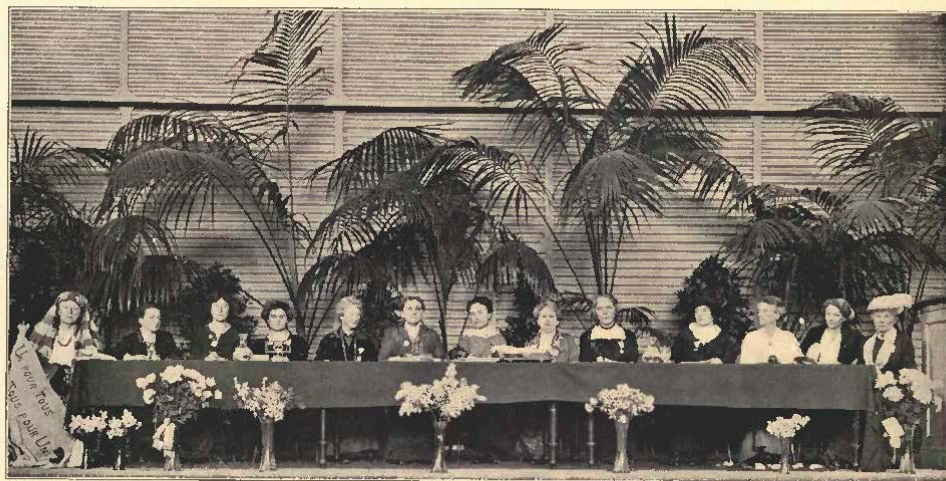
### **'pro-Hun Peacettes'**

*Daily Express*

**'The Women's International Congress, which met at the The Hague  
last week was of course a fiasco'**

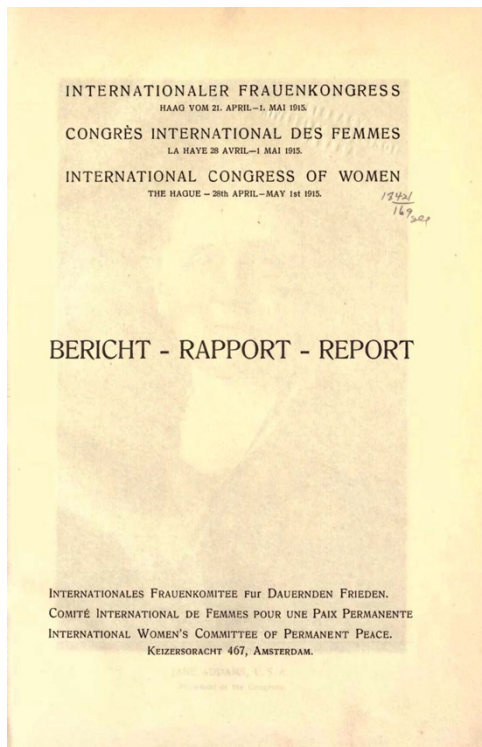
**The Times**

Instead there was robust discussion, all conducted in three languages with no microphones, expertly chaired by Jane Adams following parliamentary rules which created a sense of purpose and respect for one and another.



**PHOTOGRAPH OF THE PLATFORM.**

Reading from left to right: Mme. THOUMAIAN, Armenia; LEOPOLDINA KULKA, Austria; Miss HUGHES, Canada; ROSIKA SCHWIMMER, Hungary;  
Dr. ANITA AUGSPURG, Germany; JANE ADDAMS, U.S.A., President of the Congress; EUGÉNIE HAMER, Belgium;  
Dr. ALETTA H. JACOBS, President of the Dutch Executive Committee; CRYSTAL MACMILLAN, Great Britain; ROSA GENONI, Italy;  
ANNA KLEMAN, Sweden; THORA DAUGAARD, Denmark; LOUISE KEILHAU, Norway.



The Congress began in the same week as the ANZAC landings and six days into the Second Battle of Ypres, in which 100,000 men died, including family members of some of the delegates.

In her opening speech Dr Aletta Jacobs said:

‘With mourning hearts we stand united here. We grieve for the many young men who have lost their lives before attaining their full manhood; we mourn with the poor mothers bereft of their sons; with the thousands of young widows and fatherless children, and we will not endure in this twentieth century civilization that governments should tolerate brute force as the only solution of international disputes.’

Over the four days of the Congress the main business was refining 20 complex resolutions to address international disputes and which foretold the 20th century agenda for progressing international and human rights law.

## The 1915 Congress Resolutions – Sarah Stitt

Now the women will show us how to lift the ‘curious spell of war’, how to nurture life.

In A Chorus of Women we are still listening to their prescient and wise Congress Resolutions.

In 1915, although some countries were democracies, universal suffrage was not extended to all populations, and no international laws and mechanisms existed to govern peace and mediate hostilities. The Congress Resolutions have at their core these objectives; to bring about universal suffrage and prevent war.





The guiding principles of the Congress, to which every delegate agreed, respect of nations and universal suffrage, also guided the Congress Resolutions, which were unanimously voted for by 1300 women.

In 1915 the Congress envoy presented President Woodrow Wilson with their 20 Resolutions.

Three years later President Wilson included nine of the Resolutions in his Fourteen Point Plan, which would subsequently influence the League of Nations, and then the United Nations.

I will outline some of the Principles of a Permanent Peace from the 1915 Women's Congress. Their Resolutions have largely been incorporated into the United Nations Charter. Disappointingly, signatory compliance remains weak.

### III. PRINCIPLES OF A PERMANENT PEACE.

#### 5. Respect for Nationality.

This International Congress of Women, recognizing the right of the people to self-government, affirms that there should be no <sup>1)</sup> transference of territory without the consent of the men and women residing therein, and urges that autonomy and a democratic parliament should not be refused to any people.

#### 6. Arbitration and Conciliation.

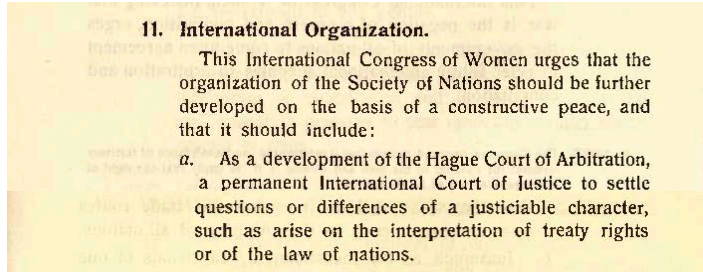
This International Congress of Women, believing that war is the negation of progress and civilisation, urges the governments of all nations to come to an agreement to refer future international disputes to arbitration and conciliation.

<sup>1)</sup> NOTE. The Congress declared by vote that it interpreted "no transference of territory without the consent of the men and women in it" to imply that the right of conquest was not to be recognized.

The Women agreed that respect for nationality, and the right to autonomy and democracy should not be refused to any people.

In 1915 only about one eighth of the world's nations were democratic, while today, about two thirds are. In democratic nations there is universal suffrage.

The Women agreed that territorial annexation without consent must be illegal.  
In 1945 the United Nations Charter outlawed territorial annexation.

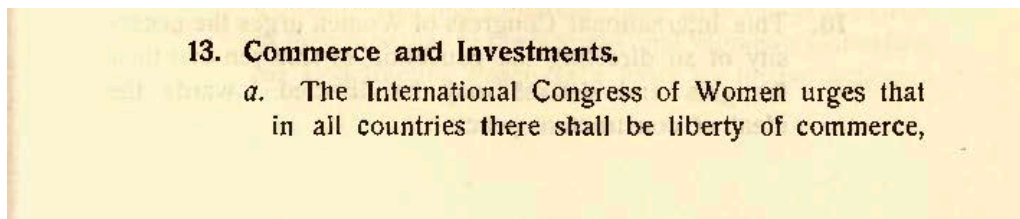


The Women proposed that the governments of nations should come to an agreement to refer future international disputes to arbitration or conciliation ...

In 1945 the United Nations Charter mandated peaceful negotiated settlement of disputes.

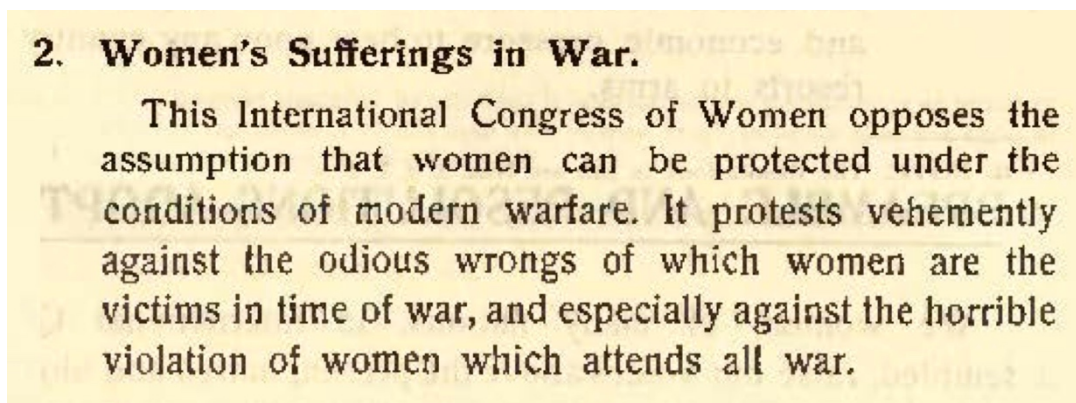
The Women suggested an International Court of Justice be created.

This was established in 1945 under the United Nations Charter.



The Women advocated freedom of commerce, shipping and trade to all nations.

Eighty years later, in 1995 the World Trade Organisation came into being.



Resolution Two reads:

'This International Congress of Women opposes the assumption that women can be protected under the conditions of modern warfare. It protests vehemently against the odious wrongs of which women are victims in time of war, and especially against the horrible violation of women, which attends all war.'

Atrocities inflicted upon women and girls during times of war were recognised as war crimes in 2000 under the United Nations Security Council Resolution 1325. This Resolution also recognised the need for women to be included in peace-making infrastructures.

However, some resolutions that would truly achieve permanent peace have still to be adopted.

#### **V. THE EDUCATION OF CHILDREN.**

- 16.** This International Congress of Women urges the necessity of so directing the education of children that their thoughts and desires may be directed towards the ideal of constructive peace.

While many treaties exist to protect children and their education as a basic right and requirement for peace, today it is still not mandated that children be taught about peaceful international legal values and conflict resolution.

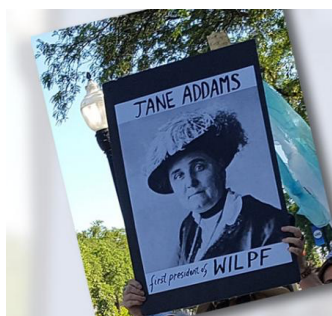
#### **12. General Disarmament.**

The International Congress of Women, advocating universal disarmament and realizing that it can only be secured by international agreement, urges, as a step to this end, that all countries should, by such an international agreement, take over the manufacture of arms and munitions of war and should control all international traffic in the same. It sees in the private profits accruing from the great armament factories a powerful hindrance to the abolition of war.

The Congress advocated universal disarmament, which the women believed could only be secured by international agreement. They saw in the private profits accruing from the great armament industries a powerful hindrance to the abolition of war.

Today the weapons manufacture and trade industries remain lucrative and in private hands.





Jane Addams  
Nobel Peace Prize 1931

## Women's International League for Peace and Freedom



Emily Greene Balch  
Nobel Peace Prize 1946



Jane Addams, the Congress President, and Emily Greene Balch, Vice President, would later become Nobel Peace laureates, in acknowledgement of their involvement in the Congress as well as their tireless work with the Women's International League for Peace and Freedom, known as WILPF, which was formed during the 1915 Congress.

We greet our Canberra WILPF sisters who are with us today. And in this place that is honouring The Courage for Peace, we proudly note that they were the 2018 recipients of the ACT Chief Minister's Rotary Peace Award.

The Congress Women agreed to meet at the end of the war when the terms of peace would be negotiated.

We will now listen to Resolution One from the 1915 International Congress of Women. *Performance video excerpt from A Passion for Peace with soprano Louise Page leading the Women's Chorus as Jane Addams:*

## RESOLUTION ONE

Now, we women  
in international congress assembled  
protest against the madness and horror of war  
involving as it does  
the reckless sacrifice of human life  
and the destruction of so much  
that humanity has labored through centuries  
to build up

## Continuous Mediation without Armistice – Janet Salisbury

In this section, we come to the story of a young woman who dared to have a big idea.



**Julia Grace Wales  
(Grace)**

Peace activist, suffragist

English Literature scholar, University of Wisconsin

Author of *Continuous Mediation without Armistice* ('The Wisconsin Plan')

Delegate to the 1915 International Congress of Women

Continued involvement in attempts to get a neutral conference established

She is Julia Grace Wales, a 33-year old Canadian-born English literature scholar at the University of Wisconsin.

Her 'big idea' was a plan to end the First World War.

So why did a young woman with no political experience make such a bold entry into international diplomacy?

From a young age, Grace had been involved in women's suffrage and peace movements. When war broke out in Europe, her homeland of Canada, like Australia, was immediately at war. In Wisconsin in the neutral USA, many of her students were the sons of German immigrants. Grace's friends described her as a very 'feeling' person and the horror of the war made her physically ill.

### *The Chorus women make the heartbeat rhythm*

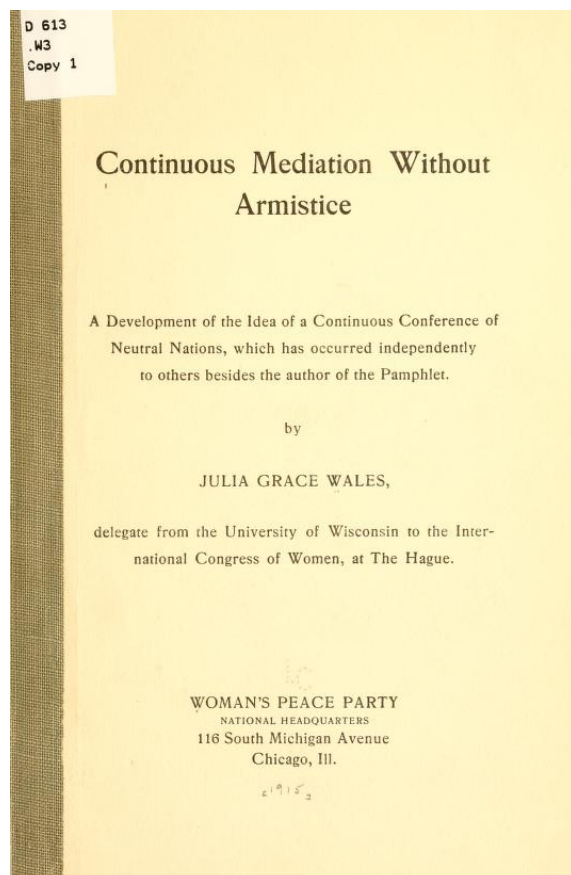
She thought night and day of some way out of the entanglement asking, 'What is the natural thing to do?'

Grace grounded her thinking in the possibility that there were right-minded people on both sides. She wrote to friends that there were 'multitudes of good people in the warring countries and that these currents of hidden energy need some way to be liberated and made active.'

But under the usual rules of war, communications between warring countries was shut down as soon as war started and the neutral nations stood aside while belligerents battled it out. Only when one nation was defeated and an armistice declared, could a neutral country act as go-between and the victor would set the conditions to bring war to an end.

Over the 1914 Christmas holidays, Grace wrote the first draft of a plan that turned these established principles on their head. She asked:

'Can a means be found by which a council of neutral powers may bring the moral force of the world to bear upon the present war situation and offer to the belligerents some opportunity to consider the possibility of peace?



Her plan urged the United States to call a conference of delegates of the 35 neutral nations of the world.

This 'world thinking organ', as she called it, would be an independent advisory body with no power to commit governments. It would *start while the belligerents were still fighting*, invite suggestions from the warring parties and submit back to them proposals for ending the war — back and forth until a basis was found for peace negotiations. She called this process 'Continuous Mediation without Armistice'.

Grace insisted that peace should not bring humiliation to any nation and must not involve compromise that would result in the renewal of war.

# Mediation Without Armistice

## THE WISCONSIN PLAN

Can a means be found by which a conference of the neutral powers may bring the moral forces of the world to bear upon the present war situation and offer to the belligerents some opportunity, involving neither committal to an arbitrary programme nor humiliation on the part of any one of them, to consider the possibility of peace?

Proposed by the Wisconsin Peace Society for the  
National Peace Conference, at Chicago, Feb. 27, 28, 1915

Published and Circulated by the Wisconsin  
Peace Society

Madison, Wisconsin



Price 10 Cents

She presented her plan to the Wisconsin Peace Society who immediately adopted it as 'The Wisconsin Plan' and circulated it widely.

It was adopted by major peace conferences in the US, and the Wisconsin Government officially endorsed it as a resolution to President Woodrow Wilson.

The president apparently liked the plan but deferred implementing it.

Grace's ideas built on those that were already alive in the worldwide web of suffragists and pacifists. But amazingly in a world where one war followed another, this plan developed by a 33-year-old woman was the first detailed development of these ideas that gave warring parties an opportunity to engage in dialogue rather than killing to resolve their differences.

Then, Aletta Jacobs called the woman of the world to the International Congress of Women in The Hague. The Resolutions Committee invited Grace to present her plan at the Congress and Grace joined the other women of the American delegation on board the S. S. Noordam.

Grace presented her plan to the Congress on Saturday 1 May 1915. It was adopted unanimously and included in the Congress resolutions.

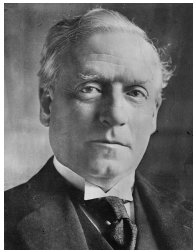
#### 4. Continuous Mediation.

This International Congress of Women resolves to ask the neutral countries to take immediate steps to create a conference of neutral nations which shall without delay offer continuous mediation. The Conference shall invite suggestions for settlement from each of the belligerent nations and in any case shall submit to all of them simultaneously, reasonable proposals as a basis of peace.

Jane Addams, imagining what the neutral nations might want to say to the belligerents, later wrote:

'We beg you, in the name of the humane values of life ... to allow us to bring in some other method for ending the conflict ... Only through help from the outside will this curious spell of war be broken.'

*[The following PowerPoint images and spoken lyrics are from The People's Passion song 'Meetings with Great Men']*



H.H. Asquith



Pope Benedict XV



King Haakon VII



Antonio Salandra

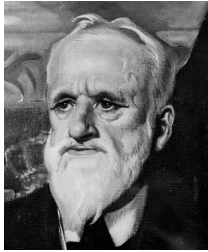
### MEETINGS WITH GREAT MEN

After the Congress nine wise women  
carry their peace plan and resolutions  
to meetings with Great Men warring and neutral

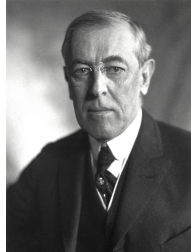
After the Congress, two groups of women envoys travelled to 14 countries. At 35 meetings from St Petersburg to Washington, London to Berlin, Stockholm and Oslo to Rome, they presented their peace plan, including the world's first method for mediation, to more world leaders than anyone else saw in the war years.



*One Chorus woman (to Jane Addams):*



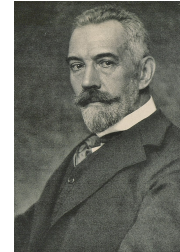
Peter Cort van  
der Linden



President Wilson



Sergey Sazanov



Theobald von  
Bethmann-Hollweg

You were talking with Presidents and Prime Ministers  
a King and the Pope and the Cardinal of State  
a Chancellor many Foreign Ministers  
Tell what the big Belligerents say ...

*Jane Addams:*

They say 'Thank you for this most sensible peace plan  
But don't you know there is no way  
to stop a war until defeat or victory?'

The Pope and the Neutrals say  
'Women must keep opposing war'  
No-one wants war, but they're under its spell!  
It's hard to be midwives for peace as the nurture of life!

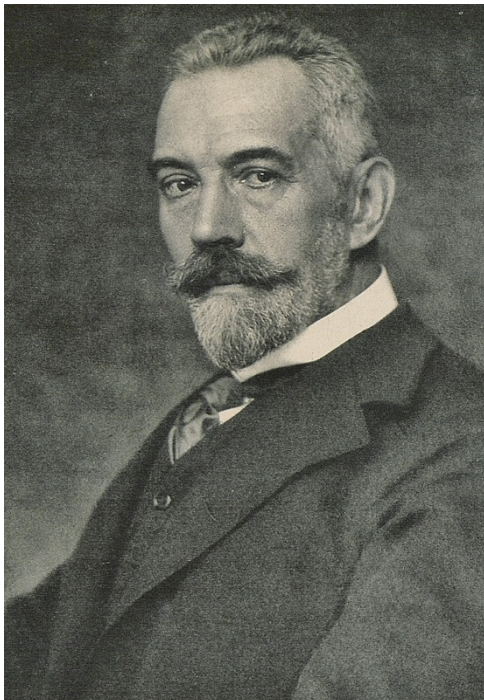
*The Women's Chorus:*

No-one wants war!  
What a curious spell!  
War breeds more war!  
Why can't they tell?

Why can't these leaders  
See what we see:  
War itself  
is the enemy!



*First Chorus woman:*  
Tell us now of your time in Berlin ...



*Jane Addams:*

The German Chancellor's son  
was killed in the trenches  
just a few weeks ago

That man's caught in the shadow  
of death and destruction  
He's solemn and sad and overwhelmed

*The Women's Chorus:*  
Solemn and sad Overwhelmed  
And the trauma turns round and round!

## AFTER THE ARMISTICE – Glenda Cloughley

The Armistice in November 1918 turns minds from war to peace.

Then the planning begins for two international meetings where the two stories of the world will play out.

In Paris, the victorious powers begin negotiations for the Treaty of Versailles that will set the terms of 'peace'.



No defeated nation is at the treaty table. Germans are banned from Paris. The Allies are setting in train a catastrophic trauma story, powered by hatred, greed and revenge. They will demand impossible reparations from Germany at the same time as they starve 250,000 Germans to death between the Armistice and the Treaty by maintaining a food blockade.

Meanwhile, women of the International League for Peace and Freedom organise their second congress in Zurich. The choice of neutral Switzerland means women from all nations can attend.

Soon, three Melbourne delegates set off on their 10-week journey to the congress: Cecilia John and Vida Goldstein from the Women's Peace Army, and Eleanor Moore from the Sisterhood for International Peace.



Cecilia John



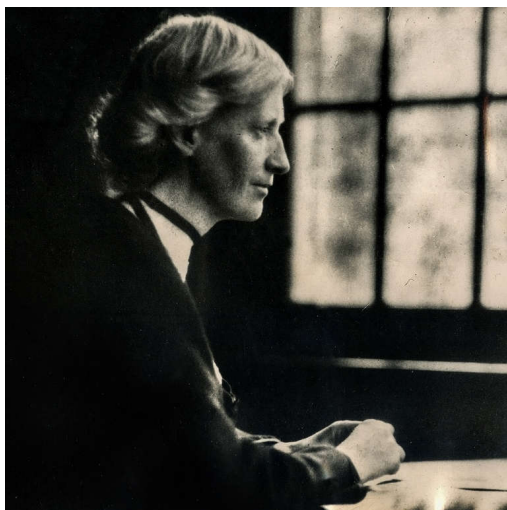
Vida Goldstein



Eleanor Moore

In London, Eglantyne Jebb shifts her activist gears.

Eglantyne and her sister Dorothy Buxton are close to many of the British women who will attend the Zurich Congress.



Eglantyne Jebb

Dorothy Buxton



But their work for the first story of the world keeps them in London. They are campaigning for Europe's starving children through the Fight the Famine movement.



Eglantyne persuades Hector Munro – a prominent London doctor – to go to Vienna on a fact-finding mission.

Dr Munro reports that there has been no milk in Vienna for years. He says: 'Children are actually dying in the streets of Vienna. In one hospital I saw 38 women suffering spontaneous fracture of the hips, their bones having lost all solidity. The children's bones are like rubber. Old people are killing themselves in order that there might be food left for the others. Mothers are murdering their babies sooner than watch their ghastly sufferings.'

Eglantyne gives the doctor's report to London's daily papers. The blockade becomes a public issue.

Then she makes a leaflet with a photograph of a malnourished two-year-old Austrian girl. She gives copies to people in Trafalgar Square. So she is arrested for disturbing the peace.



Her trial is front-page news.



*Daily Herald*, 16 May 1919, featuring Eglantyne Jebb outside the court (right) and the leaflets and poster she was arrested for distributing in Trafalgar Square

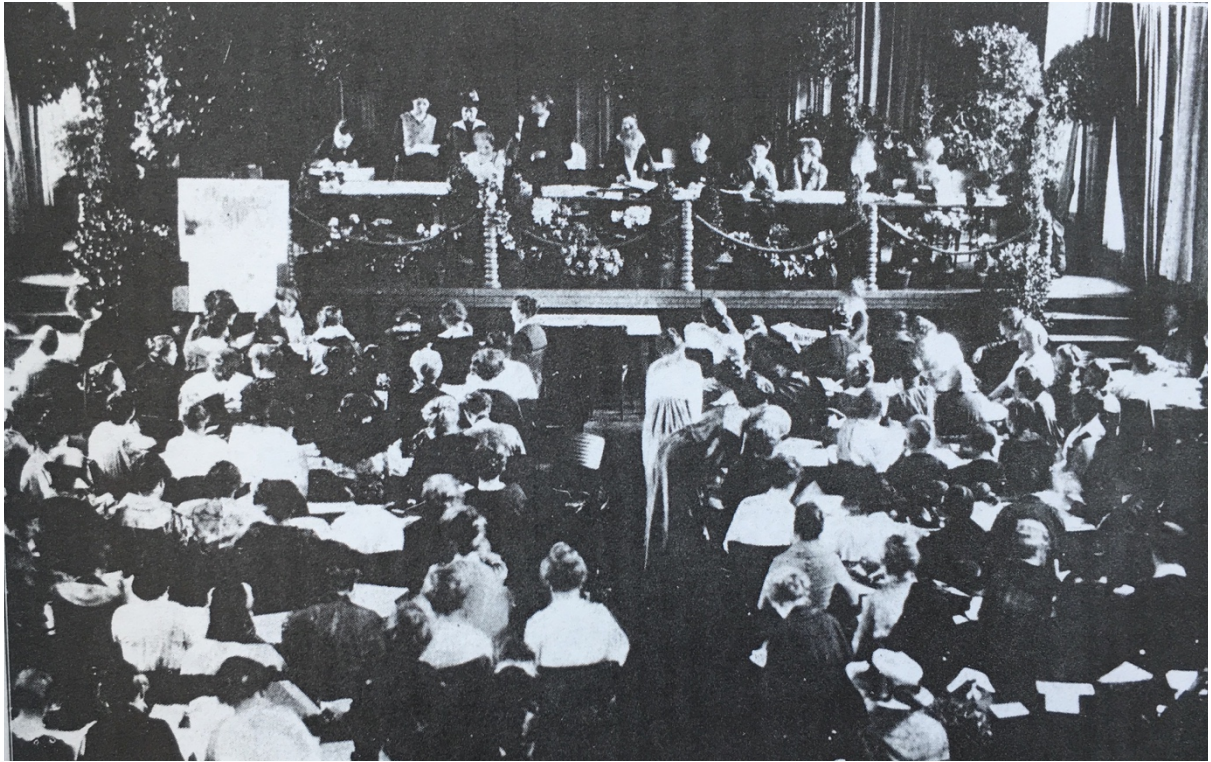
Eglantyne conducts her own defence. Everyone in the court is moved. But she is convicted and fined £5.

Afterwards, the Director of Public Prosecutions and she have a cup of tea, and he gives her £5 to show his personal support for her cause. Eglantyne uses it to start a Save the Children Fund.

Then, with great continuing media interest, she and Dorothy hire the Albert Hall for a public meeting.

Now, the stories come together.





Cecilia, Vida and Eleanor arrive in Zurich. Women from 15 other nations are overjoyed to see them. But the proposed treaty has just been published. The women are drafting their oracle that these terms of peace will bring another world war.



German and Austrian women at the Congress are emaciated beyond recognition by their friends. The food blockade is on the Congress agenda.

A greeting is sent to 'a great demonstration to be held in the Albert Hall in London':

**Monday Afternoon Session, May 12, 2.30-5.15**

**Greetings.**

A greeting was sent, on motion of Dr. Aletta Jacobs, to a great demonstration about to be held in the Albert Hall in London against the policy of starvation and for the raising of the blockade.

Londoners come in their thousands to the Albert Hall.



But they are not all sympathetic to enemy children. Many bring rotting vegetables to throw at the stage.

The speakers begin, Dr Munro and Eglantyne among them. The hall becomes quiet.

*With hands on hearts, the Chorus women make the heartbeat rhythm*

Tears of compassion flow for helpless, innocent children.

In London that night, people are moved back to their humanity and love, as well as their reason. £10,000 is donated to the Save the Children Fund.



Much of it is spent buying cows in Switzerland that are marched off to Vienna to renew the city's milk supply. *The musicians ring the cow bells*



The Save the Children movement spreads around the world.

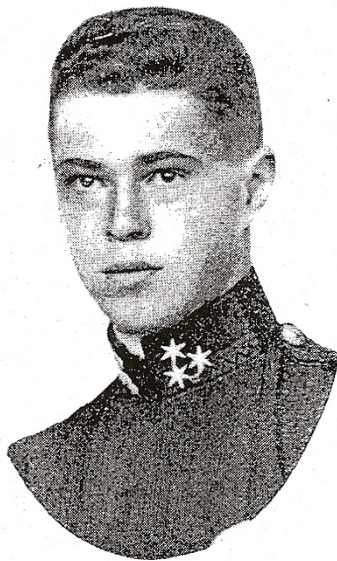




## War itself is the enemy – Johanna McBride

During the 1913 Balkan wars, Eglantyne Jebb delivered humanitarian aid to both sides of the conflict. She concluded that it's not ordinary people on opposing sides who are the enemy. She said: 'War itself is the enemy'. I believe this to be true.

Glenda told you a story of her Great-Grandmother and her sons who went to war on one side.



monyorói  
**báró Urbán Gáspár**  
pusztakengyeli földbirtokos

My Hungarian grandfather was 17 years old when WWI broke out – and found himself on the other side of the war.

He was drafted into the Austro-Hungarian army as soon as he turned 18. Being an aristocrat, he was trained to be a lieutenant and to command other soldiers, most of them older than him.

This is one of the very few stories he told us kids about his war experience. Out at the front they were approaching enemy lines when he noticed that his men were running away. He shouted: 'Come back or I shoot'. But soon he knew why they were running, when he suddenly felt an arm around his throat. Turning around, he was facing a Russian soldier. The Russian took one look at this young Hungarian officer, thought, and then shouted 'Davai!', waving his hands for my grandfather to run and join his comrades.

This Russian soldier broke the laws of war. But he followed the natural laws of human kindness most of us know in our hearts. If he hadn't, I wouldn't be here to tell you this story.

As a girl I was puzzled that my grandfather referred to a man who had spared his life as a 'svinya', a swine. Today I understand that this would have been a deeply traumatic experience for him. Maybe we learn to hate when we feel the very core of our being under threat?



Political leaders often use this sense of imminent existential danger posed by 'the other' to motivate people to engage in fighting.

Sometimes I imagine my grandfather meeting the grandfathers of my friends here in A Chorus of Women ...



... and sharing a Schnaps or two. I am sure killing each other would have made no sense at all. It didn't even make sense 100 years ago, before the curious spell of war descended on Europe and the world at an unimaginable scale.

Today humanity is still suffering from the consequences of that terrible tragedy.

The second story of the world, the one that destroys life, still seems to rule the world.

My own life was full of it, as a Hungarian refugee child with repeated experiences of displacement and sudden separation from loved ones. And yet, the first story, the one of natural human kindness, was the one which helped me lead a good and happy enough life.

In A Chorus of Women we aim to sing up this spirit of human care which is also carried by so many people's movements today. We would like to conclude with Glenda's music, singing what we long for in 2019.

IN 2019

Lulay –  
Threads of memory and dream  
we spin in the web  
From the Wellsprings we bring  
songs for children and Earth

Singing  
night to day  
death to birth  
lament to lulay  
sorrow to mirth

Calling fathers and mothers  
sisters and brothers  
to turn our ears  
to the heartbeat of The Wellsprings

In 2019  
Listening deep  
for the Songs of Life  
we hear billions of people  
in harmony

In 2019  
We hear kindness and care  
And the dream of peace  
For the children  
and the Earth

We hear  
billions of us so diverse  
billions un harmony promising the children  
People all around the Earth  
Promising to sing the Songs of Life



# 1. Invocation

## THE CIRCLES OF LOVE

♩ = 112

**1 CHILDREN'S CHORUS**

Children We call through time the memories and dreams of the cir-cles of love\_\_ that

Children We call through time the memories and dreams of the cir-cles of love\_\_ that

Fl. *tr*

A. Fl.

**5 Children unison *mp***

Children sing our lives a round and round as the sea-sons of Earth and mea sures of moon turn

Children sing our lives a round and round as the sea-sons of Earth and mea sures of moon turn

**WOMEN'S CHORUS *mp***

S. ...as the sea-sons of Earth and mea sures of Moon turn

M. ...as the sea-sons of Earth and mea sures of Moon turn

A. ...as the sea-sons of Earth and mea sures of Moon turn

Fl.

A. Fl.

Vla. *mp*

Vc. 1

*arco*

8 *A secret!*  
*p*

Children  
child-ren in-to pa-rents who grow child ren a-round and round Like the song of peace in the

S.  
child-ren in-to pa-rents who grow child ren a-round and round Like the song of peace in the

M.  
child-ren in-to pa-rents who grow child ren a-round and round Like the song of peace in the

A.  
child-ren in-to pa-rents who grow child ren a-round and round Like the song of peace in the

Fl.  
*p* *tr* *p* *tr*

A. Fl.  
*p* *mp* *p* *tr*

Vla.  
*p* *mp* *pp* *A secret!*

Vc. 1  
*p* *mp* *pp*

11

Children  
egg of mo-ther dove May our Pass-ion bring har - mo - ny.

S.  
egg of mo-ther dove May our Pass-ion bring har - mo - ny.

M.  
egg of mo-ther dove May our Pass-ion bring har - mo - ny.

A.  
egg of mo-ther dove May our Pass-ion bring har - mo - ny.

Fl.  
*(tr)* *f* *(tr)*

A. Fl.  
*f* *(tr)*

Vla.  
*f* *(tr)*

Vc. 1  
*f* *(tr)*



# The Wellsprings

'Lifting the Curious Spell of War'  
Australian War Memorial, 28 November 2019

♩ = 100

CHORUS SOPRANOS

MEG SOPRANOS

*p* Lu-lay, lu-lay Lu-lay, lu-lay

*CUE (Glenda) ...the same wellsprings that power the big story we will tell you about a worldwide web of thousands of women.*

Violin

Piano

*mp*

*p pizz-like*

Repeat until Glenda is downstairs and Meg sings

6 1

S.

M.

A.

A. Fl.

Vln.

Pno.

*mf*

*p*

*p*

*8<sup>vb</sup>*

Lu - lay Lu - lay

Lu - lay Lu - lay

Lu - lay Lu - lay

Lu lay, lu lay Lu lay, lu lay

Lu - lay, Lu - lay Lu - lay

4 *mp*

S. -lay Threads of memory and dream, we spin in the web From the Wellsprings we bring songs for

M. *mp*  
lu - lay Threads of memory and dream, we spin in the web From the Wellsprings we bring songs for

A. Lu lay, Lu - lay we spin in the web From the Wellsprings we bring songs for

A. Fl. *mp*

Vln. *mp*

Pno. *mp*

8

S. child-ren and Earth Sing-ing night to day, Death to birth, La-ment to lu - lay, —

M. chil-dren and Earth Sing-ing night to day, Death to birth, La-ment to lu - lay, —

A. chil-dren and Earth Sing-ing night to day — Death to birth, La-ment to lu - lay, —

A. Fl. *mf*

Vln. *mf*

Pno. *mf*

12

S. sor - row to mirth Call-ing fa - thers and mo - thers, Sis - ters and bro - thers, to

M. sor - row to mirth, Call-ing fa - thers and mo - thers, Sis - ters and bro - thers, to

A. sor - row to mirth, Call-ing fa - thers and mo - thers, Sis - ters and bro - thers, to

A. Fl.

Vln.

Pno.

15

S. turn our ears to the heart beat of The Well-springs

M. turn our ears to the heart beat of The Well-springs

A. turn our ears to the heart-beat of The Well-springs.

A. Fl.

Vln.

Pno.

B. D. *Sounds like a heartbeat*

*pp*

4/4

17  $\text{♩} = 100$  DR ALETTA as Chorus Leader  
MEG

Dr Aletta

*Women's Chorus beat this rhythm with right hand on heart for 3 bars*

S.

M.

A.

Pno.

B. D.

Hear the heart-beats drum ming,

Hear the heart-beats drum ming,

Hear the heart-beats drum ming,

Hear the heart-beats drum ming,

$\text{♩} = 100$

*p*  $8^{\text{vb}}$

21

Dr Aletta

S.

M.

A.

Pno.

B. D.

Hear the ri-vers run - ning. Hear the und-er cur - rents Be-neath our feet.

Hear the ri-vers run - ning. Hear the und-er cur - rents Be-neath our feet.

Hear the ri-vers run - ning. Ooh Ooh

Hear the riv-ers run - ning. Hear the und-er cur - rents Be-neath our feet.

*mp*



24

Dr Aletta

In the Great Be- low the Songs of Life still flow! Har-mon- y re-sounds now,

S.

In the Great Be- low the Songs of Life still flow! Har-mon- y re-sounds now,

M.

In the Great Be- low the Songs of Life still flow! Har mon- y re-sounds now,

A.

In the Great Be-low the Songs of Life still flow! Har-mon- y re-sounds now,

Vln.

*mf*

Pno.

*mp*

B. D.

27

Dr Aletta

Springs of hu - man kind - ness stream out past war and trau - ma!

JOHANNA

Mezzo S'teller

Springs of hu - man kind - ness stream out.

GLENDA

Alto S'teller

Springs of hu - man kind - ness stream out

S.

Aah

M.

Aah

A.

Aah

Vln.

Pno.

B. D.

29

Soprano S'teller MEG

The Spi rits of the Well-springs ne-ver die a-way. They are the

Mezzo S'teller JOHANNA

The Spi rits of the Well-springs ne-ver die a-way. They are the

Alto S'teller GLENDA

The Spi rits of the Well-springs ne-ver die a-way. They are the

S.

The Spi rits of the Well-springs ne-ver die a-way. They are the

M.

Aah Aah

A.

Aah Aah

A. Fl.

*f*

Vln.

*pizz. f*

Pno.

*f*

8<sup>va</sup>

B. D.

The musical score is written for a scene. It features five vocal parts: Soprano S'teller (MEG), Mezzo S'teller (JOHANNA), Alto S'teller (GLENDA), Soprano (S.), and Mezzo (M.). The vocalists sing the lyrics "The Spi rits of the Well-springs ne-ver die a-way. They are the". The instrumental parts include Alto Flute (A. Fl.), Violins (Vln.), Piano (Pno.), and Bass Drum (B. D.). The piano part includes a solo section marked *f* and an 8<sup>va</sup> (octave up) section. The bass drum part provides a rhythmic accompaniment.

32

Soprano S'teller

mo - thers of the Songs of Life. When our loved ones fall, The Well-springs

Mezzo S'teller

mo - thers of the Songs of Life\_ When our loved ones fall, The Well-springs

Alto S'teller

mo - thers of the Songs of Life\_ When our loved ones fall, The Well-springs

S.

mo - thers of the Songs of Life\_ Aah

M.

Aah

A.

Aah

A. Fl.

Vln.

arco

Pno.

(8).....

B. D.

faint and far away

35

Soprano S'teller

flow\_ down\_ deep. Far\_ from the green of the sprout-ing seeds Then our

Mezzo S'teller

flow\_ down\_ deep. Far\_ from the green of the sprout-ing seeds Then our

Alto S'teller

flow\_ down\_ deep. Far\_ from the green of the sprout-ing seeds Then our

S.

Aah\_ Aah\_ Aah\_ Then our

M.

Aah\_ Aah\_ Aah\_ Then our

A.

Aah\_ Aah\_ Aah\_ Then our

A. Fl.

*p*

Vln.

*p*

Pno.

B. D.



38 **MEG** *f*

Soprano S'teller  
love for the child - ren calls them home a - gain.

**JOHANNA** *f*

Mezzo S'teller  
love for the child - ren calls them home a - gain.

**GLENDA** *f*

Alto S'teller  
love for the child - ren calls them home a - gain.

S. *f*  
love for the child - ren calls them home a - gain. In the

M. *f*  
love for the child - ren calls them home a - gain. In the

A. *f*  
love for the child - ren calls them home a - gain.

A. Fl. *f*

Vln. *f*

Pno. *p* *f*

B. D. *f*

41

S. *f*  
black and sil-ver night be-fore the light Sing-ing lay, lu - lay, lu - lay.

M. *f*  
black and si-ver night be-fore the light Sing ing lay, lu - lay, lu - lay.

A. *f*  
Lu - lay, Lu - lay Sing ing lay, lu - lay, lu - lay.

B. D. *f*

# Trauma Law

5  $\text{♩} = 130$

Vln. *pizz.*

CUE (Glenda) ... intergenerational  
march of Trauma Time.

Pno.

12

S. Men from Aus-tra - lia, Men from New Zea-land trust ing com-man-ders of em pires and ar-mies who

M. Men from Aus-tra - lia, Men from New Zea-land trust ing com-man-ders of em pires and ar-mies who

A. Men from Aus-tra - lia, Men from New Zea-land trust ing com-man-ders of em pires and ar-mies who

A. Fl. *mp*

Vln. *pizz. mp*

Pno. *mp*

16

S. ens. Aah Aah Aah Aah *mf*

S. cut na-ture's cy-cles though there is no fu-ture if the round-a-bout turns round war and re-venge *mf*

M. cut na-ture's cy-cles though there is no fu-ture if the round-a-bout turns round war and re-venge For the *1 voice*

A. cut na-ture's cy-cles though there is no fu-ture if the round-a-bout turns round war and re-venge

A. Fl. *mf*

Vln.

Pno.

20

S. ens. Aah

S. law of re-venge takes eye af - ter eye, Un - seen and un - see - ing, Blind mak - ing blind. The com

M. *simile* law of re-venge takes eye af - ter eye, Un - seen and un - see - ing, Blind mak - ing blind. The com

A. *simile* law of re-venge takes eye af - ter eye, Un - seen and un - see - ing, Blind mak - ing blind. The com

A. Fl.

Vln. *arco*

Pno.

24

S. ens.

S.

M.

A.

A. Fl.

Vln.

Pno.

pass-ion-less law of trau-ma breeds trau-ma, war - af - ter war with - in and with-out!

pass-ion-less law of trau-ma breeds trau-ma, war - af - ter war with - in and with-out!

pass-ion-less law of trau-ma breeds trau-ma, war - af - ter war with - in and with-out!

## HOW SHALL WE STOP THE TRAUMATIME MARCH?

1

Alto S'teller

*These notes may be more spoken than sung*

ff Ah! No nur-ture of life war af-ter war How shall we stop the Trau-ma-time March?

*Crisp chanting in stage whispers*

S.

M.

A.

No nur-ture of life war af-ter war How shall we stop the Trau-ma-time March? You

No nur-ture of life war af-ter war How shall we stop the Trau-ma-time March? You

No nur-ture of life war af-ter war How shall we stop the Trau-ma-time March? You

Vln.

Pno.

*pizz.*

*8vb pizz-like*



6 *Spoken chant* *A few sopranos sing*

S. cut na-ture's cy - cles war af - ter war How shall we stop The\_ Trau-ma-time March?

M. cut na-ture's cy - cles war af - ter war How shall we stop The\_ Trau-ma-time March?

A. cut na-ture's cy - cles war af - ter war How shall we stop The\_ Trau-ma-time March? *f*

A. Fl.

Vln. *simile* *arco*

Pno. *simile* *simile*

8<sup>vb</sup>



10 *f*

S. No em-path-y! No har-mon-y! No sym-path-y! No sanc-tua-ry! You're blind and deaf to

M. No em-path-y! No har-mon-y! No sym-path-y! No sanc-tua-ry! You're blind and deaf to

A. No em-path-y! No har-mon-y! No sym-path-y! No sanc-tua-ry! You're blind and deaf to

A. Fl.

Vln. *gliss*

Pno.

(8)

15

S. *f*  
child ren and Earth! How shall we move from death to re-birth? Trau-ma breeds trau-ma

M.  
child ren and Earth! How shall we move from death to re-birth? Trau-ma breeds trau-ma!

A.  
child ren and Earth! How shall we move from death to re-birth? Trau - ma!

A. Fl. *f*

Vln. *f*

Pno. *f*

8<sup>vb</sup>



19

S. *gliss.*  
war af - ter war Trau - - ma! War! *gliss.*

M.  
More war! Trau - - ma! War!

A. *gliss.*  
More war! Trau - - ma! War!

A. Fl.

Vln.

Pno.

(8)

22 *Shouting in desperation*

S. How shall we stop the Trau - ma - time March?

M. How shall we stop the Trau - ma - time March?

A. How shall we stop the Trau - ma - time March?

A. Fl.

Vln.

Pno.

(8).....

## THE BRITISH CHORUS

24 CHORUS

S. We will let no bit - ter - ness\_ taint the sor-row of our\_ la-ment

M. We\_ will let\_ no bit - ter-ness taint the sor-row of our la-ment

A. We will let no\_ bit - ter-ness taint the sor-row of our\_ la-ment

A. Fl.

Vln.

*Cue (Meg) ... Emily's letter  
continues in the words of our song  
Lucas gives A major chord*



28

S. Nei - ther will we\_ mar with hate the sa - cred life - blood of\_ our men. For

M. Nei - ther will we mar with hate the sa - cred life - blood of our men. For

A. Nei - ther will we mar\_ with hate\_ the sa - cred life - blood of\_ our men. For

A. Fl.

Vln.



# THE PEACE CHORALE

## MEZZO & SOPRANO STORYTELLERS

32 *piu mosso*

Soprano S'teller *mp* har - mo-ny, for hu - man - i - ty, with our sis-ters in neu - tral coun - tries We

S. *mp* har - mo-ny, for hu - man - i - ty, with our sis-ters in neu - tral coun - tries We

M. *mp* har - mo-ny, for hu - man - i - ty, with our sis-ters in neu - tral coun - tries We

A. *mp* har - mo-ny, for hu - man - i - ty, with our sis-ters in neu - tral coun - tries We

A. Fl. *mp* *piu mosso*

Vln. *mp* *piu mosso*

Pno. *mp* *piu mosso*

36

Soprano S'teller reach be-yond war to the high - er law that bids\_ us live in peace. .

S. reach be-yond war to the high - er law that bids us live in peace.

M. reach be-yond war to the high - er law that bids\_ us live in peace.

A. reach be-yond war to the high - er law that bids us live in peace.

A. Fl. *mf*

Vln. 3

Pno. *mf*

40  $\text{♩} = 60$  EMILY HOBHOUSE *to Audience* WITH AUDIENCE

S.Solo We're dream-ing of peace on Earth We're dream-ing of

S. We're dream-ing of peace on Earth We're dream-ing of

M. We're dream-ing of peace on Earth We're dream-ing of

A. We're dream-ing of peace on Earth We're dream-ing of

A. Fl. *mp* *f*

Vln. *f* *arco* *pizz.*

Pno.

45 *cont. with Audience*

S.Solo peace on Earth We're dream-ing of peace on Earth

S. peace on Earth Ah! Peace on Earth

M. peace on Earth Ah! Peace on Earth

A. peace on Earth Ah! Peace on Earth

A. Fl.

Vln. *arco*

Pno.

# RESOLUTION ONE

*Passed with no dissent by 1300 women from 12 warring  
and neutral nations at the International Congress of Women,  
The Hague, 28 April - 1 May 1915*

$\text{♩} = 100$

*Maestoso*

1 *f* *mf*

Jane Addams *f* Now, We wo - men in in - ter - na - tional con-gress as-semb-led pro - test a -

S. *f* Now, We wo - men In in - ter - na - tional con-gress as-semb-led pro - test a -

M. *f* Now, We wo - men In in - ter - na - tional con-gress as-semb-led pro - test a -

A. *f* Now, We wo - men In in - ter - na - tional con-gress as-semb-led pro - test a -

Fl. *f* *mf*

A. Fl. *f*

Vla.

Vc. 1 *f* *arco* *mf*

Vc. 2 *arco* *mf*

10 *mf*

Jane Addams *mf* gainst the mad-ness and hor-ror of war, in - volv-ing as it does a reck - less

S. *mf* gainst the mad-ness and hor-ror of war, in - volv-ing as it does Ah

M. *mf* gainst the mad-ness and hor-ror of war, Ah a reck - less

A. *mf* gainst the mad-ness and hor-ror of war, in - volv-ing as it does a reck - less

Fl. *mf*

A. Fl. *mf*

Vla.

Vc. 1 *mf*

Vc. 2 *mf*

17 *piu mosso* *mp*

Jane Addams

sac-ri-fice of hu - man life And the de struc-tion of so much, so

S. *mp*

And the de struc-tion of so much, so

M. *mp*

sac-ri-fice of hu - man life Ah so much, so

A. *mp*

sac-ri-fice of hu - man life And the de - struc-tion of so much, so

Fl. *mp*

A. Fl. *mp*

Vla. *p*

Vc. 1 *pp*

Vc. 2 *p*

25 *a tempo* *ff*

Jane Addams

much that hu - ma-ni - ty has la-boured through cen - tu - ries to build up.

S. *ff*

much that hu-man-i - ty has la-boured through cen - tu - ries to build up.

M. *ff*

much that hu-man-i - ty has la-boured through cen - tu - ries to build up.

A. *ff*

much that hu-man-i - ty has la-boured through cen - tu - ries to build up.

Fl. *ff*

A. Fl. *a tempo* *ff*

Vla. *ff*

Vc. 1 *ff*

Vc. 2 *ff*

# IN 2019

50 1 ♩ = 100 1

A. Fl. *CUE (Johanna) ... We would like to conclude with Glenda's music, singing what we long for in 2019.*

Pno. Repeat this bar until Johanna is in position

S. *mp* Threads of mem-or-y and dream, we spin in the web From The

M. *mp* Threads of mem-or-y and dream, we spin in the web From the

A. Lu - lay we spin in the web From the

A. Fl. *mp*

Vln. *arco mp*

Pno. *mp*

6 (8).....1

S. Well - springs we bring songs for child - ren and Earth Sing-ing

M. Well - springs we bring songs for chil - dren and Earth Sing-ing

A. Well - springs we bring songs for child - ren and Earth. Sing - ing

A. Fl.

Vln.

Pno.



8

S. night to day, Death to birth, La ment to lu - lay, —

M. night to day, Death to birth, La - ment to lu - lay, —

A. night to day, Death to birth, La - ment to lu - lay, —

A. Fl.

Vln. *mf*

Pno. *mf*



11

S. sor - row to mirth. Call-ing fa - thers and mo - thers,

M. sor - row to mirth. Call-ing fa - thers and mo - thers,

A. sor - row to mirth. Call-ing fa - thers and mo - thers,

A. Fl.

Vln.

Pno.

13

S. Sis - ters and bro - thers to turn our ears to the heart - beat of The Well - springs.

M. Sis - ters and bro - thers to turn our ears to the heart - beat of The Well - springs.

A. Sis - ters and bro - thers to turn our ears to the heart - beat of The Well - springs.

A. Fl.

Vln.

Pno.

B. D.

*pp*



16 *All move hands to hearts in time with the drum*

Jane Addams

JANE ADDAMS

In twen - ty nine - teen,

Vln.

*mf* *arco*

Pno.

20

S. Lis-ten-ing deep for the Songs of Life, we hear bill-ions of peo - ple in har - mon-y.

M. Lis-ten-ing deep for the Songs of Life, we hear bill-ions of peo - ple in har - mon-y.

A. Lis-ten-ing deep for the Songs of Life, we hear bill-ions of peo - ple in har - mon-y. In

A. Fl. *tr* *mp*

Vln. *mp*

Pno. *mp*



24

S. And the

M. We hear kind - ness and care And the

A. twen - ty nine - teen We hear kind - ness and care And the

A. Fl.

Vln.

Pno.

26

S. dream of peace for the child - ren and the Earth.

M. dream of peace for the child - ren and the Earth.

A. dream of peace for the child - ren and the Earth...

A. Fl. *mf*

Vln. *mf*

Pno. *mf*

30 ♩ = 80

Jane Addams

S. We hear bil-lions of us, so di-verse, bil-li-ons in har-mo-ny, pro mis-ing the child ren,

M. We hear bil-lions of us, so di-verse, bil-li-ons in har-mo-ny, pro mis-ing the child-ren,

A. We hear bil-lions of us, so di-verse, bil-li-ons in har-mo-ny, pro mis-ing the child ren,

A. Fl.

Vln. *mf*

Pno.

34

Jane Addams *f*  
 Peo-ple all a-round the Earth Pro-mis-ing to sing the Songs of Life.

S. *f*  
 Peo-ple all a-round the Earth, pro-mis-ing to sing the Songs of Life.

M. *f*  
 Peo-ple all a-round the Earth, pro-mis-ing to sing the Songs of Life.

A. *f*  
 Peo-ple all a-round the Earth, pro-mis-ing to sing the Songs of Life.

A. Fl.

Vln.

Pno.