



Sunday, December 4, 2016, 3pm
Zellerbach Hall

Joyce DiDonato, *mezzo-soprano*
Il Pomo d'Oro

In War & Peace: Harmony Through Music

Joyce DiDonato, *mezzo-soprano and executive producer*

Il Pomo d'Oro

Maxim Emelyanychev, *director and harpsichord*

Manuel Palazzo, *choreographer and dancer*

Ralf Pleger, *stage director*

Henning Blum, *lighting designer*

Yousef Iskandar, *video designer*

Tour Management by Askonas Holt

Greeting cards by Hallmark

Gowns for Joyce DiDonato: Vivienne Westwood

Costume for Manuel Palazzo: Lasha Rostabaia

Makeup by M.A.C.

Joyce DiDonato would like to thank The Pure Land Foundation for its generous support.

She would also like to thank Five Arts Foundation as recommended by Helen Berggruen, Susan and John Singer, Helen and Peter Bing, The Howard and Sarah D. Solomon Foundation, and Marnie and Kern Wildenthal for their additional support.

This performance is made possible, in part, by Patron Sponsor Bernice Greene.

WAR

- George Frideric HANDEL (1685–1759) Scenes of horror, scenes of woe (Storgè)
Jeptha (1752)
- Leonardo LEO (1694–1744) Prendi quel ferro, o barbaro! (Andromaca)
Andromaca (1742)
- Emilio DE CAVALEIRI (1550–1602) Sinfonia Rappresentatione di anima e di corpo
(instrumental)
- Henry PURCELL (1659–1695) Ciaconna in sol min for 3 violins and basso
(instrumental)
- PURCELL Dido's Lament (Dido)
Dido and Aeneas (1689)
- HANDEL Pensieri, voi mi tormentate (Agrippina)
Agrippina (1709)
- Carlo GESUALDO (1566–1613) Tristis est animam mea
(instrumental)
- HANDEL Lascia ch'io pianga (Almirena)
Rinaldo (1711)

INTERMISSION

PEACE

- PURCELL They tell us that you mighty powers (Orazia)
The Indian Queen (1695)
- HANDEL Crystal streams in murmurs flowing (Susanna)
Susanna (1749)
- HANDEL Da tempeste il legno infranto (Cleopatra)
Giulio Cesare (1724)
- Arvo PÄRT (b. 1935) Da pacem, Domine
(instrumental)
- HANDEL Augelletti, che cantata (Almirena)
Rinaldo (1711)
- Niccolò JOMMELLI (1714–1774) Par che di giubilo (Attilia)
Attilio Regolo (1753)

In War & Peace: Harmony Through Music

The pendulum of human history has continuously swung between despair and hope, horror and bliss, chaos and tranquility. We are a restless bunch, prone to desperation, separation, and fear in some moments, and yet, mercifully, to optimism, aspiration, and generosity in others.

As a citizen of the world in 2016 the temptation to spiral down into the turmoil and pessimism that seemingly permeates all corners of our lives can overwhelm me at times, and the temptation to simply give in to the dispiriting din of upheaval can devastate the spirit. And yet, I'm a belligerent, proud, willing optimist.

And so I ask myself: Is it possible to find a sincere and lasting peace within such deafening chaos? And if so, how do I access it? Is it conceivable that there exists an alternative to simply surrendering to the inevitable noise and to our base fears, and instead to bravely choose serenity, audaciously silencing those fears?

Creators of great art have been depicting atrocity and pandemonium side-by-side with tranquility and equanimity for centuries, boldly showing us both our brutal nature and our elevated humanity. Art unifies, transcends borders, connects the disconnected, eliminates status, soothes turmoil, threatens power and the status-quo, and gloriously exalts the spirit. Art is a valiant path to peace.

With the help of Handel and Purcell, among other masterful artists, I respectfully invite you look at the interwoven worlds of external conflict and serenity, of internal war and peace, and to contemplate where you wish to reside within yourself.

Ultimately and unquestionably the power to bravely tip the scales towards peace lies firmly within every single one of us.

And so I ask you: In the midst of chaos, how do you find peace?

—Joyce DiDonato

Joyce DiDonato, mezzo-soprano

“The staggering, joyful artistry of Joyce DiDonato reminds us that in any generation there are a few giants. Joyce is not only a great, brave, and inspiring artist—one of the finest singers of our time—but she is also a transformative pres-

ence in the arts. Those who know her repertoire are in awe of her gifts, and those who know nothing of it are instantly engaged. Joyce sings and the world is suddenly brighter. She compels us to listen actively, to hear things anew.”

—Jake Heggie, Gramophone

Grammy Award winner of the 2016 Best Classical Solo Vocal Album (*Joyce & Tony: Live at Wigmore Hall*) and the 2012 Best Classical Vocal Solo, Kansas-born Joyce DiDonato entrances audiences across the globe, and has been proclaimed “perhaps the most potent female singer of her generation” by *The New Yorker*. With a voice “nothing less than 24-carat gold,” according to the *Times* (London), DiDonato has soared to the top of the industry both as a performer and a fierce advocate for the arts, gaining international prominence in operas by Handel and Mozart, as well as through her wide-ranging, acclaimed discography. She is also widely praised for the *bel canto* roles of Rossini and Donizetti, the *Financial Times* judging her recent performances as Elena in Rossini’s *La donna del lago* as “simply the best singing I’ve heard in years.”

Much in demand on the concert and recital stage, she has recently held residencies at Carnegie Hall and London’s Barbican Centre; toured extensively in South America, Europe, and Asia; and appeared as guest soloist at the BBC’s Last Night of the Proms. Recent highlights in opera have included her first Charlotte in Massenet’s *Werther* for The Royal Opera under Sir Antonio Pappano; the title role in Donizetti’s *Maria Stuarda* at the Metropolitan Opera, for The Royal Opera, and at the Liceu in Barcelona; the title role in Handel’s *Alcina* on tour with the English Concert and Harry Bicket; and Marguerite in Berlioz’s *La damnation de Faust* with the Berlin Philharmonic under Sir Simon Rattle.

DiDonato opened her 2016/17 season in a gala concert with the Seattle Symphony Orchestra under Ludovic Morlot; she will also give concerts this season with the Chicago Symphony Orchestra under Riccardo Muti and the Berlin Philharmonic under Yannick Nézet-Séguin, as well as a recital with Philippe Jordan



in Paris. On the opera stage, she makes her much-anticipated debut in the title role in Rossini's *Semiramide* in a new production at the Bavarian State Opera under Michele Mariotti; performs the title role in Handel's *Ariodante* on tour with the English Concert and Harry Bicket; and appears as Dido (Berlioz/*Les Troyens*) under John Nelsons in Strasbourg, and as Sesto (Mozart/*La Clemenza di Tito*) under Nézet-Séguin in Baden-Baden. DiDonato makes her off-Broadway debut in *White Rabbit Red Rabbit*, the internationally acclaimed play by Nassim Soleimanpour.

Joyce DiDonato is an exclusive recording artist with Erato/Warner Classics, and her recording of *In War & Peace: Harmony Through Music* was released last month; the recording is accompanied by a 20-city international tour that poses the question: In the midst of chaos, how do you find peace?

DiDonato's recording *Joyce & Tony Live at Wigmore Hall* was selected as "le choix de France Musique." Other recordings include *Stella di Napoli*, a *bel canto* selection including little-known gems alongside music by Bellini, Rossini, and Donizetti. Her Grammy Award-winning recording *Diva Divo* collects arias by male and female characters, celebrating the rich dramatic world of the mezzo-soprano. The next recording, *Drama Queens*, was exceptionally well received on disc and led to several international tours. A retrospective of her first 10 years of recordings entitled *ReJoyce!* was released last year. Other honors include the Gramophone Artist of the Year and Recital of the Year awards, three German Echo Klassik awards as Female Singer of the Year, and an induction into the Gramophone Hall of Fame.

Joyce DiDonato is represented by Askonas Holt.

Il Pomo d'Oro was founded in 2012 with a special focus on opera, but equally committed to instrumental performance in various formations. The musicians of the ensemble are among the best to be found worldwide and are renowned for their authentic and vivid interpretations on period instruments. Together, they form an ensemble of outstanding quality, com-

binning stylistic knowledge with the highest technical skills and artistic enthusiasm. The group's collaboration with violinist and conductor Riccardo Minasi led to an award-winning first recording (Vivaldi, *L'imperatore*). The second recording, Vivaldi *Per Pisendel* violin concertos with Dmitry Sinkovsky as soloist and conductor, received a Diapason d'Or. In 2012, *Il Pomo d'Oro* also recorded three solo CDs with three countertenors—Max Emanuel Cencic (*Venezia*), Xavier Sabata (*Bad Guys*), and Franco Fagioli (*Arias for Caffarelli*), under Riccardo Minasi's direction. The album *Arias for Caffarelli* was awarded the Choc de l'année 2013 by the French magazine *Classica*. A further contribution to the Naive-Vivaldi-Edition was a recording of the Concertos for Two Violins, recorded and directed by Riccardo Minasi and Dmitry Sinkovsky, released in October 2013. In conjunction with a book project about the Venetian gondola by American writer Donna Leon, *Il Pomo d'Oro* recorded a collection of ancient Venetian barcarolles, sung by Vincenzo Capezzuto. A recital of various *Agripina* arias—most of them world premieres on CD—with the Swedish mezzo-soprano Ann Hallenberg, directed by Riccardo Minasi, was released in 2015 and presented in various concerts in Germany, Italy, and Spain. Also the new album with Max Emanuel Cencic, *Arie Napoletane* (directed by Maxim Emelyanychev, released last month), includes many world premiere recordings.

Il Pomo d'Oro has recorded three operas: Handel's *Tamerlano*, Vinci's *Catone in Utica*, and Handel's *Partenope*, all directed by Riccardo Minasi. *Partenope* was released in December 2015.

Further instrumental recordings include Haydn concertos for harpsichord and violin, co-directed by Maxim Emelyanychev as harpsichord soloist and Riccardo Minasi as violin soloist, and a violoncello recital with Edgar Moreau including works by Haydn, Boccherini, Platti, Graziani, and Vivaldi.

Il Pomo d'Oro performs in all of the important European venues and festivals, including: Paris (Théâtre des Champs Elysées), Versailles (Théâtre Royal), London (Wigmore Hall),



Vienna (Theater an der Wien), Madrid, Barcelona, St. Petersburg, Geneva, St. Moritz, Copenhagen, Potsdam, Hamburg, Schwetzingen, Beaune, Cologne, Göttingen, Halle, and Gstaad). In 2015 the ensemble accompanied Joyce DiDonato on her tour in Asia and presented the new album *Arie Napoletane* with Max Emanuel Cencic on tour in the United States.

The current season includes tours of the Handel operas *Partenope* and *Rinaldo*, and concerts with Edgar Moreau, the Labeque sisters, *Love Duets* with Emöke Barath and Valer Sabadus, *Gondola* with Vincenzo Capezzuto and Donna Leon, *Arie Napoletane* with Max Emanuel Cencic, and the current tour with Joyce DiDonato.

Further recordings this year include *Ottone* by Handel and a new recital of Venetian music with Ann Hallenberg.

On January 1, 2016, the Russian conductor Maxim Emelyanychev was appointed principal conductor of Il Pomo d'Oro. In the future, the orchestra will also work with the conductors Stefano Montanari and George Petrou.

Maxim Emelyanychev is one of the most promising members of the new generation of conductors. Born in 1988 to a family of musicians, Emelyanychev first studied conducting at the Nizhny Novgorod Music School and then continued his education by studying conducting with Gennady Rozhdestvensky at the Moscow State Tchaikovsky Conservatory and fortepiano and harpsichord with Maria Uspenskaya. He is a prize winner of numerous international competitions, among them the Hans von Bülow Piano Competition (Meiningen, 2012), Musica Antica Harpsichord Competition (Brugge, 2010), and the Volkonsky Harpsichord Competition (Moscow, 2010).

Emelyanychev made his conducting debut at the age of 12 and has since led both Baroque and symphonic orchestras. In the field of Baroque music, he leads Novosibirsk Musica Aeterna and Il Pomo d'Oro. Last season, he conducted Il Pomo d'Oro in a concert performance of Handel's *Tamerlano* at Versailles, Hamburg, Vienne, and Cologne. He is also the founder and leader of the Veritas chamber orchestra.

Last season, Emelyanychev's projects with Il Pomo d'Oro included performances of *Tamerlano* at the Concertgebouw (Amsterdam) and the Barbican (London), as well as a worldwide tour with Max Emanuel Cencic. In addition, he collaborated with such renowned artists as Riccardo Minasi, Xavier Sabata, Julia Lezhneva, Sophie Karthäuser, Franco Fagioli, Dmitry Sinkovsky, Alexei Lubimov, Theodor Currentzis, and Joyce Di Donato.

Emelyanychev's career with symphonic orchestras includes appearances with a number of Russian orchestras—the National Philharmonic of Russia, Soloists of Nizhny Novgorod, Nizhny Novgorod Philharmonic, to name a few—the Sinfonietta Sofia, the Sinfonia Varsovia, and the Real Orquesta Sinfonica de Sevilla, which invited him to conduct a production of *Don Giovanni* at Teatro de la Maestranza.

Last season, Emelyanychev conducted the Orquesta Nacional de España, the Real Filarmonica de Galicia, and the Real Orquesta Sinfonica de Sevilla, which invited him to return following his *Don Giovanni*. He will also be heard in Paris, with Il Pomo d'Oro, at Théâtre des Champs-Élysées, leading a Haydn/Mozart concert with Katia and Marielle Labèque.

Emelyanychev received the highest Russian theater award, the Golden Mask, as harpsichordist in a production of Mozart's *Le Nozze di Figaro* with Perm Opera Theatre (recording by Sony Classics). Recent recordings include *Arie Napoletane* with Il Pomo d'Oro and Max Emanuel Cencic (Decca), followed by a Haydn double album, both as conductor and harpsichordist, with Riccardo Minasi and Il Pomo d'Oro (Erato) and a recording of Baroque arias with Il Pomo d'Oro and Joyce DiDonato (Warner).

Manuel Palazzo (*choreographer and dancer*) studied classical ballet from an early age at the Teatro Colon in his native Argentina, and has traveled the globe participating in both modern and classical dance, opera, theater, film, and television. A regular at the Metropolitan Opera, as well as a featured dancer at the Teatro Liceu (Barcelona) and Teatro Real (Madrid), he has collaborated with directors Sir David McVicar,

Harold Prince, Laurent Pelly and Robert LePage. Dance credits include participation with Carcalla Dance Theater (Beirut), Belgrade National Theater (Serbia), Lanonima Imperial Dance Company (Barcelona), the French Cultural Center (Kinshasa), and Teatro Colon (Buenos Aires). Film and television credits include *Blood Ties* (directed by Guillaume Canet) and *Boardwalk Empire* (Martin Scorsese).

Ralf Pleger (*director*) comes from a musical and theatrical background and has been acclaimed internationally for the musicality, suggestive imagery, and unorthodox narrative styles of his award-winning film work. Honors include the Public Award of the World Film Festival Montreal and the ECHO Klassik Award. His film *The Wagner Files* received a nomination for the International Emmy Award.

Pleger's latest film, *The Florence Foster Jenkins Story* (2016), stars Joyce DiDonato in the title role. The film tells the remarkable story of the "worst singer of all time" in a flamboyant mix of drama and documentary.

Pleger studied musicology, art history, and Italian in Berlin and Milan. Freelancing as a dramatist he has contributed to various international opera productions, including those of the Berlin State Opera, Unter den Linden, and the Innsbrucker Festwochen. He simultaneously worked as an author and director for various film productions and television broadcasts.

As a film director Pleger has worked with renowned artists from a variety of fields including Daniel Barenboim, Plácido Domingo, Anne-Sophie Mutter, Cameron Carpenter, Vivienne Westwood, and Donna Leon.

His staging of *In War & Peace* adds a new dimension to his ongoing artistic relationship with Joyce DiDonato. Together with the multi-

faceted singer and lighting designer Henning Blum he developed a concept that is based on a suggestive light design and enhances the concert program with a contemporary, non-literal, yet cohesive narrative.

Henning Blum (*lighting designer*) is a freelance gaffer and lighting designer residing both in Berlin and Hamburg. Over 17 years, he has worked on more than 70 films, including feature films for all German networks and with companies including UFA Fiction, Network Movie, Constantin Film, and the Oscar-winning Wiedemann & Berg.

He has created the lighting for several films, working twice with Fatih Akin, winner at the Cannes Film Festival, and international photography directors Sonja Rom and Ngo The Chau. He has also lighted 120 commercials and 30 music videos.

Blum's latest movie, *The Florence Foster Jenkins Story*, stars Joyce DiDonato. He was also responsible for the lighting design of the artistic *tableaus vivantes*.

Henning Blum studied at the HAW (University of Applied Sciences) in Hamburg and is a member of the BVB, the union of lighting tech in Germany.

Yousef Iskandar (*video designer*) was born in Lebanon in 1983 and is a visual artist working with video, photography, performance, and art installations. He has ten years of experience in the art department of Yehya Saade's Over Beirut production house, and he designs and gives workshops across Europe. Iskandar is based in Berlin and Barcelona, where he continues to experiment and play with his multidisciplinary artistic expression, stretching borders and defying categories and restrictions.

WAR

George Frideric Handel
 Scenes of horror, scenes of woe
Jeptha (1752)
 [Thomas Morell]

Storgè

Some dire event hangs o'er our heads,
 some woeful song we have to sing
 in misery extreme. O never, never
 was my foreboding mind disturbed before
 with such incessant pains.

Scenes of horror, scenes of woe,
 rising from the shades below,
 add new terror to the night.

While in never-ceasing pain,
 that attends the servile chain,
 joyless flow the hours of light.

Leonardo Leo
 Prendi quel ferro, o barbaro!
Andromaca (1742)
 [Antonio Salvi, after Racine]

Andromaca

Prendi quel ferro, o barbaro!
 quest'innocente svena.
 Figlio, ben mio, perdonami.
 Ma tu mi guardi, o caro!
 Ahi, che momento amaro!
 Sento spezzarsi il cor.
 Ah, barbaro! Ah, tormento!
 Se non ti basta il sangue
 del figlio mio infelice, s
 vena la genitrice,
 bevi il mio sangue ancor.

Andromache

Take the sword, you monster;
 shed the blood of this innocent child.
 My son, my love, forgive me.
 But now you look at me, my darling!
 Alas, how painful this moment!
 I feel my heart is breaking.
 Ah, you monster! Ah, what torment!
 If you are not sated by
 the blood of my unhappy son,
 then murder his mother;
 drink my blood too.

Henry Purcell
Dido's Lament
Dido and Aeneas (1689)
[Nahum Tate]

Dido
Thy hand, Belinda; darkness shades me.
On thy bosom let me rest;
more I would, but Death invades me;
Death is now a welcome guest.

When I am laid in earth,
may my wrongs create
no trouble in thy breast;
remember me, but ah! forget my fate.

Handel
Pensieri, voi mi tormentate
Agrippina (1709)
[Vincenzo Grimani]

Agrippina
O thoughts,
thoughts, you persecute me.

Heaven, assist my plans!
Grant that my son become emperor,
and you, gods, support his cause!

My plans are now at great risk.
Believing Claudius dead
I confided too much
in Narcissus and Pallas.
Should my deception be revealed,
Otho has the heart and Poppaea the courage
to exact revenge.
I am surrounded by enemies;
lies, your time has come,
ah, do not abandon me!

O thoughts,
thoughts, you persecute me!

Agrippina
Pensieri,
pensieri, voi mi tormentate.

Ciel, soccorri a' miei disegni!
Il mio figlio fa che regni,
e voi Numi il secondate!

Quel ch'oprai è soggetto a gran periglio.
Creduto Claudio estinto,
a Narciso, e a Pallante
fidai troppo me stessa.
Ottone ha merto, ed ha Poppea coraggio,
s'è scoperto l'inganno,
di riparar l'oltraggio;
ma fra tanti nemici
a voi, frodi, or è tempo;
deh, non m'abbandonate!

Pensieri,
pensieri, voi mi tormentate!

Handel
Lascia ch'io pianga
Rinaldo (1711)
 [Giacomo Rossi]

Almirena
 Lascia ch'io pianga
 mia cruda sorte,
 e che sospiri
 la libertà.

Almirena
 Allow me to weep
 for my cruel fate,
 and to mourn
 my lost freedom.

Il duolo infranga
 queste ritorte,
 de' miei martiri
 sol per pietà.

May my sorrow break
 these chains,
 if only out of pity
 for my suffering.

PEACE

Purcell
They tell us that you mighty powers
The Indian Queen (1695)
 [John Dryden and Sir Robert Howard]

Orazia
 They tell us that you mighty powers above
 make perfect your joys
 and your blessings by love.
 Ah! why do you suffer the blessing that's there
 to give a poor lover such sad torments here?
 Yet though for my passion such grief I endure,
 my love shall like yours
 still be constant and pure.

To suffer for him gives an ease to my pains,
 there's joy in my grief,
 and there's freedom in chains.
 If I were divine, he could love me no more,
 and I in return my adorer adore.
 Oh! let his dear life then, kind gods,
 be your care,
 for I in your blessings have no other share.

Handel

Crystal streams in murmurs flowing

Susanna (1749)

[attrib. Moses Mendes]

Susanna

Lead me, oh lead me to some cool retreat,
my spirits faint beneath the burning heat.

Crystal streams in murmurs flowing,
balmy breezes gently blowing,
rob of sweets the jasmine bower.

Bow the pines that shade yon mountain,
curl the softly trickling fountain,
cool the noontide's raging power.

Handel

Da tempeste il legno infranto

Giulio Cesare (1724)

[Nicola Francesco Haym]

Cleopatra

Da tempeste il legno infranto,
se poi salvo giunge in porto,
non sa più che desiar.

Così il cor tra pene e pianto,
or che trova il suo conforto,
torna l'anima a bear.

Cleopatra

When the ship battered by a tempest
finally sails safely into port,
it can wish for nothing else.

Thus when a heart finds solace,
having endured pain and sorrow,
happiness is restored to the soul.

Berkeley RADICAL

INCLUSION, INNOVATION, AND IMMERSION

This performance by Joyce DiDonato and Il Pomo d'Oro is part of the 2016/17 Berkeley RADICAL *Immersion* strand, a selection of concerts and related activities that dive deeply into a single genre or follow the trajectory of an artist's work, allowing fresh, new perspectives to emerge. Cal Performances' next vocal *Immersion* programs feature the continuation of our ongoing choral festival with a performance of Handel's *Messiah* with the **Choir of Trinity Wall Street** and **Trinity Baroque Orchestra** (Dec 10), and concerts with the **Choir of King's College, Cambridge** (Mar 24) and **Cappella SF** (Apr 22). For complete details of all performances and related activities, please visit calperformances.org.

Almirena

Augelletti che cantate,
zefiretti che spirate
aure dolci intorno a me,
il mio ben dite dovè!

Handel

Augelletti, che cantata

Rinaldo (1711)

[Giacomo Rossi]

Almirena

Little birds, you who sing,
little zephyrs, you who breathe
sweet airs around me,
tell me where my beloved is!

Attilia

Par che di giubilo
l'alma deliri:
par che mi manchino
quasi i respiri,
che fuor del petto
mi balzi il cor.

Quanto è più facile
che un gran diletto
giunga ad uccidere
che un gran dolor!

Niccolò Jommelli

Par che di giubilo

Attilio Regolo (1753)

[Pietro Metastasio]

Attilia

My soul seems
delirious with joy:
my breath seems
almost to fail me,
my heart to leap
from my breast.

How much easier it is
to be killed
by great elation
than by great sorrow!

Il Pomo d'Oro

Maxim Emelyanychev, *director and harpsichord*

Violins I

Edson Scheid, *concertmaster*
Fotini Vovoni
Esther Crazzolara
Laura Corolla

Violins II

Jonas Zschenderlein
Barbara Altobello
Anna Fusek
Daniela Nuzzoli

Violas

Giulio D'Alessio
Daniela Nuzzoli

Cellos

Federico Toffano
Cristina Vidoni

Viola da Gamba

Ludovico Minasi

DoubleBass

Davide Nava

Archlute

Simone Vallerotonda

Oboe

Magdalena Karolak

Basson

Anna Flumiani

Flutes

Daphna Mor
Magdalena Karolak
Anna Flumiani

In the midst of chaos, how do you find peace?

When the rhetoric of division has become an acceptable currency, we must more urgently than before turn to the arts to provide a haven for beauty, for open thought, and for ideas that can challenge us to be better members of our society. We must always remember that in music opposing ideas co-exist harmoniously, and that the arts give voice to ideas that words alone cannot.

—Matías Tarnopolsky,
Executive and Artistic Director,
Cal Performances

In the Torah, the story teller says, “God said, ‘Let there be light.’” One would then have to reason that God Himself was dwelling in the darkness. Light’s speed is inescapable but also necessary. When the need catches up to us, it is blinding and painful. Yet, after several moments, our vision steadies through blinking... returning to the darkness.

The light reveals what is in the dark. We are standing in pitch black corners in charcoal skin, cloaked in murky sack cloth. We are bleeding. We are swollen. We do not speak. Blood flows slowly, tickling and trickling down our brokenness. Inflamed skin stands tall, as swollen as battered Rubenesque models. Our cry is loud. As loud as hip hop braille against the finger tips of chain mail-gloved hands.

In this chaos, this *light*, we are fully exposed. We can see the concentric circles of the darkness do-si-do around our eyes. Perhaps our hands were too slow to guard the eye. Perhaps our head was too slow to evade the blow. Like electric flashes the impact hits us, enlightening us to our faults. This fallibility teaches us to put our hands up. As our hands rise, so do we. As our hands rise, so do our expectations. As our hands rise, we view unprotected people in

chaos and find *our* peace in being models of brokenness made strong in the darkness and the burning light.

—Joe Wilson,
currently incarcerated at
Sing Sing Correctional Facility

By keeping in the front of my mind words penned by Unitarian Minister Theodore Parker (1810–1860), and used to great effect by Martin Luther King: “The arc of the moral universe is long but it bends toward justice.”

—Ruth Bader Ginsburg,
United States Supreme Court Justice

Describing peace as “found” is apt: It is a place always available, a state born of knowing my place in this existence, and trusting an invested God. Chaos and confusion are distractions. When we mindfully and patiently observe circumstances and events with an eye toward the people involved, and with confidence that love is triumphant, we realize that what seems like disorder is actually the manifestation of a pattern so intricate that we can’t discern its design. Peace comes as confidence in spite of chaos.

—Kenyatta Hughes,
currently incarcerated at
Sing Sing Correctional Facility

Peace is found in a walk in solitude upon a shore, listening to the breaths of the ocean, feeling the shifting sands underfoot, looking at the sun setting, and with it the end of a day, knowing that with the blessing of Allah, tomorrow will be a better day. True peace is the peace within.

—Dr. Fahad AlKindi,
geophysicist for petroleum
development in Oman

Find a way to overpower our criminal government. That’s what our movement Intellectuals Unite (IoU—We owe you a world)

is trying to do. We want to stop the chaos and wrecking, and find peace.

—Vivienne Westwood,
fashion designer, icon, activist

I find peace the same way I did in combat: I turn my fears into action for my brother. If he makes it through the day then my mission is accomplished, and I make it out, too. I serve my fellow man, with the gifts that I possess to the best of my ability; and only then has my day been worth living and worth being proud of. However, it is not only peace that I find, but love as well.

—Richard Gibson,
Operation Iraqi Freedom
combat veteran, baritone

I find peace and hope in a rainy city where refugee people find the warmth and strength to paint sunflowers.

—Sita, eight years old,
refugee, painter

First I think about the chaotic city with gunfire, a lot of noise around and fire trucks and I think about the bird perched on the window sill of a building at peace, resting after doing what God created him to do—and I find my peace.

—Daniell James,
member of the Dallas Street Choir
for the Homeless

In the midst of chaos, it is the contemplation of the perfection of Nature that brings me peace. Nature has had hundreds of millions of years to get things right, and it has. Mankind has made a mess, but Nature will make things right again. It might take another hundred million years, but Nature has got lots of time.

—Donna Leon, writer

I find PEACE because I believe in the positive creative power of PEACE. By giving PEACE you receive PEACE.

—Axel Vervoordt,
designer, founder of Inspiratum

By living in the arts: according to Nietzsche, the only vindication for our existence and this world is aesthetic. And by enjoying the love of my beloved, and returning it.

—Alfred Brendel, pianist

I imagine a small globe of light growing larger from my center until I am surrounded by light and peace.

—Debra Scott,
member of the Dallas Street Choir
for the Homeless

Music, a book, a painting, a friend, an ocean—anything that rescues me from thinking back or looking forward gives me peace.

—David Hyde Pierce, actor, director

We musicians bring Harmony, Beauty, and Peace to the world. The ancient Greeks used to say that everything that evokes Beauty is also Good and Just, and vice versa. Through music, we must find these elements to feed humanity around the world—to bring Harmony and Peace to people through Love: Love that, as Dante says, “moves the Sun and the other stars.”

—Riccardo Muti, conductor

I find peace by making music. And love. All day Sunday.

—Ronnie, Streetwise Opera
performer for the homeless in London

I find peace by moving from my head to my heart.

—Richard, Streetwise Opera
performer for the homeless in London

In the midst of chaos I find peace by being a Quaker.

—Dame Judi Dench, actor

I pray and I work. I pray and I work. Sometimes I fail. Sometimes I don't. But this is what I do—I pray and I work.

—Sr. Helen Prejean,
a Sister of St. Joseph

By hugging trees and kissing donkeys. Cows can do the job as well: they have very soft lips.

—Michaël Borremans,
painter, filmmaker

When surrounded by chaos, I see people in need and then I find myself amongst the most fortunate, blessed people. This brings me peace.

—Sonu,
student from one of
India's leprosy colonies

For outer peace each one of us has to find her or his inner peace. Silence is the beginning and the end of all music and we have to treasure that in this very noisy world of ours.

—András Schiff, pianist

In the midst of chaos, "surrender" can sound like a dirty word. But, paradoxically, it can be the magic key that unlocks the door to sublime peace and transcendent power. I don't mean surrender in the sense of giving in to others' demands or a stuck situation. Rather, surrender in the sense of utterly saying yes to the present moment; yes to the breath and the body; yes to the heart-beat and heart-friends; yes to this life and the love that animates it. To find peace in the midst of chaos, I surrender.

—Justin Talbot-Zorn,
public policy consultant
and meditation teacher

For me the most desirable peace is that which embraces me at my home in the English country side; landscape, birdsong, trees, children's laughter, water, the flight of the Red Tailed Kites that have nested high in a large tree.

—Sir Patrick Stewart, actor

In the midst of battle the smoke will always clear, the gunfire always stops, and the skies always clear. All we can do is mentally prepare for the next wave and hope it never comes.

—Corporal Aaron Bono USMC
(Iraq 2003, Afghanistan 2004)

I spend time with friends, family, and loved ones, as love is the reason of life and life is the reason of love. They are the ones who will turn your chaos into peace.

—Victor Palazzo, 11-year old, Beirut

Revolt against all forms of injustice, but without anger.

—Frans Goetghebeur,
former chairman of the
European Buddhist Union

The singer, when properly prepared, experiences living in the present moment; it is a wonderful feeling of "Now" and of being fully alive, yet in deep peace as each bar of music unfolds. These moments can also happen under any circumstances, not only in performance. When one is conscious of them and can fully accept whatever life has in store for us "Now," the same sense of living to the fullest in the deep peace which is our birth-right is possible for us all.

—Dame Janet Baker, mezzo-soprano