Dear Reader,

Thank you for your interest in VOICES of the WAY, a collaboration between six producer-artists and a host of talented performers that is documented here. We hope that you will find beauty in these works and a sense of complementarity in their pairing. It is also our wish that you will appreciate in new and illuminating ways the texts to which voice is given here. Both individually and collectively, their wisdom has been a source of ongoing inspiration for us.

Finally, it is our hope that these works may shed even a ray of light on our fundamental unity, upon our efforts as human beings to know peace within ourselves and with one another.

May it be so,

Soko-Paul Humphreys
for the producers of
VOICES of the WAY
VOICES of the WAY

Invocation and
Two Performance Works Inspired by the Writings of

Padmasambhava,
Lao Tse & Gregory I

VOICES of the WAY documents two performance works, presented in Sacred Heart Chapel at Loyola Marymount University during the 2008 World Festival of Sacred Music. “Voices” is a reference both to the medium of the performance and to the faith traditions that are represented by it. “Way” is inclusive of the teachings of path, practice, and fundamental reality that are associated in varying degrees with Daoism, Buddhism, and Christianity.

Music for the Invocation is “Galang Kangin,” a traditional composition for Balinese gamelan angklung, in this case providing accompaniment for a prayer in four directions to focus and purify the spirit of the performance space.

Music for Not the Eternal Song is a setting of nine chapters of an ancient Chinese wisdom text, the Tao Te Ching. The score calls for women’s chorus and harp. Integrated with the music are a back-projected visual installation that engages in a dialog of images with themes of the song texts (top panel) and a live-feed video display that adds a deepened sense of presence to the performance (left panel).

Karuna Agung—A Buddhist Requiem is an interfaith setting of the Latin Missa pro Defunctus (Requiem Mass) and the Tibetan Bardol Thödol (Book of the Dead). The score calls for Western chamber choir (soprano, alto, tenor, and bass) and Balinese gamelan angklung (a type of gong/chime percussion ensemble). Dance and back-projected visual installation reinforce textual themes of birth, death, and liberation. Here again, a live video display contributes heightened immediacy to the performance.
THE SONG THAT CAN BE SUNG IS NOT THE ETERNAL SONG
TEXT SELECTED AND ADAPTED FROM LAO TSE’S TAO TE CHING
BY PAUL HUMPHREYS
THE SCORE OF THIS WORK BEARS THE DEDICATION
“IN LOVING MEMORY OF MARGARET A. HUMPHREYS, 1917-2006”

SACRED POWER

The Tao has never had a name.
Simple and though small
no one can command it.
If a lord were to uphold it,
the world would be that lord’s guest.

When Heaven joins with Earth
they bestow sweet dew.
No one gives the order;
it comes down to all.

The first distinction gives us names.
After we have names
we should know restraint.
Who knows restraint knows no trouble.

To picture the Tao in the world
imagine rivers and the sea.

WATER AND STONE

What’s softest in the world
rushes and runs
over what’s hardest in the world.

The immaterial
enters
the impenetrable.

So I know the good in not doing.

The wordless teaching,
the profit in not doing –
not many people understand it.

NOT DOING

Trying to govern the world with force
I see this not succeeding
the world is a spiritual thing
it can’t be forced
to force it is to harm it
to control it is to lose it.

For all things there is a time for going ahead
and a time for following behind;
a time for blowing hot
and a time for blowing cold;
a time to grow in strength
and a time to decay;
a time to be up,
and a time to be down.

The wise thus avoid all extremes
avoid extravagance
avoid excess.

REAL POWER

What’s perfectly whole seems flawed
but you can use it forever.
What’s perfectly full seems empty
but you can’t use it up.
True straightness looks crooked.
Great skill looks clumsy.
Real eloquence seems to stammer.

To be at home in the cold, keep moving.
To be at home in the heat, hold still.
To be at home in the world, stay calm and clear.

BEING DIFFERENT

Between yes and no, what difference?
How much difference between good and bad?

What others honor, so must I –
O solitude, unending?

Others celebrate with pageantry in spring.

Only I am so reluctant,
I have not received a sign.
Like an infant without laughter,
Roving as without a home.

Others have abundance;
I alone, am as if forgotten.

Others of the world are bright and shining;
I, alas, am confused and foolish, as if in the dark.

Others are, alas, so clever;
Only I am locked into myself–
unquiet like the sea,
tossing ceaselessly.

Others have their purpose;
Aimless, mute, alone am I ...

I alone am different,
opting, as I do,
to drink at the breast
of the Earth,
my Mother.

TRUST AND POWER

The wise have no minds of their own,
They find them in the minds of ordinary people.

They’re good to good people,
They’re good to bad people—
Power is goodness.

They trust people of good faith,
They trust people of bad faith—
Power is trust.

They mingle their life with the world.
they mix their mind up with the world.
Ordinary people look after them.
Wise souls are children.

WHAT IS COMPLETE

The Spirit of the Valley ... never dies.
It is the mystery of that which yields.
And the gateway of the yielding is the source of all creation.

Like strands of gossamer,
barely hinting at itself.
Enduring, effortless,
inexhaustible.

BACK TO THE BEGINNING

The beginning of everything is the mother of everything.
Truly to know the Mother is to know her children,
and truly to know the children is to turn back to the mother.
The body comes to its ending
but without cause for fear.

Mind the gates,
guard the doors,
and to the end of life
nothing will trouble you.

Loose the gates,
tend to this and that,
and to the end of your days
nothing can help you.

Insight sees the insignificant,
Strength knows how to yield.
Use the Way’s light, return to its insight,
and so keep from going too far.
That’s how to practice what’s forever.

TAOING

The way that can be taken
is not the eternal Way.
The name that can be spoken
is not the eternal Name.

As the origin of Heaven and Earth
there is no name for it.
As the Mother of all things
it can be said to have a name.

Transcending desire, we know its secrets.
Living day to day, we know its workings.
Though named differently,
they flow from one source.

No accounting can be made
for their sameness, for their difference,
Mystery upon mystery
Opening to what cannot be known.

The way that can be taken ...
Karuna Agung—A Buddhist Requiem

Text compiled and edited
by Paul Humphreys

Introit (i) .................................................. (Fremantle 2001; 234; 240; Stewart 2004)

Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.

O child of awakened family,
The time has come for you to seek the path.

Te dect hymnus, Deus, in Sion,
Et tibi reddetur votum in Jerusalem.

Now when the bardo of dying is dawning upon me,
I will abandon grasping, attachment, and the all-desiring mind ...

Exaudi orationem meam,
Ad te omnis caro veniet.

... I will think of nothing but the awakened heart, love, and compassion,
That all alike may attain the Buddha Way.

Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.

Kyrie (ii)

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Om Ah Hum
Vajra Guru Padma
Siddhi Hum

Offertory (iii) .............................................. (Fremantle 2001: 315, 16)

O Domine Jesu Christe, Rex gloriae,
Libera animas defunctorum de poenis inferni,
Et de profundo lacu.
Offertory (cont’d)

Libera animas defunctorum de ore leonis,
Ne absorbeat tartarus,
Ne cadant in obscurum.
Hostias et preces tibi, Domine, laudis offerimus,
Tu suscipe pro animabus illis,
Quorum hodie memoriam facimus.
Faceas, Domine, de morte transire ad vitam.

O child of awakened family,
He who is called great Glorious Buddha-Heruka
Will appear before you clearly as he really is.
His nine eyes gaze into yours;
His eyebrows flash like lightning,
His teeth gleam like copper.
He laughs aloud with shouts
and sends out great whistling sounds.
Do not be afraid of him.
Recognise him as the form of your own awareness.

Sanctus (iv)

Sanctus, sanctus, sanctus
Dominus Deus sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis

Homage to Samantabhadra, the Dharmakaya,
Pure transcendent knowledge, father of all buddhas.
Homage to Samantabhadri, the great mother.
Mother who gives birth to all the buddhas of the three worlds.

Pie Jesu (v) (Fremantle & Trungpa 1975: 69)

Pie Jesu Domine,
Dona eis requiem,
Sempiternam requiem.

May the Blessed Ones help me to cross
The bardo’s dangerous passage
And bring me to perfect enlightenment.
Agnus Dei (vi)

Buddham saranam gacchâmi
Dhammam saranam gacchâmi
Sangham saranam gacchâmi

Agnus Dei,
Qui tolis peccata mundi,
Dona eis requiem,

Agnus Dei,
Qui tolis peccata mundi,
Dona eis requiem sempiternam.

Lux Aeterna (vii)  (Fremantle 2001: 342 & Sogyal 1993: 259)

Luminous emptiness,
Without center or circumference;

Lux aeterna luceat eis, Domine
Cum sanctis tuis in aeternum,
Quia pius es.

From the very beginning,
Self-originated, clear light.

Libera Me (viii)  (Fremantle 2001: 248-49)

Libera me, Domine de morte aeterna,
In die illa tremenda, quando coeli movendi sunt et terra.

Dum veneris judicare saeculum per ignem.
Tremens factus sum ego, et tmeo,
Dum disussio venerit, atque ventura ira.

O child of awakened family,
blown by the restless wind of karma,
your mind, without support,
helplessly rides the horse of prana
like a feather swinging, swaying on the air ... 
You will hear sounds of mountains crumbling,
Libera Me (cont’d)

Of lakes flooding,
Of wildfire spreading.
In terror you will flee wherever you can.

Dies illa, dies irae,
Calamitatis et miseriae.
Dies illa, dies magna et amara valde.

Requiem aeternam dona eis,
Et lux perpetua luceat eis.

Avalokitesvara, lord of great compassion,
be my refuge:
Om mani padme hum!

In Paradisium (ix)

In paradisum deducant angeli,
In tuo adventu suscipiant te martyres,
Et perducant te in civitatem sanctam Jerusalem.

Beings are numberless, I vow to rescue them.
Passions are inexhaustible, I vow to extinguish them.
Dharma gates are countless, I vow to enter them.
The Buddha Way is endless, vowing to follow through.

Chorus angelorum te suscipiat,
Et cum Lazaro quondam paupere
Aeternam habeas requiem.

Gate, gate
Paragate
Parasam gate
Bodhi svaha!

Citations

Text from Fremantle 2003 and cover icon from Aitken & Steindl-Rast 1996 used by permission of Shambhala Publications
ABOUT THE PRODUCERS AND ARTISTS

Dawn Brooks is currently the conductor of the Women’s Chorus at Cal State Fullerton, Director of Music at Riviera United Methodist in Redondo Beach, Director of the Huntington Landmark Chorale in Huntington Beach, and the co-director the Contemporary Band at Our Lady Queen of Angels in Newport Beach. She performs regularly as a classical contralto soloist, with the vocal jazz quartet Corner Pocket, and as a featured vocalist with the Cory Johnson Trio.

Elaine Humphreys Cook is principal harpist with the Lexington Philharmonic Orchestra and a member of the Artist faculty of the Department of Music at the University of Kentucky, Lexington. As acting principal harp of the Louisville Orchestra for three years, she performed at Carnegie Hall and Kennedy Center. As Harp & Baritone Duo, she and her husband, Dan Cook, have performed widely and been awarded Community Arts Development Grants from the Lexington Arts and Cultural Council.

Geoffrey Dent holds an MFA from California Institute of the Arts where he studied under I Nyoman Wenten and Joko Walujo (Bali) as well as under Alfred, Ladzekpo, Kobla Ladzekpo and Beatrice Lawluvi (Ghana). From 1995 to 1997 he was a Dharmasiswa scholar in Surakarta, Indonesia. He has also studied Balinese music with Wayan Loceng and I Dewa Berata. He currently teaches and performs African and Indonesian music throughout Southern California.

Stan DeWitt is a composer of published music (for choir, handbell, instruments) and film music (films with his music have appeared at festivals from Italy to Montreal to L.A.). He is a songwriter whose music has been heard on TV and on recordings. He is active as a music educator, vocal performer, recording artist, producer, and guitarist. Stan is also currently the Minister of Music at Grace First Presbyterian Church in Long Beach.

John A. Garofalo is the Master Electrician/Assistant Technical Director and a Lecturer in Lighting Design and Stage Craft for the Department of Theatre Arts and Dance at LMU. He has worked as Producing Associate at the American Conservatory Theatre in San Francisco, and is Lighting Designer for the Ledges and Bones Dance Project. In spring 2008, John co-designed the world premiere of Nobel Laureate Wole Soyinka’s Samarkand. He is a founding partner of Embrace the Void Design and Electrics.
Paul Humphreys has written music for solo instruments, chamber ensembles, chorus, and solo voice. His work as an ethnomusicologist is a decisive influence on his compositions, a number of which call for instruments and techniques that originate in East Asia, West Africa, Indonesia, and Native North America. In addition to performances in the United States, his music has been presented in Europe and Indonesia. He is currently Associate Professor and Director of the Program for World Music at LMU.

Art Nomura is an Artist and a Professor in Film/TV Production in the School of Film and Television at Loyola Marymount University in Los Angeles. His independent productions include documentaries, narratives, dance and music videos, and video art. Many of his works have themes directly connected to the Asian American experience. He received a Gold Award from the Houston Worldfest for Lotusland; his Fulbright-sponsored documentary, Finding Home has been shown in festivals in both Japan and the U.S.A.

Luis Proença is a documentary filmmaker who has done award-winning work in the diasporic Portuguese-speaking communities of Southern California, East Timor, and his native Mozambique. His most recent documentaries have been broadcast at RTPi over five continents. These two works are about the Portuguese community in California. Luis Proenca teaches at Loyola Marymount University where he is an Associate Professor and Department Chair. He is also the President of Hope Media Productions, a Non-Profit Production Company.

Kyle Ruebsamen is a design student at Loyola Marymount and founding partner of Embrace the Void Design and Electrics. He has designed for theatre, dance, concerts and clubs all over the LA area with recent work including the co-design and production of the world premiere reading of Nobel laureate Wole Soyinka’s narrative poem, Samarkand.

Instructor of voice at Loyola Marymount University, Karl Snider’s students may be seen at Los Angeles Opera, Los Angeles Master Chorale, Pacific Chorale, and major graduate programs throughout the United States. As Music Director, he is active in opera, chamber ensemble, and music theatre production. A certified instructor in the Alexander Technique, his workshops on the technique are in demand, most recently with the Oakland Symphony Chorus, the National Association of Teachers of Singing, and several universities.

Sri Susilowati is a Javanese-American choreographer acclaimed for productions of traditional and boundary-crossing contemporary dance. She is the founder and director of Sri Dance Company, known for both traditional and contemporary works on the subjects of community, gender, and ethnicity through dance and multimedia. Recent projects include Dancing in the Margins Festival (Electric Lodge, Venice), Chosen (presented at Women and War, Highways Performance Space, Santa Monica), and Tangkep (presented at Four Headed Dance II, Highways Performance Space, Santa Monica).
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<thead>
<tr>
<th>South Bay Women's Chorale</th>
<th>New Voices Chamber Chorus</th>
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<tr>
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<tr>
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<tr>
<td>“Flower of Awakening”</td>
<td>Sri Dance Company</td>
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<tr>
<td>Geoffrey Dent, Guest Director</td>
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<th>PRODUCERS</th>
<th>ASSOCIATE PRODUCERS</th>
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<td>Paul Humphreys</td>
<td>John Flaherty</td>
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<td>Sri Susilowati</td>
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<td>Mladen Milisevic</td>
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<td>Kurt Daugherty</td>
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<td>MUSIC DIRECTOR, Karuna Agung,</td>
<td>Karl Snider</td>
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<td>TECHNICIAN</td>
<td>Ron Goldshine</td>
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<tr>
<td>LIGHT BOARD OPERATOR</td>
<td>Samantha Cloonan</td>
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I Dewa Putu Berata, Director, Gamelan Çudamani
I Made Lasmaawan, Director, Gamelan Tunas Mekar
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Kyozen Denkyo Joshu Sasaki, Roshi

In loving memory
Margaret A. Humphreys & Siegfried M. Humphreys

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