

KLC and Deus ex Musica presents

FULL CIRCLE:

FROM LAMENT TO
PRAISE AND BACK
AGAIN

A VIRTUAL ARTS
CONCERT

15 May • 7 PM



Description of the event

Leon Kass observes that “The artists are God’s prophets for the eyes. The beauty they cultivate becomes the skin of the good and the holy.”

Our desire is to regain an appreciation of the arts as a manifestation of who God is and a platform for glorying who He is. The concert will feature a variety of artforms with performances from music, dance, poetry, and acting. This line-up of Christian artists have been asked to respond to the theme "Full Circle: From Lament to Praise and Back Again," a sentiment which many of us have experienced within the ups and downs of the Covid-19 pandemic.

Tonight's show is co-hosted by The Kirby Laing Centre for Public Theology in Cambridge and Deus ex Musica.

Performance Lineup

J. S. Bach: Sarabande from the English Suite in E minor

J. Brahms Intermezzo No. 2 in A major Op. 118

Mary Vanhoozer

Refuge

Gemma Bender

To Sing a Song That Old Was Sung: #5, The Flood

Stephen Bathurst

Textures

Julian Reid

Sicut Cervus/ Psalm 42

Composer: Emily Hiemstra, after Palestrina

Choreographer: Kathy Hassinger, Dance Currents, Inc.

Dancers: Odessa Rain Anderson, Whitney Cover, Kirsten

Glaser, Alex Jimenez

Gloom on Zoom

Neil Maddock

5 MINUTE INTERCESSION

William Bender

Otto Bam

Sarah Knapp

Genevieve Wedgbury

Delvyn Case

Byron Townsend

Stefan Smart

Music by Josh Rodriguez

*Please feel free to stay on Zoom for a meet and greet
with the artists after the event**

Programme Notes

**You can find all of the performer's bios [here](#).*

J. S. Bach: Sarabande from the English Suite in E minor

J. Brahms Intermezzo No. 2 in A major Op. 118

Mary Vanhoozer

Today's concert creates space for us to grieve the pain of isolation, loss of loved ones, and the sudden and unprecedented change to our routines, relationships, worship, and work. Yet even in the midst of our lament, we recognise the presence of a God who not only understands our pain but entered into it. And by entering into our world, he began the redemptive work of restoration; so that even in our grief we trust the end of the story will be a happy one. The two pieces I am about to play for you capture this tension: lament for what is and has been, and hope for what will come.

Refuge


Gemma Bender

The pandemic has established a new normal as we all entered a season of waiting, waiting for the light at the end of the tunnel, for the glimmer of hope, for the resurrection. No matter where we are, whether we are suffering, waiting, or in an illuminated season of life, God is with us, he understands every step of the process. There is nothing we walk through where he has not been, and through it all "He will cover you with His feathers; under His wings you will find refuge; His faithfulness is a shield and rampart." Psalm 91:4



To Sing a Song That Old Was Sung: #5, The Flood

Stephen Bathurst




Noah: God makes man, man messes up, God finds righteous man, starts again. From Praise to Lament and Back Again. Yet there's an epilogue, one of those 'shameful' episodes often left out of these stories. At that moment of hope, of promise and rebirth, Noah gets smashed drunk. Naked and incoherent, splitting his family, he turns a moment of Praise right back to Lamentation. Even the best of us are fallible human sinners. TO SING A SONG THAT OLD WAS SUNG: The Bible story told in ridiculous rhyme and valiant, vigorous verse. One man, telling the story and playing all the characters...Follow on YouTube.

Textures

Julian Reid


Julian Reid's "Textures" is a backdrop for an original story of Julian's, "Frog and Owl." Frog risked croaking louder because she was worth it. He knew that he sang for an audience of two, and that only one of them lent a friendly ear. For you see, every note made Owl more interested. But the singer didn't care. All he wanted was to catch his potential lover's interest, even if it cost him his life. Eventually, Owl decided it was time to feast. So the eager listener jumped, but came up empty-handed, for Frog was able to duck. He limped away with his life, though not without a wound from her thwarted embrace. Though Owl's nick weakened his cry, it could not extinguish his determination. His other audience member took note of his persistence unto death and bade him welcome. He jumped over to her lily pad, and they hopped off together. His blood mixed with the water below, and both were reminded of the cost of love. This story draws me into the challenge of risking to abide in love for the neighbor I can see while pursuing the God I cannot.





Sicut Cervus/ Psalm 42

Dance Currents, Inc.



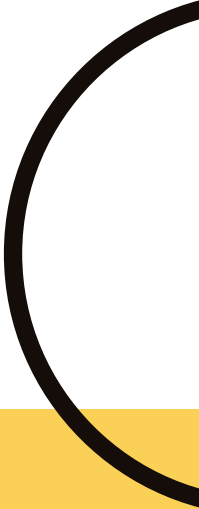
The dance follows Psalm 42 which is a beautiful rendition of Lament, Praise, Lament, the theme of the festival which is so apt for this time of pandemic. I discovered the music by Googling Psalm 42. What a surprise! I did not know of Palestrina's gorgeous version and all the arrangements by Mendelssohn, Handel, Charpentier, and Hebrew versions also. The version by Laura Kranz really struck me, but I was not able to connect with her. Luckily, Emily Hiemstra, a wonderful Toronto composer agreed to collaborate with us. I am still learning about the psalm and this piece of music and its beginnings. Credits: Choreographer: Kathy Hassinger, Composer: Emily Hiemstra, Video Editor: Bill Parsons, Maximal Image. Dancers: Odessa Rain Anderson, Whitney Cover, Kirsten Glaser and Alex Jimenez.

Gloom on Zoom

Neil Maddock

Over the past year we have all become very familiar with the wonder that is Zoom! It has been a life saver for many people in their personal relationships and business dealings and many churches have come to rely on it to continue meeting together. So what better topic for a piece of drama!


Through Zoom we have shared our journeys from praise to lament so I have explored this and then ended with an uplifting song that I hope will inspire and encourage people to remember that, with God the sun will always rise.





O Magnum Mysterium (Poulenc)

William Bender




This setting of this *O Magnum Mysterium* is from Francis Poulenc's *Quatre Motets pour le temps de Noël*. It was published in 1952. As Poulenc's fame and success grew, he left the faith that had been such an important part of his childhood. But that reversed at the occurrence of two events: when his fellow composer, Pierre-Octave Ferroud, was killed suddenly in a car crash, and, after visiting the Rocamadour sanctuary (the oldest in France). These events reignited his faith and gave his work an entirely new depth. The haunting and complex harmonies of this piece reflect his renewed love for God.

Gethsemane

Otto Bam


Oddo Bam performs the title track of his upcoming album, *Gethsemane*, from *The Ladder* in Cape Town, South Africa. Documenting a wandering from garden to wilderness and sea, and eventually back to garden, the song echoes stories from the book of Genesis and the Gospel of John. In the background one can see the album art painted by South African artist Ydi Coetsee. Credits: Nathan Thomas (2nd guitar), Aron Africa (producer), Ugan Daniels and Sihle James (assistant directors), Reinhart Fourie (audio recording and mixing).





Freedom in Communion

Sarah Knapp

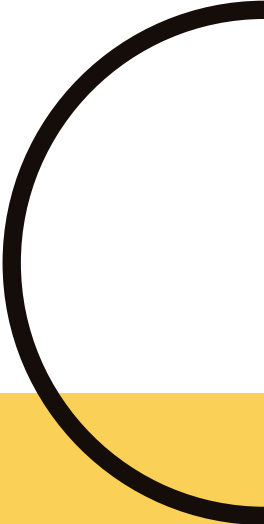



Sarah Knapp reflects on the lamenting of engagement into the praise and rejoicing of marriage. A new bride, transformed by the sacrament with her husband, Patrick, she dances in her new home, now one with her husband. The contrast of light and dark point to the light of the Holy Spirit, poured out and overshadowing us with God's grace, while her movement demonstrates this new found freedom in communion. All praise, glory, and honor be to Christ from whom all blessings flow!

A Performance of Fern Hill by Dylan Thomas

Genevieve Wedgbury

I came across Fern Hill reading another book last year citing part of the poem describing the dawn of creation. It was so stunningly evocative I had to read the rest! Though not a 'religious' poem per se, the descriptions of the natural world seen through the eyes of a child ooze cognizance of the divine. In many ways it is a lament; mourning the inexorable passing of time, stealing away the innocence, freedom and wonder of childhood. But, it is also a celebration and a call to look at the world with child-like eyes again – and a solemn reminder of the fleeting nature of our lives.






Psalm 150

Delvyn Case

The psalter ends with the command for all things who have breath to praise the Lord. In the Hebrew, each line of Psalm 150 begins with “Hallelujah”, a word which, when heard in the context of that final command, seems intentionally onomatopoeic: a simple breath, out and in, over and over, forever and ever.

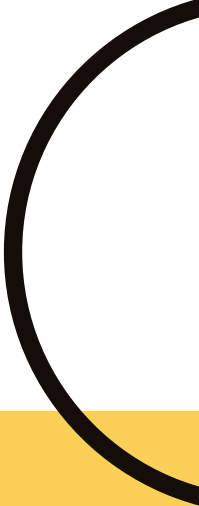


In keeping with the universal directive of the psalm (or is it simply an observation?), this work is written for both the flute and the flutist. It explores the sonic and ritualistic dimensions of our breath, and how – like the “ruah” (breath or spirit in Hebrew) – it surrounds us and inspires us, giving life (literal and musical) in ways that we cannot explain.

Without You There's No Song (Psalm 71)

Byron Townsend


One particular year my spouse, Cynthia, was a busy birth doula while I was a busy parish pastor; Births for her and Burials for me. Separately, she served families in Praise and I served families in Lament. Our experience of praise and lament taught us the difference. Psalm 71 testifies to the frail Creature's need for a Divine Raison d'Etre to make sense of things. I offer Without You There's No Song as an anthem to sing through smiles and tears. Creation uses lament and praise to forge in us Creatures a texture we never knew we always needed.





“The End of Days,” Chapter 13 Mark’s Gospel

Stefan Smart




‘The End of Days’ is taken from Stefan Smart’s solo word-for-word dramatisation of the whole of St Mark’s Gospel, I AM MARK. In this unique performance, now available as a film from CMAX.tv., Stefan recreates for us what it must have been like to be among Mark’s first audiences, as they experienced the stories of Jesus being brought to life by a single orator-actor.

Darkness Is My Only Friend (Psalm 88)

Music by Josh Rodriguez

Darkness is My Only Friend is based on Psalm 88 – a raw, unfiltered lament that captures the devastation and fracturing of community that millions around the world have experienced. Whether it be in the loss of a family member to cancer or COVID19 or police brutality, violent loss of life has marked the global experience of 2020. It was my desire to create music that could provide some sort of cathartic release, enabling us to reflect and lament together. This includes Christ’s words from the cross in Matt. 27:46, “My God... why have you forsaken me?”



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Our sincere thanks

To the team at KLC:

- Craig Bartholomew, whose vision prompted the event
- Sarah Normann, for organising the event
- Jarrod Howard-Browne, for hosting the event on zoom and managing promotions
- Istine Swart, for helping with gathering artists

To the team at Deus ex Musica:

- Delvyn Case, for helping to organise the event and for being a fabulous MC
- Josh Rodriguez, for providing great insights for the details of the event

To the creative team at KLC:

- For your ideas in brainstorming the event and your expertise in creating an arts concert with variety, creativity and a focus on the Lord

To all of our amazing performers

- Your gifts truly do display the beauty, creativity, and wonder of the Lord, may He bless you in your work!