

Ecumenical Meditation (Ökumenische Meditation)

~ anthem of religious tolerance

for SATB choir, flute, clarinet, cello & piano ~

Music by Christopher J. Hoh

**Text from the Tolerance Edict of Milan;
from Hindu, Jewish, Zoroastrian, Buddhist,
Byzantine, Roman, Islamic and Sikh traditions;
and from the 14th Dalai Lama**



**HohMade Music
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U.S.A.**

Ecumenical Meditation

In primus ordinanda esse, quibus divinitatis reverentia continebatur.

Baruch atah Adonai, Eloheinu, Melech haolam.
 Shihui he aixin qifa dazhong.
 Devasya samituk parishtutih.
 Doxa en hoopsistos Thehos.
 Domine Deus meus, magnificatus es.
 Allahu Akbar.
 Gur gobind, gopal gur, gur puran naraineh.

Daremus omnibus liberam potestatem sequendi religionem quam quisque voluisset. Quicquid divinitatis in sede caelesti nobis atque, placatum ac propitium possit existere.

Ekam sat vipra bahudha vadanti:
 Ishvara, Adonai, Ahura Mazda, Domine, Allah, Waheguru.
 Let us not construct big temples on the outside,
 but create temples of goodness and compassion inside, in our hearts.

Placatum ac propitium nobis possit quicquid divinitatis in sede caelesti.

*"Edict of Milan" by Constantine & Licinius, C.E. 313
 Traditional texts from Hindu, Jewish, Zoroastrian, Buddhist,
 Byzantine, Roman, Islamic and Sikh sacred traditions
 Words of the 14th Dalai Lama*

Compiled and adapted by Christopher J. Hoh

English Translation

Foremost should be rules involving worship of the Divinity.
 (Latin, Roman Imperial Edict of Milan)

Blessed are You, Lord our God, King of the universe.
 (Hebrew, Jewish)

Wisdom and compassion inspire everyone.
 (Mandarin Chinese, Buddhist)

Truly, great is the glory of the Divine Creator.
 (Vedantic Sanskrit, Hindu)

Glory to God on high.
 (Ancient Greek, Orthodox Christian)

Lord my God, you are magnificent.
 (Latin, Roman Catholic)

God is great.
 (Arabic, Islamic)

The Guru is the Lord of the Universe; the Guru is the Lord of the world;
 the Guru is the Perfect Pervading Lord God.
 (Hindi, Sikh)

We grant to all others full liberty to follow the religion that each may prefer.
 May any Divinity in the seat of the heavens be favorably
 and kindly disposed to us.
 (Latin, Roman Imperial Edict of Milan)

One true God is called by wise persons many names:
 (Sanskrit, Hindu)

Supreme Power, Lord, Divine Wisdom, Lord, God, Wondrous Teacher.
 (Sanskrit, Hindu; Hebrew, Jewish; Old Avestan, Zoroastrian;
 Latin, Roman Catholic; Arabic, Islam; Punjabi, Sikh)

Let us not construct big temples on the outside,
 but create temples of goodness and compassion inside, in our hearts.
 (English, Buddhist)

Favorably and kindly disposed to us be any Divinity in the seat of the heavens.
 (Latin, Roman Imperial Edict of Milan)

Deutsche Übersetzung

Zuvorderst sollte die Bestimmungen gehen, die Verehrung der Gottheit betr.
 (Latein, Römischer Kaiserlicher Mailänder Toleranzedikt)

Gesegnet bist du, Herr unser Gott, König des Universums.
 (Hebräisch, Jüdisch)

Weisheit und Mitleid begeistern alle.
 (Mandarin Chinesisch, Buddhistisch)

Wahrlich, groß ist die Ruhm des Göttlichen Schöpfers.
 (Vedantisch Sanskrit, Hinduistisch)

Gott in der Höh sei Ehre.
 (Altgriechisch, Orthodox Christlich)

Herr, mein Gott, du bist sehr prächtig.
 (Latein, Römisch-Katholisch)

Gott ist groß.
 (Arabisch, Islamisch)

Der Guru ist Herr des Universums; der Guru ist Herr der Welt;
 der Guru ist der Vollendete, Durchdringende Herr Gott.
 (Hindi, Sikhisch)

Wir räumen allen anderen volles Recht ein, der Religion zu folgen die jeder
 Jede Gottheit im Sitz des Himmels sei uns gewogen und gefällig.
 (Latein, Römischer Kaiserlicher Mailänder Toleranzedikt)

Für einen echten Gott haben die Weisen viele Namen:
 (Sanskrit, Hindu)

Höchste Macht, Herr, Göttliche Weisheit, Herr, Gott, Wundersamer Lehrer.
 (Sanskrit, Hinduistisch; Hebräisch, Jüdisch; Alt-avestisch, Zarathustrisch;
 Latein, Römisch-Katholisch; Arabisch, Islamisch; Punjabi, Sikhisch)

Konstruieren wir nicht große Tempel draußen, sondern schaffen wir Tempel
 der Güte und des Mitleids drinnen, in unseren Herzen.
 (Englisch, Buddhistisch)

Uns sei gewogen und gefällig jede Gottheit im Sitz des Himmels.
 (Latein, Römischer Kaiserlicher Mailänder Toleranzedikt)

Für Art Carnuntum, Piero Bordin, Gründer & Intendant,
anlaß 1700. Jahrestag des Toleranzedikt von Nikomedia, 30. April 2011

Ecumenical Meditation

"Edict of Milan" by Constantine & Licinius, C.E. 313
Traditional texts from Hindu, Jewish, Zoroastrian, Buddhist,
Byzantine, Roman, Islamic and Sikh sacred traditions
Words of the 14th Dalai Lama

Christopher J. Hoh

Stately, timeless, expressive (♩ = 52)

The musical score is written for a chamber ensemble and vocalists. It begins with a tempo and mood instruction: "Stately, timeless, expressive (♩ = 52)". The score is in 12/8 time and B-flat major. The instruments are Flute, Clarinet in Bb, Cello, and Piano. The vocal parts are Soprano, Alto, Tenor, and Bass. The lyrics are: "In pri - mus, in pri - mus or - di - nan - da es - se, qui - bus di - vi - ni -". The score includes dynamic markings such as *f*, *mf*, and *dim.*. A rehearsal mark 'A' is placed above the first measure of the vocal entry. The piano part features a steady accompaniment with chords and moving lines in both hands.

Fl. *dim.*

Cl. *cresc.* *dim.*

Vlc. *cresc.* *dim.*

S
ta - tis re - ve - ren - ti - a con - ti - ne - ba - tur, di - vi - ni - ta - tis re - ver - en - ti - a.

A
ta - tis re - ve - ren - ti - a con - ti - ne - ba - tur, di - vi - ni - ta - tis re - ver - en - ti - a.

T
ta - tis re - ve - ren - ti - a con - ti - ne - ba - tur, di - vi - ni - ta - tis re - ver - en - ti - a. (Cello)

B
ta - tis re - ve - ren - ti - a con - ti - ne - ba - tur, di - vi - ni - ta - tis re - ver - en - ti - a. (Cello)

Pno. *cresc.* *f* *dim.*

9

10

11

12

13

14

15

B

Fl. *mp*

Cl. *mp*

Vlc. *mf*

S *f*

A *f*

T *f*

B *f*

Pno. *mf*

Ba - ruch at - ah A - do - nai, — El - o - hein - u, Me - lech ha - o - lam. Shi - hui - he ai - xin qi - fa

Ba - ruch at - ah A - do - nai, El - o - hein - u, Me - lech ha - o - lam. Shi - hui - he ai - xin qi - fa

Ba - ruch at - ah A - do - nai, — El - o - hein - u, Me - lech ha - o - lam. Shi - hui - he ai - xin qi - fa da - zhong. De - va - sya sa - mi - tuk

Ba - ruch at - ah A - do - nai, El - o - hein - u, — Me - lech ha - o - lam. Shi - hui - he ai - xin qi - fa da - zhong. De - va - sya sa - mi - tuk

16 17 18 19 20 21

Fl.

Cl.

Vlc.

S

A

T

B

Pno.

da - zhong. De - va - sya sa - mi - tuk ___ par - ish - tu - tih. Dox - ah en hoop - sis - tos ___ Theh - os.

da - zhong. De - va - sya sa - mi - tuk ___ par - ish - tu - tih. Dox - ah en hoop - sis - tos ___ Theh - os.

par - ish - tu - tih. Dox - ah en hoop - sis - tos Theh - os. Do - mi - ne De - us me - us, ma - gni - fi - ca - tus es.

par - ish - tu - tih. Dox - ah en hoop - sis - tos Theh - os. Do - mi - ne De - us me - us, ma - gni - fi - ca - tus es.

22

23

24

25

26

27

28

Fl. *mf*

Cl. *mf*

Vlc. *(mf)*

S
Do - mi - ne De - us me - us, ma - gni - fi - ca - tus es. Al - lah - u Ak - bar. Gur go - bind, go - pal — gur, gur pur - an

A
Do - mi - ne De - us me - us, ma - gni - fi - ca - tus es. Al - lah - u Ak - bar. Gur go - bind, go - pal — gur, — gur — pur - an

T
Al - lah - u Ak - bar. Gur go - bind, go - pal — gur, gur — pur - an na - ra - in - eh.

B
Al - lah - u Ak - bar. Gur go - bind, go - pal — gur, gur pur - an na - ra - in - eh.

Pno.

29

30

31

32

33

34

35

Fl. C ^{8va}

Cl.

Vlc.

S (Flute) *f*

A (Flute) *f*

T (Flute) *f*

B (Flute) *f*

Pno. *(mf)*

36

37

38

39

40

41

42

Fl. *(8va)* ----- *8va* -----

Cl. *(mf)* ----- *f*

Vlc. ----- *cresc.* -----

S
o - nem quam quis-que vo-lu-is - set. Quic-quid di-vi-ni-ta - tis in se - de cæ-les - ti no - bis at-que, pla - ca - tum ac pro - pi - ti - um pos - *poco cresc.*

A
o - nem quam quis-que vo-lu-is - set. Quic-quid di-vi-ni-ta - tis in se - de cæ-les - ti no - bis at-que, pla - ca - tum ac pro - pi - ti - um pos - *poco cresc.*

T
o - nem quam quis-que vo-lu-is - set. Quic-quid di-vi-ni-ta - tis in se - de cæ-les - ti no - bis at-que, pla - ca - tum ac pro - pi - ti - um

B
o - nem quam quis-que vo-lu-is - set. Quic-quid di-vi-ni-ta - tis in se - de cæ-les - ti no - bis at-que, pla - ca - tum ac pro - pi - ti - um

Pno.

43

44

45

46

47

48

49

Fl. *dim.* *mp* **D**

Cl. *dim.* *mp*

Vlc. *f* *dim.* *mp*

S *mp*
sit ex-is - te-re. (Flute) E-kam sat vi-pra ba-hud-ha va-dan-ti:

A *mp*
sit ex-is - te-re. (Flute) E-kam sat vi-pra ba-hud-ha va-dan-ti:

T *poco cresc.* *mp*
pos-sit ex-is - te-re. (Cello) E-kam sat vi-pra ba-hud-ha va-dan-ti:

B *poco cresc.* *mp*
pos-sit ex-is - te-re. (Cello) E-kam sat vi-pra ba-hud-ha va-dan-ti:

Pno. *cresc.* *f* *dim.* *mp*

50 51 52 53 54 55 56

Fl.

Cl.

Vlc.

S
Ish - va - ra, A - do - nai, A - hu - ra Maz - da, Do - mi - ne, Al - lah, Wa -

A
Ish - va - ra, A - do - nai, A - hu - ra Maz - da, Do - mi - ne, Al -

T
Ish - va - ra, A - do - nai, A - hu - ra Maz - da, Do - mi - ne, Al - lah, Wa -

B
Ish - va - ra, A - do - nai, A - hu - ra Maz - da, Do - mi - ne, Al -

Pno. *mp* *8va* *15ma*

(8vb) -

57

58

59

60

61

62

Fl.

Cl.

Vlc.

S
he - gu - ru. Ish - va - ra, A - do - nai, A - hu - ra Maz - da, Do - mi - ne,

A
lah, Wa - he - gu - ru. Ish - va - ra, A - do - nai, A - hu - ra Maz - da, Do - mi -

T
he - gu - ru. Ish - va - ra, A - do - nai, A - hu - ra Maz - da, Do - mi - ne,

B
lah, Wa - he - gu - ru. Ish - va - ra, A - do - nai, A - hu - ra Maz - da, Do - mi -

(15^{ma})

Pno.

63

64

65

66

67

68

Fl. *(mp)* *mf*

Cl. *mf*

Vlc. *cresc. ----- mf*

S *f*
Al - lah, Wa - he - gu - ru. Ish - va - ra, A - do - nai, A - hu - ra Maz - da, Do -

A *f*
ne, Al - lah, Wa - he - gu - ru. Ish - va - ra, A - do - nai, A - hu - ra Maz -

T *f*
Al - lah, Wa - he - gu - ru. Ish - va - ra, A - do - nai, A - hu - ra Maz - da, Do -

B *f*
ne, Al - lah, Wa - he - gu - ru. Ish - va - ra, A - do - nai, A - hu - ra Maz -

Pno. *(15^{ma})* *cresc. -----*

69

70

71

72

73

74

Fl. *cresc.* *f* *mp*

Cl. *cresc.* *f*

Vlc. *cresc.* *f* *mf*

S *f*
mi - ne, Al - lah, Wa - he - gu - ru. (Flute) Let us

A *f*
da, Do - mi - ne, Al - lah, Wa - he - gu - ru. (Flute) Let us

T *f*
mi - ne, Al - lah, Wa - he - gu - ru. (Cello) Let us

B *f*
da, Do - mi - ne, Al - lah, Wa - he - gu - ru. (Cello) Let us

Pno. *f* *dim.*

(15^{ma})

75 76 77 78 79 80

Fl. *cresc. ----- mf*

Cl. *mp* *cresc. ----- mf*

Vlc.

S
not ___ con-struct big ___ tem - ples on the out - side, but cre - ate tem - ples of good - ness and com - pas - sion in - side, in our hearts.

A
not ___ con-struct big ___ tem - ples on the out - side, but cre - ate tem - ples of good - ness and com - pas - sion in - side, in our hearts.

T
not ___ con-struct big ___ tem - ples on the out - side, but cre - ate tem - ples of good - ness and com - pas - sion in - side, in our hearts.

B
not ___ con-struct big ___ tem - ples on the out - side, but cre - ate tem - ples of good - ness and com - pas - sion in - side, in our hearts.

Pno. *mf*

81

82

83

84

85

86

87

88

Fl. F 8va-----

Cl.

Vlc. *(mf)*

S *f*
(Clarinet) Pla - ca - tum ac pro - pi - ti - um no - bis pos - sit quic - quid di - vi - ni -

A *f*
(Clarinet) Pla - ca - tum ac pro - pi - ti - um no - bis pos - sit quic - quid di - vi - ni -

T *f*
(Clarinet) Pla - ca - tum ac pro - pi - ti - um no - bis pos - sit quic - quid di - vi - ni -

B *f*
(Clarinet) Pla - ca - tum ac pro - pi - ti - um no - bis pos - sit quic - quid di - vi - ni -

Pno. *mf*

89

90

91

92

93

94

95

(8va)-----

Fl. *f*

Cl. *f*

Vlc. *cresc.* ----- *f*

S
 ta - tis in se - de cæ - les - ti, di - vi - ni - ta - tis in se - de cæ - les - ti. Div.

A
 ta - tis in se - de cæ - les - ti, di - vi - ni - ta - tis in se - de cæ - les - ti.

T
 ta - tis in se - de cæ - les - ti, di - vi - ni - ta - tis in se - de cæ - les - ti. Div.

B
 ta - tis in se - de cæ - les - ti, di - vi - ni - ta - tis in se - de cæ - les - ti.

Pno. *cresc.* ----- *f*

8va-----

8vb-----

96 97 98 99 100

Program Note

When Piero Borodin asked me to write a choral composition for the 1700th anniversary of the Edict of Nikomedia, I was honored, intrigued and daunted. The commemoration at Carnuntum offered the chance for instruments and choir to sound among the archaeological ruins. The themes of religious tolerance and historical examination suggested auspicious possibilities for mood and text. Yet these big subjects also posed questions: could I say something timeless and timely; universal and particular; and could I fashion music to engage listeners from diverse spiritual traditions?

Out of Nikomedia (today Izmit, Turkey) in 311 C.E. came an initiative and decree that led in 313 to the Edict of Mediolanum (Milan, Italy), a milestone in the history of religious tolerance. In that document of Emperors Constantine and Licinius, I found words for the occasion and a spark for this work. It occurred to me that three excerpts from their communiqué, judiciously edited, could be juxtaposed with central phrases from religions around the world to constitute a fitting choir text.

Structurally, this piece has three “Roman pillars” from the Edict of Milan. The first pillar is the first excerpt: In primus ordinanda esse, quibus divinitatis reverentia continebatur. (Foremost should be rules involving worship of the Divinity.) The second pillar is the other two excerpts: Daremus omnibus liberam potestatem sequendi religionem quam quisque voluisset. Quicquid divinitatis in sede cælesti nobis atque, placatum ac propitium possit existere. (We grant to all others full liberty to follow the religion that each may prefer. May any Divinity in the seat of the heavens be favorably and kindly disposed to us.) The third pillar is the last sentence in different word order: Placatum ac propitium... (Favorably and kindly disposed...)

Between the pillars are two multilingual sections, as described below. So the musical form is A1 B A2 C A3. The second pillar is “bigger” or “carries more weight,” helping the composition reach its high point in the middle. (Without carrying the architecture analogy too far, the shape of this work is like the roofline of a classical Roman temple.) The A segments are homophonic, while B and C are polyphonic.

The work begins with an instrumental introduction representing the unfolding of time in the universe. With evolving harmonies, its cross rhythms suggest various forces at work separately but somehow connected and fitting together. After a few measures, the choir sings the imperial Roman text and music of the first pillar, chorale-like, “Foremost...” As this A1 section ends, the “unfolding” music reappears and leads to the B section. In phrases of reverence from seven different faiths and languages, tenors and basses start. They are echoed and overlapped by sopranos and altos as the music exults and exalts.

In the A2 section, the “Roman” music returns with the text of the second pillar, “We grant...” This time the lines extend to higher tones, grander chords and a major key. The “unfolding” music carries the brighter tonality forward into the C segment. Together, the choir sings ancient wisdom from the Hindu Rig Veda, “One God ... many names.” Then sopranos and tenors intone names for the Divine from six religions and languages, altos and basses following in canon. This reverent passage is sparer and softer, with instruments remaining in background and piano arpeggios providing a celestial sheen. The music grows confident and sublime as flute and clarinet come forward. They play a variation on the “unfolding” theme before the choir unites again with modern wisdom from the Dalai Lama, advocating temples of compassion in our hearts.

A quiet instrumental interlude leads to the third pillar, “Favorably and kindly disposed...” The short, universal prayer of this A3 section comes to rest replaying the earlier motif while invoking the Divinity in the seat of the heavens. Whatever the shortcomings of this composition, I hope that people from any faith tradition may find in it a basis for deeper reflection and a sincere encouragement of religious tolerance.

Christopher J. Hoh, Vienna, March 2011

Short Program Note

Out of Nikomedia (today Izmit, Turkey) in 311 C.E. came an initiative and decree that led in 313 to the Edict of Mediolanum (Milan), a milestone in the history of religious tolerance. Three "Roman pillars" of excerpts from that document, judiciously edited, are juxtaposed with central phrases from religions around the world to constitute the choir text. Between these pillars are two multilingual sections using phrases from world religions. The work begins with an instrumental introduction representing the unfolding of time in the universe. Then the choir sings the imperial Roman text and music of the first pillar, chorale-like, “Foremost...” The “unfolding” music reappears and leads to the B section, phrases of reverence from seven faiths and languages, . Tenors and basses start, echoed and overlapped by sopranos and altos as the music exults and exalts. Then the “Roman” music returns with the text of the second pillar, “We grant...” This time the lines are extended, reaching higher tones, grander chords and a major key. The “unfolding” music carries the brighter tonality forward into the C segment. Together, the choir sings ancient wisdom from the Hindu Rig Veda, “One God ... many names.” Sopranos and tenors intone names for the Divine from six religions and languages, altos and basses following in canon. The music grows and flute and clarinet come forward with a variation on the “unfolding” theme before the choir unites again in modern words of wisdom from the Dalai Lama, advocating temples of compassion in our hearts. A quiet instrumental interlude thirds leads to the third pillar, “Favorably and kindly disposed...” The short prayer of this A3 section comes to rest replaying the “unfolding” motif while invoking the Divinity in the seat of the heavens. The composer hopes that people from any faith tradition may find in this piece a basis for deeper reflection and a sincere encouragement of religious tolerance.

Regarding the Texts

The excerpts from the Edict of Milan in this piece preserve its 1700-year old message and provide inspiration for modern-day reflection. While the Latin words used here are from that document, several had to be taken out in order to arrive at language suitable for devotional and commemorative occasions.

Two multi-lingual sections draw on various religions and their many languages. These passages use phrases of reverence and names for the Divine that are familiar in the respective faiths. Their aim is to portray the diversity of human practice as well as some similarity of belief and worship. There is no intention to take a position in theological, moral or linguistic debates. Simply as a practical aid to performers and listeners, transliterations and translations had to be provided, religions and languages had to be named.

The words of the 14th Dalai Lama were originally an observation. Here they are adapted to become a statement of intention, i.e. no longer "The purpose is" but "Let us..." More information on these texts, languages and sources is available at www.HohMadeMusic.com for those interested.

Bezüglich der Texte

Die in diesem Stück gefundene Textauschnitte vom Mailänder Toleranzedikt bewahren seine siebzehnhundertjährige Botschaft und bieten an Inspiration für heutige Überlegung. Obwohl man die hier benützte Lateinische Wörter in diesem Dokument findet, mußten mehrere davon herausgenommen werden um einen Text zu schaffen, daß für Andachten und Gedenkfeier angemessen ist.

Zwei multisprächige Teilen beziehen sich auf verschiedenen Religionen und ihren vielen Sprachen. Diese Teilstücken benützen Phrasen der Pietät und Namen des Göttlichen, die bei den entsprechenden Glauben wohl bekannt sind. Sie versuchen die Vielfaltigkeit von menschlicher Religionsausübung und etwas von Ähnlichkeit in Glauben und Vehehrung zu darstellen. Es gibt keine Absicht, irgendwelchen Standpunkt in theologischen, moralischen oder sprachwissenschaftlichen Debatten einzunehmen. Nur als praktische Hilfe den Darsteller und Zuhörer, mußte man Transliterationen und Übersetzungen zu Verfügung stellen, sowie Religionen und Sprachen benennen.

Die Wörter des 14. Dalai Lama waren ursprünglich eine Bemerkung. Hierin werden sie adaptiert, um eine Erklärung von Absicht zu werden, d.h. nicht mehr "Der Zweck ist" sondern "Laßen wir..." Zusätzliche Information über diese Texte, Sprachen und Quellen findet man auf www.HohMadeMusic.com, wenn sich interessiert.