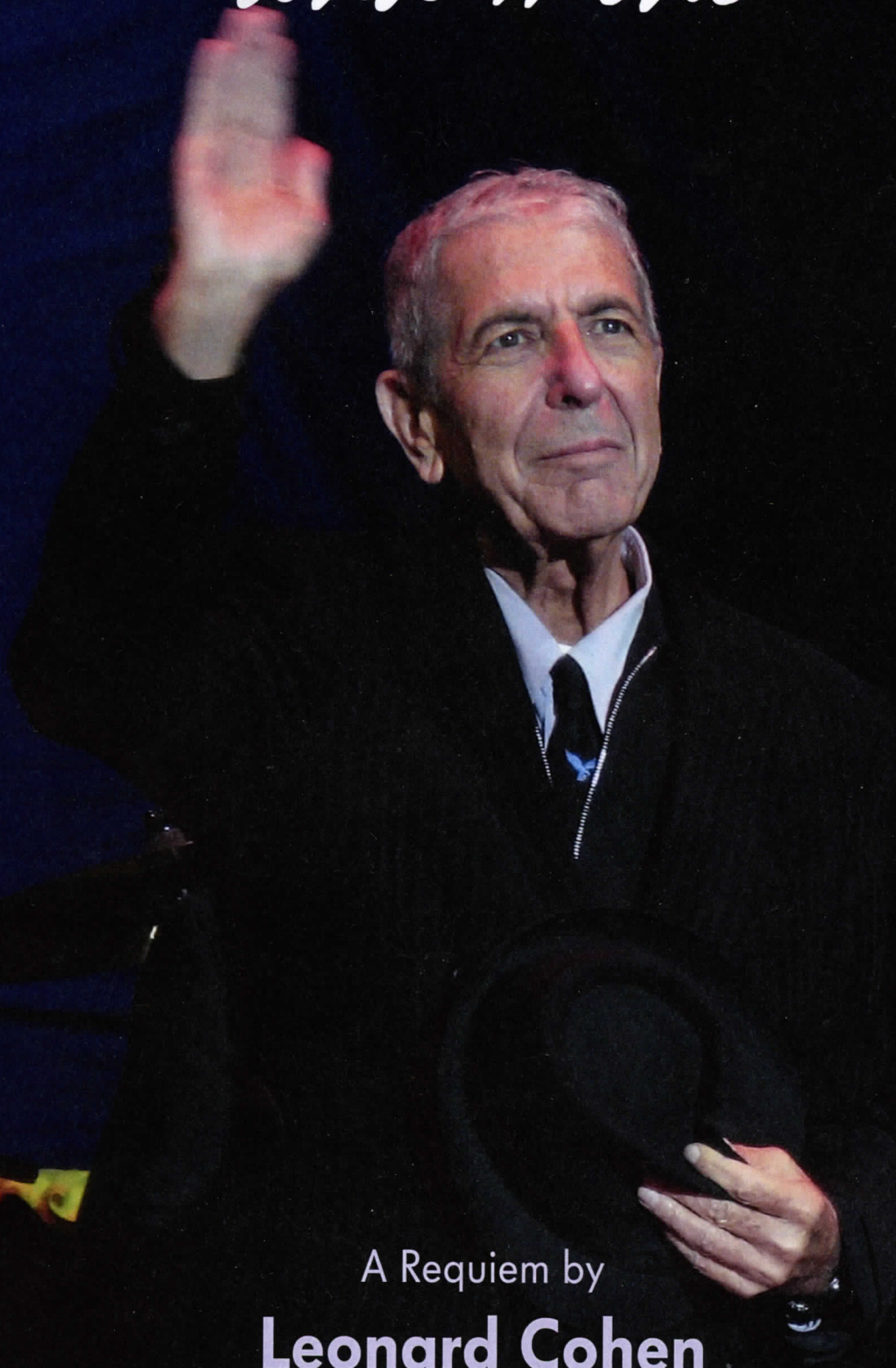


*Between your love
and mine*



A Requiem by
Leonard Cohen

THE REQUIEM

This is not a requiem *for* Leonard Cohen, rather it is a requiem *by* Leonard Cohen

In the summer of 2016 I approached Leonard with an idea for a theatrical requiem, in memory of some young friends who had died and in honour of those who were grieving for them. The requiem follows the form of the traditional funeral Mass, a theatrical presentation of the liturgy. I wanted to use only Leonard's songs, lyrics and writings. It would be a requiem by Leonard Cohen, shaped from his work.

The response came quickly – as it always did when Leonard liked an idea. Yes, he would be happy for me to shape the work and I was free to use any of his material that seemed appropriate. Not for the first time, his openness to an idea and his generosity and support were hugely encouraging. Nor did he question me on how an agnostic Quaker might take the work of a Jewish Buddhist and fashion it into something that followed the outline of the liturgy of the Mass.

And so the task began. Over a period of several months I reread his written work and listened again and again to the songs – from the first album to *You Want It Darker*. Leonard's songs and poems and prose are littered with Jewish, Buddhist and Christian imagery but they are brimming, too, with love, loss, passion, tragedy, compassion and hope.

The work that drew me to the idea in the first place was a passage from his song *Come Healing*:

And let the heavens hear it,

*the penitential hymn,
come healing of the spirit,
come healing of the limb.*

*Behold the gates of mercy
in arbitrary space
and none of us deserving
the cruelty or the grace.*

Little by little the script emerged, the songs and readings, the overall structure. Each piece of work found its home in the text of the requiem and each reflected a part of the story that I wanted to tell in the voices of a celebrant who has lost his own faith and a mother and father who are struggling with loss and anger and hope and hopelessness. Each song and reading is a testament to the depth of Leonard's work. What you will see and hear this evening is one telling of a story.

John MacKenna

Thank you to: Leonard Cohen for the words and music; Jarkko Arjatsalo; Brid Brophy; Ger Cody; Adam Cohen; Carlow Regional Youth Services; Tony Cardiff; Data Print, Athy; Sinead Dowling, Carlow Arts Officer; Esther Doyle; Chris Fingleton; Chris Jacques; Robert Kory; Patrick Leonard; Denise Lynch; George Maloian, Sony Music; Kevin McCarthy; Mags Murphy; Aileen Nolan; Maria O'Reilly; Karen Schauben, Warnes Music; Kelli Slade, Kobalt Music; Majella Swan, Carlow School of Music; Frank Taaffe; The Arboretum, Leighlinbridge; Geert van der Wijck for his wonderful photographs; Jennifer Warnes; the staff of VISUAL Carlow.

Eric Butler (Celebrant) has been playing guitar, piano & accordion for most of his life. Travelling extensively, he has a wide and varied repertoire of music that is reflective of this. From trad to classical, Eric plays it all.

Aisling Carter (Musical Director/ Piano) is a native of Carlow and a music graduate of U.C.C. She has previously worked with Mend & Makedo Theatre Co on *Who By Fire* and *The Railwayman's Story*.

David Day (Drums) is a percussionist, performer and educator from Athy, Co Kildare. He plays a wide range of instruments, specialising in West African drums. www.jabbajabbajembe.com

Annie Rose Deegan (Violin) studied violin with Jacqueline Burke at Carlow College of Music. She led Carlow Youth Orchestra under Majella Swan from 2012 to 2016 and has represented Ireland with the orchestra. She studies at TCD.

Lucy Deegan (Cello) has been involved in music from an early age and was lured away from the violin by the cello at the age of eleven. She plays in the cello section of the Carlow Youth Orchestra and has recently returned from a concert series in Barcelona.

Paul Donohue (Sound) attended his first gig, as a teenager, a Leonard Cohen concert in the National Stadium in Dublin. He was sound engineer for his brother Dave's bands *Tension* and *The Floors*. Music has been a constant companion over the years.

Meadbh Farrell (Cello) is a fifth year student in St Leo's College Carlow. She plays piano, cello and concertina and is a member of the college youth orchestra, led by Majella Swan.

Katie Jacques (Mother) sang with St Leo's chamber choir for five years and studied musical theatre performance at Carlow College of Music before commencing her studies at Cork School of Music.

Tom Kennedy (Lighting) is a freelance lighting and stage technician. Previous projects include *Alone it Stands*; *My Brilliant Divorce*; *Patrick Kavanagh, a life* and various productions for Mend and Makedo Theatre Company. Tom also works as a freelance stage technician in the Abbey Theatre.

Angela Keogh (Reader) is a writer and actor and lives in Co Carlow. Her most recent play as writer/director/actor is *The Winter Dress*. She will direct *The Mental* for Mend & Makedo this autumn.

John MacKenna (Director/Reader) is a writer, broadcaster and actor. He founded Mend & Makedo Theatre Co in 1981. He lives in Co Carlow.

Shane Sullivan (Father) is a professional singer/songwriter based in Ireland and Nashville. Published by Bardis Music Ireland and managed in Nashville. His debut solo album *Little Steps* received critical acclaim in Ireland and America. [Facebook.com/shanesullivanmusic](https://www.facebook.com/shanesullivanmusic)

Geert van der Wijk (Photography) is a Dutch photographer and long time fan of Leonard Cohen's work. His work can be seen at geertfotografeert.nl

BETWEEN YOUR LOVE AND MINE – A REQUIEM

Words and music by Leonard Cohen

Premiered at VISUAL Carlow on June 15th 2017 in the presence of President **Michael D Higgins** and the Canadian Ambassador to Ireland Kevin Vickers.

1. Overture – *String Reprise*
2. Opening hymn – *Come Healing*
3. Introit – *Blessed are you ...*
4. Penitential Act – *The Faith*
5. Prayer – *Children show scars ...*
6. Kyrie Eleison – *Heart With No Companion*
7. Prayer – *Jesus was a sailor ...*
8. Gloria – *Nightingale*
9. First Reading – *I have not sung ...*
10. Psalm – *Whither Thou Goest*
11. Second Reading – *From you alone*
12. Alleluia – *Treaty*
13. Third Reading – *It is all around me ...*
14. Sung Response – *Going Home*
15. Homily – *My sister and I ...*
16. Creed – *If I Didn't Have Your Love*
17. Prayers of the Faithful – *Holy is your name ...*
18. Holy, Holy, Holy – *Anthem*
19. Memorial Acclamation – *This is the way ...*
20. Great Amen – *Amen*
21. The Lord's Prayer – *Not knowing ...*
22. Sign of Peace – *If It Be Your Will*
23. Breaking of Bread – *In the eyes of men ...*
24. Communion Hymn – *Love Itself*
25. Reflection – *I look far ...*
26. Song of Reflection – *Song of Bernadette*
27. Blessing – *I lost my way ...*
28. Closing Hymn – *You Got Me Singing*

All lyrics: Leonard Cohen, apart from *Song of Bernadette* (Warnes/Cohen).

Music: Leonard Cohen/ Jennifer Warnes/ Patrick Leonard/ Adam Cohen

ROBERT KORY ON LEONARD COHEN'S RELATIONSHIP WITH IRELAND.

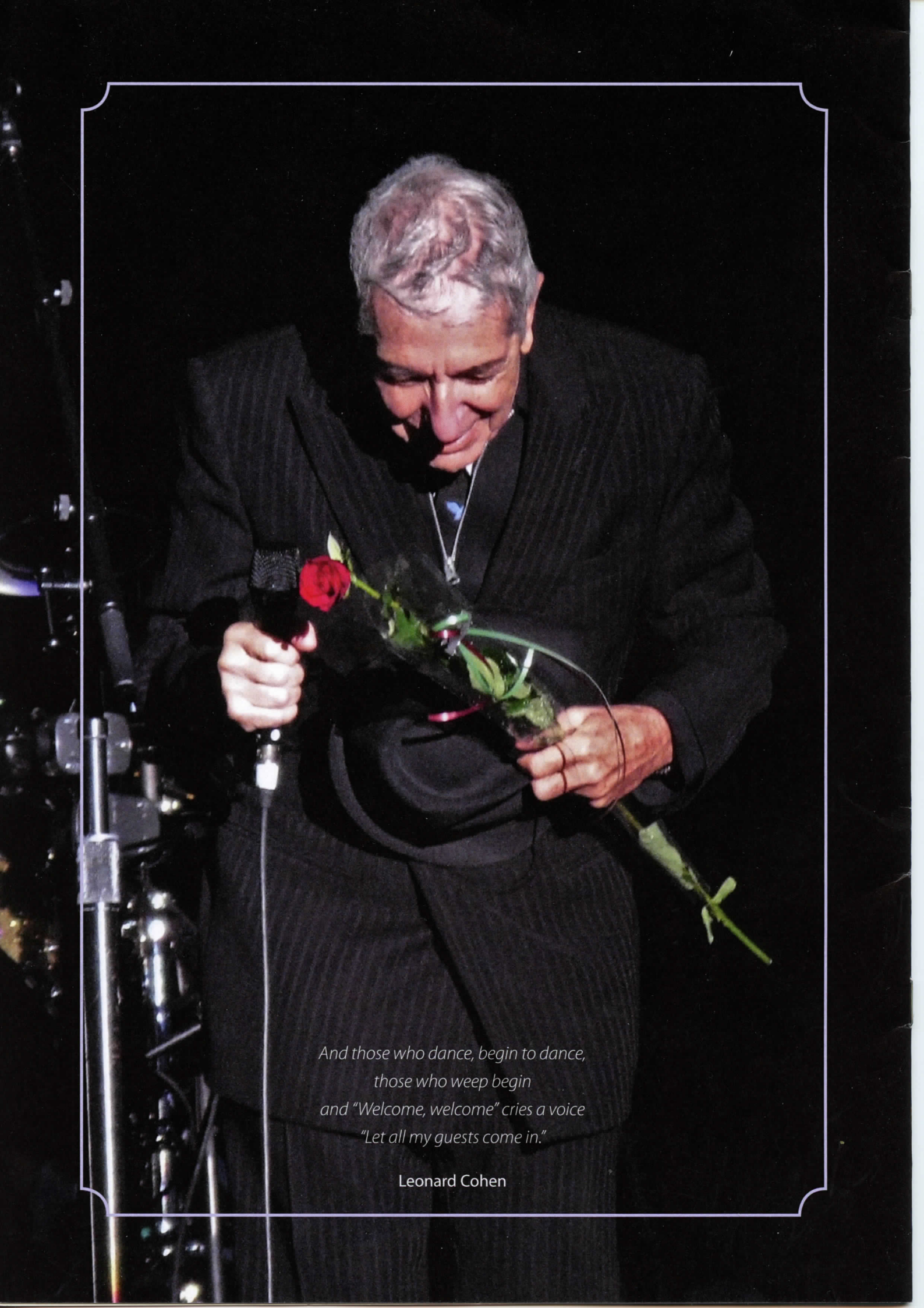
Leonard Cohen never claimed any spiritual authority. In fact, he often made that clear by personally declining to discuss spiritual matters, notwithstanding our deep spiritual affinity, because, as he said, "Your trenchant philosophical mind frightens the muses." He provided me with a daily lesson in the blessings of humility and using one's gifts as best as possible without comment or self-regard. He was not about identifying an answer to the brokenness of the world or even of the individual, but rather finding a path to healing, and from his view, at best pointing in a direction. When he was told by fans that they found comfort in his poetry or his song, he was genuinely humbled.

Against this background, he was very cautious about allowing others to interpret his work, in part for fear that they might try to place his work on a higher pedestal that he felt it deserved. When I began serving as his manager, one of my roles became graciously declining the many, many requests for interviews, awards, and very frequently, requests to put his verse to music or interpret his work. There were few exceptions.

One of the notable exceptions is John MacKenna. He and John had a long relationship as artists, and Leonard had enormous respect for John's work as a writer and director. Of course, Leonard also had a special affinity for Ireland, the Irish people, and the Irish literary tradition. In fact, the reception that Leonard received at his concerts at the Royal Hospital in Dublin over three days in June 2008 had an unheralded but extraordinarily important role in the renaissance of his touring career (but that is another story). Leonard also long had a great appreciation of the Catholic faith. He always wore a bracelet with photos of the great Catholic saints. All of these factors may help explain how the current Requiem came to be.

When John approached Leonard for permission to create this work, Leonard mentioned it to me and asked, if rights approvals became an issue, that I do whatever might be necessary to assist, and I have done so with great respect, so that John's work can be widely performed. Leonard remarked on how touched he was that John could find within Leonard's words and music the elements of a Requiem, perhaps the most sacred of liturgical musical works. Leonard was able to give his approval to the final version of this work as written. No doubt, he would have wanted to attend the first performance, schedule permitting. But that was not to be, and I am honored to pass along what would have been Leonard's blessings in the hope that John's creation of Leonard's Requiem may serve to heal and to comfort.

Robert Kory
RK Management, Los Angeles 2017



*And those who dance, begin to dance,
those who weep begin
and "Welcome, welcome" cries a voice
"Let all my guests come in."*

Leonard Cohen