

# Quintessentially American: from sea to shining sea

*We proudly dedicate this programme to our founder, Alma Toroian Raymond, 1928, Armenia*



## Program

Ubi caritas from *Quatre motets sur des themes Grégoriens*

Maurice Duruflé

*...love has gathered us into one...and may we love each other with a sincere heart...*

Super flumina Babylonis

Giovanni Pierluigi Palestrina

*...how shall we sing...in a strange land?...*

Pilgrims' Hymn from *The Three Hermits*

Stephen Paulus

*The bishop was humbled and replied to the hermits: "Your own prayer will reach the Lord. It is not for me to teach you."*



The Golden Door

Ron Perera

1. What is your number?
2. America, I wish I was going.
3. The fastest and securest transportation *speaker, Tim Salaver*
4. Steerage
5. The Lady with her hand up *Claudine Jones; Daniel Smith, soloists*
6. Island of hope; island of tears
7. Names

橄欖樹 Gan Lan Shu (*The Olive Tree*)

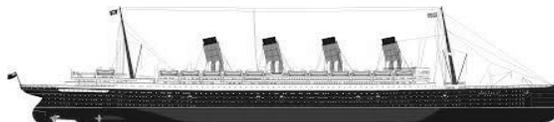
Li Tai-Xiang

*...I am wandering at the far away place for the olive tree in my dream...*

The Ground from *Sunrise Mass*

Ola Gjeilo

*"I wanted to convey a sense of having 'arrived'...to have reached a kind of peace and strength, after the long journey..."*



**Dirait-on** from *Les Chansons des Roses*

Morten Lauridsen

*French poems by a German poet set by a quintessentially American composer*

**Sure on this shining night** from *Nocturnes*

Lauridsen

*from Permit Me Voyage: ...on this shining night I weep for wonder, wand'ring far alone...*

**Ching-a-ring chaw**

adapted by Aaron Copland

*Wanting to remove all traces of racist overtones, Copland completely rewrote the words to this emigration-themed minstrel song*



**En El Principio (In the beginning)** Gilead Wurman, soloist

Stephen Hatfield

*Together we make something beautiful, one heart, one voice, one song...and when we're done we'll never be the same.*

**At the River**

adapted by Copland

*The tune has been both seriously adopted by, as well as parodied in Sweden, Japan and Colombia*

**Deep River** René Minneboo, soloist

arranged by Norman Luboff

*The Jordan River suggests the Ohio River, a dividing line between the slave states and the free states. "Campground" can mean a type of gathering that served as a vehicle for slaves to commune and share their sorrows and hopes.*

**Zion's Walls**

adapted by Copland

*Instead of wallowing in self-pity and self-destruction like many of the expatriate members of the Lost Generation, Copland returned, after four years study in Paris, Italy, Germany and Austria, to America optimistic and enthusiastic about the future.*



**The Gift to Be Free**

adapted by Rollo Dilworth

*"Tis the gift to come down where you ought to be. And when in the place just right, it will be in the valley of love and delight."*

**Prayer of the Children**

Kurt Bestor arranged by Andrea Klouse

*"...who will help me to feel the love again in my own land,  
but if unknown roads lead away from home, give me loving arms, 'way from harm."*



## Notes and Translations

### Ubi caritas

Where charity and love are, God is there. Christ's love has gathered us into one.  
Let us rejoice and be pleased in Him. Let us fear, and let us love the living God.  
And may we love each other with a sincere heart. Amen.

### Super flumina Babylonis

By the rivers of Babylon, there we sat down, yea, we wept when we remembered thee, O Sion.  
And in the midst of the willows we hung up our harps.

### Stephen Paulus (1949 – 2014)

Immigrants with the surname "Paulus" came mainly from Germany. Stephen Paulus was born in Summit, NJ, but the family moved to Minnesota when he was 2 years old. He continued to live and work in Minnesota where he wrote over 150 choral works. The anthem "Pilgrim's Hymn" was sung at the funerals of Gerald Ford and Ronald Reagan. Son Greg Paulus, a jazz trumpeter and composer, believes that he inherited his father's "knack for creating dissonant sounds which are pleasant to the ear" and remembers as a teenager listening to his father compose music on the grand piano in the family home, including working on his Holocaust oratorio, "To Be Certain of the Dawn." "My Dad approached writing this piece with a particularly deep level of compassion and empathy...." In 2011, father and son collaborated on "TimePiece," which combined classical, jazz, and electronic music.

### Ronald Perera (born in 1941)

Perera is an American composer, born in Boston. He studied music at Harvard and later studied electronic music at the University of Utrecht. He has created more than 150 compositions, mainly vocal, including operas. Like Lauridsen, he is especially noted for settings of poetic texts, including works by John Donne, Robert Frost, Emily Dickinson, and E. E. Cummings. Perera taught at Smith College for 30 years and has been the recipient of numerous composition awards. His *The Golden Door* is the only substantial work that seeks to evoke the varied experience of immigration to America. Perera is a skilled and imaginative musical documenter of aspects of the American experience. He cobbled his own text together from first-hand accounts of immigrants, name-lists, and other "officialese" from Ellis Island archives. It is by turns dramatic, poignant, whimsical, and a bit horrifying — like the section dealing with ship passage in "steerage." But the piece is finally celebratory and exultant, leaving the listener newly sensitive to — and proud of — our multicultural origins.

### Li Tai-Xiang (1941—2014)

Li Tai-Xiang is a Taiwanese composer of classical works and songs in the language of the Amis—indigenous Taiwanese people—but he is best known for Mandarin-language pop songs in the 1960s and 70s. "Gan Lan Shu" ("The Olive Tree"), a hit single in 1979, was performed by Li's protégé, Chyi Yu, who can be heard singing it on YouTube in the original solo version. The text is from a poem by Taiwanese writer Chen Mao Ping, inspired by her feelings while traveling in Spain. A commentator notes that the song "became a virtual anthem" for Mandarin speakers who had immigrated to Taiwan after 1949, when Communists gained control of mainland China. The commentator suggests that "Don't ask me from where I have come, is "another way of saying "Don't ask me about the horrors I have seen and been through." But the song is also popular in the Mainland, for its great beauty and "perhaps because it skirts politics and evokes an archetype of the wanderer far from home pursuing an unattainable dream. In this sense, the olive tree is a symbol of an unformed longing...."

### Gan Lan Shu (The Olive Tree)

Don't ask me from where I have come, my home is far, far away. Why do you wander so far?  
For the little bird flying in the sky, for the blue brook running in the mountain,  
for the broad meadow green and wide, I wander, wander so far.  
Then, is there more? Yes, for the Olive Tree of my dream.  
Don't ask me from where I have come, my home is far, far away.  
Why do you wander? Why do you wander so far? Far, far away? For the Olive Tree of my dream.

### Ola Gjeilo (born in 1978)

Born in rural Norway, Gjeilo was a youthful prodigy, playing the piano and composing before he even learned to read music. He always knew he wanted to be a composer and began studying composition seriously while in high school. Gjeilo studied at the Norwegian Academy of Music, the Royal College of Music, London, and the Juilliard School, where he received a master's degree in composition in 2006. Since then, he has lived in New York City. Still in his thirties, he has risen to prominence as a composer of choral music and has won many awards. His works have been sung by many choruses, including the San Francisco Choral Society, Santa Barbara Choral Society and now the UC Alumni Chorus.

### Morten Lauridsen (born in 1943)

Lauridsen descended from Danish great-great grandparents who were pioneers in Seattle. His family spoke nothing but Danish for the first 20 years in America. His mother was from Irish and German ancestry. During the time he was a forest look-out at Mt. St. Helens, Lauridsen decided to pursue a career in music. He was drawn to Los Angeles because of the great number of fine choruses and vocal artists there. He studied in the USC School of Music where he later taught. He has composed instrumental pieces, but his great love has been for poetry and song: setting poetic texts to music is a way of "uniting my two passions." He has composed six large poetic cycles, including "Les Chansons de Rose" on poems by Rainer Maria Rilke. Lauridsen describes himself as a "meditative individual" spending summers in a cabin on a remote island off the coast of Washington State.

#### Dirait-on

Wildness surrounding wildness,  
Tenderness touching tenderness,  
It is your own core that you ceaselessly caress,  
... as they say.  
It is your own center that you caress,  
Your own reflection gives you light.  
And in this way, you show us how Narcissus is redeemed.

### Aaron Copland (1900 – 1990)

Son of Jewish immigrants from Lithuania, Copland was born and reared in Brooklyn. His older sister, who loved opera, encouraged his interest in music; and by the age of fifteen, he decided to become a composer. Exposed to the classical repertoire by teachers, Copland earned money by playing in dance bands—an experience that would find its way into some of his later compositions. He studied in Paris in the early 1920s where he was exposed to avant-garde music and culture. Back in the United States he was influenced by artists, writers, and photographers who focused on American popular culture. Copland's is known primarily for his ballet scores on American themes: Rodeo and Billy the Kid. Appalachian Spring, composed for the Martha Graham dance company, incorporated folk melodies such as the Shaker hymn, "Tis a Gift to be Simple." Later he created choral arrangements of American folk songs, hymns, and spirituals. Copland's devotion to the traditions of his parents' adopted country earned him the unofficial title, "dean of American music."

### Stephen Hatfield (born in 1956)

Stephen Hatfield specializes in choral composition and "is noted for his exciting arrangements of world music, and for his original words which weave influences from diverse cultures into a fresh and distinctive idiom." As well as composing, he is an arranger of world music, a teacher, and a conductor of choirs. The bilingual text (English and Spanish) in *En El Principio* was written in collaboration with choir accompanist Alicia Ellsworth. The choir becomes the image of *e pluribus unum*, and the yin/yang themes of unity within diversity and diversity within unity are musically underscored by the use of counterpoint, interconnected ostinati, and the trading of vocal lines between the sections. Percussion and string bass help create the Latin beat.

#### En El Principio

In the beginning we were different, different names, different faces, different histories, different races,  
we come together for the music. Together we make something beautiful, one heart, one voice, one song.  
Some strong, some soft, some high, some low, come together in the music.  
We are together in the music, come together in the music.  
We were different, yes, we were different. But now it's time to sing together...  
When it's better for everyone, it's better for each of us, when everyone is for the music, long live music!

### Norman Luboff (1917 – 1987)

American-born composer and arranger Norman Luboff studied piano as a child and music composition at the University of Chicago. He is known mostly for his radio, television, and movie music. In 1950, Luboff formed the Walton Music Corporation, which published not only his music but works by Egil Hovland and other contemporary Scandinavian composers. He founded the Norman Luboff Choir, which performed through the 1950s, 60s, and 70s, producing more than seventy albums and winning a Grammy Award in 1961. Luboff conducted festival choirs in the United States and abroad and is remembered for his influence on later generations of choral conductors.

### Rollo Dilworth (born in 1970)

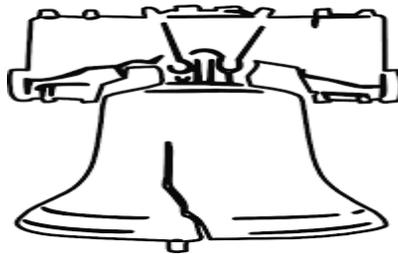
Rollo Dilworth, professor of music, composer, arranger, and choral director, studied music at Case Western Reserve University and at Northwestern University, where he received his D.M.A. He has also studied composition with Pauline Oliveros and Marta Ptaszynska. Among his original works is "A Trilogy of Dreams," a setting of poems by Langston Hughes. He is best known for his choral settings of traditional American music. His recent publications include arrangements of "I Sing Because I'm Happy," "Shenandoah," "Ain't a That Good News," "Steal Away to Jesus," "Didn't the Lord Deliver Daniel," "John Henry," and "I Shall Not Be Moved." In addition to composing music in the choral genre, his research interests are in the areas of African-American music and music education curriculum and instruction.

### Kurt Bestor (born in 1958)

American keyboardist, composer, and arranger, known for a wide range of work, including electronic. Best known for the songs "Prayer of the Children" and "Mama Don't You Weep" as well as for his arrangements of traditional Christmas music. Bestor grew up in a musical family in Waukesha, Wisconsin who then moved to Orem, Utah and joined the Church of the Latter Day Saints, in which he has since been very active. Of his two-year mission in Yugoslavia in the late 1970s, he says: "I grew to love the people with whom I lived....I was always aware of the bigotry and ethnic differences that bubbled below the surface, but I always hoped that the peace this rich country enjoyed would continue indefinitely. Obviously that didn't happen." Yugoslavia dissolved into ethnic conflicts between Serbia, Bosnia, and Croatia. In the U.S. Bestor watched these events with increasing hopelessness. "Finally, one night I began channeling these deep feelings into a wordless melody. Then little by little I added words...Can you hear? Can you feel? I started with these feelings—sensations that the children struggling in this difficult time might be feeling. Serbian, Croatian, and Bosnian children all felt the same feelings of confusion and sadness and it was for them that I was writing this song." Bestor did not intend for the piece to be performed publicly, but it "went viral" and was later arranged for choral performance by Andrea S. Klouse (born in 1955), an American choral composer, arranger, adjudicator, clinician and teacher. Klouse has written and arranged a number of choral works, including "Song for a Russian Child," "I Leave You With a Song," "I Hear Sweet Music," and "Kyrie." She lives and works in Washington State.

### Frank LaRocca (born in 1951)

Frank LaRocca arranged "America the Beautiful", the first verse of which you hear in our finale. LaRocca studied at Yale and got his PhD in composition at Cal--Go Bears! He taught theory and composition at Cal State Hayward/East Bay from 1981 until his retirement in 2014. LaRocca has written for numerous choruses in the Bay Area and his music has been performed in North America, Europe, China, Japan, Korea, Australia, New Zealand, Argentina and Uganda.



While putting together this concert, members of the chorus began researching, remembering, and sharing the stories of how we came to be in the United States. We claim ancestry from as early as the first pilgrims at Plymouth Colony to chorus members themselves coming to this country in recent years. We have roots all over the world, from Asia, Europe, South America, Africa, and many places in between. We even discovered that some of us are distantly related. We have enjoyed sharing our stories with each other and have put some of them on a website where we hope you enjoy them as well.

<http://ucac.net/immig.html>

### Thanks

Carol Bevilacqua, graphic design; Karen Moore, publicity; Lauren Polinsky, ticketing; Quelani Penland, Hertz Hall coordinator; Brad Brennan, SMA office; Jody Ames, Judy Roberts, Jo Lafler, Margery Eriksson, Becky Gambatese, Karen Moller, Cricket Rothrum, Immigration Committee

***And Very Special Thanks to***

**Alma and Doug Raymond**

For more than 30 years of tireless support to UC Alumni Chorus and to UC Choral Ensembles.  
Go Bears!

## UC Alumni Chorus

Dr. Mark Sumner, director, 1682, *England*; Wm. García Ganz, associate director

### Soprano

Marguerite Barron, 1633, *England*  
Jocelyn Bergen, 1633, *Norway*  
Susan Bernstein, 1906, *Lithuania*  
Rachel Bernstein, 1911, *Poland*  
Anne Boersma  
Ellen Fisher, 1730, *Germany*  
Mary Gallahue, 1851, *Ireland*  
Becky Gambatese, 1850, *Ireland*  
Rose Hansen, 1862, *Bohemia*  
Judy Iverson  
Connie Jones  
Marian Kohlstedt, 1850, *Rheinpfalz*  
Gar-Wei Lee, 1930, *China*  
Jodi Less, 1912, *Russia*  
Lisa Lim, 1979, *Cambodia*  
Jessica Lindsay, 1857, *Denmark*  
Camden Louie, 1885, *China*  
Elizabeth Mayer, 1634, *England*  
Holly McCroskey Lewis, c.1659, *England*  
#Karen Moore, 1924, *Russia*  
Lindsay Mugglestone, 1850, *England*  
Lynn Murdock, 1855, *Scotland*  
\*#Lauren Polinsky, 1890, *Austria*  
Cricket Rothrum, 1640, *England*  
Kathy Selleck, 1861, *Ireland*  
Kai Shen, 1959, *China*  
Marilyn Smith, 1920, *England*  
Kerri Smyth, 1955, *Ireland*  
Tamara Sparks, 1873, *Germany*  
#Cathy Thompson, 1623, *England*  
Karen Warrick, 1730, *Switzerland*  
Jenny White, 1630, *England*  
Jiun Chyi Yew, 1922, *China*

### Alto

Jody Ames, 1876, *Russia*  
Ruth Chang, 1964, *Taiwan*  
Kathleen Clanon, 1930, *Ireland*  
#Carol Conway, 1838, *Germany*  
Bari Cornet, 1714, *Ireland*  
^Melinda Erickson, 1918, *France*  
Margery Eriksson, 1892, *Sweden*  
Sandra Douglas  
Cricket Evans, c.1650, *Scotland*  
Juli Goldwyn, 1869, *Norway*  
^Kathie Hardy, 1894, *Lithuania*  
Signe Harnett, 1881, *Norway*  
Anne Hedges, 1885, *Germany*  
Kathy Jepsen, 1620, *England*  
Claudine Jones, c.1710, *France*  
Margery Lackman, 1631, *England*  
Joanne Lafler, 1885, *Belarus*  
Cathy Less, 1916, *Ukraine*  
Viji Lew, 1877, *Canton*  
^Jessica Margolin, *Russia*  
Karen Møller, 1989, *Denmark*  
Kristen Nickel, 1910, *Norway*  
Judy Roberts, 1630, *England*  
Marlene Rogers, c.1900, *Belarus*  
\*Sarah Rosen, 1917, *Japan*  
Lucy Smith, 1854, *Germany*  
Susan Stanley, 1620, *England*  
Ann Watrous, 1867, *Germany*  
Mary Widenor, 1849, *Ireland*  
Nance Wilson, 1620, *England*  
Pazit Zohar, 1956, *Israel*

### Emeritus Members

Lora Graham, 1838, *England*  
Alma Raymond, 1928, *Armenia*  
Douglas Raymond

### Tenor

Ted Arnold, c.1850, *England*  
Gan Bai  
Joshua Cairns, 1853, *Scotland*  
Bruce Char, 1890, *China*  
Gustav Davila, 1959, *Bolivia*  
Allan Fisher, 1620, *England*  
Jordan Fong  
John Ford, 1623, *England*  
Jim Hillendahl, 1848, *Germany*  
David Jones  
Virginia Lew, 1895, *China*  
Ken McCroskey, c.1898, *Norway*  
Andrew Manuel  
^Monte Meyers, 1909, *Austria*  
John Moreno, 1954, *France*  
\*Jeffrey Neidleman, 1890, *Prussia*  
Charlie Pollack, 1911, *Hungary*  
^John Rosenberg  
Ken Sanderson, 1638, *England*  
Nancy Swearengen, 1882, *Ireland*  
Kjersten Walker

### Bass

Mark Aikele, 1892, *Germany*  
Paul Farrell, 1912, *Ireland*  
Chris Gilbert, 1895, *Germany*  
Freddy Hansen, 1994, *Sweden*  
William Hawley  
Calvin James, 1760, *Africa*  
Eric Langhirt, 1883, *Germany*  
Terry Lee  
Glen Leggoe, 1880, *Cornwall*  
Donald Leighton  
René Minneboo, 1970, *Netherlands*  
Jim Nelson, 1850, *Germany*  
Jorge Portugal, 1946, *Peru*  
David Rowland, 1917, *Mexico*  
Tim Salaver, 1929, *Philippines*  
Clifton Schor, 1909, *Poland*  
Dan Smith, c.1900, *England*  
Mark Taksa, 1904, *Ukraine*  
Garrett Turner, 1620, *England*  
Duo Wang, 1993, *China*  
Ken Worthy, 1909, *England*  
\*Gilead Wurman, 1985, *Israel*

### \*Section Leader

### ^Board Member

### #Chorus Officer

## Orchestra

Violin: Nicola Gruen, Vicki Lee  
Viola: Hong Wong, Patrick Kroboth  
Cello: Beth Snellings  
Bass: Tristan Arnold  
Flute: Derrick Yih  
Clarinet: Peter Josheff  
Alto Saxophone: Jordan Said  
Percussion: Bryan O'Gorman  
Piano: Wm. García Ganz



The UC Alumni Chorus is proud to be performing the Richard Einhorn oratorio, *Voices of Light* for a screening of the 1928 Carl Theodore Dreyer masterpiece, *The Passion of Joan of Arc* at the Egyptian Theatre during the April 27-May 2, 2016 Turner Classic Movies International Film Festival in Hollywood, California. The entire chorus will receive red carpet treatment, with the TCM Film Festival website <http://filmfestival.tcm.com/programs/special-guests/> listing the following

**ANNOUNCED 2016 SPECIAL GUESTS:**

CARL BERNSTEIN - Pulitzer Prize Winning Journalist, Author & Political Analyst  
BEN BRADLEE, JR. - Journalist and Author  
BRUCE BROWN - Filmmaker  
FRANCIS FORD COPPOLA - Writer, Director and Producer  
RICHARD EINHORN - Composer  
THOMAS GOLUBIĆ - Music Supervisor, DJ and Record Producer  
ELLIOTT GOULD - Actor  
ANNA KARINA - Actress  
STACY KEACH - Actor  
ANGELA LANSBURY - Actress  
LASSIE  
SUZANNE LLOYD - Producer, President of Harold Lloyd Entertainment  
GINA LOLLOBRIGIDA - Actress and Artist  
MARLEE MATLIN - Actress, Humanitarian  
TOM McCARTHY - Director, Writer and Actor  
RITA MORENO - Actress  
CARL REINER - Actor, Director and Writer  
BURT REYNOLDS - Actor and Author  
EVA MARIE SAINT - Actress  
JOHN SINGLETON - Director, Screenwriter  
DR. MARK SUMNER - Singer, Conductor, Actor and Stage Director  
JAMES VANDERBILT - Writer, Director and Producer  
BILLY DEE WILLIAMS - Actor and Artist



The UC Alumni Chorus will be joined by the Santa Barbara Choral Society, soloists, and orchestra on a tour of Naples, Rome, Florence, Pisa, Lecco and Milan, Italy this coming June. Traveling with us on tour will be Morten Lauridsen. Two orchestral concerts will feature his *Lux Aeterna* alongside Mozart's *Requiem*. The Pisa concert is now an official UNESCO event. Three other concerts will feature much of the music you hear this evening, with Lauridsen playing his own piano accompaniments. Santa Barbara singers joined UCAC in last year's *Carmina Burana* performance with Smuin Ballet at the Berkeley Community Theatre. Our first collaboration was on a tour to Spain in 2011.



Dove-tailing the Italy tour will be another European tour, June 25-July 12. Members of the UC Alumni Chorus will join other Bay Area singers on San Francisco's First Unitarian Universalists fourth choral tour to Transylvania. Organized by Mark Sumner and accompanied by organist Reiko Oda Lane, concerts will be presented in the home of the Zoltán Kodály Pedagogical Institute of the Academy of Music, the Sibiu Lutheran Cathedral, St. Mary's Basilica, Krakow and our triennial pilgrimage to a partner church in Koloszvár (Cluj), Romania. Over the years we have developed a very strong partnership with a large community there---awarding funds for a new roof for an historic chapel, supporting a new day care to help working mothers, and this year, presenting a gift to the Center for Peace Studies while in Zagreb, Croatia.

If you like what you see and/or hear, please consider auditioning for the chorus in August. Check out [ucac.net](http://ucac.net) for details.