

The UC Alumni Chorus, Berkeley  
presents

**WAGING  
PEACE** 

*music of non-violence and compassion*

with Perfect Fifth and  
the UC Men's and Women's Chorales  
under the direction of  
Mark Sumner, Director of UC Choral Ensembles  
and  
Wm. García Ganz, Associate Director of UC Choral Ensembles

**Featuring:**

Brian Leerhuber, Corey Head, Mark Bruce, Allen Biggs, Natalie Cox, Dorothy Streutker

St. Paul's Episcopal Church, Oakland, California · November 9, 2003 3pm

## PROGRAMME

### La Guerre, la Bataille de Marignan

Clément Janequin c. 1485–1558

*Tantantara. Quickly rally to the colors. Into the saddle, to horse, you cavalry. Tantara. Let the mortars and cannon roar and thunder, fire the guns, strike with the broadsword, to help our comrades. (Sounds of gunfire, followed by trumpet fanfare). Courage, deal out your blows. (Sounds of swords, pikes, bows and arrows). Cut them to pieces, beat them up, lord it over them. Kill, kill. Death to them. Take courage. Strike and destroy. Noble warriors, show your bravery. Fight on, hurl yourselves at them. Lead on, chew them up. Watch out! They are thrown into confusion, they are routed, they are showing their heels. Let all the cowardly rabble run away. Victory to the noble King Francis. Fly, all you false cowards!*

Janequin is best known for his onomatopoeic works such as *La Guerre*. Its fame lasted for over a century, inspiring a dance, one of the earliest Venetian double-choir canzonas, and a Spanish mass. *La Guerre* commemorates the French victory at Marignano (now Melignano), a village southeast of Milan, in September 1515. The nominal opponents were Pope Leo X and Maximilian Sforza Duke of Milan, but their army mainly comprised the Swiss for whom Maximilian was a puppet. Francis had a formidable army of 30,000 men, including about 5,000 cavalry, about 9,000 battle-hardened landsknechts, and 72 pieces of artillery. He also had cavalry support from his Venetian allies. The Swiss, mainly pikemen, were aided by scarcely more than 500 Sforza cavalry, and were seriously outnumbered especially since many of their contingent had marched home assuming that their plan to sell Sforza to the French had been put into operation. The battle was fought hard and long, but the Swiss eventually had to make what proved to be a very orderly withdrawal. This defeat signaled the end of both their great prestige as infantry and, more importantly, their influence in the power politics of Italy.

Janequin's tone poem is a tour de force in range and orchestration of effects. It contains a full complement of battle-sounds: trumpet, "clarion" and drum ("fan fan"; "tarirari"; "pon pon"), canon and handgun ("von von"; "patipatoc"), galloping cavalry, cries of encouragement, calls for help, taunts and insults, cheering of king and country and exultant shouts of victory --- and all of them melded in a graphic counterpoint which seems to invoke all the senses.

Even more striking is the madrigal's historical fidelity, especially in observing detail and delineating the sequence of events. For example, the first part, *Ecoutez, tous gentils Gallois*, though mainly depicting preparations appropriate for any contemporary battle, does feature the Gascon infantry, the important part to be played by the lance and the arrow, and the fact that Francis was to be in the thick of the fighting. More pertinently, the second half follows the phases of the battle quite closely. First, the opening fanfare signals the call to arms as the Swiss suddenly attack, the heavy cavalry ('gens d'armes a cheval') being called into action. The opening encounter is followed by the king's order for artillery bombardment of which there were two main ones: at dusk on the first day and during the second day. It is noticeable that the sound of gunfire is fairly muted, perhaps to reflect the fact that Francis kept his cannon well out of enemy reach. Next comes the 'clarion' call for the 'gens d'armes' to regroup, the high pitch of its 'tarirari' being especially distinctive (in contrast to the low war-horns of the Swiss). The battle is now fully joined as, on the second day the Swiss again charge and are repulsed and counterattacked, the rallying cry of 'France' prevailing, being especially used by the Duke of Lorraine's men. Eventually the coup de grace is given by the Venetian light cavalry newly arrived from Lodi, who charge the Swiss rear, as apparently recorded in the compound time section, 'Choc choc choc'. The Swiss now suddenly retreat as seen in the gradual fading into the lower register in all parts prior to the final jubilation in duple time which proclaims Francis the victor!

### Reading:

**The Battle of Blenheim (excerpt)** by Robert Southey

read by Darcy Krasne

### Hay Una Mujer Desaparecida

**Holly Near** b. 1952 (arr. Anthony Pasqua)

Soloists: Amy Wang, Lisa Reutenauer, Erika Chang, Hung-Tzu Lin, Maylin Jue, Mana Kahali, Amy Adkins, Shuang Pan, Tawny Tseng

*Hay una mujer desaparecida en Chile*

*There is a missing woman in Chile*

Desaparecidos is the Spanish word for "The Disappeared." For thousands of Argentine families, this word has become a symbol of a long harrowing nightmare. In a coup on March 24, 1976, a military junta seized power in Argentina and went on a campaign to wipe out left-wing terrorism with terror far worse than the one they were combating. Between 1976 and 1983—under military rule—thousands of people most of them dissidents and innocent civilians unconnected with terrorism, were arrested and then vanished without a trace. In 1983, after democracy was restored, a national commission was appointed to investigate the fate of the disappeared. Its report revealed the systematic abductions of men women and children, the existence of about 340 well organized secret detention centers, and the methodic use of torture and murder. According to current president, Carlos Menem, records of the atrocities were destroyed by the military, following the 1982 Falklands War. The disappeared have not been heard of to this day.

Holly Near is an entertainer, teacher and activist. Near's career as a singer has been defined by her passion for human dignity. Holly has traveled from the fields of central California singing in support of The United Farm Workers to El Salvador where she sang for peace amidst war and conflict. She has been a powerful voice of humanity for over 25 years. Her songs were sung clandestinely in Latin American prisons and sung boldly by Irish and English women who joined together to protest war. She has performed in support of nurses striking for better conditions in the emergency room as well as in opposition to racist violence on the police force.

## In Flanders Fields

**John Jacobson and Roger Emerson** (arr. Roger Emerson)

“In Flanders Fields” written by Lieutenant Colonel John McCrae, MD remains to this day one of the most memorable war poems ever written. It is a lasting legacy of the terrible battle in the Ypres salient in the spring of 1915. Although McCrae had been a doctor for years and had served in the South African War, it was impossible to get used to the suffering, the screams, and the blood there. As a surgeon attached to the 1st Field Artillery Brigade, Major McCrae, had spent seventeen days treating injured men -- Canadians, British, Indians, French, and Germans -- in the Ypres salient. “I wish I could embody on paper some of the varied sensations of that seventeen days... Seventeen days of Hades! At the end of the first day if anyone had told us we had to spend seventeen days there, we would have folded our hands and said it could not have been done.” One death particularly affected McCrae. A young friend and former student, Lieut. Alexis Helmer of Ottawa, had been killed by a shell burst on 2 May 1915. McCrae performed the funeral ceremony in the cemetery just outside his dressing station. The next day McCrae vented his anguish by composing a poem. The major was no stranger to writing, having authored several medical texts besides dabbling in poetry. In the nearby cemetery, McCrae could see the wild poppies that sprang up in the ditches in that part of Europe, and he spent twenty minutes of precious rest time scribbling fifteen lines of verse in a notebook.

The Second Battle of Ypres, as it is known in British military history, encompassed four battles in the northern sector of the Ypres Salient. The first of these began on 22 April 1915 as a surprise offensive by the German 4th Army on the Allied front line.

This attack witnessed the first use of a new German weapon on the Western Front: poisonous gas. Its deadly effect was carried on a gentle breeze towards French troops and as a result of its devastating effect on the French the German infantry made a significant advance into Allied territory.

### Reading:

**The Diameter of the Bomb** by Yehuda Amichai

read by Carol Suveda

### The Prayer of the Children

**Kurt Bestor** b. 1958 (arr. Andrea S. Klouse)

*Dali je te sve dje je molitve?*

*Can you hear the children's prayer?*

From 1977–1979, Kurt Bestor lived in the former country of Yugoslavia. When the devastating civil war broke out there, he struggled with just what to do. In a moment of frustration, Bestor sat at his keyboard and started humming a simple plaintive melody and with it penned the words, “Can you hear the prayer of the children? In a matter of a few hours, he had written the entire song. After singing it for a few friends and family members, Bestor put it aside, never intending to sing it again. Then, on a whim, he sang it in a concert. The response was overwhelming. At the end of the performance, a deafening silence followed by thunderous applause, convinced the composer/performer never to perform again without including this special anthem. “Prayer of the Children” is unique in its universal message, sacred in intent with a simple melody and haunting words. Today, its message is a pertinent as it was at its conception when Bestor dedicated it to the children of the former country of Yugoslavia.

### Johnny, I Hardly Knew Ye

**Irish Folksong** (arr. Alice Parker)

It is an anonymous Irish ballad, dating probably from the early 19th century when Ireland was greatly oppressed by the British under the infamous Penal Laws (forbidding, among other things, the practice of the Catholic religion) and Irish men were recruited to fight for British interests in places as far away as Ceylon. The tune is much better known to Americans with the words sung during the Civil War: “When Johnny comes marching home again, hurrah! hurrah!”

### Reading:

**Hasten the Day When Men Will Rest Contented**

read by Kathie Hardy

### Island In Space

**Kirke Mechem** b. 1925

*Dona nobis pacem*

*Grant us peace.*

*Up there you go around the earth every hour and a half, time after time after time. You look down; you can't imagine how many borders and boundaries you cross, and you don't even see them. The earth is a whole—so beautiful, so small, and so fragile. You realize that on that small spot is everything that means anything to you: all history, all poetry, all music, all art, death, birth, love, tears, all games, all joy—all on the small spot. And there's not a sound—only a silence the depth of which you've never known.*

—Russell Schweickart, the first astronaut to make an unattached spacewalk.

*To see the Earth as it truly is  
small and blue and beautiful  
in that eternal silence where it floats  
is to see ourselves as riders on the Earth together  
brothers on that bright loveliness  
brothers who know now they are truly brothers*

—Archibald MacLeish, inspired by the first photograph of the Earth from outer space.

Kirke Mechem is the composer of more than 250 published works in almost every form. Last season, his three-act opera, *Tartuffe*, was performed 18 times by the Vienna Kammeroper in its “20th Century Classics” series to rave reviews and “frenetic applause”. It has had some 270 performances in six countries. *Songs of the Slave*, a suite for bass-baritone, soprano, chorus and orchestra from his opera, *John Brown*, has been performed in every part of the country, most recently by the Detroit and Baltimore symphony orchestras. ASCAP registered performances of Mechem’s music in 42 countries last year. Mechem was guest of honor at the 1990 Tchaikovsky Competition in Moscow and was invited back for an all-Mechem symphonic concert by the USSR Radio-Television Orchestra in 1991. Mechem was born and raised in Kansas and educated at Stanford and Harvard universities. He conducted and taught at Stanford and was for several years composer-in-residence at the University of San Francisco. He lived in Vienna for three years where he came to the attention of Josef Krips, who later championed Mechem’s music as conductor of the San Francisco Symphony. Vocal music is at the heart of Mechem’s work. He has been called the “dean of American choral composers.” Seven doctoral dissertations have been written on his choral music. What the *Choral Journal* called “characteristic Mechem style: singing lines, imaginative and varied use of rhythm and texture for expressive ends” describes his instrumental music as well. He has just completed his comic opera, *The Newport Rivals*, an American adaptation of Sheridan’s classic play, *The Rivals*. It has received highly successful workshops at the Cincinnati Conservatory, The University of Maryland and the New York City Opera Showcase.

### **Anthem of Peace**

**arr. Mack Wilberg b. 1955**

This is a powerful message in song based on the Estonian folksong *The Power Of Song* and the American spiritual *We Shall Walk In The Valley Of Peace*. Maybe it is the long winters, maybe it is the rhythm and tone of Estonian’s vowel-laden language, or maybe it is just that Estonians long ago found that the power of song filled Summer’s long days and Winter’s long nights. Whatever it was, music, in all of its variety, has been and still is a rich part of Estonian life. Even many of Estonia’s ancient proverbs are based on music. “A song on your lips heals the sadness in your heart”; “Singing makes your heart merry”; and “Dance through life, sing your soul to Heaven” are just some of the many proverbs that show songs were something close to everyday life. Some scholars argue that the Estonians used songs and chants as a charm to protect themselves from life’s trials. But their love of music and theatre has also been so strong that a century ago, on the initiative of the people, funds were raised to build the national opera house “Estonia.” Estonians have also harnessed song in their fight for cultural and political freedom and as a way to bind the country’s people together in a shared experience. It is no coincidence that the last phase of the liberation struggle of Estonia was termed the Singing Revolution. When Estonia won the Eurovision Song Contest in May 2001, many commentators made the observation that Estonia left the Soviet Union while singing and will enter the European Union singing too.

### **Reading:**

**Faith and Violence** (excerpt) by Thomas Merton

read by Mary Gallahue

### **A Chant for Peace In Our Time**

**Theodore Morrison b. 1948**

*Above all, it is useful for people to establish relationships,  
to bind themselves by those bonds which are most apt to unite them as one,  
and, without exception, to do those things which serve to strengthen friendships.  
Hearts, therefore, are won not by arm, but by love and greatness of soul.*

—Benedict de Spinoza (1632–1677) from *Ethics: Appendix to Part IV, Section 12 and 11*

Benedict de Spinoza was a Jewish philosopher of Hispanic origin, who lived in the Dutch Republic from 1632 to 1677. He was the first major philosopher since the Greeks to carry on his work without having ties to any organized religion. Excommunicated from the synagogue as a young man because he rejected orthodox Judaism, he was an early advocate of freedom of thought and expression, and a critical approach to traditional religion. He based his philosophy on the conception of a God who was not a personal creator, exercising providence over human beings, but an impersonal system of laws which explains what happens in the world, but is unconcerned with the welfare of the finite beings within it. The human mind, he thought, was a law-governed process of thinking so closely united with the body that it could not survive death as an individual person.

Theodore Morrison is director of graduate studies in conducting at the University of Michigan School of Music. Previously he was director of choral music at the Peabody Conservatory and at Smith College. He has taught at the University of Michigan since 1987. A recent composition includes a song cycle “Chamber Music” on poems of James Joyce recently heard in San Francisco on an American tour with David Daniels and Martin Katz performing.

### **Cantata Misericordium, Opus 69**

**Benjamin Britten 1913–1976**

Brian Leerhuber, baritone; Corey Head, tenor

The *Cantata Misericordium* was composed for the Centennial Celebration of the founding of the International Red Cross, Geneva, September 1, 1963. The text is by Patrick Wilkinson and is a Latin version of the Parable of the Good Samaritan Luke 10:30-37. Britten felt the Latin was a more appropriate language for this international event held in Switzerland. This “Cantata of the Merciful” is set with the voices of Peter Pears and Dietrich Fischer-Diskau in mind, the chamber orchestra textures consisting of strings, string quartet, piano, harp and timpani underlining the personal scale of the story.

The *Cantata* begins with a contemplative theme representing the passage of time and is used later in the piece during the retelling of the parable. The chorus and soloists first sing that one should love our neighbor, and ask, “Who is thy neighbor.” They then

proceed to tell the story of the good Samaritan. The traveler is robbed and left by the road without his possessions, clothes, or donkey. He (the baritone) sings of his loneliness and fear. As a priest approaches from the distance, he is greeted hopefully in a rising crescendo by the chorus and orchestra. The soloist cries out for help, but the priest turns and walks away. He is denounced bitterly by the chorus. The string quartet represents time passing, and once again someone is seen approaching. Similar hope is expressed by the chorus, and the baritone pleads for help, but the Levite continues on his way.

After the passage of time, the Samaritan appears in the distance. The chorus acknowledges his arrival but it is not with the hope that they previously showed. They ask him why he would want to stop and help a Jew. As the Samaritan stoops to help, though, the baritone's feeble cry for help becomes a soaring arioso. The chorus joins in a triumphant C-major theme and the tenor and baritone sing a D-major duet. The subject of the work is compassion, and at the end the Samaritan sings "Dormi nunc, amice, dormi", bringing to mind distant echoes of "Sleep now" and the end of the *War Requiem*, composed just one year earlier. In the epilogue, the tenor and baritone sing that they now know who their neighbor is. The chorus recapitulates the prologue, pointing to the moral by singing "Go and do likewise."

(see insert for full text and translation)

### Concord, from the opera *Gloriana*

Benjamin Britten

*Concord is here our days to bless  
And this our land to endue with plenty, peace and happiness.  
Concord and Time, each needeth each:  
The ripest fruit hangs where not one, but only two can reach.*

### INTERMISSION

### "Laughing Matters" from *When Pigs Fly*

music by Dick Gallagher, lyrics by Mark Waldrop

Jeff Manabat, soloist

"Laughing Matters" is the one serious moment in an evening of off-the-wall hilarity, spoofing almost every cultural and current event imaginable. In "Waging Peace," on the other hand "Laughing Matters" may be the lightest moment in the program.

### Bridge Over Troubled Water

Paul Simon b. 1941

"Bridge Over Troubled Water" is a phrase Paul Simon took from a gospel group used in a Baptist church hymn. The song was a number one hit for almost two months in 1970 and later became a theme song for the George McGovern campaign in 1972.

### Reading:

**Bashekot Hazeh Hako'ev Badom Hazeh Hanokev** by Dalia Ya'iri read by Gilead Wurman

*(In This Painful Silence In This Piercing Stillness)*

<i>We call this day "Memorial Day."</i>	<i>Names of child-youths</i>	<i>I close my eyes</i>
<i>And we sound the siren.</i>	<i>And fathers.</i>	<i>And see you—</i>
<i>And we stand at attention.</i>	<i>Names of people</i>	<i>All manner of you.</i>
<i>And we speak of "them"</i>	<i>Beneath names of wars</i>	<i>Smiling and sullen and worried</i>
<i>Who "gave everything,"</i>	<i>That were and are no longer—</i>	<i>And I almost</i>
<i>Who "sacrificed,"</i>	<i>And still hurt.</i>	<i>Almost</i>
<i>And we say "by their grace."</i>	<i>And they are truly many.</i>	<i>Remembered you exactly</i>
<i>And we speak of us. Who remained.</i>	<i>Too many.</i>	<i>And you disappeared</i>
<i>And all in the plural.</i>	<i>A great many.</i>	<i>Beyond the veil of tears.</i>
<i>Them—"the price,"</i>	<i>And you are but one.</i>	<i>And I think:</i>
<i>"The heroes"</i>	<i>And as the siren sounds</i>	<i>After all, in this siren</i>
<i>And on the memorial walls</i>	<i>In this painful silence,</i>	<i>No one would hear</i>
<i>You can read names.</i>	<i>In this piercing stillness,</i>	<i>If I screamed out loud</i>
<i>Row</i>	<i>You are with me,</i>	<i>With all my strength.</i>
<i>Upon row</i>	<i>And I with you,</i>	<i>And I think to myself:</i>
<i>Of names.</i>	<i>Only with you,</i>	<i>If we could only shout</i>
<i>And they are truly many.</i>	<i>And tears in my eyes.</i>	<i>I and they,</i>
<i>A great many.</i>		<i>All that is within us—</i>
<i>Too many.</i>		<i>Instead of the siren</i>
<i>Names</i>		<i>Our voices would be heard</i>
<i>Of people who were, and still are—</i>		<i>To cry out:</i>
<i>And yet are no longer.</i>		<i>Gods of War,</i>
		<i>Enough!</i>
		<i>How much longer?</i>
		<i>Why?</i>
		<i>No more.</i>

From Psalm 122

The Grove Dictionary on Music and Musicians describes Herbert Howells as “a natural poet in sound”. Great poetry is a spiritual epiphany distilled, a moment carefully pressed between the pages of time. It is life in concentrated form, best savored in quiet, rich moments to be sipped, never guzzled. Great poetry opens doors, expands horizons and vision--and can lead to an unexpected growth spurt in your soul. After you have grown and journeyed a little farther, when you return to this great poetry, you will find that it has also grown with you and leads you to points farther down the path. The music of Herbert Howells is such poetry. It is very honest, unpretentious music, music that rings true in its pathos, its humor, its sorrow and its wonderment. It is music that is very rich, and never trivial.

**There Will Be Rest****Frank Ticheli b. 1958**

*There will be rest, and sure stars shining  
Over the roof-tops crowned with snow,  
A reign of rest, serene forgetting,  
The music of stillness holy and low.  
I will make this world of my devising,  
Out of a dream in my lonely mind,  
I shall find the crystal of peace,---above me  
Stars I shall find.*

—Sara Teasdale

Sara Teasdale (1884–1933) is regarded as one of the great American lyric poets. Her lyrical style has its roots in the works of Sappho, Christina Rossetti, and Housman. Haunted by depression in later years, Teasdale took her own life at the age of 48. Many of her poems address the pain that haunted her spirit, but to the end she seemed to draw strength and hope from the stars and their permanent radiance. “There Will Be Rest,” one of her last poems, is a perfect summary of her lifelong concern for the stars and their ancient promise of peace.

Frank Ticheli is Professor of Composition at the University of Southern California. From 1991 to 1998 he was Composer in Residence of the Pacific Symphony Orchestra in Orange County, California. His works for orchestra, concert band, solo voice, and chamber ensembles have been performed on five continents. Ticheli’s choral setting is designed to capture the poem’s purity of spirit and delicate lyricism. “There Will Be Rest” was commissioned by Pacific Chorale, who gave the premiere performance at Segerstrom Hall, Orange County Performing Arts Center on May 23, 1999

**Reading:****love is a place** by e.e. cummings

read by Abeer Hoque

**Scaramella va alla guerra****Josquin des Pres c. 1440–1521**

*Scaramella goes to war  
with lance and buckler.  
La zombero, boro, borombetta,  
la zombero, boro, borombo.*

Although celebrations of victory or depictions of battles are the dominant forms of war music in the Renaissance, the lament is also relatively common. A popular form of lament, usually bathetic or satiric, is voiced by fake soldiers or boorish mercenaries seeking the price of a drink. Josquin’s Scaramella showcases the comic ambiguity of going off either to make war or love, with weapons at the ready. The battle-hymn maintains a straight-faced martial strut through a series of nonsense syllables

**You Are the New Day****John David** (arr. Peter Knight)

This arrangement is a top-selling hit from the King’s Singers 25th Anniversary Jubilee Series. It is also the lead song on the Kings Singers “New Day” recording produced in 1990.

**Somewhere, from *West Side Story*****Leonard Bernstein 1918–1990** (arr. Robert Edgerton)

*There’s a place for us, somewhere a place for us.  
Peace and quiet and open air wait for us somewhere.  
There’s a time for us, someday a time for us.  
Time together with time to spare, time to learn, time to care.  
Someday, somewhere, we’ll find a new way of living,  
we’ll find a way of forgiving, somewhere.  
There’s a place for us, a time and place for us.  
Hold my hand and we’re halfway there. Hold my hand and I’ll take you there.  
Somehow, someday, somewhere.  
—Stephen Sondheim, 1956*

**Reading:** **The Divine Image** (excerpt) by William Blake read by Katie Woodward

**Act III, Finale from *Ernani*** **Giuseppe Verdi** 1813–1901

Dorothy Streutker, Elvira; Corey Head, Ernani; Dennis Butzlaff, Riccardo;  
Brian Leerhuber, Carlo; Gilead Wurman, Silva

The events of *Ernani* take place in 1519. The titular hero, Ernani, is a Spanish nobleman forced into exile after the murder of his father and eager for revenge against Don Carlos, King of Spain. Act III (“Clemency”) takes place in the mausoleum of Charlemagne, the first Holy Roman Emperor. As the act begins, the electors of the Holy Roman Empire are meeting in the nearby palace to elect a new emperor. Don Carlos enters the mausoleum. He is told that if there are three cannon shots, he has been elected. A group of conspirators— including Ernani, Silva (Ernani’s rival for the love of Elvira) and Jago— enter. Don Carlos hides in Charlemagne’s tomb to observe them. The conspirators draw lots to see which of them will kill Don Carlos. Ernani wins the draw. Three cannon shots are heard. The chorus of conspirators sings “Qual rumore!!” (“What a noise!!”) They realize that the election has taken place and that “Il destin si compira” (“Fate is sealed”), but they don’t know who has been elected. When Don Carlos steps forward the conspirators think they are seeing the ghost of Charlemagne (“O Carlo Magno, Imperator!”). Don Carlos, knowing that he has been elected emperor, denounces them. The courtiers, including Elvira, enter. Don Carlos reveals the conspiracy to the assembled courtiers and condemns the conspirators. But Elvira (who is also loved by Don Carlos as well as Ernani and Silva) makes an impassioned plea for clemency. The new emperor decides to put aside his personal desire for revenge and forgive his enemies, as he believes the great Charlemagne would have done. He also gives Elvira to Ernani in marriage, much to the joy of the two young lovers and the despair of Silva (who will get his revenge in the last act). Upon witnessing the new emperor’s clemency and generosity, the chorus of conspirators and courtiers sings their praise of Charles V, his glory and honor.

**Reading:** **Everyone Sang** by Siegfried Sassoon read by Joanne Lafler

**How Can I Keep from Singing?** **Robert Lowry** 1826–1899 (arr. Ronald Staheli)

Anita Matta, soloist  
Alma Raymond, Jeffrie Givens, Lisa Reutenauer, Maylin Jue mezzo sopranos

Robert Lowry attended the University at Lewisburg (later renamed Bucknell University), where he became a professor of literature. He was ordained as a Baptist minister and pastored at West Chester, Pennsylvania; Bloomingdale Baptist Church, New York City; Hanson Place Baptist Church, Brooklyn, New York; First Baptist Church, Lewisburg, Pennsylvania; and Park Avenue Baptist Church, Plainfield, New Jersey. He also worked as a music editor at the Biglow Publishing Company. He wrote about 500 Gospel tunes including the hymns: “Lead Them to Thee”, “Shall We Gather at the River?” and “We Are Pilgrims of a Day”.

Ronald Staheli is a professor of music at Brigham Young University, where he directs the graduate program in choral music and conducts the Brigham Young University Singers. In the sixteen years since its organization, the ensemble has become what a recent critic called “one of the premiere choral organizations in the country.”

**Walk Together, Children** **Traditional Spiritual** (arr. Moses Hogan)

Moses George Hogan, born in New Orleans, Louisiana on March 13, 1957, is a Pianist, Conductor and Arranger of International Renown. A graduate of The New Orleans Center for Creative Arts (NOCCA) and Oberlin Conservatory of Music in Ohio, he also studied at New York’s Juilliard School of Music and Louisiana State University in Baton Rouge. Mr. Hogan’s many accomplishments as a concert pianist included winning first place in the prestigious 28th annual Kosciuszko Foundation Chopin Competition in New York. Until his untimely death this past February he served as the Artistic Director of the internationally acclaimed Moses Hogan Chorale. The chorale evolved as an outgrowth of the New World Ensemble, organized by Hogan when he began his exploration of the choral music idiom in 1980. In recent years, Mr. Hogan has been increasingly in demand internationally as an Arranger, Conductor and Clinician. Hogan’s contemporary setting of spirituals, original compositions and other works have been revered by audiences and praised by critics including the New York Times and Gramophone Magazine. They have become staples in the repertoires of High School, College, Church, Community and Professional Choirs worldwide

**Sing, Sing, Sing** **Louis Prima** 1910–1978 (arr. Darmon Meader)

Scat singers: Monte Meyers, Carol Suveda, Connie Phillip, John Bocharov, Lisa Reutenauer, Zack Hendlin

Born in New Orleans, Louis Prima was a trumpeter, band leader, singer, composer, and sometime film star. He was inspired by such jazz greats as Louis Armstrong and King Oliver. With his group the ‘New Orleans Gang’ he recorded more than 70 songs in New York between 1934 and 1939. One of them, “Sing, Sing, Sing”, when developed by Benny Goodman, became a smash hit and remains a Swing Era classic. He wrote and co-wrote many other songs including “Robin Hood”, “A Sunday Kind of Love”, “Angelina”, “Bell-Bottom Trousers” and “Civilization (Bongo, Bongo, Bongo)” which several of us heard the inimitable Elaine Stritch sing this past summer.

<b><u>Orchestra</u></b>	Anend	Lauren Polinsky	Peter Su	Connie Philipp	Virginia Lew+
<b>First Violin</b>	Kenji Huang	Lisa Reutenauer	Derek Sun	Joyce Putnam	David Martinez
David Reffkin*	Benjamin Nowell	Amy Wang	John Bocharov**	Luanne Rogers	Monte Meyers*
Elaina Cook	Arjun Ohri	Reva Wilhelm	William Wang	Kathy Selleck	Eric Miller+
Carol Eacret	<b>Bass</b>	<b>1<sup>st</sup> Alto</b>	<b>Baritone</b>	Ann Sera	John Moreno#
<b>Second Violin</b>	Daniel Chang	Xima Avalos*	Nick Hwang	Cheirie Shum	Ken Sanderson
Ellen Gronningan*	Cameron Huey	Jennifer Ho	Chris Lin	Cathy Thompson**	Malcolm Scott
Susanna Barley	Ari Nieh*	Maylin Jue	Kris MacLennan	Tracy Vernon-Shimko	John Vlahos
Adrienne Herbert	<b><u>UC Women's</u></b>	Grace Lin	Andrew Nguyen**	Martha Vlahos	Ken Wait
<b>Viola</b>	<b><u>Chorale</u></b>	Jenny Maurice	Bass	Katie Woodruff+	Thomas Watrous
Darcy Rindt*	<b>Soprano</b>	Dasha Ortenberg	Chris Ang	Jiun Chyi Yew	Paul Worhach
Linda Green	Kim Carruthers	Shuang Pan	Eitan Bencuya	<b>Alto</b>	<b>Bass</b>
Catherine Matovich	Alison Cebulla	Linli Pao	Aron Bothman	Jody Ames	Andy Anderson
<b>Cello</b>	Evelyn Chang	Alane Rennie	Zack Hendlin	Meredith Bradley	Dave Briggs
Amy Brodo*	Maggie Chow	Liz Sand	Justin Hsia	Ruth Chang #	Raymond Chen
Robert Proctor	Britney Gallivan	Lauren Sloat	John Srouji	Bari Cornet+	Brandon Davies
Paul Rhodes	LilyRose Hartwig	Christine Wong	Jonathan Yu	Sandy Douglas	Paul Farrell
<b>Bass</b>	Mana Kahali	<b>2<sup>nd</sup> Alto</b>	<b><u>UC Alumni</u></b>	Cricket Evans *#^	Barnaby Go
Chris DelGado	Senbao Lu	Amy Adkins*	<b><u>Chorus</u></b>	Lora Graham+	Freddy Hansen
<b>Percussion</b>	Lily Mihalik	Terra Akagi	<b>Soprano</b>	Ronni Gravitz	Bob Moore
Allen Biggs	Kristen Phair*	Pearl Chen	Susan Bernstein+	Kathie Hardy #	Donald Leighton
<b>Harp</b>	Jessica Ridenour	Joana Goic	Erica Breneman	Abeer Hoque	Tim Miller
Natalie Cox	Shira Saltsman	Theresa Johnson	Angela Davies	Margery Lackman	Doug Raymond #
<b>Organ</b>	Dana Shprung	Hung-Tzu Lin	Toni Dine*	Jo Lafler*^	Pres.
Mark Bruce	Julianne Thompson	Christine Louie	Georgina Edwards	Cathy Less	Mark Sanford
<b>Piano</b>	Amy Wu	Julietta Strauss	Monika Eisenbud	Viji Lew	John Shimko
Wm. Garcia Ganz	Michelle Yong	Tawny Tseng	Rose Forest	Alma Raymond	Daniel Smith
<b>Electric Bass</b>	<b>Mezzo Soprano</b>	Sarah Varki	Mary Gallahue	Judy Roberts ^	Gary Smith^
Ryan Heimlich	Jeannine Bernet	Charlyn Wong	Jeffrie Givens	Deborah Sanford	Hannes Sternerson^
<b><u>Perfect Fifth</u></b>	Elaine Chang	Nancy Yang	Erin Gray	Stanley, Susan	Garrett Turner
<b>Soprano</b>	Joy Chang	<b><u>UC Men's Chorale</u></b>	Elisabeth Green	Linda Strubbe	Gilead Wurman*
Sarah Accomezzo	Ming Cheng	<b>1<sup>st</sup> Tenor</b>	Marian Kohlstedt	Carol Suveda	
Caitlin Brickman	Lizzie Coyle**	Wayne Hsu	Eva Lee	Ann Watrous	• Section Leaders
Lily Oh	Effie Hsu*	Michael Luong	Vicky Lee	Mary Widenor	** Manager
Brette Steele**	Christina Kim	<b>2<sup>nd</sup> Tenor</b>	Julie Lewis	Zohar Pazit	+ Officer
<b>Alto</b>	Elizabeth Klueck	Huan Dong	Holly Lewis^	<b>Tenor</b>	# Board of Directors
Darce Krasne	Jessica Lam	Sagur Khalsa	Clarice Liu	Dennis Butzlaff	^ Acknowledgement of Special Duty
Kristen Jadelrab	Leslie Lang	Ilia Mirkin	Anita Matta	Joshua Cairns	
Hyung-Gyu Park	Kasia Langer	Rory Padeken	Elizabeth Mayer	Eric Hutchinson	
Sabrina Santiago	Jane Park	Yuriy Pasko	Karen Moore	Jon Johnsen^	
<b>Tenor</b>	Sarah Pessagno	Will Rohrer	Susan Parkinson^	Stan Lee	

A native of Los Angeles, baritone **Brian Leerhuber** has performed with the Lyric Opera of Chicago, the Juilliard Opera Center, Santa Fe Opera, Rimrock Opera, Opera San Jose, Festival Opera of Walnut Creek, Eugene Opera, Rogue Opera, Berkeley Opera and the Music Academy of the West. In concert, Mr. Leerhuber has appeared with the Racine Symphony, Monterey Symphony, San Francisco Concert Chorale, Grant Park Music Festival and the Ravinia Festival. An accomplished recitalist, he has performed numerous recitals under the auspices of the Marilyn Horne Foundation, as well as recitals at the 92<sup>nd</sup> Street Y, Alice Tully Hall, the Cleveland Art Song Festival, Appalachian Music Festival, Bank of Brazil Cultural Center in Rio de Janeiro, Hidden Valley Music Seminars, and the Los Angeles County Museum of Art. Brian is a graduate of UCLA, Summa cum Laude, and now makes his home in San Francisco.

**Corey Head**, tenor, comes from Boulder, Colorado where he studied at the University of Colorado to obtain both his Bachelors and Masters Degrees in Vocal Music and Pedagogy. He has sung a wide variety of operatic roles throughout the US, including Don Curzio and Don Basilio in *Le Nozze di Figaro*, Abraham Kaplan in *Street Scene*, Goro in *Madama Butterfly*, Frantz in *Les Contes D'Hoffmann*, Lucano in *L'Incoronazione di Poppea* and Cecco in *World on the Moon* by Haydn. Corey specializes in Early Music with a special affinity to J.S. Bach. His solo concert performances have included Bach's Magnificat, Christmas Oratorio and many of his cantatas. Other oratorio roles include the title role in *Carissimi's Jephthe*, Ahasuerus in *Handel's Esther*, and "The Evening" in *Telemann's Die Tageszeiten*. Recent appearances include *The Moor* in *Rimsky-Korsakov's Mlada* and *Charles Edward* in *Bernstein's Candide* both with the San Francisco Symphony.

**Jeff Manabat** is proud to sing once more with the University of California. In his undergrad years, he sang with the University Chorus and was a member and musical director of the UC Men's Octet. More recently, he has appeared in many venues throughout the Bay Area and abroad. Regional credits include: *Miss Saigon* (ensemble), *The Crumple Zone* (Matt), *A Midsummer Night's Dream* (Oberon/The-seus), and *The King and I* (Lun Tha). He was seen onstage in this past summer's comedy *When Pigs Fly* at The New Conservatory Theater in San Francisco. "Thanks to Mom, Dad, Jake, and Brian for their love and support, and to the Universe for its many blessings."

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