TO MOTHERS with LOVE

presented by
SAN DIEGO CHINESE CHORAL SOCIETY

features Chinese and Western music selections from Mozart compositions, Madama Butterfly, Oklahoma!, The Mission, The Little Mermaid, and songs of the world

Music Director/Vocal Coach: Lucy Lin

SATURDAY, APRIL 16, 2011 AT 7PM
Good Samaritan Episcopal Church
4321 Eastgate Mall, San Diego, CA 92121
Ave Verum, K.618  
Wolfgang Amadeus Mozart  
Piano: Dan Yu, Hua Wang

遊子吟 (Song of the Traveling Son)  
Trad. German student song, arr. 李抱忱/Bao Chen Li  
Theodore Morse, Howard Johnson

M is for the million things she gave me  
O means only that she is growing old  
T is for the tears she shed to save me  
H is for her heart of purest gold  
E is for her eyes, with love-light shining  
R means right, and right she’ll always be

Children: Alina Chaudhri, Colin Dowell, Crispin Dowell, Grace Reed, Sara Reed, Jacquelyn Wu  
Piano: Dan Yu  
American Sign Language: Kyla Wilkenfeld

採蓮謠 (The Lotus Gatherers)  
黃自/Zi Huang, arr. 黃友棣/You Di Huang

Laudate Dominum “Vesperae Solennes de Confessore K.339”  
Wolfgang Amadeus Mozart  
Solo: Liyun Yeung. Piano: Dan Yu

你的夢 (Your Dream)  
林聲翕/Sheng Xi Lin

天都峰, 我多想伴着你 (Tiandu Peak, I Long to Be With You)  
屈文中/Wen Zhong Qu, 晏明/Ming Yan  
From "The Magnificent Mount Huangshan" choral suite  

(選自“黃山，奇美的山” 組曲) 我追逐着一朵白雲，攀上你奇險的頂峰....

Bocca Chiusa (Humming Chorus) “Madama Butterfly”  
Giacomo Puccini  
Piano: Hua Wang

美麗的非洲 (Beautiful Africa)  
于慶祝/Qing Zhu Yu  

二泉映月 (The Moon Reflected in Er Quan)  
華彥鈞 (阿炳)/Yan Jun Hua (A Bing)  
Erhu: Xiaonan Zhang. Dulcimer: Weiping Wang

Songs of the World  
Piano: Dan Yu

America “Oh, Shenandoah”  
Trad. American folk song  
Flute: Tracie Yang  
arr. David Stocker

Africa “N’kosi Sikelel’i Afrika” (God Bless and Preserve Africa)  
Enoch Mankayi Sontonga  
arr. Audrey Snyder

China “聞笛” (I Heard a Flute Melody)  
李抱忱/Bao Chen Li  
Flute: Tracie Yang

Mexico “Chiapanecas” (Girls from Chiapas)  
Trad. Mexican folk dance  
Percussion: Brian Sumwalt
**Ave Verum K.618 (Hail, True Body)**
W. A. Mozart

Ave verum corpus in D major was composed in 1791 at the request of Anton Stoll, a chorus master in Baden. The simplicity of the orchestra and choral setting offers very little direction from Mozart. It was believed this piece was intended for a non-professional choir; it also complied with an imperial ban on elaborate concert music. Nevertheless, this composition has turned out to be one of the most performed pieces in churches and in concerts.

**Laudate Dominum “Vesperae Solennes de Confessore K.339”**
W. A. Mozart

Composed in 1780 in Salzburg, the opening words of this piece are taken from Psalm 117. This aria is comprised of the most famous soprano solo and the chorus from “Vesperae solennes de confessore.” This type of composition was commonly used in Roman Catholic services for the celebration of Vespers on a specific saint’s day. However, the actual name of the saint for this composition is unknown.

**Bocca Chiusa (Humming Chorus) “Madama Butterfly”**
G. Puccini

Act. II. As the off stage chorus hums a wordless, melancholy tune, Butterfly, her child and Suzuki begin their long wait for Pinkerton to return. They wait through the night until morning light appears and the chorus ends.

**美麗的非洲 (Beautiful Africa)**
Qing Zhu Yu

This magnificent piece was composed by Qing Zhu Yu, a leading dulcimer player in China, during his visit to Africa. He uses traditional African music and rhythms to describe the people joyously dancing and singing together in their beloved land, surrounded by the wonder of the native wildlife.

**二泉映月 (The Moon Reflected in Er Quan)**
Yan Jun Hua

“The Moon reflected in Er Quan,” a popular erhu piece, was composed by the blind street musician, A Bing (Yan Jun Hua) in Wuxi, near Shanghai. A Bing never named this composition, but described it as a piece he liked as a means to express his emotion.

**Oh, Shenandoah**
Traditional American folk song

A traditional American folk song of unknown origin, this composition is believed to date from the early 19th century. The lyrics tell the story of a roving trader who falls in love with the daughter of an Indian chief. The trader tells the chief of his intention to take the girl with him far to the west, across the Missouri River.

**N’kosi Sikelel’i Afrika**
E. M. Sontonga

The name of this piece is Zulu, meaning “God Bless and Preserve Africa.” This piece was originally composed in 1897 as a hymn by Enoch Mankayi Sontonga, a teacher from a Methodist mission school in Johannesburg. Parts of the lyrics were added by national poet S. Mqhayi in 1927. The song subsequently became an African liberation anthem, and was adopted by the African National Congress as the national anthem of the Republic of South Africa. Today the song is also the national anthem of Tanzania and Zambia, and is sung in many different languages and dialects.

**Chiapanecas**
Traditional Mexican folk dance

A popular group folk dance of Mexico for women and girls, in which the audience claps its hands to the rhymes.

**Gabriel’s Oboe/River “The Mission”**
E. Morricone

The motion picture “The Mission” is based on historical events from the 18th century. Two men bring civilization to a remote native tribe in South America; years later they find themselves fighting to protect the natives’ independence. The beautiful and powerful music provides insight into their lives. “O river… this is our life, so we proclaim. Give us strength and faith to protect our land.”

**Kiss the Girl “The Little Mermaid”**
A. Menken, H. Ashman

Kiss the Girl is a calypso song from Disney’s 1989 animated film. The mermaid Ariel has been temporarily turned into a human by Ursula, an ocean witch, in exchange for her beautiful voice. While Ariel and Prince Eric sit in a rowboat in a lagoon, all the creatures encourage Prince Eric to kiss Ariel so that she will become human permanently.

**Oklahoma!**
R. Rodgers, O. Hammerstein

Oklahoma! was the first musical written by composer Richard Rodgers and librettist Oscar Hammerstein II. It tells the story of a cowboy, Curly, and his romance with a farm girl, Laurey. It was a box office smash in 1943, and an award-winning film adaptation was made in 1955. A special Pulitzer Prize was awarded to both Rodgers and Hammerstein for their work.
Ave Verum K.618 (Hail, True Body)  
W. A. Mozart
“讚美真神體” 是莫札特極晚期 1791 年的作品，因原為業餘性合唱所寫，簡潔而無修飾。但卻成為音樂會及教堂 演唱持久不衰的名曲。

遊子吟 (孟郊 詩)  慈母手中線 遊子身上衣 臨行密密縫 意恐遲遲歸 誰言寸草心 報得三春暉。

Laudate Dominum “Vesperae Solennes de Confessore K.339”  
W. A. Mozart
莫扎特 1780 年為聖詠 117 所譜，它謳頌上主永遠的美善寬仁。這種格式的詠唱常用於對某一聖人的晚禱 儀式中。本曲是一著名的女高音詠唱調。

Bocca Chiusa (Humming Chorus) “Madama Butterfly”  
G. Puccini
歌劇“蝴蝶夫人”第二幕: 暮色中，女主角帶著嬰兒及使女癡心地等待情郎，台後無言而悲涼的吟唱聲伴著她直到黎明。

美麗的非洲  
干慶祝
中國揚琴名家干慶祝出訪非洲時, 對非洲的美麗風貌, 人民樸素而熱情的載歌載舞極為感動。他採用了非 洲特色的節奏韻律譜出這首協奏曲, 譽頌這片大地, 其變奏變化的展現，逐段推向高潮, 令聽者如身歷其境。

二泉映月  
華彦鈞（阿炳）
“二泉映月” 作者阿炳自幼擅長演奏二胡及琵琶,他二十一歲患眼病後雙目失明,淪為流浪藝人。 據阿炳 說此曲 只是表達心情，後由整理阿炳樂曲的楊蔭瀏為之取名 二泉映月。

Oh, Shenandoah  
Traditional American folk song
傳統美國民歌，十九世紀初至南北戰爭時流傳甚廣。歌詞敘述一位居無定所的流浪小販愛上印第安酋長之女，決心領着她渡過密蘇里江的湍流，去向廣大的西部。

N'kosi Sikelel’ i Afrika  
E. M. Sontonga
“願天神保佑阿非力加”！ 這首歌原為一位傳教老師 1897 年用 Zulu 語所寫，歌詞經名詩人 Mkhaya 1927年增潤後廣受喜愛，在非洲各國獨立運動中鼓舞民心，先後被南非，坦尚尼，桑比亞 等國定為國歌， 用多種方言頌唱。

Chiapanecas  
Traditional Mexican folk dance
大眾化的墨西哥歌舞曲。描寫節慶之日女孩們歡欣起舞，旁觀群眾鼓掌同樂的民間風貌。

Gabriel’s Oboe/River “The Mission”  
E. Morricone
電影 “教士” 演出十八世紀南美洲的一段歷史。兩位虔誠的教士到原始地區, 從傳揚教義而逐漸投身於保衛原住民獨立的爭鬥, 億動人心。這首歌為電影插曲, “大河.....生命之源....賜我智勇, 保衛我生長之土”。

Kiss the Girl “The Little Mermaid”  
A. Menken, H. Ashman
小美人魚用她美麗的歌聲從海巫暫時換得了人身，被害羞的王子愛上。這天他倆在藍色的湖面泛舟, 周圍的動物朋友大聲催促這膽怯的王子” 快呀，吻她呀!”時機不可失，只有這樣小美人魚才能永遠保有人身, 和王子永相廝守。

Oklahoma!  
R. Rodgers, O. Hammerstein
美國歌舞劇的經典之作。用一對年青牧牛男女的愛情故事描述當年開發西部時，人們樂觀而勇往直前的高昂志氣。兩位詞曲作家並因它擅獲特頒的普力茲獎。
Musical & Movie Themes

Piano: Hua Wang. Percussion: Brian Sumwalt

The Mission

Ennio Morricone

Gabriel’s Oboe (On Earth As It Is In Heaven)


arr. Lucy Lin

River

arr. Alan Billingsley

The Little Mermaid

Alan Menken

Kiss the Girl

arr. Roger Emerson


Oklahoma!

Richard Rodgers, Oscar Hammerstein II

Oh What a Beautiful Mornin’

The Surrey With the Fringe On Top

We Are Friends

Hola! Hello!

Piano: Hua Wang, Dan Yu. American Sign Language: Kyla Wilkenfeld

Ruth Elaine Schram

Thank you for coming to our concert from all of us

Lucy C. Lin, Music Director

We are very fortunate to have so many talented musicians & accompanists joining us in this concert. We could not have accomplished this without their musical abilities.

We would also like to thank our guests, our families and all the volunteers for their support and contributions. And thanks most of all to all the mothers, from all of us sons and daughters, for bringing us to where we are today.

Piano: Dan Yu, Hua Wang

Master of Ceremonies: Bridget McDonald Reading: Andrea Chu, Michael Chang

American Sign Language: Kyla Wilkenfeld Percussion: Brian Sumwalt Dulcimer: Weiping Wang

Erhu: Xiaonan Zhang Flute: Tracie Yang Art & Graphic Design: Hope Meng

Children: Alina Chaudhri, Colin Dowell, Crispin Dowell, Grace Reed, Sara Reed, Jacquelyn Wu

San Diego Chinese Choral Society

Soprano I

Rossana Chau, Gloria Chen, Ying Chen, Jamie Cheng, Jenny K. Chin, Amanda Grote, *Lydia Liu,

*Josephine Loh, Katherine Prelat, Lydia Shen, Xiaolan Wu, Sweet Yang, **Liyun Yeung

Soprano II

Helen Chang, Margaret Chang, Jiaming Chen, Sophie Chien, Jessie Chin,

***Wendy Meng, Lee Tung, Lei Wai, Amy Wong, *Rebecca Wong, Peisi Xiao

Tenor

Ji Dong, Ken Huang, Roscoe Huo, Chi Chang Lee, *Howard Liu, Joseph Yang

Bass

Bill Chen, *Jack Meng, Donghuan Song, John Young, Xiaonan Zhang

***President, **Vice President, *Section Leader
Lucy C. Lin, Vocal Coach, Music Director
Lucy Lin was trained in Taiwan, at the Tokyo University of Arts, at the Conservatorio di Santa Cecilia in Rome and at the Royal College of Music in London, going on to sing with the Glyndebourne Opera. She came to the United States in 1977, studying with James Schwabacher and June Montague in San Francisco. Lucy Lin devotes all her time to vocal coaching, choral conducting, vocal ensemble and master classes. Her studio, “A Touch of Opera Studio”, was established in 1984 in San Francisco, 1994 in Guam, 2004 in Maui, and 2008 in San Diego. Currently she maintains an active vocal studio in La Jolla; she has also been the musical director for the San Diego Chinese Choral Society since 2009.

Dan Yu, Pianist
Dan Yu was born in Qing Dao, China. He studied piano at a young age and immigrated to America with his parents in 1997, continuing his piano studies with the renowned Madame Jane Bastien. After high school, he went on to study piano with Ukrainian pianist Vitaly Margulis at UCLA and Professor Hong Teng from the Shanghai Conservatory. He has won many piano competitions and scholarships throughout California, including the San Diego Musical Merit Competition and the La Jolla Young Artist Competition. Currently, Dan Yu is teaching piano in San Diego.

Hua Wang, Pianist
Hua Wang began her training at age 6 and has continued receiving professional instruction ever since. Graduating with a Master of Arts degree in piano performance and pedagogy, she became a faculty member in the piano department at the Wuhan Conservatory of Music. She has played in the Beijing Recital Hall, including a performance of Rachmaninoff's Piano Concerto No. 2 in C minor with the Wuhan Symphony in 2001. She has won several awards in international piano competitions, and was awarded Best Piano Teacher in the 2004 Asia Beethoven Competition. Hua Wang is currently pursuing her second Master's degree in piano pedagogy and teaching piano in San Diego, where her students have also won numerous piano competitions.

Kyla Wilkenfeld, American Sign Language Interpreter
Kyla Wilkenfeld started learning ASL in 2006. Falling in love with deaf culture, she continued her studies at Palomar College and has been providing interpretation services in San Diego since 2008. She has a special place for theatrical and musical interpretation and is excited to be a part of this production.

Brian Sumwalt, Percussionist
San Diego native Brian Sumwalt graduated from UCLA; he currently works in the travel industry. He also teaches percussion and performs professionally as a studio musician in Los Angeles. He has trained in and has performed in a variety of styles including jazz, Afro-Cuban, gospel, hard rock and heavy metal.

Weiping Wang, Dulcimer
Weiping Wang was raised in Changsha, China where she began learning the hammered dulcimer (yang qin) at the age of six under Ouyang Ding. She won several awards and was the lead dulcimer player at Sun Yat-sen University. She came to the United States for her PhD studies in the biological sciences while continuing to perform. After graduating from the University of Delaware, she joined the Scripps Research Institute for her postdoctoral training. She currently plays in the Bohua Chinese Music Band.

Xiaonan Zhang, Erhu
Xiaonan Zhang started learning the piano at age 7. At the age of 12 he began studying the erhu (Chinese two string fiddle), first with his father and later under the tutelage of the renowned professor Jiyun Yang. He plays many variants of the erhu family of instruments, such as the jinghu, banhu and gaohu. The instrument he plays in this performance is the erquan erhu, specially designed for this particular musical composition, with a lower key than the standard erhu.

Tracie Yang, Flutist
A San Diego native, Tracie Yang’s father introduced her to opera and symphony as well as theater at a young age. She initially received piano and voice training, and took up the flute at the age of 11. Tracie is currently attending the University of San Diego with a major in history and a double minor in international relations and theology. She continues to play the flute in the Greater San Diego Symphony Orchestra under the direction of Dr. Angela Yeung; she is also working as a student assistant in USD’s music department and is continuing private flute lessons.

San Diego Chinese Choral Society
The San Diego Chinese Choral Society was formed in 1988 by a group of friends who shared a passion for singing. Over the past 20 years, we have grown into a choir of over forty members. For more information please visit our website at www.sdcinesechoral.org.

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