

GOOD SAMARITAN UMC PRESENTS

"A THOUSAND TONGUES"

A CONCERT FOR AAPI MONTH

(Asian-American/Pacific Islander)

featuring guest artists

Adrianna Tam

Jeremy Wong



Alex Nishibun

Walter Tambor

7:00 PM • SATURDAY • MAY 6, 2023

5730 GROVE ST, EDINA, MN 55436

free-will offering • post-concert reception

Welcome

Welcome and thank you for attending “A Thousand Tongues,” a concert celebrating the Asian American and Pacific Islander (AAPI) experience.

“The AAPI experience” is a funny thing. In creating and presenting this kind of programming, it can be tempting to lead with an attempt to center “the AAPI experience”: to discover it, wrangle it, and triumphantly reveal it to the wider public. But the AAPI population is vast, encompassing approximately fifty different ethnic groups and over one hundred different languages. There is no one story or identity that can possibly encompass this diversity of experiences, and therefore no easy definition of the above.

Instead, we have bundles of experiences, disparate elements of our individual stories that harmonize and resonate with each other. The mix of pride and embarrassment for a different language, food, or appearance. The “where are you *really* from” questions. A sense of tension between the *Asian* and *American* halves of a hyphenated identity. These common lines give glimpses into an “AAPI experience,” but cannot capture the richness of any one person’s life.

This program is an attempt to capture some of that richness - to share with those who will listen a reflection on some of the hardships, contradictions, but also beauty of being AAPI. I have asked each of our four guest artists to simply reflect openly and honestly on their own lives as people of AAPI descent and bring the music that comes up in the process. The music that has emerged encompasses an incredibly broad variety of styles, periods, and languages, and includes a fair number of pieces one might not expect at an AAPI concert!

We are grateful for your presence tonight and for your open ears and hearts.

Sincerely,

Paolo Debuque
Music Director

Program

— Opening remarks —

I. Musical Milestones

curated by **Walter Tambor**

Hating Gabi - Antonio Molina, arr. Juan Yee Benasa

Bahay Kubo + Pagtatanim ng Palay - trad.

Minamahal Kita - Mike Velarde, Jr.

Madaling Araw!!! - Francisco Santiago

Ave Maria - Ryan Cayabyab

Hindi Kita Malilimutan - Manoling Francisco, arr. J. W. Tambor

II. An Amalgamation of Experiences

curated by **Alexander Nishibun**

Sakura Yokochō - Sadao Bekku

Excerpts from ***Dichterliebe*** - Robert Schumann

The Water is Wide - trad. arr. Alexander Nishibun

Poor Wayfaring Stranger - trad. arr. Russell Robinson

III. Memories and Dreams

curated by **Adrianna Tam**

Golden Gates - Amy Beach

Flower Drum Song - trad.

Morgen - Richard Strauss

Give me Jesus - trad., arr. Ling-Tam, Debuque

Beautiful City - Stephen Schwartz

— Offertory —

IV. "My First ____"

curated by **Jeremy Wong**

Hier ist das rechte Osterlamm - J. S. Bach

Hamabe no Uta - Tamezō Narita

Monogatari - Makiko Kinoshita

Ku'u Pua I Paoakalani - Queen Lili'uokalani

Until We Meet Again - Queen Lili'uokalani, arr. Justin Ka'upu

— Closing remarks —

Notes, Texts, and Translations

“Musical Milestones” - Walter Tambor

My family moved from the Philippines to the United States when I was only one year old. We settled in the central agrarian San Joaquin Valley of California, halfway between coastal and chock-full-of-Asians San Francisco, and the sprawling metro of Los Angeles where many of my cousins lived. Our family celebrations and holidays together were always very Filipino: plentiful food, cultural traditions, music, and the ubiquitous "program." These programs were the opportunity for my parents and those of their generation to show what their children's many performing talents were. Here was my first introduction to traditional Filipino songs and dances. When I was ten, we moved across the country to New Jersey where two of my mother's siblings and their families lived. Those Filipino celebration traditions grew even stronger, but still we always kept assimilation, academic success, and American culture as priorities.

Memories of life events -- birthdays, weddings, anniversaries, and funerals -- are often connected with a piece of music, something that reignites memories from those special occasions. The pieces in my set this evening reflect many of those special moments: my first Filipino piano pieces, a *kundiman*, or love song, sung at a cousin's wedding, family singalongs around the piano, and beloved family member funerals. I hope this brief survey of both traditional and contemporary Filipino music sheds new light on some of our rich cultural traditions.

Minamahal Kita (I love you)

Music by Mike Velarde, Jr. (1913-1986)

Lyrics by Dominador Santiago (1913-1957)

Translation by Raul Debuque

*Kung aking wariin, Sinta,
Ay naghihintay pagtapatan ka.
Kung nais malaman, Sinta,
Bakit tangi kang minamahal,
Ikaw lang ang tunay at s'yang dahilan
ng aking kaligayahan.*

*Minamahal kita,
Pagsinta ay di magiiba,
Hindi mo ba nadarama, Sinta,
Bawat kilos ko'y pangarap ka.*

*Minamahal kita,
At na sa iyo ang tanging pagasa.
Asahan mong dalangin ko t'wina.*

When I think about it, my love
I've been longing to tell you
If you wish to know, my love
Why I love only you,
You are the true and only reason
For my happiness.

I love you
My love will never change
Can't you feel, my love
Everything I do, is in longing for you.

I love you,
You are the only hope (for my happiness)
Believe me, that's my unending prayer.

Madaling Araw!!! (The Dawn!!!)

Music by Francisco Santiago (1889-1947)

Text by José Corazón de Jesús (1894-1932)

<i>Irog ko'y ding-gin</i>	Listen, my darling
<i>Ang tibok ng puso;</i>	To the beating of my heart;
<i>Sana'y damdamin</i>	Wishing you could feel
<i>Hirap ng sumuyo.</i>	The sufferings of one who woos.
<i>Maanong itunghay</i>	I hope to gaze
<i>Ang matang mapungay;</i>	At the tender eyes;
<i>Na siyang tanging ilaw</i>	That are the only light
<i>Ng buhay kong papanaw.</i>	To my fading life.

<i>Sa gitna ng kadimlan,</i>	In the heart of darkness,
<i>Magmadaling araw ka;</i>	Let your dawn come;
<i>At ako ay lawitan</i>	And I am suspended
<i>Ng habag at pagsinta.</i>	In mercy and passion.
<i>Kung ako'y mamamatay</i>	If I am to die
<i>Sa lungkot nyaring buhay;</i>	Of sorrow in this life;
<i>Lumapit ka lang</i>	Only come near to me
<i>At mabubuhay.</i>	And I will live.

<i>At kung magkagayon mutya,</i>	And if we are together, beloved,
<i>Mapalad na ang buhay ko;</i>	My life would be blessed;
<i>Magdaranas ako ng t'wa</i>	I will feel delight
<i>Ng dahil sa iyo.</i>	Because of you.
<i>Madaling araw ka sinta;</i>	You are the dawn, my love;
<i>Liwanag ko't tanglaw.</i>	My light and my torch.
<i>Halina irog ko,</i>	Come now, my beloved,
<i>At mahalin mo ako.</i>	And love me.

<i>Mutya'y mapalad na ang buhay ko</i>	My life is now blessed
<i>Ng dahilan sa ganda mo.</i>	Because of your beauty.
<i>Liwayway ng puso ko't tanglaw;</i>	Dawn of my heart and my torch;
<i>Halina irog ko,</i>	Come now, my beloved,
<i>at mahalin mo ako.</i>	And love me.
<i>Manungaw ka liyag,</i>	Look my darling,
<i>Ilaw ko't pangarap.</i>	My light and my dream.
<i>At madaling araw na!</i>	And here is the dawn!

Ave Maria (Hail Mary)

Music by Ryan Cayabyab (b. 1954)

*Ave Maria, gratia plena, Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.*

Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen.

Hindi Kita Malilimutan (I will never forget you)

Music by Manoling V. Francisco

arr. J. W. Tambor

*Hindi kita malilimutan.
Hindi kita pababayaan.
Nakaukit magpakailanman
Sa'king palad ang 'yong pangalan.*

I will never forget you.
I will never stop protecting you.
Your name is forever etched on my palm.

*Malilimutan ba ng ina
Ang anak na galing sa kanya?
Sanggol sa kanyang sinapupunan
Paano 'Nya matatalikdan?*

Would a mother ever desert
The child she bore?
How could she ever turn her back
On a babe from her own womb?

*Ngunit kahit na malilimutan
Ng ina ang anak n'yang tangan.*

Other mothers might forsake
The child they once held so dearly

*Hindi kita malilimutan,
Kailan ma'y di pababayaan.*

(but) I will never forget you,
Nor will I ever stop protecting you.

“An Amalgamation of Experiences” - Alexander Nishibun

I grew up in Flaherty, Kentucky on 5 beautiful acres nestled between farms – mostly cattle and corn – an area with more livestock than people. With roughly 4,000 people living in our small town and a little over 30,000 in the entire county (a sharp contrast to the ~500k in Minneapolis and 1.3 million living in Hennepin County), there was a strong sense of community that could be found in this American heartland of families and farms. But while the South can be effusively welcoming and gracious – think ‘Paula Deen’ – it can also contain *multitudes*... think ‘Paula Deen’.

The musical selections stem from an amalgamation of my experiences growing up in the American South. Bekku’s **Sakura Yokochō** represents the connection to my Japanese heritage, while the selections from Schumann’s **Dichterliebe** refer to the roots my German-born mother shared with me. My set ends with the culture in which I was placed and grew to love – the South – with the dulcet tones in **The Water Is Wide** and evocative poetry and blended history of **Poor Wayfaring Stranger**.

さくら横ちょう

Sakura Yokochō (Cherry Blossoms Lane)

Music by Sadao Bekku (1922-2012)

Text by Shūichi Katō (1919-2008)

春の良い さくらが咲くと <i>Haru no yoi sakura ga saku to</i> 花ばかり さくら横ちょう <i>Hana bakari sakura yokochō</i>	Spring night when cherry blossoms bloom, Nothing but blossoms in cherry alley.
思い出す 恋の昨日 <i>Omoidasu koi no kinō</i> 君はもうここにいないと <i>Kimi wa mō koko ni inai to</i> ああ いつも 花の女王 <i>Aa, itsumo hana no joō</i> ほほえんだ夢のふるさと <i>Hohoenda yume no furusato</i>	I recall our romance of yesteryear; You are not here any longer. Ah, you were always the queen of blossoms, Homeland of my smiling dreams.
会い見るの時はなかりう <i>Aimiru no toki wa nakarō</i> 「その後どう」「しばらくねえ」と <i>“Sono-go dō?” “Shibarakune” to</i> 言っただけはじまらないと <i>Ittatte hajimaranai to</i> 心得て花でも見よ <i>Kokoroete hana demo miyō</i>	There will be no chance to see each other again. “How have you been?” “It’s been a long time.” Seeing that saying such things would be useless, Let’s just look at the blossoms.

Selections from Dichterliebe, Op. 48

Music by Robert Schumann (1820-1856)

Text by Heinrich Heine (1797-1856)

I. Im wunderschönen Monat Mai

*Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.
Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab' ich ihr gestanden
Mein Sehnen und Verlangen.*

In the wondrous month of May,
When all the buds burst into bloom,
Then it was that in my heart
Love began to burgeon.
In the wondrous month of May,
When all the birds were singing,
Then it was I confessed to her
My longing and desire.

II. Aus meinen Tränen sprießen

*Aus meinen Tränen spriessen
Viel blühende Blumen hervor,
Und meine Seufzer werden
Ein Nachtigallenchor.
Und wenn du mich lieb hast, Kindchen,
Schenk' ich dir die Blumen all',
Und vor deinem Fenster soll klingen
Das Lied der Nachtigall.*

From my tears there will spring
Many blossoming flowers,
And my sighs shall become
A chorus of nightingales.
And if you love me, child,
I'll give you all the flowers,
And at your window shall sound
The nightingale's song.

III. Die Rose, die Lilie, die Taube, die Sonne

*Die Rose, die Lilie, die Taube, die Sonne,
Die liebt' ich einst alle in Liebeswonne.
Ich lieb' sie nicht mehr, ich liebe alleine
Die Kleine, die Feine, die Reine, die Eine;
Sie selber, aller Liebe Wonne,
Ist Rose und Lilie und Taube und Sonne.*

Rose, lily, dove, sun,
I loved them all once in the bliss of love.
I love them no more, I only love
She who is small, fine, pure, rare;
She, most blissful of all loves,
Is rose and lily and dove and sun

The Water Is Wide

Trad., arr. Alexander Nishibun

The water is wide I cannot get o'er
And neither have I wings to fly
Give me a boat that can carry two
And both shall row my love and I.

When flower shells turn silver bells
Then will my love come back to me
When roses bloom in winter's gloom
Then will my love return to me.

Oh love is handsome and love is kind
And love is charming when it's new
But love grows old and waxes cold
And fades away like the morning dew.

Poor Wayfaring Stranger

Trad., arr. Russel Robinson

I'm just a poor wayfaring stranger,
I'm trav'ling through this world of woe.
Yet, there's no sickness, toil, or danger
In that bright land to which I go.

I'm going there to meet my father,
I'm going there no more to roam,
I'm just a-going over Jordan,
I'm just a-going over home.

I know dark clouds will gather 'round me,
I know my way is rough and steep.
Yet, golden fields lie just before me,
Where God's redeemed shall ever sleep,

“Memories and Dreams” - Adrianna Tam

My parents immigrated to the United States - my mother from Taiwan, my father from Hong Kong. Growing up in a Texan suburb with many Asian-Americans (mostly of Chinese and Vietnamese descent), my hyphenated identity wasn't apparent to me until my family moved to a more strikingly predominantly white suburb. "Asians are good at math," said a classmate. "Ching, chang, chong, chahng!" taunted a boy in the cafeteria. When I studied abroad in Germany and Austria: "Where are you from? You mean you're not from China?" When I moved to northeast Iowa: "Is that you, [insert Korean name]?"

The songs I have chosen to perform begin on the shores of the West Coast. A decade after the Chinese Exclusion Act was passed, Amy Beach composed **Golden Gates**. I can't help but associate the text with the Golden Gate Bridge in San Francisco, home to the oldest Chinatown in North America. The "bright angels," remind me of the many who came before me via Angel Island. I have fond memories of dancing as a young child to **Flower Drum Song**, a folk song from Anhui province and possibly performed by buskers in Chinatown. **Morgen** is a nod to my years living abroad, a time I gained a special appreciation for my parents, who similarly left behind familiar people and places for a faraway land. The last memory of the set, **Give me Jesus**, is a nod to my mother, who, in addition to sharing her cultural heritage, passed on her love of music. We performed this song at my grandmother's funeral. **Beautiful City** was first added in the 1973 film version of *Godspell* but then revised after riots broke out in Los Angeles in 1992. I think of Vincent Chin. I think of the six Asian women who were killed in the Atlanta spa shootings of March 2021. I dream of a city beautiful enough to hold all of our dreams.

Golden Gates (Op. 19, No. 3)

Music by Amy Beach (1867-1944)

I stood at the window one evening
As the sun was sinking low,
And the shadows a mantle were weaving
To cover the earth below,
And the crimson gates of the west
Were flooded with amber and gold,
A gleam of the home of the blest,
Whose glories to us are untold.

And I wondered if the bright angels,
When they bore our loved ones away
To the beautiful home o'er the river,
Where life is an endless day,
Passed through those clouds bright and golden
As they went to the land of the blest
If Heaven lies just over yonder,
Near the golden gates of the west.

鳳陽花鼓

Flower Drum Song

Trad. Chinese

Translation by Adrianna Tam

左手鑼右手鼓	In my left hand I hold the gong, in the right, a
<i>Zuǒshǒu luó yòushǒu gǔ</i>	drum,
手拿著鑼鼓來唱歌	
<i>Shǒu názhe luógǔ lái chàngē</i>	Holding these, I sing a song.
別的歌兒我也不會唱	
<i>Bié de gē er wǒ yě bù huì chàng</i>	I can't sing other songs,
只會唱個鳳陽歌	
<i>Zhǐ huì chàng gè fèng yáng gē</i>	I can only sing the Flower Drum Song.

(onomatopoeic sounds mimicking the gong and drum)

我命苦 我命薄	My life is bitter, my life is brittle,
<i>Wǒ mìng kǔ wǒ mìng báo</i>	
一生一世娶不到好老婆	My whole life long I can't find a good wife,
<i>Yīshēng yīshì qǔ bù dào hǎo lǎopó</i>	
人家老婆繡花又繡朵	Other's wives embroider buds and flowers,
<i>Rénjiā lǎopó xiùhuā yòu xiù duǒ</i>	
我家老婆一雙大花腳	My wife just has a pair of big feet,
<i>Wǒjiā lǎopó yī shuāng dà huā jiǎo</i>	
量啊量來一尺多	Measuring more than one foot long!
<i>Liàng a liàng lái yī chǐ duō</i>	

Morgen (Op. 27, No. 4) (Tomorrow)

Music by Richard Strauss (1864-1949)

Text by John Henry Mackay (1864-1933)

Translation by Richard Stokes

<i>Und morgen wird die Sonne wieder scheinen</i>	And tomorrow the sun will shine again
<i>Und auf dem Wege, den ich gehen werde,</i>	And on the path that I shall take,
<i>Wird uns, die Glücklichen, sie wieder einen</i>	It will unite us, happy ones, again,
<i>Inmitten dieser sonnenatmenden Erde ...</i>	Amid this same sun-breathing earth ...
<i>Und zu dem Strand, dem weiten, wogenblauen,</i>	And to the shore, broad, blue-waved,
<i>Werden wir still und langsam niedersteigen,</i>	We shall quietly and slowly descend,
<i>Stumm werden wir uns in die Augen schauen,</i>	Speechless we shall gaze into each other's eyes,
<i>Und auf uns sinkt des Glückes stummes Schweigen...</i>	And the speechless silence of bliss shall fall on us...

Give me Jesus

Trad. Spiritual, arr. Ling-Tam, Debuque

In the morning when I rise, give me Jesus.
Give me Jesus, give me Jesus.
You may have all this world, give me Jesus.

I heard my mother say, give me Jesus.
Give me Jesus...

And when I come to die, give me Jesus.
Give me Jesus...

Beautiful City (from *Godspell*)

Music and text by Stephen Schwartz (b. 1948)

Out of the ruins and rubble, Out of the smoke;
Out of our night of struggle, Can we see a ray of hope?
One pale thin ray reaching for the day...

Chorus:

We can build a beautiful city
Yes, we can; Yes, we can
We can build a beautiful city
Not a city of angels
But we can build a city of man

We may not reach the ending, But we can start
Slowly but truly mending Brick by brick, heart by heart
Now, maybe now, we start learning how...

[Chorus]

When your trust is all but shattered
When your faith is all but killed
You can give up, bitter and battered
Or you can slowly start to build

[Chorus]

“My First ____” - Jeremy Wong

Music has always been an integral part of my life. My mother is a flutist and my dad, a timpanist. I grew up hearing my grandfather play the *sanshin*—a traditional Okinawan plucked string instrument. In first grade, I began piano lessons (according to my parents, “music was the only thing that would get you to sit still!”), and in third grade my personal journey really started when I joined my elementary school choir.

Being surrounded by music from such an early age, the task of curating just 20 minutes articulating my experience as an Asian-American was actually quite daunting! Ultimately, I've chosen to organize my selections around the theme “my first ____,” music I associate with formative experiences and that illustrates the diversity of influences and identities that make up my personal Asian-American experience.

Hamabe no Uta reminds me of sitting in my grandfather's living room, listening to cassette tapes of his *sanshin* ensemble. **Ku'u Pua I Paoakalani** honors my experience singing with the Hawai'i Youth Opera Chorus and my first conducting mentor, Nola Nāhulu. Discovered during my undergraduate studies, **Monogatari** was the first Japanese art song I performed and kick-started my love of the genre. **Hier ist das rechte Osterlamm** was the first cantata solo I performed as a working musician, and speaks to my love of Bach and oratorio singing. Finally, **Until We Meet Again** was written by a dear friend of mine for the first collegiate choral festival I participated in upon returning home for my graduate studies.

Hier ist das rechte Osterlamm (Here is the true Easter lamb)

Music by J.S. Bach (1685-1750)

Text by Martin Luther (1483-1546)

<i>Hier ist das rechte Osterlamm,</i>	Here is the true Easter lamb
<i>Davon Gott hat geboten,</i>	that God has offered
<i>Das ist hoch an des Kreuzes Stamm</i>	which high on the trunk of the cross
<i>In heißer Lieb gebraten,</i>	is roasted in burning love,
<i>Das Blut zeichnet unsre Tür,</i>	whose blood marks our doors,
<i>Das hält der Glaub dem Tode für,</i>	which faith holds in front of death,
<i>Der Würger kann uns nicht mehr schaden.</i>	the strangler can harm us no more
<i>Halleluja!</i>	Alleluia!

浜辺の歌

Hamabe no Uta (Song of the Beach)

Music by Tamezō Narita (1893-1945)

Text by Kokei Hayashi (1875-1947)

あした浜辺を彷徨えば
Ashita hamabe wo samayoeba
昔のことぞ忍ばるる
Mukashi no koto zo shinobaruru
風の音よ 雲のさまよ
Kaze no oto yo kumo no sama yo
寄する波も 貝の色も
Yosuru nami mo kai no iro mo

In the morning when I take a stroll on the beach,

I recall things from the old days:

The sound of the wind! The appearance of the
clouds!

Also the waves drawing up, and the colors of the
seashells, too!

ゆうべ浜辺をもとおれば
Yuube hamabe wo motooreba
昔の人ぞ忍のばるる
Mukashi no hito zo shinobaruru
寄する波よ 返す波よ
Yosuru nami yo kaeso nami yo
月の色も 星のかげも
Tsuki no iro mo hoshi no kage mo

In the evening when I wander around the beach,

I recall people from the old days:

Waves drawing up! Waves returning!

Also the color of the moon, and the light of the
stars, too!

物語

Monogatari (A Story)

Music by Makiko Kinoshita (b. 1956)

Text by Tatsuji Miyoshi (1900-1964)

私の読んでいる長い長い恋の物語—

Watashi no yondeiru nagai nagai koi no monogatari

I am reading a long long story of love.

それがききたいのか

Sore ga kikitainoka?

I wonder if the bird wants to hear it.

夜ふけの屋根へ鳥がきてとまったようだ

Yofuke no yanehe tori ga kite tomatta youda

He seems to have alighted

月の光にぬれながら静かに休んでいるようだ

on the roof late at night.

Tsuki no hikari ni nurenagara shizuka ni yasundeiru youda.

He seems to be gently resting,
bathed in the moonlight

私の読んでいる長い長い罪の物語

Watashi no yondeiru nagai nagai tsumi no monogatari

I am reading a long, long story of sin.

それをきいているのか 鳥の身もこんな夜頃は

Sore wo kiiteirunoka? Tori no mi mo konna yogorowa

Is the bird listening to it?

じっと頸をすくめて

Jitto kubi wo tsukumete

The bird, with his head ducked,
at a night like this,

いつかしら苔のように泣いているようだ

Itsukashira koke no youni naiteiru youda.

seems to be sobbing
like a lichen while I am unaware.

Ku'u Pua I Paoakalani (The Flowers of Paoakalani)

Music and text by Queen Lili'uokalani (1838-1917)

This song was written by Queen Lili'uokalani upon receiving flowers from her garden of Paoakoalani while she was under house arrest during the overthrow of the Hawaiian Kingdom.

E ka gentle breeze a pa mai nei

O gentle breeze that wafts to me

Ho'ohāli'ali'a mai ana ia'u

Sweet, cherished memories of you

E ku'u sweet never fading flower

Of my sweet never fading flower

I pua i ka uka o Paoakalani

That blooms in the fields of Paoakalani

'Ike mau i ka nani o nā pua

I've often seen those beautiful flowers

O ka uka o Uluhaimalama

That grew at Uluhaimalama

'A'ole na'e ho'i e like

But none of those could be compared

Me ku'u pua i ka la'i o

To my flower that blooms in the fields of

Paoakalani

Paoakalani

Until We Meet Again

Medley of songs: Queen's Jubilee and Aloha 'Oe
Music and text by Queen Lili'uokalani (1838-1917)
arr. Justin Ka'upu (b. 1987)

This song is a medley of two of Queen Lili'uokalani's songs. The first, The Queen's Jubilee, was written for Queen Victoria of England for her Golden Jubilee in 1887. Lili'uokalani attended the ceremony as a princess, and penned the song in her hotel room in London.

Aloha 'Oe is the Queen's most well-known tune, known the world over. There are a few stories as to the song's origin, the most popular one being that it was inspired by a farewell embrace shared between Col. James Boyd of her party and a girl from Maunawili, O'ahu, Hawai'i. As they rode on horseback to Honolulu, the Queen started humming a melody, and by the time they reached their destination, had completed this song.

*Mahalo piha, Mō'ī 'o 'Enelani
Ku'i kou kaulana nā 'āina pau
Na kai ākau nā one hema
'Ikea kou 'ihi mana nui
Eia mākou i kou kapa kai
I kou lā nui lubilī
I hi'i mai i kou mākou aloha
Maluna ou ka malu o ka Lani*

All hail to you, Great Queen of England
Fair Queen who rules over land and sea
From northern seas to southern shores
Your way is known both far and near
We come to your shores, gracious lady
On this great day of your Jubilee
To bring kind greetings from afar
May heaven bless you, long may you reign

*Aloha 'oe, aloha 'oe
E ke onaona noho i ka lipo
One fond embrace,
A ho'i a'e au
Until we meet again*

Farewell to you, farewell to you
The charming one who dwells in the shaded bowers
One fond embrace,
'Ere I depart
Until we meet again

Artist Bios



Tenor **ALEXANDER NISHIBUN** is recognized for his "smooth-toned voice [of] spring-water clarity" (Boston Classical Review), musical versatility, and engaging presence. His music has been characterized as "a delight..." and "capable of stealing the show" (Portland Press Herald).

A frequent oratorio soloist, Nishibun's recent and upcoming performances include Bach's *Mattäus-Passion*, *Magnificat* and *Mass in B minor*, Handel's *Messiah* and *Dixit Dominus*, Buxtehude's *Membra Jesu Nostri*, Haydn's *The Creation*, Mozart's *Requiem* and *Dauid Penitente*, Keiser's *Brookes-Passion*. His concert work also includes various recitals in collaboration with the Boston Art Song Society, Calliope's Call, and Source Song Festival.

In conjunction with his solo work, Nishibun is completing his fourth season as a tenor and co-artistic director of the critically-acclaimed Cantus. Hailed as the "premier men's vocal ensemble in the United States" (Fanfare), Cantus engages audiences in meaningful music experiences ensuring the future of ensemble singing by mentoring young singers and educators.

Okinawan-Chinese baritone **Jeremy M. Wong** is thrilled to call the Twin Cities home, relocating from his hometown of Honolulu, Hawai'i to sing baritone with Cantus, where he also serves as Education Outreach Coordinator. Jeremy has premiered solo roles in major choral compositions celebrating the culture of Hawai'i, notably with the Hawai'i Symphony Orchestra and the O'ahu Choral Society. Concert highlights include Herb Mahelona's *Kinohi*; Fauré's *Requiem*; Vaughan Williams's *Dona Nobis Pacem*; and Beethoven's *Symphony No. 9*. As an ensemble singer, he has appeared with the Carnegie Hall Chamber Chorus; the JSB Ensemble; the Weimarer Bachkantateakademie; and the Oregon Bach Festival. Jeremy holds an M.M. from the University of Hawai'i at Mānoa and a B.M.A. from DePauw University.



Walter Tambor is a Filipino-American pianist, choral director, and music educator based in Minneapolis. He serves as Music Director of LeagueAires, a 50 voice women's choir who bring the joy and healing power of music to older adults and persons with disabilities, and is on faculty at the MacPhail Center for Music. He previously served as Director of Contemporary and World Music at the Basilica of Saint Mary from 2004-2022 and as a faculty member/accompanist at the nationally recognized Chicago Children's Choir Academy, an interracial and multicultural choral music education organization promoting musical excellence for children grades 4-8. Walter is a graduate of the University of Notre Dame and DePaul University.

Artist Bios (cont.)



A native Texan, Dr. **Adrianna L. Tam** is an Assistant Professor of Music at Luther College, where she directs Aurora and the Collegiate Chorale. Among her international engagements, Dr. Tam has served as assistant conductor at the Weimar Bach Cantata Academy, led by maestro Helmuth Rilling, and has been awarded choral fellowships with the Junge Stuttgarter Bach Ensemble and Lucerne Festival Academy.

A voracious interpreter of vocal repertoire, Dr. Tam often collaborates with her mother at the piano. The duo recently presented a recital, "Mother Tongue," in honor of Asian American and Pacific Islander Heritage Month, hosted by the Yale Club of Washington, D.C.

A firm believer in achieving musical excellence while fostering community and compassion, Dr. Tam is the co-founder of Out of the Blue, a choral ensemble that offers workshop-performances in correctional facilities throughout southeast Michigan. She holds degrees from MIT, Yale, Kunstuni Graz, and the University of Michigan.

Paolo Debuque is a Filipino/Chinese-American conductor and choral artist dedicated to the vision of a world made better through shared music-making. The founding Artistic Director of Requiem: A Concert for Gun Reform in Minneapolis, MN and of //meridian vocal ensemble in Ann Arbor, Michigan, Paolo has held artistic positions with the Detroit Children's Choir, Dakota Valley Symphony Chorus, and the Summer Singers, and regularly performs with professional ensembles including Border CrossSing, Madison Choral Project, and the Minnesota Chorale. He has led classes and clinics at Luther College, Augsburg College, and Swarthmore College. He currently serves as Chancel Choir Director at Good Samaritan UMC in Edina, MN.



Acknowledgements

Bringing this concert together has been a communal effort from everyone on stage as well as many behind it. Many thanks to **Mary Ellen Nielsen** for organizing our post-concert reception, **Raul Debuque** for Tagalog texts and translations, and **Gary Chinn** for assisting with video recording and production. Special thanks to **Christian Nielsen** for many hours of tireless work capturing interviews, adjusting sound levels, and being a logistical sounding board, and to our pastor, **Carol Zaagsma** for her guidance, leadership, and wisdom. And finally, thanks to the congregation and community for supporting music and the arts at Good Sam.

Good Samaritan Chancel Choir

Cindy Bergstrom

Brian Boysen

Claudia Boysen

Vicki Dunn

Anne Glad

Gerry Hartman

Connie Huebsch

Jane Kasiske

Martha Kouatli

Christina Leenders

David Litteken

Mary Ellen Nielsen

Wally Norton

Justine Scarbrough

Steve Schultz

Ben Shermock

Carol Smith

Marilee Stevens

Lynn Timmer

Kim Vickery

Ushers: Sonja Barnaal, Caroline Carlin, Janet VanBenthuyzen

AV Tech: Joan Hursh

Sound Design: Christian Nielsen

Coming up at Good Sam...

Sunday Worship

You are always welcome Sundays at 10:00 am in person at Good Samaritan UMC (5730 Grove St, Edina) or online at <https://www.facebook.com/goodsamumc> or good.org/watch. Worship includes a variety of music from any number of musical groups or individuals, a thoughtful message, and spiritual elements designed to help you connect with the Divine and grow in your faith. Elementary Sunday school students may wish to attend Sunday School, which starts after Children's Time near the beginning of worship.

Awaken Your Intuition Workshop

Please join us to explore your intuition with friends old and new. In this workshop, Nikki Holm will lead us in a guided visualization and an intuitive spiritual practice from the workbook *Sacred Intuition - Book II* by Karen Boileau. We will be gathering this Tuesday, May 9, 2023, from 9:30-11:30am in the Fireside Room. Handouts, colored pencils, coffee, and light snacks will be provided. RSVPs to Nikki@good.org by today would be appreciated for planning purposes, however, walk-ins are welcome.

Vacation Bible School - June 26-29, 2023

Ready for some fun with the ultimate hero team? Hero Hotline VBS invites children to answer the call to serve God together. Join the Professor and Super Meer each day from 9:00-4:00 as young Heroes learn to strive for the things that bring peace and the things that build each other up. This VBS opens kids' eyes to the countless ways God provides for Bible Heroes through teams of supporting Bible Heroes who help make the mission possible through following Jesus, Helping Others, Working Together, Listening to God, and Showing Grace. Bring a friend, reconnect with your friends, and make new friends, too! Hennepin Ave UMC will be our co-hosts as we move our VBS outdoors and explore all of the outdoor space that Good Sam has to offer!

This adventure is for kids ages 3 years-4th grade. We welcome kids 5th grade and older as Youth Leaders, and we need Adult Helpers, too!

Participants will need to bring a water bottle and a sack lunch each day. The cost for VBS is \$55 for 1 child/\$100 for a family. Scholarships available (contact Jan@good.org with questions). Register at <https://goodsamaritanedina.mycokesburyvbs.com/>

Adaptive Vacation Bible Camp - August 7-10, 2023

We are partnering with Eden Prairie UMC at 15050 Scenic Heights Road to offer an Adaptive Summer Bible Camp entitled "Operation Restoration." This experience supports kids ages 3 1/2 and older with social, communication, and sensory needs. Children will enjoy games, fun and creative learning with trained volunteers. There is no charge for this camp. Contact Jan@good.org to register.

