

HOMeward BOUND

PROGRAM NOTES by Rebecca Scott

We perform tonight's program and especially the section of the Mozart *Requiem*, the Karl Jenkins *Benedictus* **and** the Stephen Paulus *The Road Home*, to honor the memory of our dear piano accompanist, Lloyd Arriola, who died this past August at the age of 45. Lloyd was born in the Philippines and brought here as a baby by his mother, who left behind his siblings. His family now lives in San Francisco. He was in the process of returning to live there when he passed away. I first met Lloyd as a student - with a good sense of humor - in my ear training class at The Juilliard School. He went on to earn a Doctor of Musical Arts in piano, a difficult program to complete! He accompanied Cantabile from 2001-2008, touring Sweden with us and doing many piano solos with us during that time. His knowledge of music was vast and covered many genres. His pianistic skills were excellent in many different styles. We miss him.

During this musical meditation on life and death, we encourage you to listen with your heart. Between the *Hostias*, *Benedictus* and *The Road Home*, we ask only thoughts and no applause. Thank you.

Cantabile was introduced to Grammy Award winning Minnesota composer **Stephen Paulus** (1949 – 2014) when we traveled to Minneapolis this past summer to perform three concerts there with the Westbury Chorale & Orchestra, a local non-profit performing ensemble. Paulus, best known for his operas and choral music, was well loved and respected by music lovers in Minnesota who were bereft when he died of cancer in 2014. *Pilgrim's Hymn* is from his opera *The Three Hermits*. Tonight we sing his eight part setting in F# Major and also *The Road Home*, his four part setting with soprano solo obbligato of "Prospect" from *Southern Harmony* of 1835. This was commissioned by the well known professional chorale the Dale Warland Singers. Both texts are by Michael Dennis Browne and ask for guidance in a time of darkness and uncertainty.

Wolfgang Amadeus Mozart's (1756- December 5, 1791) *Veni Sancte Spiritus* (Come, Holy Spirit), K47, was composed in Vienna in 1768 when he was only 12 years old. It shows the influence of his teachers: his father Leopold Mozart, Michael Haydn and Johann Ernst Eberlin. The text is a Pentecostal antiphon which invokes the Holy Spirit, intended to be sung during the offertory of a church service. The first part is in a fast 3/4 meter followed immediately by the second part, an Alleluia in a very fast 2/4 meter. A solo quartet of singers in duets interrupt the chorale lines through-out part one. *Come Holy Spirit: fill the hearts of your faithful, and kindle your love in them. You have gathered the nations together in the unity of faith. Alleluia.*

Mozart's *Requiem Mass*, K.626, is one of the most beloved pieces of music in the world. A Requiem Mass in the Roman Catholic tradition is a service designed to pray for the souls of the departed. This was the last piece of music that Mozart composed and was left unfinished at his death. The *Hostias* is the second part of the *Offertorium: We offer unto Thee this sacrifice of prayer and praise. Receive it for those souls whom today we commemorate. Allow them, O Lord, to cross from death into the life which once Thou didst promise to Abraham and his seed.*

The *Benedictus* of Karl Jenkins, from *The Armed Man - A Mass for Peace* has a achingly beautiful, poignant melody introduced by the solo cello in a long, slow, peaceful pace. Choral lines that follow

put words to the melody using a text from the Roman Catholic Mass, and create another invocation: *Benedictus qui venit in nomine Domini, Blessed is he who comes in the name of the Lord. Hosanna in the highest.* The *Hosanna*, like a shout of joy, creates a brief departure from the calm beauty of the initial invocation. Jenkins (b. 1944) is one of the most performed composers today. He is truly a composer for the world. His music sounds like no one else's and he has composed in almost every tradition, but sounds untraditional. Although trained in classical music first by his father in South Wales and later at Cardiff University and the London Royal Academy of Music, he worked as an arranger, jazz and rock performer and band leader. He composed jingles, learning valuable experience in music of the world and in using various unusual instruments. *Lullay*, from Jenkins' set of Christmas songs entitled *Stella Natalis*, is a rocking lullaby of a carol, with words by Carol Barratt anticipating the crucifixion and warning of storms passing by.

The *Utrecht Jubilate*, HWV 279 is the second part of a sacred composition that George Frideric Handel (1685-1759) composed to celebrate the Treaty of Utrecht which in 1713 established the Peace of Utrecht, thus ending the war of the Spanish Succession. It is a setting of Psalm 100, *O be joyful in the Lord, all ye lands*, a canticle of the Anglican Morning Prayer service. This was Handel's first commission from the British royal family and established his career in London and provided a year's salary. Together with part 1, the *Te Deum*, this was also his first major sacred work composed to English texts. Tonight, we use a trio of alto, tenor and bass to sing the florid alto solo which introduces the first movement. The chorus consists mostly of five parts. The second movement begins with fugal entrances from each choir section, followed by a second phrase built on whole notes in a cantus firmus style while choral lines weave in and around it. The final cadence is the usual glorious Handelian ending as all the instruments and voices join together "with a song."

The second half of our program interweaves traditional instrumental music of the *University of the Philippines Alumni and Friends Rondalla* with contemporary choral arrangements of Filipino folk songs. We are delighted and grateful to have the Rondalla play for and with us tonight. This brings the music of Lloyd Arriola's heritage to all of us to enjoy. We have enjoyed working and rehearsing with them and we thank them for developing this part of the program with us.

Rondalla refers to the native string ensemble indigenous to the Philippines. Of Spanish origin, these plectrum instruments were popular in 18th century Europe. The rondalla instruments shared this evening include the bandurria, laud, and the guitar. Fashioned from common Filipino wood such as langka, kamagong, narra, and mahogany, these instruments are played with a plectrum made of turtle shell. The bandurria has a round spun hole and is the mainstay of the group, usually carrying the main melody. The laud is bigger than the bandurria and has a longer neck and two f down holes. It usually plays the lower notes and counterparts in unison with the bass. The guitar has six strings and a long-fretted neck. It may be plucked with the fingers or with the plectrum. The guitarra plays the accompaniment and provides the permanent rhythm for the group using chordal and arpeggios accompaniments.

Antipolo is a popular summer time destination and a pilgrimage site. The image of Our Lady of Peace and Good Voyage is enshrined in the cathedral there. It is believed that it keep travelers safe. Through the tempo and tone of *Tayo Na Sa Antipolo (Let's Go to Antipolo)*, one can feel the joy of the town and its activities.

Leron, Leron Sinta (Leron, My Dear) is a popular folk song from the Tagalog region taught to all children at home and in school. UPAFR plays the traditional version in their arrangement by Bayani Mendoza de Leon. Cantabile then sings a choral setting by Filipino composer Saunder Choi which reminds us of childhood playfulness. The lyrics tell about a man named “Leron” and his sweetheart “Neneng” as they flirt while gathering tamarind fruits in the orchard. There is talk of the threat of her falling from the swaying branches and some bragging about his virility.

Magtanim ay Di Biro (Planting Rice is Never Fun) is a traditional song sung by children about the task of planting rice in the scorching tropical sun. In the song *Pipit*, the little bird is a metaphor for a maiden’s love that can be crushed by a heartless man. A stone can silence her song forever.

We are grateful that our friend Rey Ebrado accepted our invitation to sing with us in his native tongue, Visaya. His voice gives authenticity to *Ahay Tuburan (Meeting at the Spring)*, a song from his native village. Children in the Philippines catch water from a natural spring by means of a hollow bamboo pole which they then carry home across their shoulders. It is a pleasure to spend time in the beauty of the spring. So the young man bids a sad farewell to the spring as he hears his parents calling.

Saan Ka Man Naroroon (Wherever You Are) is a well-known song of a romantic and popular genre called *Kundiman* folk songs in the Philippines. It is said to have been composed by Restie Umali after the death of his wife. The singer professes undying devotion and love to the beloved, wherever she may be.

Bakya Mo Neneng (Neneng’s Wooden Clogs) is a song about a man who asks his former sweetheart why she no longer wears the bakya that he gave her. He hopes that she will not throw them away. The lowly bakya was the standard footwear during the Japanese occupation of the Philippines in the 1940’s and were often carved with floral and geometric designs.

Pobrang Alindahaw (Poor Dragonfly). This folksong originated in the Visaya ethnic group and was sung during special occasions. It tells of a poor dragonfly searching for a place to rest among the flowers being swept away by a breeze.

Mack Wilberg is conductor and arranger for the *Mormon Tabernacle Choir* in Utah. His lush orchestrations and modern harmonizations are very moving and beautiful. *Still, Still, Still* is a traditional Austrian carol with English translation by David Warner.

Please enjoy singing the first verse of *Silent Night* with us and all our instruments. Cantabile will then sing verse two and three alone using modern harmonizations for two and four part choir. The English translation is by John F. Young (1820-85) and this musical setting is by Mack Wilberg.