



Presents

TEMPUS

A Doctoral Conducting Recital
Emmanuel de Leon, Jr., conductor

Featuring
SMND Concordia Choir
Ritornello Ensemble

PART 1

Lux Aeterna

Edward Elgar (1857-1934)
Arr. by John Cameron (b. 1944)

Pastol*

Eudenice Palaruan
(b. 1968)

I. Infaag

Kolbe Vesprini, *boy soprano*
Lauren Lundy, *solo alto*

II. Ili-Ili

Raj Das, *solo tenor*

III. Sageypo

Raphael Fernandez, *cantor*

IV. Iddemdem

Kolbe Vesprini, *boy soprano*

V. Bagbagto

Margaret Foster, *solo soprano*

VI. Pastorale

VII. Hele na, Anak

Kolbe Vesprini, *boy soprano*
Margaret Foster, *solo soprano*

Leighton Concert Hall, DeBartolo Performing Arts Center
Monday, May 2, 2022, 7:00 PM

This is a degree recital for the Doctor of Musical Arts.
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of live performances. Please silence all electronic devices.*

Instrumentalists

Leah Martin, *organ*

Margarite “Meg” Rodgers, *harp*

Joseph Oparamanuike, *bungkaka* and *kubing*

Blessing Agu, *bungkaka* and *kubing*

Kyle Books, *percussion*

Juan Mateo

Eudenice Palaruan
(b. 1968)

Leah Martin, *piano*

Caña

Eudenice Palaruan
(b. 1968)

Maxwell Trochlil, *tenor*

Chichester Psalms

Leonard Bernstein
(1918-1990)

I. Psalm 108.vs.2

Psalm 100

II. Psalm 23

Psalm 2.vs.1-1

III. Psalm 131

Psalm 133.vs

Kolbe Vespirini, *boy soprano*

Jessica Mattiace, *soprano*

Lauren Lundy, *alto*

Maxwell Trochlil, *tenor*

Preston Harrell, *bass*

*World Premiere

Personnel

SMND Concordia Choir
Emmanuel P. de Leon, Jr., *conductor*
Juan-Carlos Alarcon, *assistant conductor*
Leah Martin, *organist and pianist*
Loren Masánqué, *rehearsal pianist*

Concordia

Soprano

Christina Beasley
Margaret Foster
Alissa Plenzler
Jessica Roberts

Alto

Kari Francis
Lauren Lundy
Lorraine Mihaliak
Michelle Sacco
Margaret Werth

Tenor

Juan-Carlos Alarcon
Raj Das
Howard Eckdahl
Maxwell Trochlil

Bass

Stephen Drendall
Raphael Fernandez
Preston Harrell
Desheng Huang
Daniel Tucker

Chichester Psalms Festival Choir

Concordia
Notre Dame Children's Liturgical Choir
Friends from the Notre Dame Community

Soprano

Emma Barkley
Sarah Barkley
Catherine Judge
Anna Kampe
Tabby Kohlmeier
Madreen Mousaw
Angela Philpott
Katelyn Turner

Alto

Aiden Barkley
Emma Busk
Bridget Cloud
Madeline Cloud
Christina Hera
Maureen Hubbard
Clare Judge
Genevieve Linczer
Sarah Sanford
Susanna Kim-Villano
Emelia Wetherall-Dehmow

Tenor

Dallin Baldwin
Nicholas Ruhling

Bass

Volker Cloud
Patrick Heckaman
Philip Hubbard
David Oppelander

Orchestra

Flute

Emily Kane

Trumpet

Mark McCready

Trombone

Bill Clark

Percussion

Kyle Books
Kyle Chamberlin
Andrew Stevens

Harp

Margarite "Meg" Rodgers

Violin 1

John Fulton
Desheng Huang
So Hyun Yoon

Violin 2

Jess Holdeman
Jae Sung Lee

Viola

Carrie Shank
Quezia Souza

Cello

Denise Kuehner
James Longhurst

D.B.

Donald Brittain

Emmanuel P. de Leon, Jr. is a student of Dr. Nancy Menk and Dr. Carmen-Helena Téllez †

Text and Translation

Lux Aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

May light eternal shine upon them, O Lord,
with Thy saints forever, for Thou art kind.
Eternal rest give to them, O Lord,
and let perpetual light shine upon them.

Pastol

I. INFAAG

ILOCANO

Ni Apo ti pastorco
Awanen masolpoco
Ket immay tapno mangted 'ti biag
Biag nga 'wan pagkurang na

The Lord is my shepherd
I shall lack nothing
Then He came to give life
Life in abundance

Amin, umay kayo
Ni Apo, Pastor tayo

Everybody, come!
The Lord is our shepherd

SPANISH

El Señor es mi pastor
Nada me faltara
Vino a darme vida abundante

The Lord is my shepherd
I will lack nothing
He came to give me abundant life.

IFUGAO

Dong dong ay si dong ilay
Insali salidummay

NO TRANSLATION

II. ILI-ILI

VISAYA

Ili-ili, tulog anay,
Ania ko aron mopahulay.
Adunay suba sa kalipay,
Ili-ili tulog anay.

Sleep now
I am here to rest
There is a river of happiness
Sleep now

Gipapahulay n'ya ako
Sa mga lunhawng sibsibanan
Ug gitulltulan niya ako
Sa tin-aw nga katubigan
Giligon n'ya ako

He makes me lie down
in the green pastures
And He leads me
Beside still waters
He restores my soul

III. SAGEYPO

TUWALI (IFUGAO)

Ya ituttuduwanak hi maphod
Pangietkidayawam

He leads me in right paths
For His name's sake

LATIN

Ego sum via, veritas at vita

I am the way, the truth, and the life. (Jn. 14:6)

IV. IDDEMDEM

ILOCANO

Ni Apo ti pastorco
Awanen masolpoco
Ket immay tapno mangted 'ti biag
Biag nga 'wan pagkurang na

The Lord is my shepherd
I shall lack nothing
Then He came to give life
Life in abundance

Amin, umay kayo
Ni Apo, Pastor tayo

Everybody, come!
The Lord is our shepherd

ITNEG

Iddemdem malida
Inabakmi daida

We trampled them!
We defeated them!

ILOCANO

No agbutengac agtalnekac kenca

When I am afraid, I will trust in You

KANKANAHEY

Infaag

It is said.

GREEK

Koiladatou Thana Tou

Valley of Death

E'en though I walk in the valley of death,
I shall fear no evil.
For you are with me; Your rod and staff,
They comfort me

IFUGAO

Dong dong ay si dong ilay
Insali salidummay

NO TRANSLATION

Agtalnekac met kenka

I trust in You.

V. BAGBAGTO

TAGALOG

Sa harap ng kaaway
dulang sa 'ki'y inalay
Pinahiran aking ulo ng langis
At maging aking saro, ay inaapawan

In front of my enemy
A table is offered to me
Anointed my head with oil.
Even my cup is overflowing.

Sa harap ng kaaway
dulang sa 'ki'y inalay
Sa dulang ng Ama; sa dulang N'ya

In front of my enemy
A table is offered to me
In the table of Father; In His table

ILOCANO

Ni Apo pastol tayo

The Lord is our shepherd

VI. PASTORALE

Fly! Rise!
Behold the morning light
Fly with might as eagles!
Walk with strength renewed!

Run with spirit bold!
Soar beyond the clouds
Embrace the sky
Glide below as swallows!

Valley of Death

Soar above!
You shall not grow tired.
You shall not go cold.
Lo! The shore of peace shall you behold.

Ciertamente el bien y la misericordia
Me seguiran todos los dias de mi vida

Surely goodness and mercy
Shall follow me all the days of my life

VII. HELE NA, ANAK

Grant us Thy peace upon our homeward way;
With Thee began, with Thee shall end the
day;
Guard Thou the lips from sin, the heart from
shame;
That in this house have called upon Your
name.

Grant us Thy peace, Lord, through the coming
night;
Turn Thou for us its darkness into light;
From harm and danger keep Thy children
free;
For dark and light are both alike to Thee.

And I shall dwell in the house of the Lord;
Behold His countenance forevermore;
Into Thy loving hands my life I give, my life I
give;
Forever with my Shepherd I shall live.

Hele na, aking anak
Hele na, bunso
Hele na.

Sleep now, my child
Sleep now, little one
Sleep now.

Juan Mateo

Ni Hesus kunana ken kuana: Siak ti da lan
Ni Hesus kunana ken kuana: Siak ti pudno
Ni Hesus kunana ken kuana: Siak ti biag
Awan ti umay ti Ama no di mag na kaniak

Jesus said to him: I am the way
Jesus said to him: I am the truth
Jesus said to him: I am the life
No one comes to the Father but by me.

Nagasat dagiti napanglaw ti pakinakem da
Ta kuada ti pagarian ti langit
Nagasat dagiti agladi ngit
Ta maliwliwadan to.

Blessed are the poor in spirit
For theirs is the kingdom of heaven
Blessed are they that mourn
For they shall be comforted

Ay ay salidummay salidummay diway

NO TRANSLATION

Nagasat dagiti na emma, ta tawidan danto
tidaga
Nagasat dagiti mabisin mawaw ti kinalenteg
Ta mapnek danto

Blessed are the meek, for they shall inherit the
earth
Blessed are they who hunger and thirst for
righteousness, for they shall be filled

Ay ay salidummay, salidummay diway

Nagasat dagiti mangngaasi, ta lacamendanto
ti asi,
Nagasat dagiti nadalus ti puso da, ta
makitadanto ti Diyos
Nagasat dagiti magka cap pia, ta
managandanto, anak ti Diyos.

Blessed are the merciful, for they shall obtain
mercy
Blessed are the pure in heart, for they shall
see God.
Blessed are the peacemakers, for they shall be
called children of God

Ay ay salidummay, salidummay diway

Nagasat dagiti maidadanes, a maipaan iti
kinalinteg,
Ta kukuada ti pagarian ti langit
Nagasat dakayo intono lalaisenda kayo ket
idadanesda kayo
Ket pagsasaoanda kayo ti amin a kitati dakes
gapu kaniak nga agulbod da.
Agragsak kayo ken agragokayo launay; ta
tigonggonayo dakkell sadilangit.

Blessed are they which are persecuted for
righteousness' sake
For theirs is the kingdom of heaven
Blessed are you, when men shall revile you,
and persecute you,
and say all manner of evil against you falsely,
for my sake
Rejoice, and be glad; for great is your reward
in heaven

Ay ay salidummay, salidummay diway

Caña

Veni Creator Spiritus

Veni, Creator Spiritus,
mentes tuorum visita,
imple superna gratia
quae tu creasti pectora.

Qui diceris Paraclitus,
altissimi donum Dei,
fons vivus, ignis, caritas,
et spiritalis unctio

Come, Holy Spirit, Creator blest,
and in our souls take up Thy rest.
come with Thy grace and heavenly aid
to fill the hearts which Thou hast made.

O comforter, to Thee we cry,
O heavenly gift of God Most High,
O fount of life and fire of love,
and sweet anointing from above.

Santo Espiritu Excelsa Paloma

Santo Espíritu viento potente
fuente y fuerza de paz y de amor
Paracleto veraz que consuelo nos brindas
a abogas a nuestro favor

Deo Patri sit gloria,
et Filio, qui a mortuis
surrexit, ac Paraclito,
in saeculorum saecula.
Amen.

Holy Spirit powerful wind
source and force of peace and love
Truthful paraclete what comfort you give us
to advocate on our behalf

Santo Espíritu viento potente
fuente y fuerza de paz y de amor
Paracleto veraz que consuelo nos brindas
y abogas a nuestro favor
Amen.

Chichester Psalms

Movement I

Urah, hanevel, v'chinor!
A-irah shahar!

Hariu l'Adonai kol haarets.
Iv'du et Adonai b'simha.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.
Amo v'tson mar'ito.
Bo-u sh'arav b'todah,
Hatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam has'do,
V'ad dor vador emunato.

Movement II

Adonai ro-i, lo ehsar.
Bin'ot deshe yarbitseini,
Al mei m'nuhot y'nahaleini,
Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nahamuni.
Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vahesed
Yird'funi kol y'mei hayai
V'shav'ti b'veit Adonai
L'orech yamim.

Psalm 108, verse 2

Awake, psaltery and harp!
I will rouse the dawn!

Psalm 100

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before his presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting.
And His truth endureth to all generations.

Psalm 23

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.
Thou preparest a table before me
In the presence of mine enemies,
Thou annointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonai v'al m'shiho.
N'natkah et mos'roteimo,
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!

Movement III

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.

Hineh mah tov,
Umah nayim,
Shevet ahim
Gam yahad.

Psalm 2, verses 1-4

Why do the nations rage,
And the people imagine a vain thing
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bonds asunder,
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Psalm 131

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me to understand.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Psalm 133, verse 1

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

Program Notes

In the summer of 2021, Dr. Tellez and I had several meetings and started planning my repertoire for the third recital. We hadn't seen her for almost a year since she was on leave for health reasons. We only saw her again during Howard Eckdahl's rehearsals for his last recital. We all thought everything was going well with her because she was present in all the rehearsals. The first day she came back, she was not wearing a mask! Maybe she forgot that the plague was still lurking around. She entered through the back door and sat there in the middle of the rehearsal. She was her usual elegant self - wearing a scarf, well-groomed and wearing full make-up with red lipstick! Being her usual self, she commented on things she thought the singers could work on. In short, Carmen was doing what she loved best, looking after her students, and ensuring that everybody was doing their absolute best to serve the music. She spent time with us, her students, and her dear friend and collaborator Dr. Menk, and invited us for dinner to talk about the rehearsals, music, and our plans for the future. Little did we know that her time with us here was about to end.

The repertoire for tonight's performance is a result of the enormous challenges and distresses that we encountered, and the people we have lost in our lives. The huge impact of the plague changed the world in so many ways. Just when we thought that the world was slowly recovering from the fear of the pandemic, Russia's leader declared war against Ukraine and shattered the world's dwindling hope to recover from distress. I decided to call this recital "TEMPUS," which is the Latin word for TIME, and which may also mean SEASON, reflecting a lot about music and life in general. Essentially, TEMPUS is an encompassing term, yet it is also a specific term related to conducting. The selected music centers upon giving hope and comfort during these troubled times. To help unify the repertoire, I reflected on what the Book of Ecclesiastes tells us about time and life - "...there's a time to be born and a time to die, a time to mourn and a time to dance, a time to weep and a time to laugh, a time to be silent and a time to speak, a time to love and a time to hate, a time for war and a time for peace."

Beginning the program is John Cameron's choral adaptation of *Lux Aeterna* based on *Nimrod* (*Enigma Variations* no. 9), written by Sir Edward Elgar (1857-1934). The choral arrangement of this repurposed prayer is solemn and richly textured, preserving the enigmatic sonorities of Elgar's composition. This setting begins with a single voice held in the air, creating an atmosphere of nostalgia. Gradually, the harmonies expand and build up steadily, accompanying the lyrical melody of the soprano. The harmonies grow richer by combinations of imitative polyphony and homophonic sections, followed by the soprano line soaring high as a soul separating from the body. Toward the last part, a powerful homophonic passage on the text "*Requiem Aeternam*" begins the transition to the conclusion. At the very end, the subtlety of the chords creates a very warm embrace bidding farewell.

Many of us are sustained in the midst of our despair by the belief that this life is not the end, but that in a divine hereafter, along with the departed, we will bathe in Perpetual Light, *Lux Aeterna*. This Light will shine upon us and preserve our souls, the essence of who we truly are.

Eudenic Palaruan's setting of *Pastol* (Shepherd), for mixed choir, boy soprano, soloists, organ, harp, drum, and Philippine bamboo instruments, is a choral devotion based on Psalm 23. The

work is in seven movements and each movement represents a specific group of people's tradition, culture, and music. The composer used five Philippine languages, namely Tagalog, Ilocano, Vizaya, Tuwali, and Itneg. Palaruan juxtaposed these languages with Spanish, Latin, English, and Greek, creating a polyglot. This piece was commissioned with the idea of creating a work that would comfort the living/those left behind.

The premiere of Palaruan's *Pastol* is accompanied by two of his compositions from 1997 and 2016, *Juan Mateo* and *Caña*. These sacred works create a central theme representing the Trinity: *Pastol* - God the Father, *Juan Mateo* - God the Son, *Caña* - God the Holy Spirit.

Movement I – Infaag. The opening movement, based on a chant from the Kankanaey people of the Cordillera region, is called “Infaag,” meaning “It is said.” Palaruan borrows the chant melody to set verse 1 of Psalm 23 in the Ilocano language. This chant melody is overshadowed by the homophonic singing of the female in the same verse but in Spanish. The music ends with the boy soprano singing the melody of Salidummay doubled by the bamboo flute.

Movement II – Ili-Ili. The text of the 2nd movement is verse 2 of the psalm. Palaruan uses one of the major languages in the country, Vizaya. He borrows the melody of a famous lullaby called “Ili-Ili Tulog, Anay” (Sleep now, child) and he sets the music as a pastorale with a brief introduction from the organ followed by a tenor solo. The melodic line rises above the ostinato accompaniment of the choir. Then the Ili-ili tune alternates with the pastorale melodic line, and he juxtaposes them toward the end of the movement.

Movement III – Sageypo. This movement opens with the organ imitating the playing of the Cordillera sageypo (panpipe). This accompanies the solo chanting of verse 3b of the psalm set in the Tuwali language - the lingua franca of the Ifugao people, one of the ethnolinguistic groups of Northern Luzon. The composer uses “hudhud” which is known to the Ifugao as an epic. The chanting of verse 3b alternates with the choir's homophonic singing using the Latin text of John 14:6, “I am the Way, the Truth, and the Life.”

Movement IV – Iddemdem. The text is about the love and protection that the Good Shepherd provides its lambs from the discomfort that surrounds them. The composer uses a well-known war chant called *Iddemdem* (trample) from the Itneg ethnolinguistic group (formerly called Tinguian). The entire text is “Iddemdem malida, inabakmidaida,” which means, “We trampled them, we defeated them.” The Itneg people were known to be ferocious headhunters back in the pre-colonial period until the end of the Spanish era. Based on oral traditions, the Itnegs would chant “Iddemdem” after winning in battles. In this setting, the war chant surrounds the composition, trying to bring the listeners to a different world. The chant is accompanied by the organ, mostly in long drones with occasional drum-like marching rhythms. A lyrical melodic line appears either from the young David, doubled by the harp, or from the female section in a perfect octave proclaiming belief and trust in the Good Shepherd's protection. The Greek text “*Koilada tou thana tou,*” (valley of death), set as a descending scale, is employed in this movement several times with the final entry in the series starting with the sopranos and moving down to the

bass. This movement closes with the chanting of “Iddemdem,” juxtaposed with the young David’s lyrical singing of “I will trust in You” in the Ilocano language as the music fades away.

Movement V – Bagbagto. The composer entitled the 5th movement after a Cordilleran folk song, *Bagbagto*. It literally translates as “throwing stones.” He uses the melody as the opening motif with the drum’s pulsating rhythm pattern, which the composer sees as a representation of the enemies in front of him. On top of this quasi-agitato material, the harp introduces a calm, assuring, and peaceful melody. The melody was quoted from Dr. Francisco Feliciano’s two-verse hymn, “Sa Harap ng Pagkaing Dulot Mo” (With the Grace of this Day’s Food). The middle section employs a short fugue that Palaruan took from his harpsichord composition written in 1997 while he was studying at the Berliner KirchenMusikschule. He also employs *klangfarbenmelodie* in setting the final portion of this movement. Though the opening begins with the quasi-agitato material portraying the enemies, it progresses in a serene and reflective passage, proving that the lamb can partake peacefully of the food prepared by the good shepherd.

Movement VI – Pastorale. This is a parody of the composer’s work titled “HOPE.” It was composed in the first week of August as his gift to his choir in Singapore. However, due to the Delta Virus, the music was never performed and never recorded. For this new work, he reuses the material from “HOPE” and adds Ps. 23:6 in the Spanish language. The texts for both psalms are evocative of rural life. His composition “HOPE” was based on Isaiah 40:31. This verse selection is in consonance with Psalm 23:6. He set the music using 12/8 meter with the key in D minor, and this new work is now entitled “Pastorale.”

Movement VII – Hele na, Anak. This is another parody composition originally composed in 2005 as a benediction titled “Grant Us Thy Peace.” It has never been performed in public. The final movement is set in a chorale style with its first verse set in a simple four-part a cappella texture. The composer follows Bach’s cantata settings in which the last movement may involve the congregation singing along on the final hymn. Organ and harp accompany verses 1 and 2, using the same chorale tune, with a soprano solo on the second verse. The third and final verse is set a cappella with an added obbligato for a boy soprano on the tune of Infaag, taken from the first movement. This movement is entitled “Hele na, Anak,” which in the Tagalog language means Sleep now, Child. Palaruan dedicated this last movement to one of SMND’s pillars, the late Prof. Carmen-Helena Tellez. He chose the title “Hele Na, Anak” to honor the memory of Prof. Tellez.

Eudence Palaruan composed “Juan Mateo” in 1997 during his last year of studies at the Berliner KirchenMusikSchule. The work is one of his early ethnicized sacred compositions. For Palaruan, this period was a pivotal point in which he began incorporating folk materials into sacred works. The text was taken from John 14:6 and Matthew 5:3-12 and he set it for mixed choir and piano accompaniment. He used the formulaic verse “Ay ay Salidummay, salidummay diway” as the antiphon for this work. It is a common refrain for salidummay songs popular in Cordillera. The words are vocables that have no exact translation, but they suggest a celebration in tonal form. This work is challenging, especially with the syllabic characteristics of the Ilocano language that the composer chose. The work is melodically and harmonically playful and the piano accompaniment sometimes sounds like Cordilleran instruments such as the sageypo (panpipes)

and the bungkaka (bamboo buzzer). There are monotonous chant-like passages that are rhythmically difficult and the piano accompaniment has complex syncopations, which make it intimidating to perform. He transcribed it for vocal solo a few months after it was composed, and it was premiered in the Philippines by Jonathan Zaens. The composer himself performed it in his countertenor range while playing the bungkaka instrument at the same time. Since then several other soloists have performed it in concerts and competitions. The work went through a series of transcriptions and adjustments to fit the ranges of the singers. Tonight, Concordia along with Leah Martin on the piano will perform the original version for the first time.

The composition *Caña*, which literally translates to reed pipes, was composed in 2016 for the 200th anniversary of the cutting of the bamboo reeds to build the renowned bamboo organ in the City of Las Piñas, Philippines. As the title implies, the music is scored for bamboo organ, native pipes, percussion and mixed choir. He borrows verses 1, 2 and 7 from the hymn to the holy spirit, “Veni Creator Spiritus,” and uses it in this composition. Since it is a popular hymn/chant, his idea is to have the congregation participate in the singing/chanting in a chorale-like treatment. Palaruan, being immersed in Baroque performance practices, writes music with versatile instrumentation that can be adapted to whatever is available—as long as the performers deem it musical and give justice to the music. For the first performance of *Caña* in America, he transcribed the work and indicated that the performers should explore organ registrations that would sound close to the bamboo organ. He also suggest using alternative instruments to replace the unavailable bamboo instruments, as well as the built-in “pajariito” (little bird) stop in the bamboo organ. For the composer, the pajariito represents the presence of the Holy Spirit.

The second part of the program is the *Chichester Psalms*, a collection of psalms assembled by the iconic Jewish-American composer, Leonard Bernstein. The powerful, joyous, lyrical and theatrical tunes of the work have made it popular among many choral groups around the globe. The work was commissioned by Rev. Walter Hussey, and the Chichester Cathedral of Sussex, England for the combined cathedral choirs of Chichester, Salisbury, and Winchester. In 1964, during Bernstein’s sabbatical from his directorship of the New York Philharmonic, he was working on a musical project based on Thornton Wilder’s *The Skin of Our Teeth*. The work unfortunately never panned out and was never staged. But the music didn’t go to waste. Bernstein was resourceful in adapting some material from this stage show, as well as from *West Side Story*, for his world-famous *Chichester Psalms*. Bernstein chose the Hebrew text for Ps. 108:2 and 100; 23 and 2:1-4; and 131 and 133:1.

Movement I opens with a chorale which sets the text from Ps. 108:2, “Awake psalter and harp, I will rouse the dawn!” accompanied by the full orchestra. The original material is found in *Skin*, labeled as “Chorale sketch,” with the text “Save the World Today!” This jubilant and declamatory opening is followed by joyous tunes in danceable 7/4 meter throughout the movement. Bernstein used the tune “Here comes the Sun” (also known as “Rolling On”) from *Skin*. The whole movement is colorfully orchestrated.

The first section of the 2nd movement borrows material from “Spring Will Come Again” from *Skin*. The melodic line brings out Bernstein’s expressivity by setting Ps. 23 in a serene and peaceful manner. This section features the young David singing the psalm accompanied by a harp, with tones seemingly transparent, portraying innocence and vulnerability. The lyrical tune

is reiterated by the sopranos and altos in an imitative style, and later they accompany the young David as he sings and serenades the Good Shepherd. This moment of tranquility is interrupted by the punctuated tones and agitated rhythms of the tenors and basses singing Ps. 2, "Why do the nations rage?" which Bernstein borrowed from the number "Mix," composed for *West Side Story*. This would have been sung by the Jets in the opening section of the musical but it was omitted and replaced by the Prologue with a purely instrumental dance number. "Mix" is now known as the *Allegro feroce* passage in the second section of Chichester's 2nd movement. The composer brings back the sopranos and altos in imitative singing of Ps. 23, juxtaposing that with the irregular canonic lines of the tenors and basses. The final section of movement 2 is a recapitulation of its opening section, where the young David is now assured of the Good Shepherd's promise of everlasting love, mercy, and protection. The sopranos and altos profess their faith in the Good Shepherd as they conclude the singing of "*Adonai Roi, Lo echsar*" (The Lord is my Shepherd, I shall not want) and sustain the final note A. Interestingly the orchestra interrupts this serene moment and closes the 2nd movement with the tune of the *Allegro feroce* section. From the words of Bernstein, "This movement ends in unresolved fashion, both elements, faith and fear, interlocked."

The final movement opens with the chorale motif found in the first movement, but this time with electrifying sounds through a series of dissonances. The chorale appears in different tonalities with punctuating rhythmic patterns, alternating with dark scalar motifs as if it passes through the valley of death. Bernstein brings back the lyrical tune of Ps. 23 with the trumpet and harp. By combining these motifs, this section feels like a summation and almost a recapitulation of the first two movements. After the final entry of the chorale, the dark motif gradually lightens. Bernstein then introduces the motif of the third movement with the rising melody of the violin accompanied by the lower strings. The contrabass carries the long-held A, heard at the end of the second movement in the sopranos and altos. This passage leads to Ps. 131, Psalms of Ascent, "Lord, my heart is not haughty, nor mine eyes lofty," and Bernstein used his "Wartime Duet" from *Skin* to set up the music for this psalm. The duet-like motif carries through the entire movement. For the final section, Lenny brings back the chorale motif on the text "Behold how good, and how pleasant it is, for brothers to dwell together. Amen." This last passage is a powerful prayer pleading for love and unity.

"This will be our reply to violence: to make music more intensely, more beautifully, more devotedly, than ever before." - Leonard Bernstein

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