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A Conductor's Guide to Lucrecia Roces Kasilag's *Misang Pilipino* (1965)

Denise Ysabel Ellis

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A CONDUCTOR'S GUIDE TO LUCRECIA ROCES KASILAG'S
MISANG PILIPINO (1965)

by

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DEDICATION

I would like to dedicate this work to my dog, Buddy.

If James Taylor could write a song about his pet pig, I think it reasonable to dedicate this small piece of literature to my pet dog and still maintain a sense of propriety.

ACKNOWLEDGEMENTS

I would like to express gratitude to these three institutions for their support: to the Bamboo Organ Foundation and St. Joseph's Parish of Las Piñas, especially Beth and Juvie; Philippine Women's University, especially Professor Amiel Kim Capitan and Dr. Earl Clarence Jimenez; and of course, the Cultural Center of the Philippines.

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Thank you to the Martinez family for the best reunion – it felt like our old Saturday get-togethers. Thank you especially to Betsy Barcelon, Nina Martinez, Carla Martinez-Tensuan, Crissy Martinez, and my parents, Joyce and Mike, for their help in housing, travel, setting appointments, and acquiring books. Thank you to Helen Samson-Mallari and Ditas Ramos Samson for sharing their stories and providing guidance on my research. Thank you to the Ellises: Connie, Norm, and Audrey; and the Harrises: Sky, Sagan, and Mary, for your support and kindness throughout this process. Thank you to “The Denise Ellis Singers” for bringing this work to life and coming to my rescue, and to Frances Sparkes for her keen editorial eye.

Thank you most of all to my husband, Ben. People should be so lucky to have someone who believes in them as much as you believe in me.

ABSTRACT

Composer Lucrecia Roces Kasilag (1918-2008) is a National Artist for the Philippines and a UNESCO International Artist of the World. Though she has many more accolades and triumphs to note, both national and international, Kasilag is not well known outside of her native Philippines. One factor that obscures this composer from the world is that much of her work is unpublished, as are other historical Filipino composers' works.

Kasilag composed her first *Misang Pilipino* in 1965 to commemorate the 400th year of Christianization in the Philippines, but multiple editions of the work were written and used for different occasions. While the exact number of editions is unknown, research located three surviving editions thus far: one for treble chorus and organ; one for congregation, mixed chorus, and organ; and one for mixed chorus and organ.

Because Kasilag and *Misang Pilipino* are seldom studied, there are no conductor's analyses for *Misang Pilipino* to aid in the preparation and presentation of the work. This document is a conductor's guide for the mixed chorus and organ edition of *Misang Pilipino*. The document also includes a short biography on Lucrecia Roces Kasilag, information on known extant editions of *Misang Pilipino*, and context for the piece itself and how it came to fruition.

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LIST OF ABBREVIATIONS

CCP	Cultural Center of the Philippines
LRK.....	Lucrecia Roces Kasilag
PWU.....	Philippine Women's University

CHAPTER 1

INTRODUCTION

Lucrecia Roces Kasilag (1918-2008) was a composer, teacher, conductor, and impresario extraordinaire. Kasilag helped cultivate the Filipino music scene since after earning her master's degree in composition from the Eastman School of Music in 1950. She became dean of Philippine Women's University's College of Music in 1953, succeeding her beloved deceased mentor, Dean Felicing Tirona. She was president of the Cultural Center of the Philippines from 1976 to 1993 and was part of the first committee formed by then First Lady Imelda Marcos to build the institution in 1965. She led the League of Filipino Composers for 42 years, was chairman of the Asian Composers League for 15 years, and developed the National Music Competitions for Young Artists (NAMCYA) in 1973. Kasilag devoted a few pages of her autobiography *Lucrecia Roces Kasilag: My Story* to all the young musicians she championed over the years, dotingly calling them "King's Babies" (like all Filipinos, Kasilag has her own nickname, "King"). She was also one of the founders of the world-renowned Bayanihan Philippine Dance Company, who introduced the dance and music traditions of the Philippines to the world.¹

¹ Lucrecia Roces Kasilag, *Lucrecia Roces Kasilag: My Story*, (Manila: Philippine Women's University, 2000), 41, 57-59, 68, 132; Visitacion R. de la Torre, *Lucrecia Roces Kasilag: An Artist for the World* (Quezon City: Visitacion R. de la Torre and the Friends of LRK, 1985), 84.

Kasilag is also a National Artist for the Philippines. According to the National Government Portal of the Philippines, the Order of National Artist is awarded to those who have made “significant contributions to the development of the Philippine arts.” In Kasilag’s time, National Artists were awarded financially, with healthcare and insurance benefits, places of honor at national functions and events, travel expenses covered by the government related to National Artists’ works, and a state funeral at the *Libingan ng mga Bayani* (the national cemetery for heroes). At the start of her autobiography, Kasilag wrote the following regarding her UNESCO International Artist award:

In 1993, the UNESCO International Music Council named five International Artists of the World. Four of these are men, one of whom happens to be a warm friend, Mstislav Rostopovich, the eminent cellist-conductor. Did I crash through music’s glass ceiling by being the only female International Artist of the World then? I don’t believe so. Music does not choose gender, nor race, and I only followed the Muses. But stand warned: my best music is yet to come.²

Despite all these accolades and accomplishments, Kasilag is relatively unknown. Also unknown are most of her works, as they remain unpublished. One such work is the focus of this study, her first *Misang Pilipino*, written in 1965. The Philippine Women’s University (PWU) Kasilag Library and the Cultural Center of the Philippines (CCP) are currently the only two places in the world where information can be found on Kasilag’s works. In the PWU Kasilag Library was a program note on *Misang Pilipino* that said,

Written in 1965 as the composer’s contribution to the Quadri-centennial Year of Christianization in the Philippines, *Misang Pilipino* was premiered by the Manila Cathedral Choir under Rev. Fr. Van de Steen at the Sacred Music Concert held at San Beda Chapel to mark the event.

² Kasilag, 1.

It is a Mass for mixed chorus in the vernacular, using indigenous tribal chants (Maranao, Manobo, Hanunoo, Tingyan, Bontok and a passage from the Hinilawod epic of Panay). *Misang Pilipino* won for the composer her second Republic Cultural Heritage Award in 1966.³

While the note above states that *Misang Pilipino* was written for a specific occasion, there are at least two other surviving editions. One edition for treble chorus and organ is housed in St. Joseph's Church in Las Piñas, while the other, for mixed chorus and organ, is held by the CCP. The PWU Kasilag Library possesses both editions, more sketches, and a third edition for mixed chorus, congregation, and organ. This study will focus on the edition of *Misang Pilipino* for mixed chorus and organ housed in the CCP, the edition likely used for the premiere at San Beda Chapel.

Need for Study

There is little scholarship written on Kasilag's works in general, and almost no scholarship on her choral works. Additionally, Kasilag's works are largely unpublished and therefore difficult to access, as with many historical Filipino composers and their music. Because of the lack of research on Kasilag and her music, she is unfamiliar to many choral scholars outside of the Philippines. Carolina Besana Salido says,

She is a nationally acclaimed composer and artist in the Philippines. However, most of her works are largely unpublished and difficult to retrieve for use in the academic, as well as in the performance community. Therefore, her contributions are not well known in the Western world to the degree they deserve.⁴

Consequently, there is no written guide for the performance of *Misang Pilipino*, and one is greatly needed. *Misang Pilipino* is not only one of Kasilag's more physically

³ Program Notes from the Philippine Women's University Kasilag Library, accessed August 25, 2022.

⁴ Visitacion R. de la Torre, *Lucrecia Roces Kasilag: An Artist for the World* (Quezon City: Visitacion R. de la Torre and the Friends of LRK, 1985), 165-181; Carolina Besana Salido, "The Piano Compositional Style of Lucrecia Roces Kasilag" (D.M.A. diss., The Ohio State University, 2002).

accessible choral works but is also emblematic of her compositional style. A conductor's guide of *Misang Pilipino* would provide an opportunity for scholars to look deeper into Kasilag's life and music and would help facilitate future performances of the work.

Review of the Literature

Filipino composer Saunder Choi remarked on the limited scholarship on Filipino folk music. In the program notes of his arrangement of "Leron, Leron Sinta," he states, "It is traditionally a work song, representing those who are in the fields harvesting fruits, though the origin is unclear due to the lack of scholarly literature that examines Philippine folk music."⁵

There are four dissertations that address Kasilag's works for various instruments and overarching themes in her compositions: "The guitar in the Philippines: A recording of selected music for the guitar by contemporary Filipino composers" by Angelito Sy Agcaoili; "Lucrecia R. Kasilag: The Western and Oriental Influences in Her Compositions" by Angelica Rosario Franquelli; "Padayag: For Western Orchestra and Filipino Indigenous Instruments" by Marie Jocelyn U. Marfil, and "The Piano Compositional Style of Lucrecia Roces Kasilag" by Caroline Besana Salido. Of these documents in which Kasilag is a major figure, the most common themes are indigenous music and dance, national identity, bridging the east and west, and her leadership roles in the many institutions she taught, founded, or supervised.⁶

⁵ Saunder Choi, "Leron, Leron Sinta," (Corvallis: earthsongs, 2013), program notes.

⁶ Angelito Sy Agcaoili, "The guitar in the Philippines: A recording of selected music for the guitar by contemporary Filipino composers" (D.M.A. Diss., Arizona State University, 2002); Angelica Rosario Franquelli, "Lucrecia R. Kasilag: The Western and Oriental Influences in Her Compositions" (D.M.A. Diss., Peabody Institute of the Johns Hopkins University, 1979); Marie Jocelyn U. Marfil, "Padayag: For Western orchestra and Filipino indigenous instruments" (Ph.D. Diss., University of Hawai'i at Manoa, 2015); Salido, Ibid.

There is one document that references her choral works: “Philippine Choral Music: A Conductor’s Guide to Selected Works Composed Between 1900 And 2010” by Eliezer Garanchon Yanson Jr. The study is an overview of several Filipino composers featuring their works. Yanson defines the development of Filipino choral music using four “streams:” “The European Choral Tradition,” “Departure from the European Style,” “Incorporation of Indigeneity with Modernity,” and “Eclecticism.” Yanson categorizes Kasilag as one of the first to depart from the European tradition.^{7z}

Filipino choral literature can be difficult to access. Lack of publishing companies and copyright structures force institutions to guard their music within their walls and require contracts to authorize use for performance or for scholarship. Only recently founded in 2017, muziksea.com “is the first fully digital choral music publisher and distributor from Southeast Asia.” The company is the first retailer in Southeast Asia providing immediately accessible and current choral literature written by composers of the region.⁸

Methodology

A combination of methods was used to compose this document. Research on Kasilag and *Misang Pilipino* began with a trip to the Philippines in August of 2022. Appointments were made to visit three institutions with connections to Kasilag and *Misang Pilipino*: St. Joseph’s Church in Las Piñas, Philippine Women’s University, and the Cultural Center of the Philippines. The following is an account of those three visits and evidence of different editions of *Misang Pilipino* found at each institution.

⁷ Eliezer Garanchon Yanson, “Philippine choral music: A conductor’s guide to selected works composed between 1900 and 2010” (D.M.A. Diss., University of South Carolina, 2010), 8.

⁸ <https://www.muziksea.com/>.

St. Joseph's Parish of Las Piñas – First Site Visit, Monday, August 22, 2022

St. Joseph's Parish and its bamboo organ is featured in the only extant vinyl record of *Misang Pilipino*. The LP identifies Wolfgang Oehms at the organ with the Las Piñas Boys Choir, conducted by Engracio Tempongko. No physical copies of this record are available to the public, but the record can be seen on display in the Bamboo Organ Museum housed inside St. Joseph's. According to the liner notes found on the LP, *Misang Pilipino* was “Originally intended for mixed choir” and described that the Las Piñas boys choir sang three movements: the Kyrie, Sanctus, and Agnus Dei. After taking a tour of their parish and organ, the kind stewards of St. Joseph's Parish shared a copy of their edition of *Misang Pilipino*.⁹

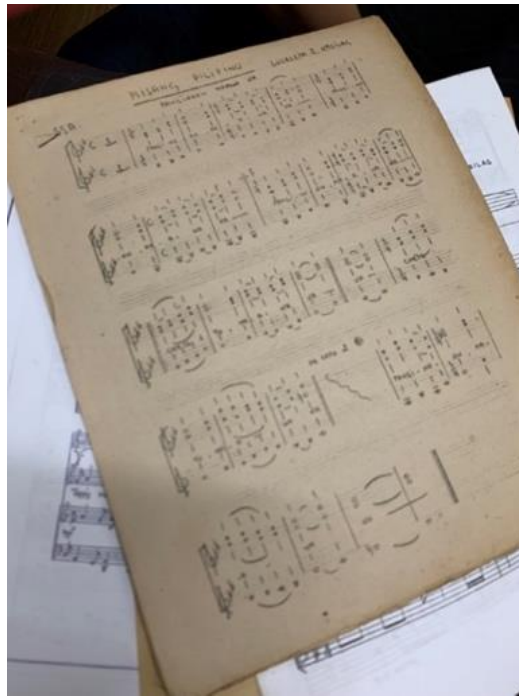


Figure 1.1 SSA edition of *Misang Pilipino* at St. Joseph's Parish.

⁹ Lucrecia R. Kasilag, *Misang Pilipino* from *The Historic Bamboo Organ of Las Piñas (Philippines)*. Wolfgang Oehms, organ, With the Las Piñas Boys Choir, Engracio Tempongko Conducting. Cinema Audio Inc. Long Play Vinyl, Parish San Jose, Las Piñas, Rizal, 1975.

Philippine Women's University – Second Site Visit, Thursday, August 25, 2022

Professor of Music Education and Ethnomusicologist Amiel Kim Capitan was able to share a copy of *Misang Pilipino* in March of 2022, before the August research trip took place. After filling out some paperwork and gaining approval, I received a digital file of the mass for SATB, congregation, and organ. It contained a Kyrie, Gloria, Sanctus, Agnus Dei, a Credo, and a “Closing Song;” different from the Las Piñas Boys Choir recording.

Kasilag said ethnomusicology fascinated her, but she never had the time to study the subject in depth. In 1952, an opportunity arose to embark on an expedition with Ethnomusicologist Jose Maceda, liberal arts dean Aurora C. Diño, and guide, Eulogio Subang. Kasilag concludes,

The expedition ended on a fruitful note. We brought back the taped music, some instruments and the Bukid's script written on bamboo tubes. We established that there was deep potential in primitive music that had to be explored. To this end, research would have to be a continuing endeavor.¹⁰

During this site visit, Professor Capitan showed us visitors Kasilag's *instrumentarium*. This room was established by Dr. Francisco Feliciano when he became Dean of the PWU College of Music in 1998 and displays Kasilag's vast collection of instruments from all over the world. Teacher Helen recalled a memory of Kasilag's collection, saying,

I had an uncle in the customs department at the airport, and every time my teacher (Kasilag) would be coming from her travels, I would ask him to help her. The only complaint he had was “your teacher is always bringing home new pots and pans!” Because she had this habit of collecting all these gongs...in the Philippines we call them *kulintangan*.¹¹

¹⁰ Kasilag, 35.

¹¹ Kasilag, 35, 39; Samson-Mallari, interview.

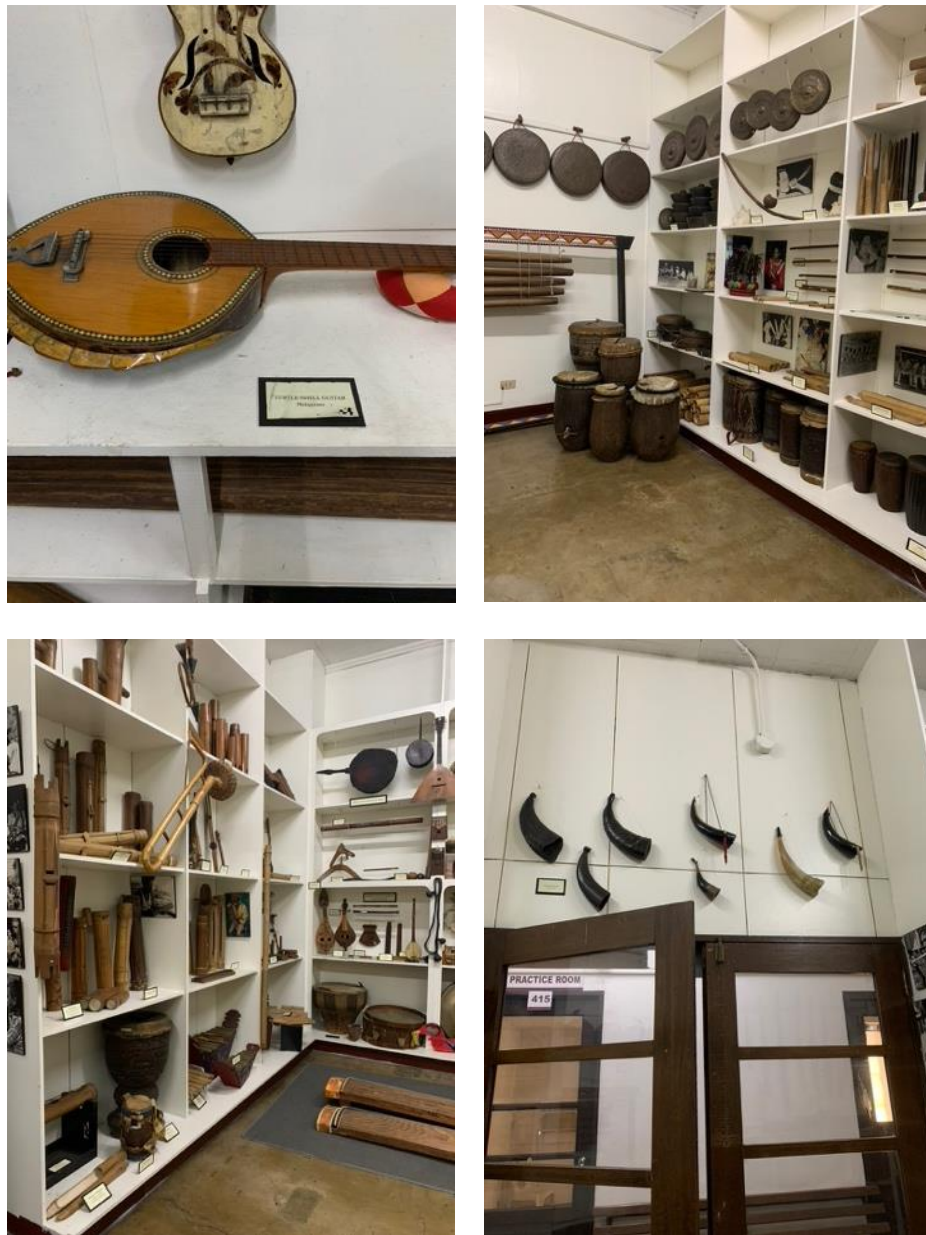


Figure 1.2 LRK's *instrumentarium*.

A small, air-conditioned room next to the *instrumentarium* kept Kasilag's manuscripts, letters, other paper documents, and stacks of cassette tapes which contained recordings of performances. One cover page of a manuscript was titled "*Misang Pilipino: Soprano, Alto, Tenor, Bajo at Organo*" but the voicing and instrumentation were scratched out in red pen, and handwritten on the cover it said: "*Pang Kongregasyon*"

(Congregation), *SATB at Organo*.” Two phrases neatly printed at the bottom of the cover read, “*Nihil Obstat*,” meaning “nothing stands in the way” and “*imprimatur*,” meaning “let it be printed.” It is signed by a Jose N. Jovellanos, V.G., or the “vicar general.”¹²

Other evidence surfaced of *Misang Pilipino* being retrofitted for congregational singing. An apologetic letter from the Paco Catholic Rectory stated that there were two pieces printed for *Misang Pilipino* that would be used for mass at Paco Church.

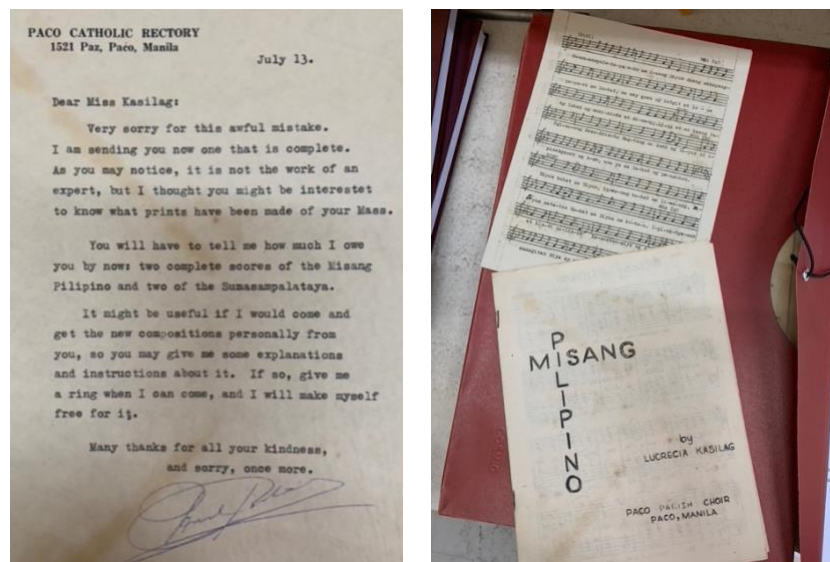


Figure 1.3 Letter pertaining to prints of *Misang Pilipino* and *Sumasampalataya*.

Very sorry for this awful mistake. I am sending you now one that is complete. As you may notice, it is not the work of an expert, but I thought you might be [interested] to know what prints have been made of your Mass.

You will have to tell me how much I owe you by now: two complete scores of the *Misang Pilipino* and two of the *Sumasampalataya*.

It might be useful if I would come out and get the new compositions personally from you, so you may give me some explanations and instructions about it. If so, give me a ring when I can come, and I will make myself free for it.

¹² Lucrecia Kasilag, *Misang Pilipino: Pang Kongregasyon, SATB, at Organo*, from the Philippine Women’s University Kasilag Library, accessed August 25, 2022; According to the Miriam-Webster dictionary, for a document to be approved *imprimatur* is “a license to print or publish especially by Roman Catholic episcopal authority.”

Included with the letter is a small booklet of *Misang Pilipino* with an added piece, the “*Sumasampalataya*,” which translates to “believing.” In the Latin Mass Ordinary, it is known as the Credo. It appears the Credo was written in addendum as a chant for both the Paco Parish Choir and in the PWU edition sent by Prof. Capitan. Another piece of evidence that marks the Credo as an addendum is Kasilag’s signature, *Deo Gratias!* at the end of all her compositions. In this PWU edition, *Deo Gratias!* is written twice: once at the end of the Agnus Dei, which would typically be the last movement, and once again at the end of the Credo, attached at the end of the mass.

Among the stacks of cassette tapes was a recording of *Misang Pilipino*, performed the same year it was written, 1965. It may have been a recording of the premiere performance at the San Beda Chapel.¹³

Cultural Center of the Philippines – Third Site Visit, Friday, August 26, 2022

Kasilag was part of the first committee to establish the Cultural Center of the Philippines, led by then First Lady Imelda Marcos. Kasilag eventually became director of the CCP in 1976.¹⁴

Most of the documents provided for perusal were newspaper interviews but a clear manuscript was found of *Misang Pilipino*, for mixed chorus and organ. Unlike the PWU edition, the CCP edition has no Credo. There is however a “Closing Song,” or, “*Pangwakas an Awit*” where the text translates to verses from Psalm 89 and Psalm 117.

¹³ Kasilag, 1.

¹⁴ de la Torre, 84.

This study will strictly be on the mixed chorus and organ edition of *Misang Pilipino*, which is kept in the CCP Library.¹⁵

Interview

While in the Philippines, an opportunity arose to interview a pianist who studied under Kasilag, Helen Samson-Mallari. Samson-Mallari is still lovingly called “Teacher Helen” by her former students to this day. Teacher Helen recounted stories of Kasilag that provided another perspective on Kasilag’s interest in ethnomusicology and her eclecticism as a composer.¹⁶

Herford Bar Graph

Julius Herford’s bar graph method is used to provide an analysis of *Misang Pilipino* in Chapter Three. The bar graphs provide a broad harmonic analysis and a structural overview for each movement. The graphs are structured in groupings of measures, delineated by phrasing. Within the groupings, conductors can see featured voicing, instrumentation, text, key areas, and dynamics. In Herford’s chapter of *The Choral Conductor and Twentieth-Century Choral Music*, he says, “The student’s focal point and aim is the perception of the musical logic with which the work unfolds from beginning to end.” The graphs support the holistic learning of each movement. The chapter will also include additional context of the indigenous peoples recognized in each movement of the work.¹⁷

¹⁵ Lucrecia Roces Kasilag, *Misang Pilipino* (1965), Library and Archives, Cultural Center of the Philippines, Manila, Philippines.

¹⁶ Helen Samson-Mallari, interview by Denise Ellis, Manila, Philippines, August 21, 2022.

¹⁷ Julius Herford and Harold A. Decker, “The Choral Conductor’s Preparation of the Musical Score,” in *Choral Conducting Symposium*, 2nd ed., ed. Julius Herford and Harold A. Decker (New Jersey: Prentice Hall, 1988), 200.

Lecture-Recital

A related lecture-recital also helped inform this study. Preparation of this piece for live performance revealed the most useful tonal learning method (movable tonic solfege), score discrepancies that required edits, and the best working tempi for each movement that suited the performance space and the choir preparing the work, while still honoring Kasilag's instructions. The ensemble used for the lecture-recital is based in the United States and has very little knowledge of Tagalog. The ensemble is also multigenerational, non-auditioned, and have a deep interest in choral music. The ensemble is comprised of working musicians, music educators, high school students, and adults in college or in the workforce.

Organization and Design

Chapter One introduces Kasilag and *Misang Pilipino*. Chapter One also expresses the need for study of Kasilag and this mass, provides a review of literature, and the methodologies used to inform this study. Chapter Two gives a brief biography of Kasilag, her life and her journey to becoming one of the most prominent musicians in the Philippines. Kasilag's autobiography, *Lucrecia Roces Kasilag: My Story*, is a major source for this document, and is used extensively for Chapter Two. Chapter Three provides a conductor's analysis of *Misang Pilipino*, using Julius Herford's bar graph method, and interpretations of each movements' bar graph. Chapter Four is an offering of performance considerations. The information absorbed from the lecture-recital rehearsal process is provided in this chapter. Chapter Five concludes the document. The chapter includes matters of further research involved with *Misang Pilipino*, such as: recording lost melodies tied to the work, locating all editions, and digitizing all manuscripts. Also

included in this chapter is information on Kasilag's second *Misang Pilipino*, written in 1974. Lastly, the chapter broaches possible next steps in publishing a performing edition of *Misang Pilipino* (1965).

CHAPTER 2

BIOGRAPHY

Lucrecia Roces Kasilag was born on August 31, 1918, in San Fernando, La Union. Her father Marcial was a sought-after civil engineer; “the first Filipino to head the Bureau of Public Works, and the first Filipino to be designated chief of the National Power Corporation.” Her mother Asuncion was a renowned “home-grown” violinist. All six of the Kasilag children learned to play music from their mother, from whom the young “Lucring” would learn to play the *banduria* and guitar. In her autobiography, Kasilag wrote of the “Kasilag Rondalla,” where she, all her siblings, and their mother, would perform at gatherings on the weekends. Kasilag eventually started piano lessons at age seven, paving the way for the rest of her musical journey.¹⁸

The Kasilag family moved houses a few times before settling on Perdigon Street, in Paco, Manila. Kasilag was an advanced and accelerated student, graduating at the top of her class in both elementary and high school. Kasilag wanted to attend medical school and attempted to apply at the University of the Philippines. The registration process was so complicated that she let go of the dream entirely. Kasilag recalled that moment and wrote,

While I nursed the wounds of my first royal defeat, my parents stepped in and held a long conference with the president and co-founder at PWU, Francisca Tirona

¹⁸ Kasilag, 2-5.

Benitez, whereupon it was decided I should continue my studies at my old alma mater.”¹⁹

Kasilag graduated *cum laude* with a Bachelor of Arts in English from Philippine Women’s University in 1936. It seemed a fitting course of study, as she mentioned in her autobiography a love of literature since childhood, fostered by her father.²⁰

In addition to baccalaureate work at Philippine Women’s University, Kasilag also studied piano at St. Scholastica’s College not far from Philippine Women’s University. After earning her diploma in 1939, she said, “Having gone that far, I went ahead and enrolled at Saint Scho again, for a Bachelor of Music degree.”²¹

The Second World War changed Filipino life forever. While Americans remember the attack on Pearl Harbor, Kasilag also remembered the attacks on Nichols Field, Clark Field, and Baguio on December 8, 1941. Yet, even surrounded by war, Kasilag had fond memories with her friends and their teacher and advisor, Dr. Antonio J. Molina. Kasilag credits Molina for helping her at the start of her journey as a composer. By this time, Japan had fully occupied the Philippines. Kasilag recalled as she would journey from her home to Dr. Molina’s to play chamber music, “As required by our new conquerors, a deep bow would have to be rendered at every Japanese outpost along the way.”²²

The Kasilags returned to their home on Perdigon Street in 1945 only to find it reduced to rubble. Neighbors said their home was the first to be bombed, as it was the tallest structure in the area. More misfortune struck when a neighbor fabricated a story to

¹⁹ Kasilag, 8-9.

²⁰ Kasilag, 5-6, 9-10, 12; de la Torre, 9.

²¹ Kasilag, 10, 14.

²² Kasilag, 17, 19.

American soldiers, painting Kasilag's father as a "Japanese collaborator." According to Kasilag, her father, Marcial, was forced to stay behind to manage the National Power Corporation, which was under Japanese occupation. Marcial was arrested and jailed but released six months later. Following these events, Kasilag began to put the pieces of her musical life back together. At first, she was recruited to work as a secretary at the University of the Philippines Conservatory of Music, but eventually found her way back to PWU, where her teacher, Dean Felicing Tirona, was restoring the College of Music to become operational once again. The war interrupted her studies, but Kasilag eventually earned her Bachelor of Music degree in 1949, finishing at Philippine Women's University. That same year, more opportunities came for Kasilag, as her mentors started seeking them out on her behalf:

In 1949, too, in search of a music scholarship for LRK in the United States, Dean Conrado Benitez (of UP), and his daughter Helena, the present chairperson of the PWU, Board of Trustees, brought copies of my compositions to show Rudolf Ganz, composer and dean of the Chicago Music College.

According to Helena, Ganz was duly impressed with the potential musicality of the works which revealed the frills and embroidery of the young composer's pianistic talent and skill.

Dean Tirona had likewise recommended me for a graduate scholarship at the Eastman School of Music, which is what she asked me to accept and pursue.

Armed with a Fulbright Scholar Travel Grant from the Philippine American Educational Foundation, I traveled to Eastman in Rochester, New York, in September, 1949. PWU had allowed a sabbatical leave to enable me to accept the Eastman fellowship.²³

Kasilag earned her master's degree in composition in 1950 from the Eastman School of Music. Her subsequent plan to spend another year studying in Chicago was cut

²³ Kasilag, 26-28, 31.

short by news that her teacher, Dean Tirona, was in poor health. Dean Felicing Tirona passed away on April 29, 1952, and Kasilag became dean of the Philippine Women's University's College of Music in her stead in 1953. This appointment would not only be the start of a new chapter in Kasilag's life, but would also start a new chapter in the Filipino arts scene. Kasilag's future leadership and hard work would help elevate Filipino music, art, and dance to international acclaim.²⁴

Compositional Style: The Bridge Between East and West

Kasilag can be included in a listing of twentieth century composers who infused folk and classical elements in their works. Ralph Vaughan Williams' *Five English Folk Songs* reflect his extensive work in finding long-forgotten English folk melodies and incorporating them in his compositions. Béla Bartók's *Four Old Hungarian Folk Songs* for tenor-bass chorus retain the Hungarian spirit, incorporating folk rhythms and modalities found in Hungarian folk music, while using dissonance and chromaticism. Jean Sibelius' *Kullervo* is inspired by the Finnish legend, the *Kalevala*. Likewise, Kasilag's *Misang Pilipino* is a Mass Ordinary where the five movements are built on melodies from different indigenous tribes of the Philippines.²⁵

This fusion developed from Kasilag's education. When she offered her impressionistic compositions for Dr. Wayne Barlow to review at Eastman, she was met with a very polite reaction, but she sensed he was unaffected. When she returned to the

²⁴ Kasilag, 33.

²⁵ Mark William Spencer, "A Performer's Analysis of *Five Mystical Songs* and Seven songs from 'The Pilgrim's Progress' by Ralph Vaughan Williams," (D.M.A. diss., Southwestern Baptist Theological Seminary, 1992), 5-7; Nick Strimple, *Choral Music in the Twentieth Century* (New Jersey: Amadeus Press, 2002), 115, 161.

Philippines to show Dean Tirona her newest compositions which embraced the modern techniques she learned, Kasilag said Dean Tirona could only muster a bewildered “what was that?” Still, Kasilag’s modernist tendencies remained, and would become a key part of her compositional style. Teacher Helen recalled Kasilag had a liking for prepared piano, saying,

Her music is really, actually, I will term percussive, OK? She would use the piano, but you know, she will not play the keyboard. She will have to – she plays the strings of the grand piano. She has been like that – I don’t know if it was – it preceded, or if even, before her Bayanihan days.²⁶

Later in the conversation Teacher Helen remembered a recital played by a friend of hers who performed a Kasilag composition on prepared piano. She also recalled her uncle, the composer Lucio D. San Pedro, composing an original piece for her at Kasilag’s suggestion. Teacher Helen recalled,

the concert pianist was my friend, but I was expecting for her to be seated in front of the piano, and – playing the music of my teacher – she bent forwards standing up, and started plucking on the strings, not really plucking, but hammering, using a wooden hammer, OK? She was doing that. So, it’s another experience. I really enjoyed it, actually. In fact, my uncle, because he was already quite well-known before her, because he’s older, she decided for me to play a piece from his collection, and my uncle decided to compose an original piece for me. You know what the title of the piece is? “Enchantment of the Evening Breeze,” do you know, you can [hear] throughout the music? You can hear chimes. The upper register of the piano, it was just playing chimes.²⁷

After Teacher Helen mentioned Kasilag’s music directorship of the Bayanihan Dance Company, she remembered Kasilag’s many trips overseas with the company causing her recitals to be postponed. In her absence, Kasilag still managed to infuse Teacher Helen’s repertoire with this modernist style.

²⁶ Kasilag, 32-33; Helen Samson-Mallari, interview by author, Manila, Philippines, August 21, 2022.

²⁷ Samson-Mallari, interview.

Two times my recitals were postponed, because she was abroad. But then she was able...even in her absence...she was able to insert always in my repertoire, her kind of music...it's almost like banging on the piano. It's not playing the strings of the piano but using the piano as a percussion.²⁸

Kasilag's piece *Divertissement* for piano and orchestra has percussive elements written into the piano part, confirming Teacher Helen's observation and experience of Kasilag's compositional style. The percussive nature might be inspired by the kulintangan, which is incorporated into the orchestra. Pianistic scalar passages that use the entire keyboard in the first movement alone are interspersed with passages that sound reminiscent of snare drum rudiments. The almost "banging" on the keyboard as Teacher Helen describes is an apt description and seems to be a necessary technique to execute such rhythms (in cluster chords no less) quickly with naught but your fingers.²⁹

Kasilag's compositional style emerged from blending her training at Eastman and utilizing the songs and instruments of her native Philippines. Angelica Rosario Franquelli, who wrote "Lucrecia R. Kasilag: The Western and Oriental Influences in her Compositions," concludes that Kasilag's eclecticism stems from applying her knowledge of western forms of music and infusing it with indigenous Filipino instruments and folk songs. According to Visitacion de la Torre's book *Lucrecia R. Kasilag: An Artist for the World*, there is a vinyl record of Kasilag's works aptly named *Kasilag: East/West*.³⁰

Kasilag's practice of forging the western piano concerto structure with indigenous melodies and rhythms in the *Divertissement* is also applied to *Misang Pilipino*. Kasilag takes the structure of the Latin Mass Ordinary and incorporates melodies and modalities

²⁸ Samson-Mallari, interview.

²⁹ de la Torre, 114.

³⁰ Franquelli 88-89, de la Torre, 107.

of various indigenous Filipino peoples, crafting another musical work that infuses eastern and western idioms. While Kasilag's piano music can be described as percussive, *Misang Pilipino* is almost never this way. Music critic Vilma Santiago-Felipe says,

As the harmonies that she evolves from this East/West blend, touched with modal tendencies, carries an esoteric, exotic flavor. The melodic aspect is fluid and serene, most of the time, and specially, when the lines – either vocal or instrumental – rest in their comfortable “tessituras.”³¹

Kasilag's contemporaries like Professors Alfredo Buenaventura and Bernardino F. Custodio credit her for providing Filipinos an opportunity to reconnect with their music before Spanish colonization. Kasilag realized this lost connection while abroad, performing for the International Festival of Folk Dance and Music in Dacca, Pakistan, in 1955. Before the Bayanihan Dance Company was officially formed, they were a simple physical education club who had an opportunity to attend an international festival. After being chastised by the festival managers for requiring a piano and guitar, both western instruments, Kasilag realized:

Although long regarded as part of our cultural warp and woof, the piano and the guitar could hardly be called Filipino. In fact, we Filipinos didn't seem to belong among our fellow Asians. This was our first painful exposure to Eastern culture; somehow, we felt a sense of exclusion from the Asian milieu.³²

She continues to say, “From 1955 onward, for the next three decades, I devoted myself to discovering our native musical roots.” Kasilag not only applied this research to her own compositions but also to the curriculum at Philippine Women's University, where they teach classes in *gamelan* and *kulintang* to this day.³³

³¹ de la Torre, 108.

³² Kasilag, 38.

³³ Kasilag, 39.

CHAPTER 3

ANALYSIS AND CONTEXT

General Characteristics and Considerations for the Choir

The CCP edition of *Misang Pilipino* is about twelve minutes long with five movements: Kyrie (*Panginoon, maawa Ka*), Gloria (*Luwalhati*), Sanctus (*Santo*), Agnus Dei (*Kordero ng Diyos*), and Closing Song (*Pangwakas na Awit*). This edition is scored for mixed choir and organ.

The choir parts have no divisi, and the general ranges are as follows:

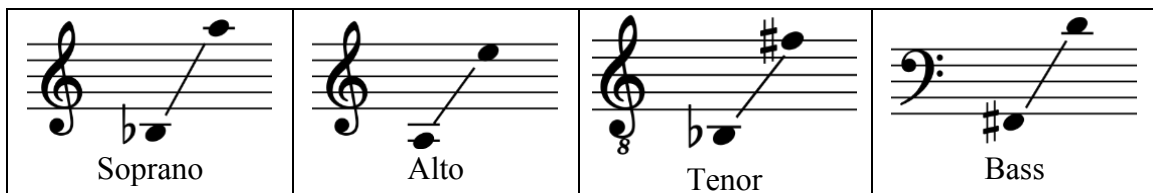


Figure 3.1 Ranges of *Misang Pilipino* for mixed chorus and organ.

Overall, tessituras are comfortable except when the basses sing consistently between G3 to C4 in the Santo. Range extremes generally only occur in climactic and declamatory moments of each movement.

While homophonic, voice-leading in the choral parts is unconventional. In her autobiography, Kasilag confirmed being influenced by certain 20th century composers, referring to Angelica R. Franquelli's observations in her dissertation, *Lucrecia R.*

Kasilag: The Western and Oriental Influence in Her Compositions. Kasilag also wrote

much on indigenous Filipino music and reflects on her own experiences as she traveled the Philippines, learning about indigenous Filipino music.

Kasilag's works also reveal adaptations of contemporary idioms introduced by other leading composers, which strongly suggest the possibility of an influence. Paul Hindemith, who played an important part in the development of harmony based on the free use of tones around a center; Darius Milhaud, who played an important role in the revolution of polytonality; and Sergei Prokofieff, who used tonal displacement in place of transitional passages, are some from whom she seems to have borrowed. Her quasi-modal harmonies in *Elegy* are reminiscent of Erik Satie...³⁴

Indigenous Asian music uses the pentatonic or five-note scale, with duple rhythm, often syncopated. In the Asian tradition, the [musical] structure is heterophonic. A melody is played against another melody, or variations, ornaments, or motifs are woven around it, and the different instruments observe distinct rhythm patterns, resulting in a heterophonic texture. There is no harmony of vertical chords based on the triad, as in Western music, and the melody sometimes only has a single line, as in many chants.³⁵

The above remarks may inform the challenging voice leading found throughout this mass. Kasilag relies more on chromatic mediants that travel from one tonal center to the next. Each movement oscillates between tonic and mediant relationships, and almost all final chords are either borrowed major mediants or major submediants. Kasilag utilizes seventh chords in every movement except the last, along with non-chord tones such as suspensions and ninths that mostly appear in the first movement. Kasilag also incorporates quartal harmonies in the organ part that lends a modernist aesthetic suggesting an influence from her training with Dr. Wayne Barlow at Eastman. It was Dr. Barlow who taught Kasilag and her fellow classmates 20th century compositional devices which included "all the unresolved dissonant chords" of which Kasilag commented,

³⁴ Kasilag, 121; Franquelli, 98.

³⁵ Kasilag, 46.

“which during my student days were strictly taboo.” Such unresolved chords can be found throughout this mass.³⁶

Because all five movements are challenging ear training and sight-reading etudes, movable tonic solfege may be the best tool for teaching this piece. Kasilag had significant experience in solfege, crediting her mother as her “first solfeggio teacher” at six. She also spoke of her encounter with solfege devotee Zoltán Kodály at Interlochen in 1960, who asked Kasilag if she included Filipino folk music in her works, and she said,

‘Just a bit,’ I replied, ‘not as much as in the works I showed you.’ And then he gave me a gentle fatherly hug and told me, “Dear child, go and research more into your own beautiful folk songs. There is so much you can learn from them as expressions of your beloved people. Through them, you assert your distinct national identity for national unity.”³⁷

Misang Pilipino is a successful rendering of Kodály’s instruction. Its homage to five different ethnic and ethnolinguistic tribal songs while using the *lingua franca* of the country is perhaps a prime representation of national identity and unity enveloped in a piece of music.

Because each movement is created from an indigenous folk song, different personalities emerge, but the use of seventh chords, borrowed major mediant or submediant endings, quartal voicings, changing meter, and unconventional voice leading in the choral parts are common elements that unite the work. The seventh chords and major mediant and submediant endings bring a luster, an almost shiny quality to each movement. On changing meter, Kasilag continues to quote Franquelli, who says:

³⁶ Kasilag, 46, 32.

³⁷ Kasilag, 114.

“Kasilag seems often to have resorted to Igor Stravinsky’s multi metric writing style, that is, the practice of frequently changing time signatures.”³⁸

Kasilag’s practice of changing meter pervades much of her compositions, but it presents a desirable consequence in her choral music. Much like the French compositional device *vers mesuree*, the changing meters throughout this mass almost always aids in the flow of language.

Text

Each movement is based on a melody from an indigenous people of the Philippines. The text, however, is all Tagalog, as described by the program notes for this mass’s premiere. While Tagalog is the official national language of the Philippines, it is just one language/people of many on the archipelago. Each movement except the last translates directly from the Latin Mass Ordinary.³⁹

Syllabic stress is important as inflections in Tagalog can change the meaning of a word. An amusing example can be the word “bass,” as in the voice part, or a low-voiced instrument. In Tagalog, bass translates to “*bajo*,” or “*baho*.” The former is Spanish spelling. In IPA, the stress falls on the first syllable: [ˈba-hɔ]. Should the syllabic stress change from the first half of the word to the second half, we would get [ba-ˈhɔ], and suddenly we now have the word for “smelly,” or “*bahó*.” When setting this word, one must compose an elongated note on the first syllable for unoffensive text declamation.

³⁸ Kasilag, 32.

³⁹ The number of spoken languages in the Philippines varies greatly from source to source, some claiming 150 to beyond 170. The organization Translators without Borders, “a global community of over 100,000 language volunteers offering language services to humanitarian and development organizations nationwide” says the number is over 120. <https://translatorswithoutborders.org/language-data-for-the-philippines#:~:text=There%20are%20over%20120%20languages.commonly%20used%20by%20the%20government>.

Accent marks frequently appear throughout the score, but Filipinos do not normally use accents in written text. Sentence context normally determines the meaning of a word and in turn its syllabic stress. Including them in the score is helpful of course, even more so if the choir studying the piece is unfamiliar with Tagalog.

Pangwakas na Awit, or “Closing Song,” is not part of the liturgy. The text translates into verses from Psalms 89, 177, and a Gloria Patri to finish the movement. *Pangwakas na Awit* is the only movement of the mass with substantial polyphony, as well as the use of pentatonic scales.

Context on Indigenous Connections

At the bottom of the manuscript, Kasilag writes “*Buhat sa katutubong himig*,” which translates as “from folk songs.” Each movement uses a song from a particular community or ethnolinguistic group. Kasilag said she recorded all the indigenous songs she encountered. However, according to Dr. Earl Clarence Jimenez, Dean of the PWU College of Music, and Professor Capitan, no archival evidence of specific melodies exists. Dr. Jimenez says it was likely lost when Kasilag lost her home in a house fire. Fortunately, Kasilag made sure to specify which tribe she paid homage to by writing their names at the beginning of each movement.

The first movement, *Panginoon, maawa Ka* (Kyrie), is tied to the Maranaw, from the south of the Philippines, Lanao del Sur. In the second movement, *Luwalhati* (Gloria), we encounter the Manobo, also southern Philippines. Under “Manobo” in the *Cultural Center of the Philippines Encyclopedia of Philippine Art*, it says, “Most Manobo inhabit the river valleys, hillsides, plateaus, and interiors of Agusan, Bukidnon, Cotabato, Davao, Misamis Oriental, and Surigao del Sur.” The *Santo* (Sanctus) credits the

“Hanuno-o,” an ethnolinguistic group of the Mangyan people located on the island of Mindoro, a large island in southwest Luzon.⁴⁰

The *Kordero ng Diyos* (Agnus Dei) is a peculiar movement because the name associated is not a people. It says “*Hinilawad*,” and according to the program notes found in the Kasilag Library at PWU, the chant comes from a passage of the *Hinilawad*, a long, epic poem of the same name from the island of Panay, sung and recited, and passed down in the oral tradition of the Sulod people.⁴¹

The final movement *Pangwakas na Awit* (Closing Song), belongs to the Bontok people, a mountain tribe in the northernmost island of the Philippines, neighboring the Ifugao and the Kalinga people. While the sources of the melodies in the first four movements can be at least speculated upon, *Pangwakas na Awit* (Closing Song) has one distinct, identifiable melody.⁴²

Bar Graph Analysis of *Misang Pilipino* (1965)

Not knowing the melodies from which this music originates, the following analysis defaults to western terminology to describe the music. Because of Kasilag’s ability to combine Western form and compositional devices with indigenous melodies, rhythms, and instrumentation, the music can be described in this way. According to de la Torre’s book where she quotes Professor Bernardo F. Custodio:

⁴⁰ Cultural Center of the Philippines Encyclopedia of Philippine Art s.v. “Maranao,” <https://epa.culturalcenter.gov.ph/1/2/2365/> (accessed February 5, 2023); Cultural Center of the Philippines Encyclopedia of Philippine Art s.v. “Manobo,” <https://epa.culturalcenter.gov.ph/1/2/2363/> (accessed February 5, 2023); Cultural Center of the Philippines Encyclopedia of Philippine Art s.v. “Mangyan,” <https://epa.culturalcenter.gov.ph/1/2/2362/> (accessed February 5, 2023).

⁴¹ F. Landa Jocano, *Hinilawod: Adventures of Humadapnon, Tarangban 1* (Metro Manila: Punlad Research House, Inc. 2000), Introduction-5.

⁴² Cultural Center of the Philippines Encyclopedia of Philippine Art s.v. “Bontok,” <https://epa.culturalcenter.gov.ph/1/2/2337/> (accessed February 5, 2023).

King uses ethnic themes, which are very applicable to contemporary, as opposed to traditional, romantic themes. She develops themes in many ways – by augmentation, diminution, inversion, retrogression and some modern techniques such as following the tone-series, similar to the 12-tone series of that 20th century composer Schoenberg.⁴³

I. *Panginoon, maawa Ka* (Kyrie)

In the 1965 recording provided by Philippine Women's University, the text that was sung was "*Panginoon, maawa ka sa amin.*" In the manuscript, "*sa amin*" (which translates to "to us") is not included. It is a small detail, that translates from "Lord, have mercy on us" to "Lord, have mercy."

Like typical Kyrie settings, *Panginoon, maawa Ka* (Kyrie) is tripartite. The A-section moves between B-flat major and G minor. Each of its three phrases ends with unresolved suspensions; evidence of Kasilag's application of what she once thought was the "taboo" action of leaving chords dissonant and unresolved.⁴⁴

The B-section is in G minor. It is a more intently pleading sound, yet the opening phrase "*Kristo, maawa Ka,*" still blooms with optimism as the choir resolves into G minor on the word "*Kristo.*" From G minor, it moves to E-flat major, then C major. It is an effective ending chord for the B-section and makes for a clean transition to the A section again.

By the end of the movement, the music settles in G major, a major sixth away from where the music began. Approaching G major, Kasilag writes an exultant A-flat major chord on the last *Panginoon*, or "Lord," then has the choir sing a descending pentatonic scale from G minor to G major.

⁴³ de la Torre, 109.

⁴⁴ Kasilag, 32.

Table 3.1 Movement 1: *Panginoon, maawa Ka* (Kyrie)

Groups of Measures	1-2	3-6	7-10	11-14	15-18	15-19 (repeat)	20-23 (coda)
Subdivisions of Measures	2	2 + 2	2 + 2	2 + 2	2 + 2	2 + 2	2 + 2
Voicing/Instrumentation	Organ	SATB + Organ			SATB + Organ		
Melodic/Motivic Material	DO-TI-LA-SO-LA (pleading)	Pleading Motive			Pleading Pentatonic Motive		
Text Fragments (translated)		“Lord, have mercy”			“Christ, have mercy”		
Key Areas	B-flat	B-flat – g ^{sus4}	F – F ⁹	d ⁷ – g ^{sus4}	gm	gm	B-flat – C
Dynamics							

Groups of Measures	1-2 (D.C. al Coda)	3-6	7-10	24-29 (Coda)
Subdivisions of Measures	2	2 + 2	2 + 2	2 + 4
Voicing/Instrumentation	Organ	SATB + Organ		
Melodic/Motivic Material	DO-TI-LA-SO-LA (pleading)	Pleading Motive		Extension of pleading motive
Text Fragments (translated)		“Lord, have mercy”		
Key Areas	B-flat	B-flat – gm		gm – A-flat – G
Dynamics				

II. *Luwalhati* (Gloria)

Motivic ideas are difficult to place in the *Luwalhati* (Gloria), but perhaps it can be argued that the syllabic and declamatory nature of the text in this movement are motives themselves. Like Josquin's penchant for varying voicings in his own masses, Kasilag does the same in this movement. A further parallel to early cyclic masses of the 15th century is heard in the antiphonal moments that occur between the bass and treble voices. The difficulty of this movement is the language, which is often true with settings of the Gloria.

One recurring motive in this movement is the *Dies irae* ending on many phrases. Kasilag uses the same segment of the *Dies irae* motive at the end of m. 20, but in E Dorian in the tenor part, then again for the altos in mm. 20-21. The brassy declamations between mm. 29 and 38 are interrupted by a new section of soli from mm. 41 and 62.

The bass soli starting at m. 47 displays some text painting. Kasilag writes an f-natural on m. 49 which translates to "the sins," expressing perhaps a fall from grace or feelings of guilt for transgressions.

Madalang
Bahagya ♩ = 120

S.
A.
T.
B.
Org.

ma
ma
ma

ma I - kaw na nag - a - a lis_ ng mg - a ka - sa - la - nan ng San - lib - u - tan.

Figure 3.2 F-natural during the words "the sins."

Kasilag assigns the same text to the altos starting at m. 55, but the text expression here is contrary to the bass setting just moments earlier. The C major chords with an added major seventh from mm. 54-59 shift the quality to a brighter, shinier expression. There is a feeling of upward momentum. These chords paint a different context, perhaps a feeling of gratitude for a higher power who takes away sins from the world. Kasilag, a devout Catholic, depended on her faith as her source of strength, declaring her gratitude multiple times in her autobiography.⁴⁵

The musical score for Figure 3.3 shows measures 54 through 59. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The organ (Org.) provides accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The Alto part (A.) has lyrics: "I - kaw na nag-a-a - lis ng mga ka-sa - la-nan ng San - li-bu-tan,". The Tenor part (T.) has lyrics: "Tan-ga-pin Mo ang". The organ part (Org.) features a series of chords in the right hand and a melodic line in the left hand.

Figure 3.3 Alto soli usurps solemn bass soli.

⁴⁵ Kasilag, 127.

Table 3.2 Movement 2: *Luwalhati* (Gloria)

Groups of Measures	1	2-4	5-7	8-11	12	13-17	18-19
Subdivisions of Measures	1	3	3	4	1	2 + 3	2
Voicing/Instrumentation	Organ	Soprano + Organ	Tenor + Organ	SA + Organ	Organ	TB + Organ (2) SA + Organ (3)	TB + Organ
Melodic/Motivic Material	introduction	chant	chant	chant	transition	chant	chanting in E Dorian
Text Fragments (translated)	n/a, Introduction	“Glory to God in the highest”	“And on earth peace”	“To people of good will”		“We praise you, we honor you”	“We worship you”
Key Areas	G	GMaj ⁷ – em	G-G ^{sus4}	e – amin. ⁷	G ^{sus4}	B – emin. ⁷	em ⁶
Dynamics							

Groups of Measures	20-21	22-24	25-28	29-30	31-34	35-38	39-40	41-46
Subdivisions of Measures	2	3	4	2	2 + 2	4	2	2 + 2 + 2
Voicing/Instrumentation	SATB + Organ	SA + Organ	TB + Organ	SATB + Organ	SATB + Organ	SATB + Organ	Organ	SATB + Organ
Melodic/Motivic Material	chanting in E Dorian	chant		declamation in unison	declamation in unison	declamation in unison	transition	chant
Text Fragments (translated)	“We glorify you”	“We praise you for your glory”		“Lord God”	“King of heaven, God, Father almighty”	“Lord Jesus Christ, only begotten son”		“Lord God, Lamb of God, Son of the Father”
Key Areas	G-em	emin. ⁶ – G	CMaj. ⁷	CMaj. ⁷	em – G	em – B	G	bm - em
Dynamics								

Table 3.2 Continued

Groups of Measures	46-51	51-53	54	54-59	60-62	62-68	69
Subdivisions of Measures	5	2	1	6	3	6	1
Voicing/Instrumentation	Bass soli + Organ	SATB + Organ	Organ	Alto + Organ	Tenor (and/or Bass) + Organ	SATB + Organ	Organ
Melodic/Motivic Material	F# for “the sins”	declamation	transition	declamation	chant	declamation	transition
Text Fragments (translated)	“You who take away the sins of the world”	“Have mercy on us”		“You who take away the sins of the world”	“Hear our prayer”	“You who are seated at the right hand of the Father, have mercy on us”	
Key Areas	G ^{sus4} – amin. ⁷	em	em	CMaj. ⁷ – C ⁴ ₃	G – em	e ⁴ ₃ – em ^{sus4}	dm
Dynamics							

Groups of Measures	70-72	72-79	80-81	81-89	90	91-94
Subdivisions of Measures	2	2 + 2 + 2	2	3 + 2 + 3	1	4
Voicing/Instrumentation	TB + Organ	SATB + Organ	Organ	SATB + Organ	Organ	SATB + Organ
Melodic/Motivic Material	chant	response to tb soli from mm. 70-72	transition	declamation	transition	“Amen”
Text Fragments (translated)	“You alone are holy”	“You alone are the Lord. You alone are the most high, Jesus Christ”		“With the Holy Spirit, in the glory of God the Father”		“Amen”
Key Areas	G	em	G - C	C - G	G	E
Dynamics						

III. *Santo* (Sanctus)

The *Santo* (Sanctus) is the only movement in compound meter and feels the closest to a European aesthetic. Kasilag wrote about the indigenous Filipino music she experienced, saying,

In the music of our mountain groups and other native cultural communities, rhythms are always duple or quadruple. I have never come across triple rhythms, though syncopation is widely used.⁴⁶

The *Santo* (Sanctus) features the basses, singing the text first for the rest of the choir to repeat. A consistent shifting from 6/8 to 9/8 helps to accommodate syllabic stress.

Most cadences in this movement are seventh chords, which gives brilliancy to the sound of this movement. Where the sound is expected to resolve, it lingers instead. The combined compound meter, prevailing seventh chords, and the speedier tempo brings the jollity Kasilag seeks in this movement. The final cadence is a B major chord. Following the penultimate E minor chord sung by the choir, it is much more suitable than staying in G major.

⁴⁶ Kasilag, 43.

Table 3.3 Movement 3: *Santo* (Sanctus)

Groups of Measures	1-2	2-4	5-6	7-8	9-12	13-16	16-20
Subdivisions of Measures	2	2	2	2	4	4	2 + 2
Voicing/Instrumentation	Bass + Organ	SATB + Org.	Bass + Org.	SATB + Org.	Bass + Org.	SATB + Org.	SATB + Org.
Melodic/Motivic Material	Chant	Response	Chant	Response	Chant	Response	“Happy”
Text Fragments (translated)	“Holy”	“Holy”	“Lord God of Hosts”	“Lord God of Hosts”	“Heaven and earth are full of your glory”	“Heaven and earth are full of your glory”	“Hosanna in the Highest”
Key Areas	G – em ⁷	G	em – D ⁶	em ⁶ – f [♯] o ⁶ ₅	G – GMaj ⁷	em – GMaj ⁴ ₃	G ⁶ ₄ – D
Dynamics							

Groups of Measures	21-24	25-28	28-33
Subdivisions of Measures	4	4	2 + 2
Voicing/Instrumentation	Bass + Org.	SATB + Org.	Bass + Org.
Melodic/Motivic Material	Chant	Response	“Happy”
Text Fragments (translated)	“Blessed is he who comes in the name of the Lord”	“Blessed is he who comes in the name of the Lord”	“Hosanna in the Highest”
Key Areas	em - am	GMaj ⁷ – D	G – B
Dynamics			

IV. *Kordero ng Diyos* (Lamb of God)

The D Dorian motive in Figure 3.4 below is repeated when the words “Lamb of God” is sung, except when sung by the sopranos at m. 24, where it is in E minor.

Kordero Ng Diyós
(Agnus Dei) Lucrecia R. Kasilag

Madalang $\text{♩} = 72$
(Hinilawad)

Soprano
Alto

Kor de ro ng Di yós.
Kor de ro ng Di yós.

Figure 3.4 Recurring theme.

When “Lamb of God” is sung, the sound is somber and contemplative. When the choir responds with “You are who takes away the sins of the world,” the text declamation is faster and has an ebb and flow, supported by the changing meter.

S.
A.
T.
B.
Org.

ng san li-bu - tan. Ma - a-
ng san li-bu - tan. Ma - a-
ng san li-bu - tan. Ma - a-
ng san li-bu - tan. Ma - a-

f

Figure 3.5 Mismatched groupings between choir and organ.

The rhythmic asymmetry in the *Kordero ng Diyos* (Agnus Dei) does not function the same as in the *Luwalhati* (Gloria). Unlike the *Luwalhati*, the flow of language is evident Figure 3.5, and provides an effect of the choir responding in congregational prayer.

A transitional measure in the organ at m. 31 readies the choir for the final section of the movement when the words “grant us peace” are sung. This is the only section of the movement where the choir is directed to sing *fortissimo*. Until this movement, the organ is usually in a supportive role, providing harmonic context for the choir. This movement has an added texture in the organ of ascending E natural minor scales, radiating from the lowest octaves the organ can provide. The final cadence does not arrive by borrowed major mediants or submediants in this movement. Using the E minor chord at the start of m. 31 which marks the final section, Kasilag ends the movement in the parallel major.⁴⁷

⁴⁷ An approximate translation of “*ipagkaloob Mo sa amin ang kayapaan*” is, “You put inside us peace.”

Table 3.4 Movement 4: *Kordero ng Diyos* (Lamb of God)

Groups of Measures	1-2	3-5	6-12	13-16	17-23	24-25	26-30	31-37
Subdivisions of Measures	2	3	3+2+2	1 + 3	3+2+2	2	3+2	1+3+3
Voicing/Instrumentation	Organ	SA + Org.	SATB + Org.	TB + Org.	SATB + Org.	S + Org.	SATB + Org.	SATB + Organ
Melodic/Motivic Material	RE-MI-FA-SO SO-MI-RE	RE-MI-FA-SO SO-MI-RE	Text Declamation	RE-MI-FA-SO SO-MI-RE	Text Declamation	D Dorian motive in em	Text Declamation	Text Declamation
Text Fragments (translated)		“Lamb of God”	“You take away the sins of the world, have mercy on us”	“Lamb of God”	“You take away the sins of the world, have mercy on us”	“Lamb of God”	“You take away the sins of the world”	“Grant us peace.”
Key Areas	D Dorian	D Dorian	G-GMaj. ⁷	D Dorian	G-GMaj. ⁷ /am ⁷	em to em/C	G/am-B	em-E
Dynamics								

V. Pangwakas na Awit (Closing Song)

This movement is unlike any of the previous movements. *Pangwakas na Awit* (Closing Song) is the only movement that has a striking, identifiable melody. Relying exclusively on the C minor and A minor pentatonic scales, the melody is set in a canon at the octave, with the treble voices starting the canon, followed by the bass voices. The movement is tripartite in form, like the *Panginoon, maawa ka* (Kyrie).

The text for *Pangwakas na Awit* (Closing Song) is an amalgamation of Psalm texts. The first A-section is Psalm 89: 1. The half note is set to 120 beats per minute, and the organ parts are written as if it were a march. The B-section uses Psalm 117: 1-2, where the canon is set in A minor pentatonic and is slower in tempo (half note at 108 beats per minute). The organ is much more *legato*. The altos and basses join the organ in creating a more solemn and prayerful aesthetic, accompanying the sopranos and tenors as they dutifully sing the text from Psalm 117: 1-2. The return of the *marcato* A-section uses the Gloria Patri for the closing text, ending with triumphant-sounding open fifths in both the choir and organ.⁴⁸

⁴⁸ Ps. 89: 1, 117: 1-2.

Table 3.5 Movement 5: Pangwakas na Awit (Closing Song)

Groups of Measures	1-12	13-21	21-30	31-38	39-43	43-46	46-50	50-54
Subdivisions of Measures	1+8+3	4+5	5+5	3+5+1	2+2	2+2	2+3	4+1
Voicing/Instrumentation	SATB + Organ							
Melodic/Motivic Material	C minor pentatonic				A minor pentatonic			
Text Fragments (translated)	“The graces of the Lord I will sing, forever.”	“In all nations, my mouth will proclaim your faithfulness.”	“Praise the Lord, all you nations.”	“Glorify him all you peoples!”	“Because it is strong”	“his kindness to us,”	“and the faithfulness of the Lord”	“remains forever.”
Key Areas	cm				am			
Dynamics								

Groups of Measures	55-64	64-73	74-77	78-80
Subdivisions of Measures	1+4+5	5+6	4	3
Voicing/Instrumentation	SATB + Org.		Org.	SATB + Org.
Melodic/Motivic Material	C minor pentatonic			
Text Fragments (translated)	“Glory be to the Father and to the Son, and to the Holy Spirit.”	“As it was first, and now, and forever and ever.”		“Amen.”
Key Areas	cm			
Dynamics				

CHAPTER 4

PERFORMANCE CONSIDERATIONS

General Considerations

Obtaining permission to use materials from the Cultural Center of the Philippines or Philippine Women's University is of prime importance when considering performing this piece. The CCP requires a signed memorandum of agreement which states any materials given by the CCP is to be used for educational purposes only. For this study, the CCP Library and Archives even went so far as to connect with a relative of Kasilag to confirm use of materials from the CCP.

At Philippine Women's University, the agreements are the same. Materials from the PWU Music Resource center are "for non-commercial, academic, scientific, and creative purposes only," as stated in their request form. PWU also asks that no more than three full pages of any manuscript be included within any academic writings, such as dissertations, theses, or articles that are meant for consumption and publication.

This edition of *Misang Pilipino* is scored for SATB choir and organ. There are no suggestions for organ registration, which leaves much freedom in interpretation. While the organ part is not difficult, the organist must be sensitive to the choir and decide on registration accordingly. Preparation for this work varies depending on the level of experience of the choir. The lecture-recital choir who performed this piece required ten two-hour rehearsals.

As for the ensemble in general, the combined textures are predominantly dense throughout the work. There are no fermatas written in any of the movements except for the end of the first movement, but there are cadential moments throughout the mass that require such interpretations from the conductor. Depending on the performance space, tempo, and length of releases need consideration.

The performance will be successful if the choir immediately studies pronunciation and consistently utilizes a sight-reading system, ideally movable tonic solfege, because of modality, mediant, and submediant shifts. It is recommended that the first four or five rehearsals operate in solfege, or at the very least, a neutral syllable. The first movement is a good starting point to introduce language, as the text is repetitive and is used throughout the rest of the mass (except for the final movement). Language and tonality are the most difficult components of the mass, as Tagalog is not widely studied in the West, and the voice leading is unwieldy. Because most of the movements are metered to accommodate text stress, phrasing falls into place once the choir is comfortable with language and tonality. Rhythms are dictated by text stress as well. Dynamics are built in by using range extremes and the thinning or thickening of textures in both the choir and organ parts.

I. Panginoon, maawa Ka (Kyrie)

Coupled with a supportive organ part, the Kyrie could stand alone in a concert program. Because of the unconventional voice leading, the choir will encounter many unexpected intervals along the way, but using movable tonic solfege will help the learning process. The phrases being sung require a heavier density in the conducting gesture, but the cadential moments with suspensions require a slight *rubato*, and the

release of sound should float upward before diving into the next phrase. There are no fermatas written except for the last chord, but the 1974 recording of the Las Piñas Boys Choir under the direction of Engracio Tempongko takes such liberties during cadential points.

II. *Luwalhati* (Gloria)

The beginning of the *Luwalhati* (Gloria) is an example where the changing meter does not assist in the flow of language. This validates Franquelli's remark of meter changes becoming a part of Kasilag's writing style, shown in figure 4.1.

Luwalhati
(Gloria)

Lucrecia R. Kasilag

Masiglá (Lively) ♩ = 152
(Manobo)

Soprano
Alto
Tenor
Bass
Organ

Figure 4.1 Beginning of *Luwalhati* (Gloria).

Kasilag asks that the opening of the movement be sung *Masiglá*, or “lively.” The opening works very well if sung in a reverberant space as was the lecture-recital choir’s experience. If the space absorbs sound, then the original opening as shown in Figure 4.1 may sound jagged and angular, interrupting phrasing. The suggested edit to a *quasi-recitativo* in Figure 4.2 may be an option for a less reverberant space, and perhaps for a soloist instead of sections of voices.



Figure 4.2 A *quasi-recitativo* suggestion.

III. *Santo* (Sanctus)

Kasilag writes at m. 17 to sing “Hosanna in the highest” as *masaya*, or “happy.” The tempo cheerfully picks up during these “Hosanna” moments, and Kasilag indicates an increase in tempo of 66 beats per dotted quarter note, compared to 60 at the beginning of the movement. Kasilag specifies the tempo as “*Madalang bahagyá*,” which could translate to “barely,” or “hardly.” *Madalang* can also mean “leisurely.” So “hardly leisurely” is the likely translation, indicating that Kasilag does not want the tempo to drag. Despite the thick texture when the whole choir sings a passage with the organ, Kasilag’s directions are specific: the ensemble must maintain the specified tempo.

IV. *Kordero ng Diyos* (Agnus Dei)

The two main topics of concern in this movement are word stress and possible errors in the score. The text in the opening of the movement, “*Kordero ng Diyos*,” and the Spanish “*Cordero de Dios*” both mean “Lamb of God” and are pronounced the same in both languages. Despite the spelling, there is technically no [i] sound in the Spanish word “*Dios*,” only a j-glide, and it is one syllable: [ˈdjos]. Filipinos pronounce the word in one syllable so efficiently that the j-glide is elided, resulting in the word [ˈdʒos]. A diacritical mark over the letter “o” in the word “*Diyós*,” [diˈjos], turns the word into two-syllables, with the syllabic stress falling on the second half of the word. Kasilag assists by

writing just a quarter note for the first half of the word as a pickup into the next measure, where the second half has a measure to itself.



Figure 4.3 Diacritical mark.

Kasilag does not specify which voice parts sing the opening D Dorian theme but assigns specific voice parts to sing soli in other movements. The digitally transcribed manuscript used for this study assigns both treble voices to the first D Dorian *Kordero* theme, both bass voices to the second D Dorian *Kordero* theme, and the sopranos to the third *Kordero* theme, which is in E minor. The altos can also be assigned to sing the third recurrence of the theme if the descending major sixth into the new phrase is gently sung. In the manuscript, there is a faint addition of what looks like a caesura which appears in m. 28, in the middle of a sentence:



Figure 4.4 Caesura.

Adding one extra beat for a breath instead of executing a longer pause works well for m. 28. Holding the caesura for too long would break the sentence, which translates to “you

are who takes away the sins of the world.” The example above has the caesura after the word “sins,” creating a pause between “sins” and “of the world.”

One particularly difficult moment in the entire mass is in this movement but looking at the passage in context with surrounding measures, there is a possibility it may be a copying error. The manuscript indicates that an f-natural should be sung by the altos at m. 22, accompanied with an e-natural sung by the tenors, and a g-natural sung by the basses. However, F-sharps can be found in the organ accompaniment preceding m. 22, and the cadence at m. 23 is a G major seventh over an A minor seventh chord, which makes this non-chord tone seem inconsistent when considering the passage in context.

The image shows a musical score for a choral and organ piece. It includes staves for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). The Alto part (A.) has a note in measure 22 that is marked with an arrow, indicating a suspected copying error. The lyrics are: "ng san_ li-bu - tan. Ma - a-wa Ka sa a - min. Kor_". The organ part (Org.) is at the bottom. The score is in 4/4 time and includes a dynamic marking of *mf* (mezzo-forte) at the end.

Figure 4.5 F-natural in the alto part, perhaps indicating a mistake in the manuscript.

Another error occurs at the very end of the movement, where there are the correct number of beats at m. 34 in the organ part, but half a beat too many in the choral parts.

The only logical edit was to change the above half note on beat three as a quarter note, as indicated in Figure 4.7.

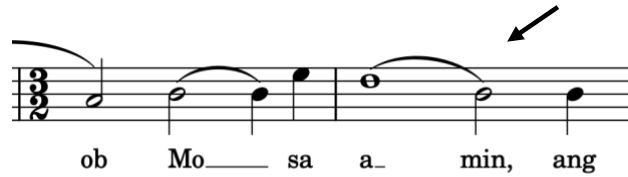


Figure 4.6 Rhythm error.



Figure 4.7 Rhythm correction.

The edition with congregation has the same error as displayed in Figure 4.7. Conductor John Rufiel G. Aniceto, student of Professor Capitan at PWU, premiered the mixed chorus, congregation, and organ edition of *Misang Pilipino* on August 7, 2022. The performance featured the choral ensemble Musiqueño, with Alejandro D. Consolacion at the organ. Mr. Aniceto's reinterpretation of this measure was the same: one whole note, then two quarter notes.⁴⁹

⁴⁹ YouTube, "Misang Pilipino (1965) by Lucrecia Kasilag; Hango sa mga katutubong himing; Musiqueño," YouTube, <https://www.youtube.com/watch?v=jPRNLKw5WAI> (accessed December 23, 2022).

V. *Pangwakas na Awit* (Closing Song)

Pangwakas na Awit (Closing Song) is perhaps the easiest movement to sight read, but the challenge lies in learning the text. Because the text is not part of the liturgy, most of the Tagalog will be new to the choir. The only familiar words in this movement will be *Panginoon*, or “Lord,” and *Luwalhati*, or “Glory.” Practicing speaking the text in rhythm is especially helpful for this movement. If this is done early in the rehearsal process, text, rhythm, and pitch can be quickly assembled.

CHAPTER 5

CONCLUSION

Lucrecia Roces Kasilag achieved so much in her life. Though she may be beloved in her native Philippines, the lack of access to her compositions and her story inevitably hid her from the rest of the world. It is important to continue discovering and rediscovering composers and their works that have been obscured throughout time. Each story has a message to impart; each story can shape and move the discipline of choral studies forward.

Current Filipino choral music takes folk melodies and children's songs and transforms them into complex arrangements. These arrangements are usually filled with divisi, difficult rhythms, and a predictable but sophisticated soundscape. *Misang Pilipino* is an accessible, historical Filipino choral work as there is no divisi and there is harmonic support from the organ. The difficulty in *Misang Pilipino* lies in the text and harmonic context that relies more on tonal centers rather than counterpoint. In exchange, the work has a beautiful color scheme, achieved by Kasilag's use of seventh chords, modes, and chromatic mediant.

Further research is required for *Misang Pilipino*. First, the original melodies used in each movement must be found again. This requires traveling to the various tribes recognized in each movement and recording these melodies once more. Second, all editions of *Misang Pilipino* need to be collected and sorted. The Kasilag Library at PWU

has many manuscripts of *Misang Pilipino* in various stages of completion. Organizing all the materials will tell us if there are solely three editions or if there are more. Third, all editions need to be digitized.

Kasilag wrote a second *Misang Pilipino* (1974), and the manuscripts are also housed in the Kasilag Library at PWU. There is one recording at the CCP, but it is not for distribution. One would only be able to listen to the recording on site at the CCP Library. According to the program note mentioned on page two:

This mass composed in 1974 was the composer's prayerful birthday offering to the good Lord, circa August 31, 1974." Along with mixed chorus and organ, this mass also includes contrabass and percussion instruments, both orchestral percussion and "indigenous instruments like the gong, bamboo castanets and sticks, and the *kubing* jaw's harp..."⁵⁰

This mass also requires a conductor's guide, analysis, and digital transcription. This will be a difficult task to complete, as the manuscript is difficult to decipher.

The goal of this conductor's guide was to disseminate knowledge about Lucrecia Roces Kasilag and her work, *Misang Pilipino* (1965) for mixed chorus and organ. As a result of research and a related lecture-recital in which this work was studied and performed, a performance edition is now in process. One next step would be to collaborate with an organist who can suggest registration that can be included in the performance edition. The most important step moving forward is seeking permission to publish from the appropriate institutions: Philippine Women's University, and the Cultural Center of the Philippines.

⁵⁰ Program Notes from the Philippine Women's University Kasilag Library, accessed August 25, 2022.

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APPENDIX A

IPA GUIDE

I: *Panginoon, maawa Ka* (Kyrie)

Panginoon, maawa Ka. Lord, have mercy.
[pa.ŋi.no'ʔon] [mɐ. ʔa.wa] [ka].

Kristo, maawa Ka. Christ, have mercy.
['kri.sto] [mɐ. ʔa.wa] [ka].

II: *Luwalhati* (Gloria)

Luwalhati sa Diyos Glory to God
[lɔ.wɐl'ha.tɪʔ] [sa] [di'jos]

sa kaitasan, in the highest,
[sa] [kɐʔi'ta.sɐn],

at sa lupa'y kapayapaan, and on earth peace,
[at] [sa] ['lu.pai] [ka'pa.ja.pa.ʔɐn],

sa mga taong may
[sa] [mɐ.ŋa] ['ta.ʔoŋ] [mai]
to people of good will.

mabuting kalooban.
[ma'bu.tiŋ] [ka.lo'ʔo.ban].

Pinupuri Ka namin. We praise You.
[pi.nu'pu.ri] [ka] ['na.min].

Dinarangal Ka namin. We honor You.
[di.na.raŋ'əl] [ka] ['na.min].

Sinasamba Ka namin. We worship You.
[si'nɐ.sam,ba] [ka] ['na.min].

Niluluwalhatian Ka namin. We glorify You.
[ni.lu.lwəl.ha.'ti.ʔən] [ka] ['na.min].

Pinasasalamatan Ka namin, We thank You,
[pi.na'sa.sɐ.lɐ.ma.tən] [ka] ['na.min],

dahil sa dakila because great is
['da.hil] [sa] [dɐ'ki.la]

Mong kaluwalhatian. Your glory.
[moŋ] [ka.lwəl.ha'ti.ʔan].

Panginoong Diyos, Lord God,
[pa.ŋi.no'ʔoŋ] [di'jos],

hari ng langit, Diyos Amang king of heaven, God the Father
['ha.ri] [nɐŋ] ['la.ŋit], [di'jos] ['a.mɐŋ]

makapangyarihan sa lahat. all powerful.
[ma.ka.pɐŋ.jɐ'ri.han] [sa] [lɐ'hat].

Panginoon Hesu Kristo, Lord Jesus Christ,
[pa.ŋi.no'ʔoŋ] [hɛ.su] ['kri.sto],

Bugtong na Anak. Only Son.
['bug.toŋ] [nɐ] [ɐʔ'nak].

Panginoon Diyos, Lord God,
[pa.ŋi.no'ʔoŋ] [di'jos],

Kordero ng Diyos, Lamb of God,
[kɔr'dɛ.ro] [nɐŋ] [di'jos],

Anak ng Ama. Son of the Father.
[ɐʔ'nak] [nɐŋ] [ʔa'ma].

Ikaw na nagaalis You are who takes away
[i'kaw] [na] [nag.ʔɐ.ʔɐ'lis]

ng mga kasalanan the sins
[nɐŋ] [mɐ.ŋa] [ka.sɐ'la.nɐn]

ng Sanlibutan. of the world.
[nɐŋ] [sɐn.li.bu'tan].

Maawa Ka sa amin. Have mercy on us.
[mɐ.ʔa.wa] [ka] [sa] [ʔa.min].

Tanggapin Mo ang
['ta.ŋa.pin] [mo] [ʔɐŋ]
amang kahilingan.
['a.min] [ka.hi'li.ŋan].
Accept our request.

Ikaw na naluluklok, You are who sits,
[i'kaw] [na] [na.lu.luk'lok],

sa kanan ng Ama, at the right hand of the Father,
[sa] ['ka.nɐn] [nɐŋ] [ʔa'ma],

maawa Ka sa amin. Have mercy on us.
[mɐ.ʔa.wa] [ka] [sa] [ʔa.min].

Sa pagkat ikaw
[sa] [pɐg'kat] [i'kaw]
Because you alone are Holy.

lamang ang Banal.
['la.mɐŋ] [ʔɐŋ] [bɐ'nal].

Ikaw lamang ang Panginoon. You alone are the Lord.
[i'kaw] ['la.mɐŋ] [ʔɐŋ] [pa.ŋi.no'ʔon].

Ikaw lamang, O Hesu Kristo, You alone, O Jesus Christ,
[i'kaw] ['la.mən] [ɔ] [hɛ.su] ['kri.sto],

ang kataastaasan, are the most high,
[ʔən] [ka.tɐ.ʔas.tɐ.ʔa.sən],

Kasama ng Espiritu Santo. With the Holy Spirit.
[ka'sa.mə] [nən] [ɛs'pi.ri.tu] ['san.tɔ].

Sa kaluwalhatian In the glory of
[sa] [ka.lwəl.ha'ti.ʔan]

ng Diyos Ama. God the Father.
[nən] [di'jos] [ʔɐ'ma].

Amen. Amen.
[a'mən].

III: *Santo* (Sanctus)

Santo, Santo, Santong Holy, holy, holy Lord
['san.tɔ], ['san.tɔ], ['san.tɔŋ]

Panginoong Diyos
[pa.ŋi.no'ʔon] [di'jos]
God of power and might.

ng mga Hukbo.
[nən] [mɐ.ŋa] [huk'bo].

Napupuno ang langit full are heaven
[na.pu.pu'no] [ʔən] ['la.ŋit]

at lupa ng and earth of
[aʔt] ['lu.paʔ] [nən]

kaluwalhatian mo. your glory.
[ka.lwəl.ha'ti.ʔan] [mo].

Osana sa kaitaasan. Hosanna in the highest.
[ɔʔ'sa.na] [sa] [kɐʔi'ta.sən].

Pinagpala ang naparirito Blessed is he who comes
[pi.nɐg'pa.la] [ʔɐŋ] [na.pɐ.pɐ'ri.to]

sa ngalan ng Panginoon. in the name of the Lord.
[sa] ['ŋa.lən] [nɐŋ] [pa.ŋi.no'ʔon].

Osana sa kaitaasan. Hosanna in the highest.
[ɔʔ'sa.na] [sa] [kɐʔi'ta.sən].

IV: Kordero ng Diyos (Agnus Dei)

Kordero ng Diyos, Lamb of God,
[kɔr'dɛ.ro] [nɐŋ] [di'jos],

nanagaalis ng mga kasalanan You take away the sins
[nɐ.nag.ɐʔ.ɐʔ'lis] [nɐŋ] [mɐ.ŋa] [nɐŋ]

ng sanlibutan, of the world,
[nɐŋ] [sɐn.li.bu'tan],

maawa Ka sa amin. Have mercy on us.
[mɐ.ʔa.wa] [ka] [sa] [aʔ.min].

Ipagkaloloob Mo sa amin
[ʔi.pɐg.ka.lo'ʔob] [mo] [sa] [aʔ.min]
Grant us peace.

ang kapayapaan.
[ʔɐŋ] [kɐ.pa.jɐ'pa.ʔan].

V: Pangwakas na Awit (Closing Song)

Ang mga biyaya ng Panginoon The graces of the Lord
[ʔeŋ] [mɐ.ŋa] [nɐŋ] [pa.ŋi.no'ʔon]

ay aking aawitin,
[ai] [a.kiŋ] [ʔɐ.ʔɐ'wi.tin],
I will sing forever.

magpasawalang hanggan.
[mɐg.pɐ.sa.wɐ'lan] [hɐŋ'gan].

Sa lahat ng salit sa linlahi, In all nations,
[sa] [lɐ'hat] [nɐŋ] ['sa.lit] [sa] [lin'la.hiʔ],

ay ipagbagantog ang
[ai] [i.pɐg.bɐ.ban'tɔg] [ʔeŋ]
my mouth will proclaim your
aking bibig ang iyong katapatan. faithfulness.
['a.kiŋ] [bi'big] [ʔeŋ] [i'jon] [ka.tɐ'pa.tɐn].

Magpuri kayo sa Panginoon, Praise the Lord,
[mɐg.pu.ri] [kɐ'yo] [sa] [pa.ŋi.no'ʔon],

Kayong lahat ng bansa. all you nations.
[kɐ'yon] [lɐ'hat] [nɐŋ] [bɐn'sa].

Luwalhatiin ninyo siya, Glorify him,
[lɔ.wɐl.ha'ti.ʔin] [nin'yo] [si.ja],

kayong lahat ng bayan! all you peoples!
[kɐ'yon] [lɐ'hat] [nɐŋ] ['ba.jɐn]!

Sapagkat matatag. Because it is strong.
[sa.pɐg.kat] [ma.tɐ'tag].

ang kanyang kagandahang
[ʔeŋ] [kən'jaŋ] [kə.ɡən'da.həŋ]

His kindness to us,

loob sa atin,
[lo'ʔob] [sa] ['ʔa.tin],

at ang katapatan and the faithfulness
[ʔat] [ʔeŋ] [kə.tə'pa.tən]

ng Panginoon. of the Lord.
[nəŋ] [pa.ŋi.no'ʔon].

Ay nananatili magpakailanman. remains forever.
[ai] [na.nə.nə'ti.lʔi] [mæg.pə.kai.lən'man].

Luwalhati sa Ama Glory be to the Father
[lɔ.wəl'ha.tʔ] [sa] ['amə]

at sa Anak, and to the Son,
[ʔat] [sa] [əʔ'nak],

at sa Espiritu Santo. and to the Holy Spirit.
[at] [sa] [es'pi.ri.tu] ['san.tɔ].

Kagaya noong una una, As it was first,
[kə'ga.ja] [no'ʔon] ['ʔu.na] ['ʔu.na],

ngayon at magpakailanman
[ŋa'jon] [at] [mæg.pə.kai.lən'man]

and now, and forever and ever.

at magpasawalang hanggan.
[at] [mæg.pə.sa.wə'lan] [həŋ'gan].

Siya nawa. Amen.
[si.ja] ['na.wa].

RECITAL PROGRAMS



DENISE Y. ELLIS, *conductor*
in
GRADUATE RECITAL
with
JIE HE, *piano*

From *Wachet auf, ruft uns die Stimme*, BWV 140
I. Allegro moderato
VII. Chorale
Juyeon Kim, *organ*

Mrs. Ellis is a student of Dr. Alicia W. Walker. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Choral Conducting.



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

DENISE YSABEL ELLIS, *conductor*
with
OLIVIA COLOMAIO, *piano*
in
DOCTORAL RECITAL

Tuesday, February 22, 2022
6:00PM • Recital Hall

O Clap Your Hands Ralph Vaughan Williams
(1872-1958)
Matthew McCall, *organ*

Emerald Stream Seth Houston
(b. 1974)
Mo Ghile Mear arr. Desmond Earley
(b. 1974)
Marshall Robinson, *bodhrán*

Let Everything That Hath Breath Jeffery Ames
(b. 1969)
Fourteen Angels Jeffrey Van
(b. 1941)
Benjamin Ellis, *guitar*

Te Deum No. 2 in C Major, *Hob. XXIIIc: 2* Franz Joseph Haydn
(1732-1809)

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DENISE Y. ELLIS, conductor

In

GRADUATE RECITAL

Olivia Colomaio, piano

Thursday, April 14, 2022

1:15-2:30 pm

Choir Room, 006

Chichester Psalms	Leonard Bernstein (1918-1990)	20'
<i>Trois Nocturnes</i>	Claude Debussy (1862-1918)	10'
III. <i>Sirènes</i> Zadok the Priest	George Frideric Handel (1685-1759)	6'
Five Mystical Songs	Ralph Vaughan Williams (1872-1958)	20'
	Total	56'

Mrs. Ellis is a student of Dr. Alicia W. Walker.

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Doctor of Musical Arts degree in Choral Conducting.

DENISE Y. ELLIS, conductor

in

LECTURE-RECITAL

Asriel Davis, *organ*

Thursday, March 30, 2023

8:00 pm

DeWitt Community Church

Misang Pilipino (1965)

Lucrecia Roces Kasilag 12'
(1918-2008)

- I. Panginoon, maawa Ka
- II. Luwalhati
- III. Santo
- IV. Kordero ng Diyos
- V. Pangwakas na Awit

12'

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This recital is presented in partial fulfillment of the requirements for the
Doctor of Musical Arts degree in Choral Conducting.