

ACKNOWLEDGEMENT OF COUNTRY

We acknowledge that we are meeting and making music on Kurna Country, and we pay our respects to Elders past, present and emerging. We recognise and respect First Nations' cultural heritage, beliefs and relationship with the land. We acknowledge that they are of continuing importance to Kurna people living today. We also extend that respect to other Aboriginal Language Groups and other First Nations people.

ADELAIDE CHORAL AMBASSADORS PROUDLY PRESENTS

RESONANCE

SONGS BEYOND TIME

ADELAIDE TOWN HALL

SUNDAY SEPTEMBER 21, 5PM



ADELAIDE CHORAL
AMBASSADORS



WITH SPECIAL GUEST



FESTIVAL
STATESMEN
CHORUS



RESONANCE

SONGS BEYOND TIME

CONCERT PROGRAM

OPENING

Southern Mindanao Ethnic Music Performance
Ms. Clai Pasion

FESTIVAL STATESMEN CHORUS & ADELAIDE CHORAL AMBASSADORS

Iddem-dem Malida
Traditional (Arr. Elmo Makil)

FESTIVAL STATESMEN CHORUS

Moondance
Van Morrison (Arr. Marshall Webb)
Lux Aurumque
Eric Whitacre
Go the Distance
David Zippel & Alan Menken (Arr. Aaron Dale)

ADELAIDE CHORAL AMBASSADORS

Dies Irae from Requiem
Michael John Trotta
Prayer of the Children
Kurt Bestor (Arr. Andrea Klouse)
Pasigin: Ilonggo Fishing Song
Chris Barrera (Arr. Eudenice Palaruan)
O Nata Lux from Lux Aeterna
Morten Lauridsen
Elijah Rock
(Arr. Moses G. Hogan)

INTERMISSION - 20 MINUTES

FESTIVAL STATESMEN CHORUS

Still Fighting It
Ben Folds (Arr. Justin Miller)
Ave Maria
Franz Biebl
Bridge over Troubled Water
Paul Simon (Arr. Ben Bram)
Solo: Mitre Khammash

ADELAIDE CHORAL AMBASSADORS

Dreams (by the Cranberries)
Noel Hogan & Dolores O'Riordan (Pentatonix cover)
Paruparong Bukid "Field Butterfly"
Felipe de Leon (Arr. George G. Hernandez)
Lay A Garland
Robert Lucas Pearsall
Two Ilocano Folksongs
Ti Ayat Ti Maysa Nga Ubing (Love of a Child)
Pong Pong Ginapong (A song about an Ilocano dish called "Pinakbet")
Traditional (Arr. Fabian Obispo)
As Long as I Have Music
Don Besig & Nancy Price (Arr. Eudenice Palaruan)
Gabaq-an
Ruben Federizon (Text: Chim Zayas)
Solo: Ricardo De Jesus

FESTIVAL STATESMEN CHORUS & ADELAIDE CHORAL AMBASSADORS

Circle of Life
Elton John (Arr. Anna Abeleda-Piquero)
Solo: Rolan Abuyo



FESTIVAL
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ADELAIDE CHORAL
AMBASSADORS



The Adelaide Choral Ambassadors (ACA) led by its conductor, Ron Abelita and assistant conductor, Princess Galicia, is a community-based ensemble founded by choir enthusiasts, Cess, Larry, Gil, and Ron. Formed in March 2023 with a key focus on performing Original Filipino/Pilipino Music (OPM) and sharing the Philippine culture through choral music. It aspires to showcasing Asian music through culturally unique and high calibre choral performances that challenge the limits of a capella music, and to perform a wide genre of choral music of different styles and discipline. It further aims to share the rich choral heritage of Asia, particularly Filipino a capella choral music and to present a unique and distinct mixture of Australian choral music.

ACA has performed in numerous festivals in Adelaide. An Australian National Choral Association (ANCA) member, ACA represented Australia at the World Choir Games 2024 in Auckland, New Zealand and awarded gold (Mixed Chamber Choirs) for the country. The group also received a gold award at the International Music Festival 2025 in Sydney from 5-12 July. The choir has also been invited to perform at the ANCA's Chorfest on 9-12 April 2026, in Djilang/Geelong, Victoria. Breaking new ground in Adelaide, ACA features a vibrant ensemble of singers with Filipino heritage who celebrate their cultural roots through harmonious art of a capella choral singing.

Ron Abelita (Conductor, ACA). Music has always been part of Ron's life. Since childhood, Ron participated in various church and school choirs. As part of Novo Concertante Manila, an international award-winning chamber choir in the Philippines, Ron travelled to Europe and Asia performing a wide range of a cappella music in competitions and concerts. Ron was a member of the Elder Conservatorium Chorale between 2012 and 2016 where he got to sing for Ennio Morricone, Kristian Jarvi, and Andrea Bocelli as part of the chorale.

Ron also ventured in the realm of local music theatre and has played some of the notable roles such as the lead in Kinky Boots the Musical. Ron values all the learnings he received as a chorister from his conductors and now tries to share and cultivate this knowledge with all ACA members. As the conductor of ACA, he aims to promote cultural awareness amongst Australians about the rich choral heritage of the Philippines and Asian Choral Music.



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The Festival Statesmen Chorus is a Multi-Award Winning dynamic male voiced A Cappella vocal group based in Adelaide, South Australia. With repertoire ranging from Contemporary to Classical, this chorus exists to provide a platform for Adelaide singers to achieve vocal and performance excellence.

In 2024, the Festival Statesmen Chorus represented Australia in Auckland, Aotearoa New Zealand at the World Choir Games - the world's largest choir competition - and won two Championship trophies. The Festival Statesmen have previously won two Australian national titles in the AUS-ACA National A Cappella Competitions and Barbershop Harmony Australia National Chorus Competition (with the highest score in the history of the competition).

Performance highlights for the group have included headlining the 1st Gyeongnam International Choral Festival, Changwon, South Korea, and the 80th Anniversary of Younknak Church, Younknak International Sacred Choral Festival in Seoul, South Korea. Local performance highlights include the Adelaide Cabaret Festival, Adelaide Fringe Festival, and performances with Voces8, the Gesualdo Six, Adele, and Timothy Wayne- Wright formerly of the King Singers.

Jonathan Bligh is the Founder and Artistic Director of the internationally award-winning male voiced a cappella group, the Festival Statesmen Chorus (two-time Champions of the World Choir Games, Auckland 2024). He is a Conductor, Vocal Coach, Ensemble Singer and Music Educator.

Jonathan holds a Master of Voice Pedagogy with Distinction from the Westminster Choir College (Rider University, Princeton, USA), a Bachelor of Music (Elder Conservatorium, Adelaide), Graduate Diploma of Education (University of Adelaide) and a Licentiate of the Royal Schools of Music (London). Jonathan regularly coaches a cappella groups all over Australia and recently returned from South Korea as guest conductor for the Asia Pacific (APAC) Youth Choral Festival in South Korea.

Jonathan was Head of Vocal Studies and Classroom Music Teacher at The Scots College (Sydney) and previously worked as a Senior Music Teacher in the Selective Entry Performing Arts Program at Charles Campbell Secondary School (Adelaide). Outside of choral directing and teaching, he has also directed a number of musicals including Footloose, Gypsy, Les Miserables, and Spring Awakening. In 2025, he launched the South Australian Honour Choir for secondary school students in Adelaide.



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Clai Pasion is a multi-disciplinary artist based in Kaurua, originally from South Cotabato, Philippines. Her work brings together traditional music—particularly kulintang—movement, and contemporary performance to explore themes of memory, place, and connection.

She's a member of USAP (Ugnayang Sining at Pamana), a collective of artists working across culture, identity, and experimental forms. Clai has performed at events and festivals including WOMAdelaide, OzAsia Festival, Hala Bira Festival in Darwin, Northern Territory, and Adelaide Fringe. She also plays in the indie folk band Dear Luna, creating atmospheric, emotionally-driven music.

Whether through sound, movement, or collaboration, Clai's practice is grounded in storytelling, and a deep curiosity about how she carries ancestral sounds to contemporary expression.

SUPPORT US

The Adelaide Choral Ambassadors (ACA) is a not-for-profit organisation and relies on your generous donations and continued patronage in our quest to promote excellence by showcasing Asian Music in particular, Philippine Choral Music.

With your help, we aim to promote our brand of music and the Asian culture and heritage to Australia as well as presenting projects and outreach programs to benefit the wider community.

The ACA is a registered charity and any donations above \$2 can be claimed as a tax deduction. Your contribution, no matter the size, plays a vital role in supporting our mission and making a positive impact on the community. Your generosity, combined with that of others, can add up to something truly powerful and transformative.

THANK YOU FOR YOUR CONTINUING SUPPORT!

HOW TO DONATE

Direct Deposit / EFT

Adelaide Choral Ambassadors
BSB: 065139
Account number: 10816408

Please use your name as a reference and email your contact details to: admin@adelaidechoralambassadors.com.au

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TEXT & TRANSLATIONS

Iddem-dem Mallida

Traditional (Arr: Elmo Makil)

A traditional Itneg (from the Northern Mountains of the Philippines) chant used to celebrate triumph over conflict. The phrase “*inabak mi daida*” meaning “*we defeated them*” being a central part of the chant.

Dies Irae from Requiem

Michael John Trotta

The Day of Wrath. Based on a 13 th century poem that describes the Last Judgment, the trumpet summoning souls before the throne of God, where the saved will be delivered and the unsaved cast into eternal flames. This exciting arrangement features pulsating rhythmic ostinatos, cluster harmonies contrasting with beautiful legato.

Dies iræ, dies illa	<i>Day of wrath and doom impending.</i>
Solvat sæclum in favilla,	<i>David's word with Sibyl's blending,</i>
Teste David cum Sibylla.	<i>Heaven and earth in ashes ending.</i>
Mors stupebit et natura,	<i>Death is struck, and nature quaking,</i>
Cum resurget creatura,	<i>All creation is awaking,</i>
Judicanti responsura.	<i>To its Judge an answer making.</i>
Recordare, Jesu pie,	<i>Think, kind Jesu! – my salvation</i>
Quod sum causa tuæ viæ:	<i>Caused Thy wondrous Incarnation;</i>
Ne me perdas illa die.	<i>Leave me not to reprobation.</i>
Dies iræ, dies illa	<i>Day of wrath and doom impending.</i>
Solvat sæclum in favilla,	<i>David's word with Sibyl's blending,</i>
Teste David cum Sibylla.	<i>Heaven and earth in ashes ending.</i>

Prayer of the Children

Kurt Bestor (Arr. Andrea Klouse)

“Prayer of the Children” was originally written out of frustration over the horrendous civil war and ethnic cleansing taking place in the former country of Yugoslavia. The song is not just a plea from children but a call to action for those in power to end violence, injustice, and political division. It asks the listener to consider the impact of global and local conflicts on children and take steps to prevent further harm.

The composer first sung this song a cappella in a private concert in 1994 with the aid of a vocoder that allowed his voice to be digitally split into 5 distinct parts. It has later been re-arranged and has since been sung by over 500 choirs.

ACA would like to pay tribute to the countless people especially the children affected by the war and violence because of political and social divisions happening in the world today. As we listen to this hauntingly beautiful piece, we are reminded of the innocence and fragility of children caught in the crossfire of larger geopolitical struggles and domestic tensions, and we are called to do everything we can to ensure they are heard, protected, and given a chance at a peaceful life.

ACA also pays homage to their Philippine heritage with the original Croatian lyrics, “*Dali cujete sve dječje molitve?* (Can you hear all the children’s prayers?)” substituted with Tagalog lyrics, “*Inyong dinggin ang aming panalangin*” which is also our fervent prayer to the world to “Please listen/hear our prayers”.

TEXT & TRANSLATIONS

Pasigin (*Ilonggo Fishing Song*)

Chris Barrera (Arr. Eudenice Palaruan)

Based on a traditional Ilonggo song infused with the lively essence of Hispanic Filipino folk-dance style. The song tells the story of a fisherman going to the river to catch fish for his “Palangga”, his beloved. Pasigin is a fish net used by the Capiznon fisherfolk in the Capiz region. The song captures the playful imagination of Filipinos with rich tapestry of traditional rhythms and melodies emblematic of Filipino culture.

Isa sadtong kahaponanon
Sa higad sang amon punong
May lukun kag may hipon
Ikaw didto nga matipon

*One afternoon
beside our fishpond
there are prawns and shrimps
which you can gather*

Sipot-sipot sa panghigaron
Pasayan amon nga sundon
Sikop-sikop sa hagapisik
Manga ulang gatalalalsik

*Along the banks of the pond
we follow the shrimps
Startled by their splashes and jumps
We catch as much as we can.*

Panakla sa manga mangla

Be careful with the mud crabs

Si Nonay* nagapanghayhay
Walay isda isampot sa balay
Nagabot iya nga sabot
Kay sumang-it sa talibugsok

*Little girl is frustrated
She had no fish to bring home
Her fish net was destroyed
Because it got caught in the fence.*

Si Nonoy* nagapangalipay
Gapanaghoy nasampot sa balay
Madamong kuha nga isda
Ipasalubong kay palangga

*Little boy is happy
whistling on his way home
He caught a lot of fish
to offer to his sweetheart*

Isasadtong kahaponanon
Sa higad sang amon punong
May bangus kag untidos
Ikaw didto mapadulos

*One afternoon
beside our fish pond
There is milkfish and untidos
You will be binge-eating*

Nagaisol ang manga uson
Gakamang manga bagongon
Alimango gakapaykapay
Nagasunod manga kalampay

*The mud lobsters are retreating
The telescope snails are crawling
The mud crabs are snapping
along with the river crabs*

Ang gataw sang manga isda
Nagalinid sang manga taba
Hinay-hinay pagbutwa
Agud siguro ang kuha

*The fins of the fishes
Are laden with fat
Slowly rise out of the water
So we can surely catch all*

* Nonay is an endearment or nickname for a girl, while the male counterpart is Nonoy.

TEXT & TRANSLATIONS

O Nata Lux

Morten Lauridsen

“O Nata Lux” (O Light born of Light) is the third and central unaccompanied movement of the Lux Aeterna cycle that underscores the historical place held by centuries-old unaccompanied sacred motet. Based on a Latin text traditionally sung during the Feast of the Transfiguration, which celebrates the revelation of Jesus’ divine nature.

O Nata Lux, de Lumine,
Jesu redemptor saeculi,
Dignare clemens supplicum
Laudes precesque summere.
Qui carne quondam contegi,
Dignatus es pro perditis,
Nos membra confer effici
Tui beati corporis.

*O Light born of Light,
Jesus, redeemer of the world,
with loving-kindness deign to receive
suppliant praise and prayer.
Thou who once deigned to be clothed in flesh
for the sake of the lost,
grant us to be members
of thy blessed body.*

Elijah Rock

Moses Hogan

This traditional African American spiritual encourages reliance on God (the “rock”), warns against the deceptive “liar” (Satan), and celebrates the spiritual journey of coming up to the Lord. The song utilises the biblical story of the prophet Elijah to express hope, resilience, and the anticipation of reaching heaven.

Dreams (by the Cranberries)

Noel Hogan & Dolores O’Riordan (Pentatonix cover)

The overwhelming and life-altering feeling of first love, a concept explored through the changing perspective and intense emotions of the singer, Dolores O’Riordan, who wrote the song about her own experience with young love. The song captures the euphoria and intensity of falling in love for the first time, where life itself seems to transform in profound ways.

Paru-parong Bukid “Field Butterfly”

Felipe de Leon (Arr. George G. Hernandez)

A well-known, humorous Filipino folk song that describes a woman in traditional attire, characterized by wide, butterfly-like sleeves and a dragging skirt, as she goes about her day. The song uses the butterfly as a metaphor for a woman’s beauty, grace, and perhaps a slightly capricious nature as she draws attention to herself.

Paru-parong bukid na lilipad-lipad
Sa gitna ng daan papagapagaspas
Isang bara and tapis
Isang dangkal ang manggas
Ang saying de kola
Isang piyesa ang sayad

*Field butterfly, flying around
In the middle of the road, flapping its wings
Wearing a nine-metre-long apron over her back shirt
A handspan tall is the butterfly sleeves
Her skirt, shaped like a grand piano
Has a train with the length of the entire rack of cloth*

TEXT & TRANSLATIONS

May payneta pa siya – uy!
May suklay pa man din – uy!
Nagwas de-ohetes ang palalabasin
Haharap sa altar at mananalamain
At saka lalakad ng pakendeng-kendeng

*She even has an ornamental double comb – wow!
And even a decorative comb – wow!
She shows her petticoat embroidered with eyelet
She faces the altar and admires her beauty in the mirror
Then she struts swaying her hips.*

Lay a Garland

Robert Pearsall

Based on the secular text from *The Maid's Tragedy* by the Renaissance playwright Francis Beaumont. In the original text, the song is sung by Aspasia where her betrothed is forced into a marriage of convenience to the king's mistress. Pearsall changed the setting from first to third person and developed the use of the suspension to exquisite lengths in this perfectly formed and mournful work, developing the secular practices of such composers such as Thomas Morley. This eight-part madrigal, replete with fine polyphonic writing and rich and expressive sonorities, provides a fine example of Pearsall's enduring interest in early music and the Renaissance style.

Two Ilocano Folksongs

Traditional (Arr. Fabian Obispo)

The first song, *Ti Ayat Ti Maysa Nga Ubing (Love of a child)*, tells of the love of a young person that is sweeter in comparison to a love of an elderly person.

Ti ayat ti maysa nga ubing,
Nasamsam-it ngem hasmin
Kasla sabong nga apag-ukrad
Iti bulan ti Abril

*The love of a child,
Sweeter than mint.
Like a newly opened flower
In the month of April.*

Ti ayat ti maysa a lakay,
Aglalo no agkabaw,
Napait, napait, napait a makasubkar.

*The love of an old man,
Especially if he is foolish/blind,
Is bitter, oh so bitter to bear.*

The second song, *Pong Pong Guinapong (A song about an Ilocano dish called "Pinakbet")*, is a fun tongue-twister game song about preparing the ingredients of a famous Ilocano dish called Pinakbet.

Pong pong ginapong
Parria, kamatis, tarong
Pakbetek non parbangon
Balonek a mapan talon

*Pong pong ginapong
Bittermelon, tomato, eggplant
I'll cook as pinakbet at dawn
And pack it for lunch when I go to the farm*

Idiubing ak abatit,
Inalan naken Pipit,
Inak idam darumgis,
I tirawis tika mantiris

*When I was young,
I used to catch the birds,
I would pluck their feathers,
and I would put them on your head.*

TEXT & TRANSLATIONS

As Long As I Have Music

Don Besig and Nancy Price (Arr. Eudenice Palaruan)

A choral piece about the power of music to bring hope, strength, and comfort during difficult times. The song speaks of how music serves as a constant companion, helping individuals through life's ups and downs, and offering solace and hope. This song has become one of the most favourite anthems of most choirs in the Philippines. The arranger, Eudy Palaruan, incorporated some famous classical music themes into the song:

Intro: *Piano Sonata No. 11 in A Major (Mozart)*

Interlude: *Piano Sonata No. 16 in C Major - Allegro (Mozart)*

Solo Obligato: *Menuet in G Major (Bach)*

Gabaq-An

Ruben Federizon (Text: Chim Zayas)

This song tells of the earth spirits' retaliation against human abuse of nature. While sometimes mentioned in relation to Chamorro music or rhythm, the term "*Gabaq-an*" is primarily known in the Philippines as a specific song title, not as a general word.

*Magbabaya! Magbabaya!

Magbabaya! Magbabaya!

Tan-awun ang kahimtang
Ning imong kalibutan

*Look at the your world,
Behold, your creation!*

Gibilin mo intawon
Sa kamot sa tampalasan.

*That you left and forsook
At the hands of Evil.*

**Gabaq! Gabaq! Gabaq!

Gabaq! Gabaq! Gabaq!

** Magbabaya refers to God or the Supreme Being*

*** Gabaq refers to the curse to the Evil One*

Circle of Life

Elton John (Arr. Anna Abeleda-Piquero)

An iconic song from Disney's animated film, The Lion King. The song highlights themes of life's interconnectedness, growth, and renewal, as it reflects the journey of existence across generations. This arrangement incorporates jungle African rhythms and animal sounds.

Da Coconut Nut

Ryan Cayabyab (Popularized by Smokey Mountain)

A whimsical piece about the popular tropical fruit. This funny song with a tropical mood talks about versatility and its many uses in construction and craft, using it as a metaphor for resourcefulness. The song's catchy lyrics highlight that while it looks like a nut, the coconut is botanically a fruit (a drupe), a fact that serves as a playful central theme.



ADELAIDE CHORAL AMBASSADORS

RON ABELITA
Conductor

PRINCESS JOYCE GALICIA
Assistant Conductor

SOPRANOS

Jessica Carandang
Marie Pauline Dela Rosa
Janice Dulayan
Mhyles Hintural
Angel Marquez
Adeline Serino

ALTOS

Marla Alcantara
Sonnette Bongbong
Celine Contreras
Jaemi Galicia
Rejina Labo
Angela Mamisao
Leana Mullet
Alice Naccari
Niña Ponce
Ronalyn Tayag
Pauline Wong

TENORS

Rolan Abuyo
Dean Jason Bulatao
Gil Costes
Ashraf Encila
Royal Johncy
Jose Mari Javier

BASSES

Ricardo De Jesus
Johan Oria
Larry Parane
Gabriell Satin
Franklin Serino

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