





UN CHAMBER MUSIC SOCIETY “75 YEARS OF LOVE”

**ALBUM IN CELEBRATION OF THE 75TH ANNIVERSARY OF THE UNITED NATIONS
IN SUPPORT OF THE UN REFUGEE AGENCY**



“75 YEARS OF LOVE,” the debut world music album of the UN Chamber Music Society (UNCMS) – in partnership with VIRTUA CREATIVE, is launched in support of the UN Refugee Agency (UNHCR), and in celebration of the United Nations 75th Anniversary. The programme is musically representative at the regional level, featuring repertoire from all five official regional groups of the United Nations, with songs linked to the message of the UN’s 75th anniversary. The album will feature both World Classical Music and World Pop Music.

All donations and album profits received will be directed to support the humanitarian work of the UNHCR, which has provided for seventy-years life-saving assistance and protection to refugees globally. Special thank you to H.E. Mr. Volkan Bozkir, President of the 75th session of the General Assembly; Filippo Grandi, UN High Commissioner for Refugees; Fabrizio Hochschild, Special Adviser on Preparations for Seventy-Fifth United Nations Anniversary; and Melissa Fleming, UN Under-Secretary-General for Global Communications – for their support to this album. Founded in 2016, the UN Chamber Music Society is dedicated to promoting the United Nations’ goals and values at large - through the universal language of music.



“75 YEARS OF LOVE” ALBUM PROGRAMME

UN Chamber Music Society
of the United Nations Staff Recreation Council
Brenda Vongova, Artistic Director

(I) LATIN AMERICAN AND CARIBBEAN GROUP

BOB MARLEY (1945 - 1981) One Love (arr. Edward Bilous for the UN Chamber Music Society)

As a fitting bookend to the concert, the concert opens with a song from the Marley family and closes with one just the same. Similar to his son's peace song, Bob Marley's “One Love” is the hallmark of his vibrant, embracing Jamaican reggae style. Likewise, “One Love” is a call for peace too. Unlike “Broken Sail”, though, the overall tone is more optimistic and above all, determined—its fervency, its urgency, make it seem like a prayer or hymn. The song is a long question about how much love God has and how humanity ought to carry it. In Bob Marley's world, not even the person who has strayed the farthest from the Lord's road will be denied entry on the Day of Judgment, provided that he or she is ready to repent. Basically, the song's message urges us to action, stating that our good deeds shall all be raised up the day God comes to Earth.

Julian Marley (Singer), Sara Marley (Singer), Addis Pablo (Melodica), Vivaldo Brown (Nyabinghi Drums), Hana Mundiya (Violin), Rohan Mundiya (Violin), Florrie Marshall (Viola), Derek Louie (Cello), Daniel Chmielinski (Bass), Brenda Vongova (Piano), Audrey Martell (Back-up vocalist), Janice Pendavis (Back-up vocalist), LaJuan Carter (Back-up vocalist)

*Recording for Sara Marley's vocals:
Julian Miller and Ms. Lauryn Hill*

*Recording for Julian Marley:
Aston Barrett Jr., Engineer and Floyd "John GQ" Barrett, Co-Engineer*

SAMUEL ZYMAN (1956 -) Suite de la Mancha, III. Dulcinea

This work is a reference to the beautiful, alluring love interest of literature's most well-known and well-liked heroes – Don Quixote. Over a bed of lush, Brahms-like harmonies, the melody plays out with music reminiscent of traditional Spanish folk melodies and the themes used in Richard Strauss' grandiose tone poem of the same name. The music paints a tender portrait of Don Quixote's romance with Dulcinea. Interestingly enough, in the novel, the real character of Dulcinea is very different from the figure that Don Quixote is so in love with; he has invented her as the perfect companion for him. This work portrays its narrative arc more as a life journey rather than an unmoving soliloquy. Throughout the music, his passionate dreams intensify as the instruments sing together in harmony, converse and break off at a climactic point just as the main theme returns, unchanged on the surface, yet now in a more introspective, wistful manner as though through experience.

Eva Ding (Flute), Derek Louie (Cello), Brenda Vongova (Piano)

(II) AFRICAN GROUP

CHRISTOPHER TIN (1976 -) "Baba Yetu" from Calling All Dawns (arr. for the UN Chamber Music Society)

Composed by 2x-Grammy award winning composer, Christopher Tin, as the theme for the 2005 video game Civilization IV, “Baba Yetu”’s energizing drumbeats and expansive, cinematic sweeping strings immediately conjure images of breathtaking landscapes in one’s mind. The music comes alive at the first beat. “Baba Yetu” is Swahili for “Our Father”, and the lyrics are essentially a translation of the Lord’s Prayer. With the triumphant opening theme, the chorus sings of their faith in God and praise for Him. As the music continues to develop, a gentler second theme brings the chorus through the land of tribulations; in the verses describing how humanity prays to be delivered and forgiven from sin and temptation, the music becomes more hushed, as though in awe and humbly asking for salvation. This is followed by a middle section that leads to the return of the theme, even more glorious and satisfying, which gradually builds to a climactic ending that brings our holy journey full circle.

Hana Mundiya (Violin), Roban Mundiya (Violin), Florrie Marshall (Viola), Drake Driscoll (Cello), Brenda Vongora (Piano)

(III) ASIA-PACIFIC GROUP

GARRY SCHYMAN (1954 -) "Praan" [Lyrics adapted from the poem "Stream of Life" from Gitanjali by RABINDRANATH TAGORE (1861 - 1941)] (arr. Edward Bilous)

This song was adapted from the poem by Bengali poet and philosopher, Rabindranath Tagore – from his collection, “Gitanjali” (which translates to *Song Offerings*). Schyman’s song would go on to become famous as the background music for the video “Dancing 2008”, created by video game designer Matt Harding. With the singer’s ethereal vocals and the powerful, driving rhythms and pulsating harmonies in the background, this song suggests an uplifting experience from a stage musical or pop concert. As the music dances along, the singer seems to be cheering the musicians on; truly, the song does an excellent job of bringing the feeling of the joy of knowing of life itself, and celebrating it, into relief. The persistence of the repeating vocal lines makes them unforgettable as the drums enter, pumping the energy and adrenaline further as the song bounds for its invigorating conclusion.

A truly powerful song that has an immensely energizing effect!

Mai Fujisawa (Singer), Little Carol Choir, Hana Mundiya (Violin), Roban Mundiya (Violin), Florrie Marshall (Viola), Derek Louie (Cello), Sarah Fawinger (Bass), Brenda Vongora (Piano)

CHRISTOPHER TIN (1976 -) "Dao Zai Fan Ye" from Calling All Dawns (arr. Gabriel Majou for the UN Chamber Music Society)

The theme of this work is from a chapter of the *Tao Te Ching*. “Dao Zai Fan Ye” translates approximately to “The Path is in Recurring”. The Tao (Dao) is known as the Way, a state of constant, recursive change that permeates the entire world. But the change usually is so minute that it is almost imperceptible. Everything is born from something tangible, but the tangible is born from a state of non-being. With its nostalgically meandering piano lines, as though an improvisation, the music seems to spin a storytelling introduction. As the music progresses the piano music proceeds to gain energy and take on a life of its own, thus bringing about gradual change. Jingling figures, which festoon the piano line, as well as its tinkling high notes that suggest bells, enter and alter the nature of the music yet again. As the music continues to flower, the harmonies grow in complexity and richness; the music gradually becomes like a buoyant, heavenly cloud of song that lifts us until the point where the theme returns. But this time, the theme is played by only a few of the instruments in a high, rarefied atmosphere. The rest of the ensemble then joins in in the reverence of the celestial chorus, ending the work on a solemn note of prayer.

Era Ding (Flute), Audrey Emata (Flute), Hana Mundiya (Violin), Florrie Marshall (Viola), Thapelo Masita (Cello), Brenda Vongora (Piano), Ehren L. Valmé (Trombone)

(IV) EASTERN EUROPEAN GROUP

Pyotr Ilyich Tchaikovsky (1840 – 1893) The Seasons, Op.37a, February (Carnival) June (Barcarolle) and October (Autumn Song)

These are vignettes from Tchaikovsky's twelve-work set, *The Seasons*. Displaying his talent for creating vivid depictions of diverse worlds, Tchaikovsky evokes the merry bustle of Russian Carnival season in *February*. One can see street musicians parading around town, pursued ardently by strings of children. *June* is a barcarolle with an exquisite, melancholy ambience to it. From the misty depths, an operatic melody line rises, singing its heart out before giving way to a joyful second theme. This cheer is unexpectedly broken by the return of the first theme; ultimately, work evaporates mysteriously. *October* has a poetic epigraph by Tolstoy: "Autumn, our poor garden is all falling down, /the yellowed leaves are flying in the wind." One can hear the sorrow of the dying arbor as the pattering chords bring to mind a slow gait through a blanket of fallen leaves. The chorale-like accompaniment supporting an introspective melody is similar to *June*.

Jerome Lowenthal (Piano)

PYOTR ILYICH TCHAIKOVSKY (1840 - 1893) Piano Trio in A minor, Op.50, TH.117: 2. (A) Tema con variazioni: Andante con moto & Coda – Lugubre

Tchaikovsky composed his exquisite chamber work during the time he spent in Rome from 1881-1882. Its subtitle, "À la mémoire d'un grand artiste" (to the memory of a great artist) was intended for his mentor, Nikolai Rubinstein, who passed away early in 1881. As implied by its title, the work opens with a lugubrious cello solo that unfolds into a deeply emotional, heartfelt song which ultimately collapses into a funeral march. The second movement, which is a set of theme and variations, is a world away. Far removed from the gloomy darkness of the first movement, Tchaikovsky suggests a throwback to a more classical style. The variations build onward to an almost ecstatic climax, but exactly at that moment the dream is torn away: the funereal theme returns as though a stake through the heart, and Tchaikovsky's ability to use contrast turns the return to a bleak world—even if nothing has changed—even harder to bear in comparison, having shown the audience the beauty of another, nearly utopian universe.

Sophia Stoyanovich (Violin), Noah Koh (Cello), Brenda Vongora (Piano)

(V) WESTERN EUROPEAN GROUP

GIACOMO PUCCINI (1858 – 1924) “O mio babbino caro” from Gianni Schicchi (arr. Marina Lee)

This beautiful aria, made famous by opera greats such as Renee Fleming and Maria Callas, comes from Puccini's short comic opera *Gianni Schicchi*. It is sung by the heroine, Lauretta, at a crucial point in the tale when she begs her father not to deny her marriage to the boy she loves. Its flowing melodic lines and lush harmony, as well as its relatively thoughtful tempo, belie the passions that run deep beneath the surface of this gem. Lauretta states that she, in a gesture of defiance, has already bought a wedding ring despite her father's intense dislike of her lover's family and threatens to jump into the Arno River if he does not relent. While the music starts out in a subdued manner, the fraught emotions gradually grow with the piece's progression. At the singer's climax, the instruments join in to bring her message forth: hatred is destructive, and love is the only answer that can save us.

Amy Burton (Singer), Hana Mundiya (Violin), Roban Mundiya (Violin), Florrie Marshall (Viola), Thapelo Masita (Cello), Sarah Favinger (Bass), Audrey Emata (Flute), Sam Boutris (Clarinet), Michelle Gott (Harp)

GABRIEL FAURE (1845 - 1924) Pavane (arr. Marina Lee)

A pavane is a graceful, stately Spanish dance that originated from the Renaissance period. Faure's charming little work loyally suggests the neo-Baroque ballet style. Surprisingly, the *Pavane* actually started out as a piano work. Faure would orchestrate it and add an optional chorus (which you will hear in the voice soloist here in the arrangement.) Its elegant and reserved nature reveals its history: Faure meant to have it played at private gatherings. He dedicated this beautiful piece to his patron, Elisabeth, the Countess of Greffulhe. It was during this time that Faure added the offstage chorus and even suggested adding dancers—if the venue allowed—to the ensemble. The text, while outlining the subjects of romance and courtship, never become very dramatic and remain somewhat mercurial if ironic in some lines. They were written by the Countess's cousin, the poet Robert de Montesquieu.

Alita Moses (Opera Singer), Hana Mundya (Violin), Rohan Mundya (Violin), Florrie Marshall (Viola), Thapelo Masita (Cello), Sarah Faringer (Bass), Brenda Vongora (Piano), Eva Ding (Flute), Sam Boutris (Clarinet), Lucian Avalon (Oboe), Cornelia Sommer (Bassoon), Jordan James (Horn), Michelle Gott (Harp)

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Recording for Julian Marley:
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Sara Marley
Julian Marley
Rohan Marley

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All donations are greatly appreciated.*



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