

# The University Musical Society

of  
The University of Michigan

*Presents*

## BAYANIHAN

### PHILIPPINE DANCE COMPANY

LUCRECIA REYES URTULA *Choreographer and Dance Director*  
LUCRECIA R. KASILAG *Musical Director*

SUNDAY AFTERNOON, OCTOBER 14, 1973, AT 3:00

POWER CENTER FOR THE PERFORMING ARTS

ANN ARBOR, MICHIGAN

#### DANCERS

LOLITA ADEA MELANIE BERNARDEZ FLORINA CAPISTRANO MARY JOAN FAJARDO  
MARY ANNE GARCIA AMY ROSE LIM VICTORIA LIM PATRICIA LIM  
ZENAIDA LOPEZ MARIA THERESA MATEO NERISSA MONTECILLO SARAH SANTIAGO  
CARMENCITA SANTOS ORLANDO M. BARTOLOME ROMEO GO LEONCIO GRAJO III  
EARL M. JANAIRO EDGARDO LUALHATI TOMAS MATIAS ELY D. ROGADO  
FERNANDO JOSE SISON III RODOLFO SORIANO DENNIS Y. TAN GLICERIO TECSON  
ROBERTO TONGKO JOSE M. YELO PURIFICACION YUHICO

#### VOCALIST

LEILA ATIENZA

#### RONDALLA

ROSA PUERTOLLANO

PATROCINIO ALCANTARA CARMELITO ARDIENTE REYNALDO ARDIENTE  
FIDEL HULIGANGA DALMACIO URTULA III ANTANCIO YCO

*Monitor Records*

## PROGRAM

### HIGHLAND TRIBAL

Along the upper reaches of the island of Luzon stretch the mountainous terrain from which sprang the primitive dances comprising this Suite. Famed for the centuries-old rice terraces carved out of the lofty mountain side, the region is inhabited by various tribes which up to this day still observe the colourful ritual and festivals shown here.

#### *Idaw*

A small brown bird—the idaw—is believed to be an omen-bearer by Kalinga warriors who watch its movements for some prediction about impending battle. The fighting takes place. The mandadawak, high priest of the Kalingas, dances around the fallen.

#### *Yang Angnas*

Bontoc rice festival. A girl singing, then other girls enter, wielding sticks for pounding the grain. Dancers beating gongs circle and leap around the mandadawak and a warrior, as the young man is initiated symbolically into manhood in the course of an eagle dance.

#### *Banga*

The warrior claims a bride. In celebration of the forthcoming wedding, the maiden's companions perform a dance about the fetching of water, the banga being an earthen jar.

#### *Salip*

The wedding dance, again of Kalinga origin.

#### *Uyaoy*

A rousing festival dance of thanksgiving ends this suite dedicated to the mountain dwellers. The Ifugaos, legendary builders of the fabled rice terraces, provide the inspiration for this culminating dance.

### ECOS DE LA ERMITA

The Portuguese mariner Ferdinand Magellan, sailing under the Spanish flag, encountered the Philippines during the course of the first circumnavigation of the globe. Subsequent Spanish colonization brought a European influence to Philippine life, the archipelago receiving its present name in honour of the Crown Prince who later became Philip II of Spain.

The Spanish influence was felt most strongly in the lowland and coastal areas and had a great effect on music, dance and dress. European dances such as the waltz, polka, jota, fandango and mazurka were "filipinized." This Suite's accompaniment is provided by the rondalla, a string ensemble.

Like an echo, memories linger of the once aristocratic Spanish quarter of old Manila, La Ermita, where once a hermitage stood. The echo comes to vivid life in the period numbers performed here.

#### *Habanera de Jovencita*

A nostalgic tableau. It comes to life, the movements of the girls flowing into the cadences of the habanera.

#### *Promenada*

A beauty enters for a fashionable afternoon promenade. She hands her parasol to a gallant—but there are three other suitors!

#### *Aray*

Snatches of song are sung by Chabacano-ermitense, a filipinized form of Spanish, complemented by sprightly steps.

#### *Paypay*

In this jolly caper the prop is a paypay, or fan, further evidence of Iberian influence.

#### *Jota Manileña*

An adaptation of the Castilian Jota—but the castanets are made of bamboo and are not strung together. This jota is named after the city of Manila.

### MINDANAO TAPESTRY

Arabic and Indo-Malayan influences are strongly evident in the selections included here, all from the island of Mindanao and the Sulu archipelago—in the southern part of the islands—where live some million people who profess the island faith. Hence the appropriate title, "Mindanao Tapestry" for this Suite.

In further contrast to the strings of the previous section, a medley of percussive sound is evoked from a fascinating diversity of gongs.

### *Percussion Overture*

Musicians enter with gongs and drums. A girl demonstrates her skill at the Kulintangar, a musical instrument composed of a series of small gongs laid out in a row.

### *Magigal*

Maidens enter, among them a bride richly adorned for her nuptials.

### *Paunjalay*

The wedding couple, picturesquely clad and wearing fantastic make-up perform a pre-nuptial dance.

### *The Clashing of Shields*

An enemy foray interrupts the occasion, but the attack is repulsed by the groom and his attendants.

### *Pangalay*

At peace once more, the betrothed pair and a slave girl execute a dance—a languorous but constantly shifting image featuring exquisitely graceful hand and arm movements. Some warriors join in, displaying skillful use of fan and sword.

### *Singkil*

The old epic poem of the Maranaws, the Darangan, tells the tale of Bantugan, a prince noted for his amorous exploits. Finally, being truly captivated by a lovely princess, he pursues her in courtship. But the spirits that hover over the forest, in order to punish him for his erstwhile philanderings, beset his path with difficulty, causing a heaving and clashing of rocks to hinder his pursuit.

Thus the famous dance of the clacking bamboos, its name taken from the bell-bracelet worn by the princess around her ankle, giving its tiny tinkle as the feet weave in and out between the clapped, crossed bamboo poles representing the surging of the ground. As the princess, courted by the prince and followed by her attendant carrying an umbrella, moves with precision and unconcern through the complicated, perilous pattern, excitement mounts to a crashing finale.

## INTERMISSION

### HALINHINAN—CHANGE AND INTERCHANGE

“Halinhinan,” that is to say, “an alternating,” aptly describes this bouquet of regional vignettes swiftly following one after the other with unflagging tempo and varying grace.

### *Ati-Atihan*

This suite begins with the Ati-Atihan, a colorful carnival manifestation originally occurring in Aklan but later seen in other regions. The Atis are short, fuzzy-haired aborigines, and basically, the Ati-Atihan is supposed to portray the fighting between them and the Christians. Other elements, however, have been added to the original idea to produce the colourful many-faceted celebrations seen today.

### *Kadal-Blila*

From the Tibuli tribe of Cotabato province. Two girls simulate the movements of birds.

### *Philomon*

Evening on a Philippine shore—The fishermen and their families gather; there is song and dance as they fish or repair their nets.

### *Itik Itik*

Itik is the Tagalog word for a duck and the movements of the dancers depict the wing-flapping and waddle of ducklings. This dance is derived from another folk dance called Sibay, and the home of the dance is Surigao Province.

### *Pandanggo sa Tapis*

In olden days a woman's skirt was incomplete without the addition of an over-skirt or tapis. Pandanggo of course comes from Pandanggo.

### *Dugso*

This is a ritual dance from the Province of Bukidnon, Mindanao. It is usually performed as a thanksgiving for favors granted, such as a good harvest, the birth of a male child, or victory in war. There is no musical accompaniment except for the bells worn on the dancers' legs and the stamping of their feet. It is believed that the smoke from the fire will carry the thanksgiving offerings up to the god.

### *Sun Worship*

From pre-Spanish Batangas, a striking ceremonial dance on the worship of the sun, performed by most of the company. Led by a high priest and four priestesses, the natives greet the rising of the sun, the sun which gives bountiful harvest and well-being.

## BAYANIHAN

Because the expression "bayanihan" stands for neighbourly, mutual helpfulness, or the spirit of working together co-operatively, the name has been given to this Suite which portrays folk-ways of the contemporary Philippine countryside. Significantly also, it is the spirit that from its beginnings has always animated this Dance Company.

The scene is the Countryside, the people such as you will find there. The time: rain and sunshine night and day.

### *The Rains of May*

Thunder and lightning at curtain-rise. But the fury abating into gentle rain, two girls, umbrella over their heads, sing "Ulan, Ulan," or "Rain, Rain."

### *The Bayanihan Spirit*

A house has to be transferred—lifted entire—to a new site. At once many hands and shoulders are offered for the task.

### *Aruy Aruy*

"Aruy" is a cry of pain, which well describes this light episode.

### *Maglalatik*

Latik is the coconut meat residue and this dance originally depicted a mock fight for the latik. An all-male dance, unique because of the hard coconut shells worn on the bodies and legs of the performers on which they beat a rapid staccato tattoo.

### *Tinolabong*

Dance of the herons, the tolabong being a bird found in Capiz, with a long neck, long legs and large wings with soft white feathers.

### *Lover's Dance*

A young man courts his lass.

### *Harana*

A group of strolling serenaders, with guitar and lanterns, pass by.

### *Pandanggo sa Ilaw-Wasiwas*

Lovely as ever, the dance of lights. Skillfully, the dancers, paired boys and girls, balance oil lamps on their heads as they move to the music.

### *Bangko Dance*

An agile couple execute the precarious dance on the Bangko or wooden bench.

### *Subli-An*

With the sun erupts the Subli-an. In this brisk dance the boys are subli or bent over as they dance. Again we hear the clicking of bamboo castanets, as well as the kalatong, a hollow bamboo tube struck rhythmically.

### *Pinandanggo-Binasuan*

Here is another demonstration of grace and balance as the boys and girls try to out-do each other in balancing glasses filled with wine.

### *Tinikling*

The celebrated test of skill, best known of all Philippine dances. The performers dance in and out of rapidly clapped bamboo poles. This dance, originating on Leyte island, stems from the antics of the longlegged tikling bird which farmers attempt to trap in the rice paddy fields.

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The University Musical Society relies on public support in order to maintain the scope and artistic quality of these programs. Tax-deductible contributions to our Gift Program are welcome.

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## UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan

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