



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Bayanihan

PHILIPPINE DANCE COMPANY

MONDAY EVENING, FEBRUARY 29, 1988, AT 8:00
POWER CENTER FOR THE PERFORMING ARTS
ANN ARBOR, MICHIGAN

Dancers

Cristina Marie Cabili
Johanna Cabili
Maris Stella Cruz
Ma. Katrina Gomez
Ma. Rosa Pilar A. Gomez
Ma. Rosalie Masiddo
Nadja Masiglat
Candelaria Molina
Ma. Lourdes Ortiz

Ma. Celeste Pineda
Annabelle Judith Ramos
Azila Katherine Sabile
Ma. Rosario Sanchez
Ma. Sosima Sanchez
Elizabeth Villaescusa
Vicente Gomez IV
Ferdinand Jose

Juanito Isabelo Montecillo
Oscar Montes
Delfin Novencido
Raymundo Rausa
Carlos Reyes
Gerardo Sanchez
Gregorio Carlos Sanchez
Rene Seballos
Melito Vale Cruz

Singers

Johanna Cabili and Melito Vale Cruz

Rondalla Musicians

Ruben Azarcon III
Christopher Calum
Mario Abel Cruz

Evangeline Fernandez
Edwin Geronimo
Josef Radel Lopez

Helena Z. Benitez, *President* Leticia Perez de Guzman, *Executive Director*
Isabel A. Santos, *Company Director and Costume Director*
Lucrecia Reyes Urtula, *Choreographer and Dance Director*
Jose Lardizabel, *Artistic Director* Alfredo R. Gomez, Jr., *Technical Director*
Lucrezia R. Kasilag, *Music Director* Lourdes B. Guillermo, *Public Relations*

Cameras and recording devices are not allowed in the auditorium.

PROGRAM

UMBRALES EN FLOR

For older civilizations, the past, made remote by time, has passed on to become history. For younger nations, memory lingers over what seems like yesterday. There are people alive who — believe it or not — took part in the dances performed here: *Paso de Cuatro*, *Paso Doble*, *Danza*, and the culminating, lively *Panderetas*.

Hence, *Umbrales en flor* — a flowered threshold through which a dreaming child of today enters into a world of not so long ago.

WILD PLUMAGE

For the first time, Bayanihan's tribal suite (the section dedicated to primitive evocations) is based not on the visual, but on an acoustical key. The sound of wings is hard to capture, but the tweetering, chirping, and whistles of bird life pervade this entire segment — from the ominous voice of the *Idaw*, the noises of the woodpeckers or *Kiling*, and finally, the *Banawol* or Hawk Dance. In between comes the vigorous *Pinayegpeg* and, departing from the avian motif, *Banga Salidsid*, a courtship dance of *Kalinga* origin.

SA NAYON

Next to the church and its plaza, the market place is a small town's center of communal life. But other aspects of that life are vividly represented here, from the frolics of *Maglalatik* with its staccato beat on coconut shells, to the moonlit serenades of the young people. There are competing feats of dexterity, a bamboo band and, of course, the nimble, climactic tinkling that invariably brings the first half of the program to a rousing end.

INTERMISSION

HALINHINAN

This suite is a potpourri — one dance or song succeeding another in diverse but fitting patterns. Ending the intermission, the audience is summoned by a lone shell-horn (the *tambuli*).

Highlights of this suite are the austere beautiful *Dugso* with its plumed head-dresses, and a beguiling song/dance medley celebrating the life of the islands' fisher-folk, all 7,000 of them!

PARAW-PARAW

This is a colorful salute to the Muslim culture prevalent in the Southern Philippines. The *paraw* is a boat, a proud symbol of a people whose lives have been linked to the sea from time immemorial.

Langkat-Silat is mostly about combat, giving way to the languorous *Mangalay* danced by the girls with graceful hand movements.

The *Kalilang* is festive in its use of banners, a typical, distinctive feature of the culture. The suite ends with the spectacular *Singkil*, with the Sultan and Princess leading the company in a rousing climax of sound and movement.

About the Artists

The Bayanihan Philippine Dance Company consistently captures the imagination of its audiences through their theatrical portraits in motion of the Philippines' Arabic, Malayan, Chinese, and Spanish heritage. Now on its eleventh tour of America, the company first performed in Ann Arbor in 1961, with re-engagements here in 1970 and 1973. The dancers have performed around the world — in Japan, New Zealand, Israel, Scandinavia, Eastern and Western Europe, China, the Soviet Union, and North and South America. The last tour of the United States included performances in 53 cities in the spring of 1984.

The Filipinos experienced a revival of interest in their country's folklore during the 1920s, when considerable research led to performances of native dances by school groups. At the same time, the staff of the Philippine Women's University devoted time and effort to an informal program of collecting and preserving indigenous folk dances, folk music, regional costumes, and other native crafts and costumes. Occasionally, folk dance competitions were held at provincial sports events. Following Philippine independence in 1946 came a renewed interest in "things Philippine" and, in 1956, Bayanihan was presented for the first time in a recital before an international convention being held in Manila. The next year, the Bayanihan Folk Arts Center was established for the dual purpose of research and presentations, the first such organization in the Philippines. Teams of students and teachers were sent to all parts of the country to tape-record, photograph, learn dances, and collect authentic costumes and musical instruments. The dances were taught to the Bayanihan company members, resulting in monthly performances for the public.

In 1958, the 28 dancers and 12 musicians made dance history at the Brussels World's Fair, the company's first international engagement, and Bayanihan was on its way to worldwide acclaim. October 13, 1959, proved to be a landmark day when the company opened a three-week run at New York's Winter Garden Theatre on Broadway to virtually unanimous critical praise. Other highlights through the company's three decades of performing include appearances at the Seattle and New York World's Fairs, a command performance for the King of Norway at the Oslo Opera House, and another royal appearance before the King and Queen of Thailand in Bangkok. The year 1982 was one of celebration for Bayanihan, when it was officially designated the resident folk dance company at the Cultural Center of the Philippines.

The Company is represented on seven Monitor phonograph records, in both stereo and monaural recordings. The listener can hear the "beat of the feet" and all sounds that are part of the dances, as well as music of the *rondalla* (native string band), the nose flute, various gongs, bamboo jew's harp, Muslim court instruments, chants, and vocal selections by the Bayanihan performers.

Historical Notes

The Republic of the Philippines was a United States dependency from 1898 until 1946. Prior to the Spanish-American War in 1898, the Philippines had been a Spanish colony for nearly 400 years. During that time, the archipelago of over 7,000 islands had been unified as a political entity and its people converted to Christianity. Discovery of the Philippines by the Western world was in 1521 when Ferdinand Magellan landed in Mactan Island off the coast of Cebu; he was subsequently killed by the local chieftain, Lapu Lapu.

The Filipinos are of mixed Malay-Polynesian-Chinese blood lines, with an added mixture of Spanish and American strains. English is one of the three official languages of the country and is the most widely spoken. The other languages are Spanish, which is dying out, and Tagalog, the major indigenous language. Principal export products are sugar, lumber, coconut oil, desiccated coconut, abaca, and various metallic ores.

Coming Concerts

- ENGLISH CHAMBER ORCHESTRA/JEFFREY TATE Mon. Mar. 7
 FRANK PETER ZIMMERMANN, *Violinist*
 Mozart: "Marriage of Figaro" Overture; Mozart: Violin Concerto in
 G major, K. 216; Gordon Jacob: Mini-Concerto for Clarinet; Haydn:
 Symphony No. 101 ("Clock")
- HUBBARD STREET DANCE COMPANY Sat., Sun. Mar. 12, 13
 BELGRADE STATE FOLK ENSEMBLE Sun. Mar. 13
- CHRISTOPHER PARKENING, *Guitarist* Fri. Mar. 18
 Music of Bach, Mozart, Granados, Albéniz, Torroba, Sanz,
 Villa-Lobos, Rodrigo, and Falla
- FACULTY ARTISTS CONCERT (free admission, 3:00 p.m.) Sun. Mar. 20
 Schumann: Song cycle, "Dichterliebe," Leslie Guinn, *baritone*,
 Martin Katz, *pianist*; Schubert: "Trout" Quintet, D. 667
- ANDRÉ WATTS, *Pianist* Sat. Apr. 2
 Haydn: Sonata No. 58, Hob. XVI/48; Mozart: Sonata in F, K. 332;
 Brahms: Piano Pieces, Op. 119; Schubert: Sonata, D. 784 (Op. 143),
 and "Wanderer" Fantasy
- BONN WOODWIND QUINTET Fri. Apr. 8
 STEVEN MASI, *Pianist*
 Haydn: Divertimento No. 1; Reicha: Quintet, Op. 88, No. 2;
 Beethoven: Piano Quintet, Op. 16; Mozart: Quintet, K. 406;
 Hindemith: "Kleine Kammermusik"; Poulenc: Piano Sextet
- MONTE CARLO PHILHARMONIC/LAWRENCE FOSTER Fri. Apr. 22
 KATIA & MARIELLE LABÈQUE, *Duo-pianists*
 Berlioz: Overture to "Benvenuto Cellini"; Bruch: Concerto for Two
 Pianos, Op. 88; Paul Cooper: Double Concerto (violin and viola);
 Roussel: Bacchus et Ariane, Suite No. 2
- 95th ANNUAL MAY FESTIVAL Wed.-Sat. Apr. 27-30

Pre-concert Presentations

Complement your concertgoing with these presentations designed to enhance your musical experience via the expertise of the following speakers. The place is the Rackham Building at 7:00 p.m., open to the public at \$3, tickets at the door; complimentary admission for *Encore* and *Cheers!* members and faculty and students with valid I.D.

- Saturday, Mar. 12, preceding Hubbard Street Dance Company — *The Dance of Theater and Cinema: Making Entertainment Art* Peter Sparling, Associate Professor of Dance, U-M
- Saturday, Apr. 2, preceding André Watts — *Being Critical: Observations on the Role of the Music Critic* Paul Boylan, Professor/Dean, U-M School of Music

1988 Ann Arbor May Festival — April 27-30

The Pittsburgh Symphony Orchestra

MICHAEL TILSON THOMAS and ZDENĚK MÁCAL, *Conductors*
 The Festival Chorus and The Boychoir of Ann Arbor
 VALDIMIR FELTSMAN, *Pianist* JANICE TAYLOR, *Mezzo-soprano*
 NADJA SALERNO-SONNENBERG, *Violinist*
 LINDA KELM, *Soprano* JON FREDERIC WEST, *Tenor*
 MYRNA PARIS, *Mezzo-soprano* JOHN OSTENDORF, *Bass-baritone*
 DAVID HART, *Organist*

- Wednesday, Tilson Thomas — Beethoven: Symphony No. 6, "Pastoral"; Rachmaninoff: Third Piano Concerto (Feltsman)
- Thursday, Tilson Thomas — Mahler: Symphony No. 3 (Taylor, Women's Chorus and The Boychoir of Ann Arbor)
- Friday, Mácal — Wagner: Prelude to "Die Meistersinger"; Mendelssohn: Violin Concerto in E minor (Salerno-Sonnenberg); Ravel: Suites I and II, "Daphnis and Chloe"
- Saturday, Tilson Thomas — Dvořák: Symphony No. 8; Janáček: Glagolitic Mass (Festival Chorus, Kelm, Paris, West, Ostendorf, and Hart)

Series tickets still available; single ticket sale begins March 7.

UNIVERSITY MUSICAL SOCIETY

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