

1961

Eighty-third Season

1962

UNIVERSITY MUSICAL SOCIETY
THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Fifth Concert

Eighty-third Annual Choral Union Series

Complete Series 3333

Bayanihan

PHILIPPINE DANCE COMPANY

MONDAY EVENING, NOVEMBER 6, 1961, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Dances of the Mountain Region

In the mountains of northern Luzon island still live pagan folk preserving their tribal identity, customs, and lore. Their dances celebrate festivals, victories, religious rituals, thanksgivings, etc. Their musical instruments include the nose flute, bamboo guitar, gongs of various sizes and shapes, drums, and wooden sticks.

Bontoc War Dance

The nose flute, a simple wooden flute played by a single nostril, opens this dance which is usually performed on ceremonial occasions.

Bangibang Funeral Dance

An all male ritual dance invoking war deities to grant successful revenge on the killer of a warrior. It is performed to the rhythms of wooden clappers called "bangibang."

Benguet Bendeau Victory Dance

This dance is performed during celebrations of tribal victories. It opens with the sound of the "dongadong," a native instrument, after which the Budong, an age-old ceremonial peace pact, is performed by two chiefs. The visiting chief is given a blanket and a spear, symbols of acceptance and responsibility for the safety of the visitor. Dancing follows, with percussion instruments providing rhythm.

Kalinga Wedding Dance

The wedding dance opens with an exchange of tokens between the couple. Intricate footwork is characteristic of the dance, with the groom swooping around the bride with movements not unlike a large bird's.

Ifugao Festival Dance

A chant starts the dance. The nose flute and gongs are heard in time with the stamping bare feet of the dancers. The dance celebrates thanksgiving for a bountiful harvest, a fruitful marriage, or to request good health.

(over)

A R S L O N G A V I T A B R E V I S

Fiesta Filipina

The coming of the Spaniards in the 16th century brought a new influence to Philippine life. A majority of the Filipinos were converted to the Roman Catholic Faith, European cultural ideas spread, and the Filipinos adapted and blended these into their native culture. In the fields of music, dance, and costume the waltz, polka, jota, fandango, and mazurka, among others, were "Filipinized."

Polkabal

Here the words "polka" and "waltz" were blended to obtain the title of a dance highly favored by young people because of its lively, fast-stepping pattern which is, itself, a blend of the two classic ballroom steps.

Mazurka Boholana

A promenade precedes the Mazurka. The dance was originally performed by couples scattered informally around the floor, but it now has an accepted pattern. This dance comes from the island of Bohol.

Habanera Botoleña

This is a favorite wedding party dance which originated in the town of Botolan, Zambales Province.

Jota Moncadeña

This dance is an adaptation of the Spanish *jota* with elongated bamboo castanets replacing the traditional Spanish type.

Muslim Suite

In the southern part of the Philippines, on the large island of Mindanao and the adjacent Sulu Archipelago, live about 700,000 Filipinos who practice the Islamic religion. These Muslim Filipinos, who embraced Mohammedanism as early as the 14th century and have successfully resisted attempts at conversion to Christianity, differ markedly in customs and general culture from the rest of the Philippine population. The music, dance, and costumes of this portion of the Bayanihan performance provide an accurate mirror of Muslim Philippine life and reflect the influence of Arabian and Indo-Malayan cultures.

Sultana

This is a royal dance of Jolo, Sulu. It opens with the ladies-in-waiting preparing for the entrance of guards, the Sultan, and finally the Sultana, who performs a solo with the ladies of the royal court. The dance performed is really a combination of two dances: one, the "Sultana" (which the foregoing describes); the second, the "Pangalay" in which the dancers compete with each other, showing intricate arm movements.

Tahing Baila

A successful fishing expedition is depicted by this dance in which the performers imitate many of the movements of a fish swimming.

Sagayan-sa Kulong

The warriors in Lanao Province perform this dance before going off to battle. The warriors work themselves into a frenzy by fighting a duel with an unarmed adversary. With bells (*kulong*) around their wrists to provide rhythm, a second dance follows with the Muslim warriors showing their skill in handling the shield.

Asik

Reminiscent of Persian markets, the Asik is a slave dance of the classic type. In Muslim Philippines this dance is usually performed by the ladies-in-waiting to the daughter of the Sultan.

Singkil

Every young lady of royal blood in Lanao province is expected to learn this dance. It opens with *Kzadoratan Kapiel in Baie*, a muslim ceremonial which is undertaken by a Princess and her ladies-in-waiting in preparation for a festival. The so-called "princess walk" is followed by the dance of the princess, who weaves in and out of three sets of crossed bamboo poles, arranged and clapped together in a syncopated rhythm, while her attendant carries an umbrella over her head. The dance reaches a dramatic climax with the entrance of the Sultan's court ladies, Muslim guards, and a Datu (Prince).

INTERMISSION

Regional Variations

The dances which follow are a collection of typical dances from various parts of the Philippines. The diversity in type, tempo, and music reflects the many-faceted character of a nation composed of over 7,000 islands. Some of these dances were collected by research teams sponsored by the Bayanihan Folk Arts Center. The content of the dances shows Malayan, Indian, Chinese, Spanish, and American influences.

Maglalatik

This dance is performed by men wearing a harness of coconut shells strapped on their backs, chests, hips, and thighs. They also carry a pair of shells in their hands with which they beat a tattoo rhythm on themselves and their partners.

Bagobo and Mandayan Festival Dances

The Bagobos and Mandayans are tribes in Davao Province on the island of Mindanao. The first dance, the Bagobo Festival Dance, is a demonstration of foot-work with the music provided by a unique instrument called "Tagungguan" which consists of a series of small gongs suspended by ropes from a triangular rack. The dancers wear bells around their legs.

Following the Bagobo Festival Dance is a combination of four Mandayan dances to be performed by Rajak Carlito Buntas, direct descendant of a Mandayan Bagani (ruler) of the Dababawan tribe. The "Senembung," so-called princess dance, is performed to celebrate the first son of the ruler; the "Kinabuwa," a dance imitating the movements of an eagle; the "Benesew," a ceremonial dance which is supposed to drive evil spirits away; and the "Sampak," showing off the expert manipulations of the spear, sword, and shield, follow in order.

In between the dances the Rajak Carlito Buntas will dance together with the ladies of the Bagobo tribes as is customary when any of the members of the family are guests of the festival.

Itik Itik

Itik is the Tagalog word for a duck and the movements of the dancers depict the wing-flapping and waddle of ducklings.

Binanog and Binaylan

The Manobo tribe in Agusan Province performs this dance during a full moon. A hawk swoops down upon a village and a guard chases it away and eventually kills it. The dance, as performed by the Bayanihan Dance Company, is really a combination of two Manobo dances: one, the "Binanog" (which the foregoing describes); the second, the "Binaylan" itself, a formation dance performed by girls weaving as in a trance and waving colored cloths.

Sakuting

Abra Province is the home of the Sakuting which shows a strong Chinese influence in the music played by the "rondalla." The dancers carry sticks and engage in a mock fight. The dance is often performed at Christmas time when dancers go from house to house or entertain in the town plaza for which they receive gifts of money, drinks, fruits, etc.

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 a victory in war. There is no musical accompaniment. It is believed that the smoke from the fire will carry the thanksgiving offerings up to the gods.

Harana

The harana, or serenade, is still another custom harking back to the Spanish era. On a moonlit night a group of young people sing to the plucking of guitars.

Pandanggo sa Ilaw

This is a famous "dance of lights" performed with lighted oil lamps balanced on the heads and backs of the hands of the female dancers.

Rural Philippines Suite

Life in the rural areas of the Philippines, where eighty per cent of the population live and work, today as in the past, is comparatively simple and pleasant. In a country

abundantly blessed by nature, there is much to celebrate in dance, song, and story. Dances of the low-land, rice-growing countryside, express the people's joy in work, love for music and gaiety, gratitude for a good harvest, or simply a song for a pretty day.

This suite illustrates Filipino village life. It begins with a demonstration of the Bayanihan Spirit—lifting and moving of a rural house. All the neighbors join in the move and when the move is completed the owner of the house provides the ingredients for a party.

Rain comes, an inevitable and necessary natural event which heralds the planting season. Rice is sown, then transplanted, and after it ripens is harvested. It is then threshed, wind-blown, pounded, and winnowed. All of these stages are depicted in dance by the Bayanihan Company. It is natural that so much attention should be paid to rice for this is the staple cereal in the Filipino diet.

A thanksgiving celebration, preceded by an "awit" (song) follows. The "musikong bumbong" (bamboo musical instruments, home-made) enters to announce a time of merrymaking. The group joins in the spirit of the occasion with singing and drinking of a native wine called "basi." This provides an opportunity for some of the ladies and gentlemen of the town to demonstrate their skill and grace in the dance "Binasuan" in which glasses of wine are balanced on the heads and palms of the performers.

A couple breaks from the crowd and performs the "Pandanggo sa Sambililo" or "Dance of the Hat," a flirtatious dance which finds the gentlemen attempting to pick up the hat from the ground with his head and without using his hands. More couples join in the impromptu show, this group performing the "Sayaw ed Tapew na Bangko." Bangko is a bench and the dancers dance on top of a narrow bench.

Now another couple comes forward to demonstrate the "Kuratsa," a Philippine version of the "Curacha." This is a teasing, fast-moving number of chase and run. Finally, the best known of all Philippine dances takes place, the greatly admired "Tinikling." The dance is named after the Tikling, a long-legged bird seen in the rice paddies. In between rapidly clapped bamboo poles dance three couples showing their skill and timing.

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Most of the Christian dances in the repertory are adapted from "Philippine National Dances," by Mrs. Francisca R. Aguino. Dances of the mountain regions, tribal dances in the Regional Variations Suite, and the whole Muslim suite were gathered and recorded by the Bayanihan Folk Arts Center team headed by Mrs. Lucrecia R. Urtula.

BAYANIHAN

PHILIPPINE DANCE COMPANY

Produced by the Bayanihan Folk Arts Center, Manila, Philippines

HELENA Z. BENITEZ, *President*; LUIS MA. ARANETA, *Vice-President*

LETICIA PEREZ DE GUZMAN, *Company Director*; LUCRECIA R. KASILAG, *Music Director and Assistant Company Director*; ISABEL A. SANTOS, *Costume Director and Assistant Technical Director*; LUCRECIA REYES URTULA, *Choreographer and Dance Director*; JOSE LARDIZABAL, *Technical Director and Production Consultant*; SOCORRO MATA, M.D., *Company Physician*

DANCERS: Alessandra Alano, Lenora Alano, Rosalinda Anido, Rosky Balahadia, Purisima Capistrano, Luz Castro, Carmen de Jesus, Hana Gomez, Carolina Iñigo, Loline Lualhati, Cristina Lim, Minda Primero, Teresita Principe, Carmelita Ramos, Maria Antonia Romero, Angelita Toribio, Carmen Valdez, James Agcaoili, Jose B. Antonio, Carlito Buntas, Alfredo Durano, Antonio Fabella, Leoncio Grajo III, Jose Ma. Hubilla, Alfonso Guino-o, Senen Orosa, Angelo Singian Jr., Tirso Ynciong

INSTRUMENTALISTS: Torcuato Azarcon Jr., Ramon Morada Jr., Romeo Roxas

VOCALISTS: Eleanor A. Calbes and Lilia Teresita Reyes

RONDALLA MEMBERS: Juanito Gonzales, *Rondalla Maestro*; Pacita Asuncion, Hermogenes Geronimo, Rosa Puertollano, Aurora de los Reyes, Jesus Tan, David Timbancaya, Atanacio Yco