

# The University Musical Society

of  
The University of Michigan



*Presents*

## Bayanihan

PHILIPPINE DANCE COMPANY

SATURDAY EVENING, NOVEMBER 21, 1970, AT 8:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

### DANCERS

LOLITA ADEA	ERLYNN BERNARDEZ	MELANNIE BERNARDEZ
JUDY CALDOZA	MARY JOAN FAJARDO	FE FLORES
ENYA GABOR	MARY ANNE GARCIA	ZENaida LOPEZ
FATIMA MANUEL	VIVECA MEDRANO	CRISTINA OCAMPO
CARMENCITA SANTOS		MERCEDES TEVES
ORLANDO BARTOLOME	REYNALDO FELEO	LEONCIO GRAJO III
EARL JANAIRO	ERGARDO LUALHATI	TOMAS MATIAS
RAMON OBUSAN	ELY ROGADO	FERNANDO SISON III
ANTONIO SOL	DENNIS TAN	GLICERIO TECSON
		ROBERTO TONGKO

### VOCALISTS

MIRIAM ODEJAR      ROBERTA TOPACIO

### RONDALLA MEMBERS

ROSA PUERTOLLANO      LEONILO ANGOS      HERMOGENES GERONIMO  
JESUS TAN      CRESENCIO VENTURA      ATANACIO YCO, *Rondalla Maestro*

## PROGRAM

### Prologue: The Pledging of the Peace

In symbolic procession and ceremonial, a crowded concourse of different tribes, garbed and girt traditionally, greet one another and enact the solemn pact of peace.

### Suite One: Kalinga—Of Signs and Omens

The mountain-dwelling Kalingas of northern Luzon provide most of the dances in this Suite, hence give their name to it.

#### *Idaw*

The *idaw*, a small, brown bird, is portentous with omen to the warriors who watch its movements for some augury reflecting on impending battle.

The battle takes place, and a ritual beheading ensues.

#### *Tomo Lawyao*

Now the *mandadawak*, a high priest or sorcerer, anoints the victors, and a festive celebration begins. The maidens enter with ceremonial knives, a reminder that they too, may lose their lives.

#### *Tariktik*

Divertissement. A group of young people impersonate *tariktiks*, or woodpeckers.

#### *Banga*

Among the celebrating maidens is one betrothed. A *banga* being a jar, here the womenfolk perform a dance on the theme of water-fetching in preparation for a wedding.

#### *Salip*

Wedding Dance.

#### *Tadjok*

With frenzied gongs and whirling figures the celebration reaches its climax.

### Suite Two: Ecos de la Ermita

Like a faint echo, memories linger of the once aristocratic quarter of old Manila, la *Ermita*, where once a hermitage stood.

#### *Habanera de Jovencita*

A brief guitar lesson is tossed aside as a cluster of young girls flow into the cadences of *habanera*.

#### *Promenada*

Beauty enters borne on a flower-bedecked hammock. She hands her parasol to a gallant—but there are three other suitors!

#### *Aray!*

Snatches of song sung naughtily in *Chabacanoermitense* (a debased form of Spanish), matched by the accompanying sprightly steps.

#### *Paypay*

Another gay number built around the coquettish use of the fan, or "*paypay*."

#### *Jota Manileña*

The spirited finale to the Suite. The Castilian influence marked by the use of castanets—in this case fashioned out of bamboo.

### Suite Three: Mindanao Tapestry

Although largely Christianized like the rest of the country, the sprawling island of Mindanao to the south still possesses various ethnic groups professing different faiths, among which the Muslim culture predominates.

Herein a tapestry woven out of these colorful strands.

The first six numbers are actually part of the authentic *Tuntungan Festival*. The last three are characteristically *Maranao* or *Magindanao* and are presented in this suite as guest entertainment in the *Tuntungan*.

#### *The Sounds of Tuntungan*

The Yakan rituals shown here are built around the wooden rural instruments called *Tuntungan* played with gongs and drums.

#### *Tumahik*

Agile male dancers in a dance to display masculine prowess. A striking feature is the frenetic legwork of the men.

#### *Magigal*

In contrast, a feminine number—a bride and her tribal sisters.

#### *Paunjalay*

The wedding couple, picturesquely clad and wearing masks, do a pre-nuptial dance.

### *The Clashing Shields*

Warriors dash and cavort across the stage, wielding their shields, as the entertainment in honor of the bridal pair begins. Actually, this is a continuation of the *Tumahik*.

### *Taking Baila*

A dance for three, in imitation of the undulations of fish in water.

### *Kapa Malong-Malong*

The *malong* is a garment consisting of an ample piece of cloth wrapped around the body. Here, a group of Maranao girls go through the motions of showing the various ways of using the *malong*.

### *Magasik*

A girl portrays a musical doll in this dance solo distinctly evocative of its Arabian origins.

### *Singkil*

Bayanihan's celebrated dance-sequence, a court dance from the province of Lanao, now a classic in the company's repertoire. The princess wears a *singkil*, an anklet with tiny bells attached. With her prince and attendants, she weaves in intricate dance patterns, their feet nimbly darting among clashing bamboo poles.

## INTERMISSION

### Suite Four: Tagabili

The Tagabili's tribal beliefs suggested the theme for this dance suite. In a fit of jealousy, the ruling *datu* slays his brother. For this outrage, his daughter is fated to die. Departing from its usual carefree style, Bayanihan here adopts a more formal dramatic structure than heretofore, tightly pursuing the simple tragic line until the final fiery denouement.

#### *Tagabili Chants*

The theme is chanted by the Narrator and the chorus of Weavers as the tale about to unfold is solemnly woven into the cloth.

#### *Tagabili Walk*

The personages of the royal house enter with the common folk. The *Datu* and his wives. The princess—an only child—with her playmates.

#### *The Sin*

Having fatally smitten his kin, the *Datu* receives the curse.

#### *The Summoning of the Suitors*

Taking recourse in his people's traditional belief that espousal will avert misfortune, the *Datu* seeks a noble groom for his daughter's hand. In the assemblage that follows, the serviteurs and vying suitors perform individual numbers typical of their regional homes.

Karal Iwas—A dance mimicking monkeys.

Crab Dance—And a crab.

Mandayan—or an eagle. This ends with a dangerous spear exhibition.

Tagabili Love Song—A poet-prince chants his suit.

#### *The Burning of the Village*

All in vain. Suddenly the girl is stricken and dies. In the end catastrophe falls on the entire village.

### Suite Five: Bayanihan

Because the expression *bayanihan* stands for mutual helpfulness, the name has been conferred on this suite, which exudes and bursts with neighborliness. The scene is any scene in the rural areas, the people such as you will find there.

#### *Dyana*

The hamlet awakes to that special dawn music known as *dyana*, here tooted forth by the *kuriti*, flute, *buhò* and drum ensemble. The players employ bamboo musical instruments.

#### *The Bayanihan Spirit*

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

#### *Magtutuba-Maglalatik*

Two sequences merged into one. The first, a drinking wine, *tuba* being a native drink. The second refers to *latik*, a sweet substance derived from coconut, the dancers wearing unique harnesses made with coconut shells.

#### *Kalapati*

Young maids represent the billing and cooing of *kalapati*—doves.

#### *Pantonima*

A comic invention danced by an elderly couple.

#### *The Rains of May*

The villagers rush out to welcome the first showers of May, believed to have curative effects as well as the power to hasten the blooming of young girls.

*Harana*

A moonlit serenade.

*Pandanggo sa Ilaw—Wasiwas*

Lovely as ever, the dance of lights as darkness falls over the countryside, the dancers skillfully balancing oil lamps on their bare heads as they move to the music.

*Procession*

Voices lift up in song as a procession bearing an image of the Blessed Virgin enters and goes. After this, the scene is brightened by the hanging of *kipings*—typical rural decorations.

*Bangko*

The gay but precarious dance atop a narrow bench. This ends with the merry snatching for the goodies dangling from the bitin.

*Kalatong—Subli*

The *kalatong* is a hollow bamboo tube struck rhythmically.

The boys are *subli*, (sub-sub and bali contracted) that is to say, bent down as they dance this, and again we hear the clicking of bamboo castanets.

*Tinikling*

Bayanihan always crowns its evenings with the electrifying executed *tinikling*, named after the long legged *tikling* bird, which is here impersonated by alert dancers with magic feet skipping among the striking bamboos.

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BAYANIHAN PHILIPPINE DANCE COMPANY

Produced by the Bayanihan Folk Arts Center, Manila, Philippines

TRUSTEES: Emilio Abello, *Chairman*; Luis Araneta, *Vice-Chairman*; Isabel Roces, *Treasurer*; Dalmacio Urtula, Jr., *Secretary*

MEMBERS: Helena Z. Benitez, Cecile Yulo Locsin, Conchita Sunico, Conrado Benitez, Earl Carroll, Manuel Elizalde, Manuel Montecillo, Jose J. Roy, Emmanuel Pelaez, Ernesto Rufino, Andres Soriano, Jr.

PRODUCTION STAFF

Lucrecia R. Kasilag, *Music Director and Company Director*  
Isabel A. Santos, *Assistant Company Director and Costume Director*  
Jose Lardizabal, *Artistic Director*  
Lucrecia R. Urtula, *Choreographer and Dance Director*  
Purificacion O. Halili, M.D., *Company Physician and Personnel Director*

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*University Musical Society Benefit Concert*

**Artur Rubinstein, Pianist**

**Friday, January 22, at 8:30 P.M., in Hill Auditorium**

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**Messiah**

GEORGE FREDERICK HANDEL

December 4 and 5, 8:30; December 6, 2:30

In Hill Auditorium

THE UNIVERSITY CHORAL UNION

MEMBERS OF THE INTERLOCHEN ARTS ACADEMY ORCHESTRA

LUCIA EVANGELISTA, *Soprano*      JOHN MCCOLLUM, *Tenor*  
ELAINE BONAZZI, *Contralto*      JEROME HINES, *Bass*  
MARY MCCALL STUBBINS, *Organist*      CHARLES FISHER, *Harpsichordist*

DONALD BRYANT, *Conductor*

Tickets: \$3.00—\$2.50—\$2.00—\$1.50

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