

MONITOR PRESENTS

Bayanihan ON TOUR

THE PHILIPPINE DANCE COMPANY * SONGS AND DANCES

WITH COMPLETE TAGALOG TEXT



monitor
MUSIC OF THE WORLD

Bayanihan

PHILIPPINE DANCE COMPANY

Climaxing a sixty-city transcontinental tour of the United States, under the auspices of Columbia Artists Management, from February to June 1964, the BAYANIHAN Philippine Dance Company had a three-week season at the beautiful New York State Theater in Lincoln Center. To BAYANIHAN went the honor of being the first non-resident dance company to perform in the new theater, an honor amply justified by the high praise received from the New York critics and the enjoyment received by capacity audiences. During the Lincoln Center engagement BAYANIHAN also gave two performances at the New York World's Fair thus making it "three in a row" for the youthful company which had previously performed at the Universal Exposition in Brussels in 1958 and the World's Fair in Seattle in 1962.

In over twenty countries and scores of cities, BAYANIHAN has brought audiences to their feet with joy and critics to their typewriters with enthusiasm. The demand for return engagements, for souvenir programs with photographs of the performers and for phonograph records of the shows has been insistent. This recording of the highlights of the 1964 edition of the BAYANIHAN program was prepared in partial response to that demand. For the thousands of persons who saw the BAYANIHAN performances in 1964, this recording will conjure up happy memories and help keep alive a treasured theatrical experience. For those who have not yet seen BAYANIHAN in person, this phonograph album will provide an aural introduction and perhaps serve to whet the appetite for future performances.

BAYANIHAN, in name and action, symbolizes the spirit of "working together." The word BAYANIHAN means just that and comes from the ancient Philippine tradition of neighbors helping each other. The BAYANIHAN Philippine Dance Company is sponsored by the BAYANIHAN Folk Arts Center in Manila and has its home at the Philippine Women's University in that city. The Company grew out of efforts by leading Philippine educators to collect and preserve indigenous folk dances and music. These efforts were amplified after the Philippines attained independence in 1946. Within a few years Philippine Women's University was sending teams abroad to participate in folk dance festivals in neighboring countries.

In 1957 the need was seen to formalize the efforts in order to present a full program on behalf of the Philippine Government at the Brussels Exposition. Since that time BAYANIHAN has gone on to score triumph after triumph becoming the standard by which other companies throughout the world are measured. The noted dance critic of the New York Herald Tribune, Mr. Walter Terry, aptly summarizes BAYANIHAN'S special attraction when he wrote: "You'll fall in love. I promise you."

SIDE ONE PISTA NG BAYANIHAN

In this section of the Bayanihan program we have a selection of songs which might be heard in a village in the lowland, Christian, rice-growing countryside. **Pista** means celebration or fiesta.

- 1. KULAMBU AT PALAYOK**, music by Pete Ensomo, soloists, **Chito Grajo** and **Lenora Alano**; at dawn, street vendors awaken the village with shouts and songs as they sell mosquito nets, earthen pots and other wares.
- 2. ATIN KU PUNG SINGSING**, sung in Pampango, soloist **Hilda Alicer**; snapping fingers and a tambourine are heard in this song about a lost ring.
- 3. CHITCHIRITCHIT**, popular folk song from the Ilocos Region, takes its name from the sound of locusts thrumming; it often takes the form of a singing joust, this time between the boys and girls; solos by **Lenora Alano** and **Chito Grajo**.

TAGALOG TEXT ENCLOSED

- 4. SARONG BANGUI**, traditional folk song from the Bikol Region of southern Luzon, sung by the chorus in the the Bikol language.
- 5. BANGKO**, instrumental music for a dance in which the performers skip and sway on top of a small bench; the shouts and applause heard are in encouragement of the dancers.

DANCES OF THE MOUNTAIN PROVINCE

The Bayanihan program contains a suite of dances from the Mountain Province of northern Luzon where indigenous tribes still preserve their customs, lore and tribal identity. Gongs and other percussion instruments are featured in these dances which portray primitive religious and secular rituals.

- 6. DANCE OF THE SEVEN GONGS**, an Ifugao tribal dance designed to drive away evil spirits; instruments include the bamboo guitar and drums.
- 7. THE HUNTING OF THE BOAR**, a dance from the Bontoc tribe depicting the killing of the wild boar; recorded during a performance of the dance, the sounds of spears, shields, sticks, wailing and a bamboo Jew's harp are heard.
- 8. TALIP AND BUMAYAH**, a rice harvest thanksgiving dance (**Bumayah**) preceded by a short dance of joy (**Talip**) in which the celebrant imitates the motions of a rooster scratching the ground; gongs, tribal chant and drum roll bring the dance to a climax.

PHILIPPINE PANORAMA

Bayanihan conducts continuing research throughout the Philippine Archipelago and the diversity in type, tempo and style of the songs and dances of its programs reveal the multi-faceted nature of Philippine culture. The following three selections are a brief sample of the patches which make up the quilt of Philippine culture.

- 9. MANG-I-ISDA**, a fishing scene provides the setting for two Visayan songs, **Si Pilemon** and **Si Nanay, Si Tatay**, a charming pair of tunes with "popular hit" potential, opening with the boys whistling and closing with an obligato by **Hilda Alicer**.
- 10. FALIMAC-BILAAN**, an example of a tribal dance from the island of Mindanao; girls perform this dance, imitating birds in flight and combing their long hair; heard are the **kudyapi** (two-stringed guitar), **tagunguan** (a series of small gongs suspended by ropes from a triangular wooden rack), and the bells worn by the dancers around their legs.
- 11. SUBLI**, a favorite dance from the Province of Batangas in which the performers use bamboo castanets.

SIDE TWO EL SALON FILIPINO

This suite of dances reflects the Spanish heritage of the Philippines but also shows how the music and dance of Spain were adapted and blended into the Philippine environment.

- 1. JOTA CAVITENO**, the Philippine version of the **jota**, this one from the Province of Cavite, featuring castanets of bamboo, the stamping of the boys' feet and the music of the **rondalla** (string orchestra).
- 2. BAILES DE ANTAÑO**, a combination of dances including the popular **polka sala**, preceded by a **paseo**, music by the **rondalla**.
- 3. PASEO DE ILOILO**, also known as the **Andaluz**, betraying its far-off origin, a **courtship** and flirtation dance.

HARI-RAYA (MUSLIM FESTIVAL)

Nearly one million Filipinos are Muslims, living on the southern island of Mindanao and the adjacent Sulu Archipelago. Bayanihan features authentic Muslim songs and dances as part of its program.

[The chant which opens this musical section is a portion only of an authentic Muslim chant.]

- 4. KZADORATAN**, known as "a way of walking" or "the princess walk"; preceded by a chant; featuring the Muslim musical ensemble composed of the **kulintang** (a xylophonic set of gongs), various gongs and drums.
- 5. PANGALAY**, a langorous dance from Jolo; musical accompaniment includes a bamboo xylophone, drums and the **kulintang**.

BAYANIHAN ENCORES

At the close of every performance, Bayanihan sings to the audience. This infectious custom wins hearts and spirits and brings a rapport between the entertainers and the entertained. Though basically a dance company, Bayanihan sings with the poise and verve of a professional chorus.

- 6. EAST SIDE, WEST SIDE**, the famous New York song, added to the Bayanihan repertory especially for the Lincoln Center engagement, brought the New York State Theater audience to its feet cheering.
- 7. COME TO THE FAIR**, Bayanihan's adaptation of the song originally written to promote the Seattle Fair.

Hear **BAYANIHAN** Exclusively on **MONITOR**:
(Write for free complete detailed listing.)



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RETURN TO ARCHIVE

CENTER FOR FOLK LIFE PROGRAMS AND CULTURAL STUDIES SMITHSONIAN INSTITUTION

Bayanihan

PHILIPPINE DANCE COMPANY

Produced by the Bayanihan Folk Arts Center, Manila, Philippines

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Technical Director and Artistic Consultant

Dancers

Dolores Alano	Lenora Alano	Hilda Alicer	Maria Rosario Arrieta
Rosky Balahadia	Purisima Capistrano	Zorayda Amelia Capistrano	Carmen de Jesus
Cristina Flores	Carolina Inigo	Maria Cristina Lim	Lourdes Locsin
Flordelis Primero	Minda Primero	Carmelita Ramos	Maria Lilia Sevilla
Angelita Toribio	Maria Lourdes Urtula	Francisco Abacan	Alfonso Ambida
Jose Antonio	Alfredo Noel Benitez	Eiseo Bernabe	Rodolfo de Leon
Alfredo Durano	Chito Grojo	Alberto Liwanag	Jaime Pabalan
Alejandro Yabut	Jose Yelo	Tirso Ynciong	

Instrumentalists

Delfin Bermudez	Jose Carreon	Jose Cuadra	Sernuel Mendoza
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Rondalla Members

Juanito Gonzales, *Rondalla Maestro*; Hermogenes Geronimo, Rosa Puertollano, Jesus Tan, Sarah Trinidad, Crescencio Ventura, Atanacio Yco

For complete catalogue, "Music of the World" write:

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MUSIC OF THE WORLD

sing-along text

MF/MFS 428

PHILIPPINE DANCE COMPANY

SIDE ONE

1. KULAMBU AT PALAYOK

Music: Pete Ensomo

Translation: Lucrecia Kasilag & John M. Reed

Ang Kulambo ang aking pang-laban
Sa lamok na lubhang matapang
May kulambo ako maging araw
Dahil sa dami ng mga langaw.

Ang lamok ay lubhang ma-amo
Sa sino many walang kulambo
Ang lamok ay magsisiawit
Ng upang ikaw ay ma-iglip.

A las quatro ng umaga
Gigisingin ng asawa
May buntal at may tadyak pa
Ang buong katawan
Upang magtinda ny palayok-kalan.

A las doce ny tanghali
Ay wala pang nabili
Ano ngayon ang gagawin ko
Pag uwi ny amin
Tiyak na ako'y kanyang bubugbugin.

A las quatro ny umaga
Gigisingin ny asawa
Ano ngayon ang gagawin ko
Pag uwi ng amin
Tiyak na ako'y kanyang bubugbugin.

The mosquito net is my defense
Against the very brave mosquito;
I use a mosquito net even during the day
Because there are so many flies.

The mosquito is very endearing, appealing,
To a person who has no mosquito net;
The mosquitos are singing
To make you fall asleep.

At four o'clock in the morning
My husband awakens me,
With a punch and a kick!
My poor body.
All that, for me to sell pots and stoves.

At twelve o'clock
Nothing has been sold;
What shall I do?
When I go home
I will surely be beaten again.

At four o'clock in the morning
My husband wakes me up -
What shall I do?
When I go home
I will surely be beaten again.

2. ATIN KU PUNG SINGSING (Pampango Folksong)

Translation: Emilia S. Reysio-Cruz

Atin ku pung singsing
Metung yang timpucan
Amana que iti
Qng indung ibatan
Sangcan queng sininup
Qng metung acaban
Mewala ya iti
Ecu ca malayan.

Ing sucal ning lub ku
Susucdul banua
Picuruz cung gamat
Babo ning lamesa
Nino many manaquit
Qny singsing kung mana
Kalulung pusu ku
Mangi nuya que a.

I once had a dear ring
With a precious stone rare,
It was given to me
By my mother so dear;
In my chest it was kept,
It was lost, now I grieve;
Bitter tears have I shed,
That in heaven were heard.

Grieving, lonely I sit,
As I think of my loss,
'Tis so bitter and great
That a vow I have made;
Whosoe'er finds my ring
And restores it to me,
My heart shall be his,
To serve him faithfully.

3. CHITCHIRITCHIT (Traditional Folksong)

English Translation: Lucrecia R. Kasilag, Carolyn J. Nivera,
John M. Reed

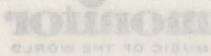
* Chitchiritchit alibangbang,
Salaginto't salagubang.
Ang babae sa lansangan,
Kung gumiri'y parang tandang.

Mama, mama, namamangka
Pasakayin yaring bata.
Pagdating sa Maynila
Ipagpalit ng manika.

Chitchiritchit alibangbang
Locust, little beetlebug
That girl in the street
Is strutting like a peacock.

Say there, you sir, rowing a boat,
Give the baby a ride;
When you reach Manila
Exchange him for a doll.

Ale, ale namamayong
Pasukubin yaring sanggol.
Pagdating sa Malabon
Ipagpalit ng bagoong.



sing-along text

*(The sound of cicadas or locusts
rubbing their wings together.)

4. SARONG BANGUI (Bikol Folk Song)

English Translation: Lucrecia R. Kasilag & John M. Reed

Sarong bangui sa higdaon
Naca dagnog aco hino - ni nin sarong gamgam
Sa luba co catorongan
Baco cundi simong voces iyo palan.
Dagos aco bagnon si sacuyang mata ininoclat
Caidtong ca dic loman aco ay dagos na gnalag calag.
Can itiniroc co si sacuyang mata sa itaas
Simong lalawgon mahiling co maliwanag.

9. MANG-I-ISDA (Visayan Fishing Songs)

English translation: Lucrecia R. Kasilag & John M. Reed

SI PILEMON

Si Pilemon namasol sa kadagatan
Nakakaha ng isdang tambasakan
Gui baligya sa mercadong guba
Ang hilim puros kura
Ang hilim puros kura
Igwa ipanuba.

SI NANAY, SI TATAY

Si Nanay, Si Tatay namasol sa dagat
Pagcobit bogaong, pagvera catambac
Si Nanay, Si Tatay namasol sa dagat
Pagcobit bogaong, pagbera catambac.

SIDE TWO

6. EAST SIDE, WEST SIDE

Down in front of Casey's old brown wooden stoop
On a summer's evening we formed a merry group.
Boys and girls together we would sing and waltz,
While Tony played the organ on the sidewalks of New York.

Chorus: East Side, West Side, all around the town
The tots say "ring a'rosie", "London Bridge is falling down."
Boys and girls together, me and Mamie O'Rourke,
Tripped the light fantastic on the sidewalks of New York.

7. MEET ME IN NEW YORK AT THE FAIR

Meet me in New York at the Fair,
If you want to meet me I'll be there;
I will be your doll
You will be my guy
We will have a ball;
Remember, if you want to hug me, hug me there;
If you want to kiss me, kiss me there;
I'll be waiting, to start the celebrating,
Meet me in New York, that's where I'll be at the
I'll meet you in New York at the Fair.

For complete detailed Philippine listing
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156 FIFTH AVENUE NEW YORK 10, N. Y.

Hey lady, with the umbrella,
Take the baby under your umbrella;
When you reach Malabon
Exchange him for shad roe.

(Male Solo) Women, when you court them
Coily refuse attention,
But tremble, nevertheless!

(Female Solo) You men really fool around,
You pose as Saints,
But are definitely "playboys".

One evening, from where I slept
I heard the sound of a bird;
I could not tell whether or not it was your voice.

I got up and opened my eyes
And looked around;
When I raised my eyes
I clearly saw your face.

Pilemon went out to sea to fish
And caught tambasakan (a kind of fish)
He sold the fish in the old market
But the income from the sale hardly brought enough
To buy tuba (a local drink).

Mother and father went fishing in the sea;
But when they hooked a small fish,
They brought up a whale!