

MFS 723

Bayanihan 6

PHILIPPINE DANCE COMPANY

TAGABILI ♦ JOTA MANILEÑA ♦ IDAW
HABANERA ♦ YAKAN ♦ ARAY
PAYPAY ♦ SALIP ♦ AND OTHERS

monitor
MUSIC OF THE WORLD

STEREO

DESIGN: EDWARD BUXBAUM

RETURN TO ARCHIVE

CENTER FOR FOLK LIFE PROGRAMS
AND CULTURAL STUDIES
SMITHSONIAN INSTITUTION

Bayanihan

PHILIPPINE DANCE COMPANY



"The Air Was Touched With Tangerine." So wrote the noted dance critic Clive Barnes in *Dance and Dancers* magazine some years ago when Bayanihan first challenged the world's established dance companies for a place in the terpsichorean spot-light. Now, a short decade, and five world tours later, Bayanihan has won recognition universally for converting folk-lore research into highly satisfying "total theatre," with sumptuous costuming, exciting and unusual music and exuberant dancing. From Lincoln Center, New York, to La Scala, Milan, Bayanihan has graced the most prestigious stages of North and South America, Europe and Asia.

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, as in harvesting a crop or moving a house. In the same spirit, the Bayanihan Philippine Dance Company has no stars nor featured performers but works as an ensemble. That the members of the Company enjoy performing is readily communicated to audiences through the infectious gaiety of the singers and dancers. This quality of projection makes the audience feel a vicarious participation in the performance.

This present recording, produced in a studio in New Orleans, Louisiana, while the Company was touring the United States under the auspices of Columbia Artists Festivals in the Fall of 1970, is the sixth long-playing stereo disc of Bayanihan music exclusively on the Monitor label. This popular series, which also includes tapes and cassettes and has been licensed for release in many other countries, is the only set of cultural calling cards which encompasses the total variety of Philippine music. The purpose of these recordings, however, is not merely anthropological (though they make a major contribution in this area). Rather, their purpose is enjoyment as a pleasant reminder for those who have seen and heard Bayanihan, and an introduction to those who still have that treat in store.

Enjoy! Mabuhay!

JOHN M. REED

SIDE ONE

1. Aray

Here is an example of the Iberian influence, sung in "Chabacano-ermitense," a Filipinized form of Spanish.

2. Salip

In the Mountain Province of north-central Luzon Island live the Kalingas, an indigenous tribe which still preserves its identity, customs and lore. "Salip" is a Kalinga wedding dance. The strong percussion sounds of gongs and drums are typical of the Mountain Province.

3. Habanera

The Spanish heritage of the Philippines is again reflected in this melodious song and dance played by the "rondalla," a string ensemble of plucked and strummed instruments. Actually, Spain imported the Habanera from Cuba (Habana = Havana) which confirms the internationality of music!

4. Yakan

Introducing a suite of dances of the Muslim Filipinos from the large southern island of Mindanao, Bayanihan performs the exciting "yakan" rituals to the sounds of the "Tuntungan," a wooden percussion instrument, accompanied by gongs and drums.

5. Jota Manileña

A feature of the "jota" is the sound of castanets, in the Philippine version made of bamboo, unstrung and held loosely. There are many styles of "jota" in the Philippines, derived from Spain. This is the "jota" of Manila.

6. Idaw

This dance takes its name from a small, brown bird, the "idaw" which is regarded by Kalinga warriors as an omen of impending battle.



SIDE TWO

1. Tagabili

In this first-ever recording of the authentic music of the "Tagabili" tribe of Mindanao, Bayanihan presents an integrated panorama of its life and customs told through the medium of music. Accompanied by ankle-worn bells, chants and gongs, this is a percussive tour-de-force.

2. Paypay

In this lively number the young ladies carry scented fans, or "paypay" and flirt with young men with canes and straw hats, once more giving evidence of the Castilian influence.

3. Kapa Malong-Malong

This dance of the Maranao Muslims is a demonstration of the many ways of wearing the "malong," a circle of cloth used as a skirt, shawl or mantle.

4. Louisiana

In every country and city, Bayanihan closes its performance with an encore rendition of a typical song. At the recording session in New Orleans and during performances throughout the State of Louisiana, Bayanihan sang its way into the hearts of audiences with this song.

5. Pearly Shells

Hawaii has many famous songs but none was ever more appreciated by audiences in Honolulu, on Hilo or Kauai, than "Pearly Shells," sung by the visiting Filipinos of Bayanihan.

6. Lord's Prayer

As with all performers, the Bayanihan Dance Company often needs an extra lift to get ready for a new audience. Their solution is to sing, back-stage, prior to a crucial performance, their own rendition, a cappella, of The Lord's Prayer. Here, for the first time, is Bayanihan's private pre-performance supplication.

MFS 723
Philippine Songs & Dances
STEREO

Bayanihan

PHILIPPINE DANCE COMPANY

Produced by the Bayanihan Folk Arts Center,
Manila, Philippines

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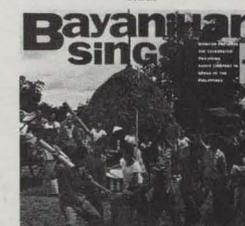
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Also: MFS 427 — A Philippine Christmas with BAYANIHAN

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Production of this recording was under the supervision of Michael Stillman and John M. Reed. Mr Reed also provided the program notes.

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