Bayanihan on Tour

The Philippine Dance Company: Songs and Dances

With complete Tagalog Text
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 the performers and for phonograph records of the shows has been insistant. This recording of 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 Tagalog word, HAN in person, which has brought audiences throughom the world are awoken the village with shouts and songs as they sell their bamboo guitar and drums.

The Company grew into a professional dance company, and music. These performances at the New York World's Fair, for the thousands of persons who saw the show, were amplified after the Bayanihan conducting continuing research throughout the Philippine Archipelago and the diversity in type, tempo and style of the shows 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.

1. SARONG BANGUI, traditional folk song from the Bikol Region of southern Luzon, sung by the chorus in the Bikol language.
2. BANGKO, instrumental music for a dance in which the performers skit and slide on top of a small bench; the shouts and applause heard are in encouragement of the dancers.
3. ANIHKAN, or a tribal dance designed to drive away evil; bells in men's garments include the bamboo guitar and drums.
4. 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.
5. TALIP AND BUMATAY, a rice harvest thanksgiving dance (Bumayok) 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.

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1. PISTANA, a fishing scene provides the setting for two Visayan songs, Si Pilemen and Si Naneey, Si Tayto, a charming pair of tunes with "popular hit" potential, opening with the boys whistling and closing with an obligato by Hilda Alicer.
2. BALIMAC-BILAMAN, 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 kudaypi (two-stringed guitar), tagunggga (a series of small gongs suspended by ropes from a tripod), and the bells worn by the dancers around their legs.
3. SUBI, a favorite dance from the Province of Batangas in which the performers use bamboo castanets.
4. 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.
5. JOYA CAVITENO, the Philippine version of the jota, this one from the Province of Cavite, featuring castanets of bamboo, the stomping of the boys' feet and the music of the rondalla (string orchestra).
6. BAILES DE ANTALO, a combination of dances including the popular polka solo, preceded by a paseo, music by the popular Polka solo.
7. PASEO DE ILLALO, also known as the Andalucia, betraying its far-off origin, a courtship and flirtation dance.

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HARIRAYA (MUSLIM FESTIVAL)

Nearly one million Filipinos are Muslims, living on the southern island of Mindanao. Although you need to look for authentic Muslim chant."

4. KZDORATAN, known as "a way of walking" or "the princess walk"; preceded by a chant; featuring the Muslim musical ensemble composed of the kulintangon (a xylophonic set of gongs), various gongs, and drums.
5. PANGLAY, a languorous dance from Jolo; musical accompaniment includes a bamboo xylophone, drums and the kulintangon.
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 maggsiawit
Ng upang ikaw ay ma-iiglip.

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

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 mosquitoes 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. Reyes-Cruz

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

Ing sucal ning lub ku
Susucudul banua
Picuruz cung gamat
Babo ning lamesa
Nino many manaukit
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;
Whoso'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
Ipapalit 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
Paskubin yaring sanggol.
Pagdating sa Malabon
Ipagpalit ng bagoong.

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
Coyly refuse attention,
But tremble, nevertheless!
(Female Solo) You men really fool around,
You pose as Saints,
But are definitely "playboys".

*(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.

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

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.

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

5. SI PILEMON  
English translation: Lucrecia R. Kasilag & John M. Reed

Si Pilemon namasol sa kadagatan  
Nakaka na tambasakan  
Gui baligya sa mercadong guba  
Ang hilim puros kura

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.

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.

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