

Quarter IV: 20th AND 21st CENTURY MULTIMEDIA FORMS

CONTENT STANDARDS

The learner demonstrates understanding of...

1. Characteristic features of 20th and 21st century opera, musical play, ballet, and other multi-media forms.
2. The relationship among music, technology, and media.

PERFORMANCE STANDARDS

The learner...

1. Performs selections from musical plays, ballet, and opera in a satisfactory level of performance.
2. Creates a musical work, using media and technology.

LEARNING COMPETENCIES

The learner...

1. Describes how an idea or story in a musical play is presented in a live performance or video.
2. Explains how theatrical elements in a selected part of a musical play are combined with music and media to achieve certain effects.
3. Sings selections from musical plays and opera expressively.
4. Creates/improvises appropriate sounds, music, gestures, movements, and costumes using media and technology for a selected part of a musical play.
5. Presents an excerpt from a 20th or 21st century Philippine musical and highlights its similarities and differences to other Western musical plays.

From the Department of Education curriculum for MUSIC Grade 10 (2014)

OPERA IN THE PHILIPPINES

The emergence of the Filipino opera started to take shape during the middle part of the 19th century. Foreign performers, including instrumental *virtuosi*, as well as opera singers and Spanish *zarzuela* performers came to the country to perform for enthusiastic audiences.

The opera is an art and music form in which singers and musicians perform a dramatic work combining text (called *dibretto*) and a musical score, usually in an elaborate theatrical setting. It incorporates many of the elements of spoken theater, such as acting, scenery, costumes, and sometimes includes dance. The performance is typically given in an opera house, cultural center, theater, or auditorium. It is accompanied by an orchestra or smaller musical ensemble. The dialogue is entirely sung and not spoken.

Opera is part of the Western classical music form and tradition. It started in Italy at the end of the 16th century and soon spread through the rest of Europe. While English, French, and Italian operas were being presented, it was the Italian opera that captured the creative imagination of composers, librettists, and singers alike.



Zorrilla Theatre



Manila Grand Opera House

As the locals were being exposed to Western art and music, they were also realizing their inner talents and passion for the opera. The themes were ripe for voicing their own sentiments about love of country and longing for independence from colonial rule.

The element of tragedy, emanating from the popular themes of romance, deceit, murder, *vendetta*, and other elements of human frailty, became a favorite story pattern of the Filipino opera. Some operatic works were based on previous literary creations, such as Rizal's *Noli Me Tangere* and *El Filibusterismo*. The tragic endings and unresolved conflicts made them excellent choices for an operatic production.

Local Theaters and Early Philippine Operas

Local theaters, including the Zorilla, Principe Alfonso, Variedades, Quiapo and Tondo Theaters, were the choice venues for the mainly Italian operas that came to the country, such as *Lucia di Lammermoor*, *La Boheme*, *La Traviata*, and *Aida*. Later, other opera venues were established, led by the Manila Grand Opera House and the Metropolitan Theater (Met).

The first Filipino opera is said to be to *Sandugong Panaginip* by Pedro Paterno, a poet, novelist, musician, and government official. This was first presented at the Zorilla Theater on August 2, 1902. It was later translated by the Englishman M.W. Loving with the title *The Dreamed Alliance*.

Following this historic development, other prominent figures and ensembles contributed significantly in the promotion of opera. They were composer Bonifacio Abdon as the first Filipino opera conductor, Dr. Ramon Javier as the first Filipino opera impresario who promoted local talents to participate in foreign productions. The Orchestra Molina was known for their interpretation of operatic works as well as other classical compositions.



Metropolitan Theater (Met)

Subsequent Filipino operas followed sporadically, such as *Lakangbini* by Patricio Mariano that was staged at the Metropolitan Theater on December 19, 1933. Operatic divas included Nelia Manalo, who portrayed the leading role of Violetta in Giuseppe Verdi's *La Traviata*. Mercedes Matias-Santiago portrayed the role as Lucia in Gaetano Donizetti's *Lucia di Lamermoor*. National Artist Jovita Fuentes portrayed the role as Mimi in Giacomo Puccini's *La Boheme*. The establishment of the Cultural Center of the Philippines (CCP) by then First Lady Imelda Romualdez-Marcos in 1969 paved the way for other Filipino operas to be staged at a legitimate venue of international standard.

NOLI ME TANGERE and EL FILIBUSTERISMO

Operas based on Rizal's two novels *Noli Me Tangere* and *El Filibusterismo* were composed by National Artist Felipe Padilla de Leon. These were presented at the CCP Main Theater in 1970 and 1975, respectively. *Noli Me Tangere* and *El Filibusterismo* were later restaged also at CCP as musical plays with new music composed by Ryan Cayabyab and new creative team.



Cultural Center of the Philippines

LA LOBA NEGRA

La Loba Negra (The Black She-Wolf) is a three-act Filipino opera. *Acts I and II* are based on history. Act III is based on a legend attributed to Fr. Jose Burgos. He was one of the three martyred priests, Gomez, Burgos, and Zamora who were executed in Bagumbayan (now Luneta) in 1872. The music was composed by National Artist Francisco Feliciano, with *libretto* by soprano Fides Cuyugan Asensio. The premiere was held in 1984 with Lamberto Avellana as director. In 1985 direction was by Peque Gallaga and Jorge V. Ledesma, production design by Don Escudero, costume design by National Artist Salvador Bernal, lighting design by Dennis Marasigan, and choreography by Rene C. Hinojales.

La Loba Negra was presented by the Cultural Center of the Philippines in cooperation with the Asian Institute for Liturgy and Music at the CCP Main Theater from August 16 to 25, 1984 and the 2nd season in 1985. Ms. Asensio alternated with Eleanor Calbes as Dona Luisa/La Loba. Jimmy Melendrez alternated with Noel Velasco as Governor-General Fernando Manuel Bustamante. Secondary roles were performed by Nomer Son as Torralba, Gamaliel Viray/Nolyn Cabahug as Fr. Sebastian Totanes, Aileen Espinosa Cura as Florentina Dolores, and Lito Carating/Elmo Makil as Kapitan Macatangay. The composer himself conducted the Philippine Philharmonic Orchestra. Choral support was from the Philippine Madrigal Singers, Singers Harmonics, Tiples de Santo Domingo, Pasyon Singers of Cardona, and the Zarzuela Foundation Chorus.



Librettist and soprano,
Fides Cuyugan Asensio

Background of the Opera

The story of *La Loba Negra* takes place during the 17th century of Spanish rule in the Philippines. It revolves around the tragic assassination of Spanish Governor-General Bustamante. His administration was greatly admired for his planned reforms in the colonial administration. It also focused on the bitter reaction and planned *vendetta* (revenge) by his wife Doña Luisa (*La Loba Negra*) on the religious perpetrators. As massive corruption and friar abuse were prevalent, the entry of Governor-General Bustamante to institute reforms did not sit well with the powerfully abusive priests, which led to his untimely death.

Synopsis

The opera begins with a Prologue depicting the scene of a woman dancing around a priest tied to a log. She scolds him in a haunting atmosphere of pitch darkness and a howling wolf from the distance. The scene shifts to the Governor's Palace Ballroom where a welcome party in honor of the new Governor-General Bustamante is in progress. Upon the arrival of the Governor, lavish gifts are offered to him by the various guests. To their surprise and dismay, the Governor downplays their ostentatious revelry and gift-giving as a sign of potential corruption in his song *Makinig Kayo*. The entry of Fray (friar/priest) Totanes and his regal posturing further elicits sarcastic remarks from the Governor. As he and his wife Doña Luisa exits the scene, an *indio* (Spanish term used for a Filipino native) servant named Macatangay enters with a message to the Governor from his employer, Auditor General Torralba.

Fray Totanes takes advantage of the Governor's exit by asserting the power of the church over the state in his song *Siya Ba ang Magsasabi Sa Akin?* prompting the Governor's daughter Dolores to chide him for his unbecoming remarks in her father's house. Fray Totanes apologizes without a trace of sincerity as Dolores exits followed by an "interested" young friar. Meanwhile, Fray Totanes intercepts the gifts meant for the Governor. He got the gifts to add to the Church's treasury. He blesses the guests as he reassures them of a place in heaven.

In the Palace's family room, Doña Luisa is singing an aria *Huizilipochtli* about an Aztec god which her daughter Dolores was curiously questioning about its meaning. Their conversation is interrupted by the Governor who was on his way out to investigate the Auditor General's office on the state of the Treasury. Dolores, suspecting the impending result of the investigation amid the pocketing by the friars, weeps bitterly as her mother tries to comfort her. At the Auditor General's office, Fray Totanes witnesses Torralba collecting taxes from the various merchants in order to get their trade permits. He then shares the "loot" with Fray Totanes who in turn gives part of his share to his mistress Conchita. The Governor enters shortly, and after a brief confrontation with Torralba, discovers that the Treasury coffers are empty.

He orders the latter's immediate imprisonment in Fort Santiago, a most dreaded place for criminals and political prisoners at that time. The scene ends with a duet *Anong Saklap Nitong Pangyayari* by the two, with Torralba in remorse and shame and Bustamante in pity and disgust over the situation. The chorus sings *Sa Haring Pari, O Sa Paring Hari* in the distance. The continuing crackdown of Governor Bustamante on the religious officials did not spare even the Archbishop of Manila as they were all detained in Fort Santiago. A religiously-led demonstration ensues in the Town Plaza but is quickly dispelled by the Governor's soldiers. The priests are exhorted by Fray (friar/priest) Totanes to come out in full-force to plot the assassination of their most hated enemy. A mass is held without the usual service as the altar is covered black to symbolize a coffin, topped by the Spanish flag and a crucifix.

As they march toward the Governor's palace, singing *Muerte, Muerte Para El Traidor Bustamante*, a messenger forewarns the Governor of the plot. But to no avail, the assassins are able to reach the palace and kill the Governor along with his son Jose. Doña Luisa, witnessing this brutal killing, asks the Lord and the Virgin Mary to forgive the perpetrators. However, her mind snaps at the shock of the moment, wherein she instead invokes the Aztec god to assist her in avenging the murders of her loved ones. With a loud scream filled with pain and anguish, she has renounced her Christian faith.

Doña Luisa, now disguised as *La Loba Negra* (The Black She-Wolf), commences her revenge during the elaborate ceremonies of Palm Sunday. And together with her sexually-abused daughter, methodically slays the friars she encounters. She killed over 200 priests in a span of two years. Her infamous reputation has spread as the religious clergy cower in fear. Macatangay, who has also become a rebel leader for a different cause of achieving independence, joins forces with *La Loba Negra*. They continued in their ritual religious murders, singing the songs *O Poong Maykapal*, *Kayong Mga Namumuno*, and *Hindi Na Malayo Ang Araw*.

The scene is transported back to the Prologue with Doña Luisa castigating the friar responsible for the seduction and rape of her daughter. Added to her earlier murders of the friars for the deaths of her husband and son, Doña Luisa's vengeful emotions have now been purged out. When her daughter is wed to *Sandugo*, she has become one with the *indios* of her adopted country. Before she dies, Doña Luisa was heard singing *Napakahaba ng Gabi*. She speaks of a bright tomorrow after the long night as the chorus sings *Sulong, Mahal Kong Kababayan*.

The music and *libretto* have closely collaborated to portray the dramatic moods in the opera. The dramatic moods are particularly depicted in the murder scenes that are effectively contrasted with the solemn sounds and religious fervor of the liturgical rites. The somewhat debatable moral issue of vengeance may perhaps be explained by the temporary insanity of Doña Luisa. It was caused by the brutal killings of her husband and son, wherein the Aztec god is portrayed as a scapegoat for the Christian purge. As librettist Asensio concluded: "The night is long but the sun will rise... and rise again in the East."

***NOLI ME TANGERE*, THE OPERA**

The three-act opera *Noli Me Tangere* was composed by National Artist Felipe Padilla de Leon, with *libretto* by National Artist Guillermo Tolentino. It premiered in 1957 at the FEU Auditorium. The cast included Juanita Javier Torres as Maria Clara, Don David as Ibarra, Fides Cuyugan Asensio as Sisa, Milo Cristobal as *Padre* (Father/priest) Damaso, and Morli Daram as the director.



A scene from *Noli Me Tangere*, the opera

There were other several productions that followed the premiere production. The performance in 1987 was held at the CCP Main Theater from September 18 to 20, 1987 in cooperation with Music Theatre Foundation of the Philippines. Oscar C. Yatco conducted the Philippine Philharmonic Orchestra. The opera was directed by Jonas Sebastian. The production staff also included National Artist Salvador Bernal for Set and Costume Design, Dennis Marasigan for Lighting, and Sylvia Garcia-Nera for Overall Production. The cast of major characters included Nolyn Cabahug and Sal Myneo (Sal) Malaki alternating as Ibarra, Andion Fernandez/Nanette Moscardon-Maigue as Maria Clara, Fides Cuyugan-Asensio/Luz Morete as Sisa, Elmo Makil/Nomer Son as Elias, and Nomer Son/Jonathan Velasco as Padre Damaso. Jonas Sebastian as the director.

The novel of national hero Dr. Jose Rizal, *Noli Me Tangere*, has been a source of many artistic productions and endeavors. From a silent film adaptation in 1915, it was the subject of a movie in 1961 directed by Gerardo de Leon. It won the 10th FAMAS Award for Best Film. It was first presented as an opera by National Artist for Music Felipe Padilla de Leon in 1957 and in 1987. It was later adapted in 1992 by National Artist for Film Eddie Romero in a 13-episode series for television. The novel also became the subject of musical plays and revivals. The opera had its US production premiered as *Noli Me Tangere: The Opera* at Harris Theater in Chicago on May 28, 2012. It was also staged at The Kaye Playhouse, Hunter College, New York City, USA last October 2013, and at the Resorts World in Manila in September 2014.

The Novel Behind the Opera

The title of Rizal's novel *Noli Me Tangere* (Touch Me Not) was said to have originated from the Latin version of the words, originating from John 20:17. It was spoken by Jesus to Mary Magdalene who recognized Him after His Resurrection, reasoning to her "for I am not yet ascended to the Father." The novel was written to expose the ills of the Spanish Catholic friars and the ruling government. It was finished in 1886.

Rizal initially found it difficult to solicit moral and financial support from his friends, until Maximo Viola helped him with the printing. The printing of *Noli* was done in Berlin, Germany. The English version was later released to Australian Book Stores. After which, Penguin Books took on the tasks of publishing the novel to have its own translated version. The book was banned in the Philippines by the Spanish authorities for its supposedly subversive elements. This led to Rizal's exile, imprisonment, and execution.

Synopsis of the Opera

Act I



A scene from *Noli Me Tangere*, the opera (Ibarra and Maria Clara)

The spacious sala of Santiago de los Santos, otherwise known as Kapitan Tiago, in San Diego, is the setting for the welcome reception. It was a gathering honoring the 22-year old student Crisostomo Ibarra after a seven-year stay in Europe. The *Gobernadorcillo* and his wife Doña Victorina lead the guest list that includes *Padre Damaso*, vocal in his criticism of the Filipino whom he referred to as "*indio*" while also blaming the *Gobernadorcillo* for interfering in their local affairs. He continues this harsh attitude upon the arrival of Ibarra when he ignores the latter as he tries to greet the friar.

Ibarra is also shaken and shocked by the news of the death of his father, where he confides to Don Filipino his puzzlement surrounding his father's death. Before Ibarra left for San Diego, Lt. Guevara, a civil guard, revealed to him the circumstances that led to his father's death. Don Rafael Ibarra, a rich *hacendero* of the town, was unjustly accused by Padre Damaso of being a heretic and a subversive and subsequently jailed. As the case was almost being resolved, Don Rafael fell sick and died in his cell. His remains, initially interred at the Catholic cemetery, were ordered transferred by *Padre* Damaso to another location.

Ibarra, although lamenting the fateful circumstances, does not hold revenge on his mind. Instead, he starts to reveal plans to build a schoolhouse in memory of his father. He is only partly comforted by the announcement of the imminent arrival of his beloved Maria Clara, the adopted daughter of Kapitan Tiago. She was accompanied by her aunt, Tia Isabel. Ibarra rushes to greet them on their arrival. As the guests move into the dining room, the two lovers are huddled together reminiscing their past moments spent together. Ibarra, still thinking his father's death, begs to be excused in order to pay respects at his father's grave while Maria Clara fears disaster.

Act II

Scene I

All roads lead to the cemetery as the people of San Diego observe All Saints' Day. Pilosopo Tasio meets Crispin and Basilio going to the church to ring the bells. The ringing of the bells will warn the people of a coming storm. He cautions the two brothers to stay away from the bells to avoid being struck by lightning.



A scene from *Noli Me Tangere*, the opera

Ibarra arrives at the cemetery to look for his father's grave. He is angered when one of the gravediggers informs him that he was ordered to transfer his father's body to another site. When he inquires about the location of the new site, the man confides that he disobeyed the orders. And instead, he threw the body into the lake. This causes Ibarra to jump at him in a fury and leave the cemetery in a rage,

As evening approaches amidst flashes of lightning and sounds of thunder, the *Gobernadorcillo* and Pilosopo Tasio are engaged in sarcastic conversation. The scene shifts to Crispin who is suddenly accused of theft and is detained at the convent. His brother Basilio runs to their mother Sisa but is shot in the leg. Sisa, confronted by the *guardia civil*, arrives and protests her son's innocence as she breaks down in shock.

Meanwhile, the bereaved Ibarra seeks counseling from Pilosopo Tasio who advises the youth to "bend your head with the storm" like a bamboo. Heeding the advice of the wise man, Ibarra realizes though that the authorities he intends to yield to were the same people that imprisoned and caused his father's death.

Scene II

The young people of San Diego hold a picnic by the lake to celebrate Ibarra's return from Europe. Maria Clara is prevailed upon to sing, wherein she renders the famous number *Kay Tamis ng Buhay* recalling the happy life in her native land. Meanwhile, a group of fishermen arrive to lament the presence of a crocodile that prevented them from catching any fish. Elias, a woodsman, volunteered to drive the crocodile away but is greatly endangered. Ibarra rushes to his rescue and saves Elias. In his gratitude, Elias warns Ibarra of the approaching dangers from the latter's enemies. As Sisa passes by, she is still lonely over her lost children. Elias assists the insane woman to find the two children. While Ibarra continues to tell of his dream to build a school in his father's memory, Padre Damaso joins in the conversation and ridicules the plan as a "scheme of the viper." To which, an enraged Ibarra grabs a knife and attempts to stab him. Only the timely intercession of Maria Clara pacifies the young man. However, this gives Padre Damaso an excellent opportunity to have him excommunicated.

Act III

Scene I

As Ibarra has been exiled from San Diego, Maria Clara is left depressed while her Tia Isabel and friends try to comfort her. Kapitan Tiago enters the bedroom to tell the sad news that in spite of his appeal Padre Damaso has told him to cancel the wedding arrangements between Maria Clara and Ibarra. Actually, Kapitan Tiago had in mind his relative Alfonso Linares to marry Maria Clara instead of Ibarra. Doña Victorina then enters the room and together with Padre Damaso starts planning for the meeting between Maria Clara and Linares.

Meanwhile, Ibarra has sought the help of the *Gobernadorcillo* who manages to cancel his excommunication from the church. He is able to return and visit Maria Clara to propose marriage. The couple's rejoicing at the house of Kapitan Tiago is interrupted by



the arrival of the *Alferez* who arrests Ibarra for being involved in an uprising. Again driven to depression, Maria Clara seeks the help of the Heavenly Mother. A fire is seen from the closed window.

Scene II

Worried over the fate of Ibarra, Maria Clara ignores Padre Damaso's advice discouraging her from entering the convent. As she prays to the Heavenly Mother to restore her lost love, Elias appears at the window, taking along Ibarra who has just escaped from prison.

Ibarra is desperate at the rumor of Maria Clara's impending marriage to Linares. She explains that she was forced to accept the marriage agreement to save her mother's honor after finding out that her real father was in fact Padre Damaso! Nevertheless, she assures Ibarra that her heart will always belong to him. Meanwhile, as Ibarra and Elias sneak out of the window, two gunshots are heard from the *guardia civil* (civil guard). Maria Clara witnessed the tragic scene. She thinks that Ibarra had been shot and killed. But, it was Elias who was shot while Ibarra had managed to escape.

Scene III

Sisa is seen wailing her haunting refrain as she rests on a tombstone. Basilio, still nursing the wounds on his leg, arrives and greets his mother. Unable to recognize him at first, Sisa eventually recovers her fragile memory and embraces her son. However, the shock of the moment is too much for her heart and she expires. Meanwhile, a seriously wounded Elias appears and instructs Basilio to build a pyre (funeral fire) for his mother and him as he gives him a stash of hidden gold to fund his education. As the boy started to gather materials for the funeral pyre and the early light of dawn appears, Elias gasps out his last breath of life.

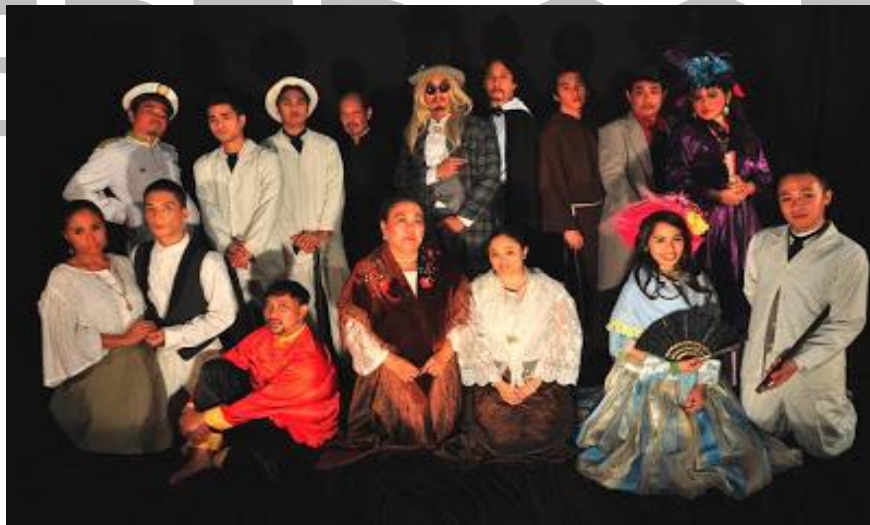


EL FILIBUSTERISMO, THE OPERA

The opera *El Filibusterismo* was composed by National Artist Felipe Padilla De Leon in 1970, with libretto by Anthony Morli. It was in three acts and written in Tagalog. The casts included Fides Cuyugan Asensio as Paulita, Constancio Bernardo as Simoun, Irma Potenciano as Juli. It was staged at the Cultural Center of the Philippines.

The Novel Behind the Opera

El Filibusterismo (The Filibuster) was a novel by Dr. Jose Rizal, a sequel to the earlier *Noli Me Tangere*. It tells of the continuing struggle of the Filipino people to achieve freedom and emancipation from colonial rule. Through the major characters involved, it reflects the prevailing state of Philippine government and society that has become corrupt and immoral. For which, a revolution was being seen as the only solution for change. It was also perceived as a warning from Rizal, an intellectual of the highest order. Although he favored a peaceful way of instituting reforms, the seemingly hopeless situation to achieve this method points closer and closer to armed rebellion in order to gain independence.



A scene from *El Filibusterismo*, The Opera

Rizal considered this second novel as more profound and mature than *Noli Me Tangere*, revealing his less hopeful outlook on the political and social situation in the country. Written for the Filipinos and not for the Spaniards, it was first distributed to his friends in Europe. However, the book was immediately seized when it arrived in the Philippines. It was later used as a major evidence in the subversion charges against him. Even after his death, it became a source of inspiration for revolutionaries that included Andres Bonifacio.

Synopsis of the Opera

The major character is Crisostomo Ibarra. He had escaped from prison for subversion charges some 13 years before. He was thought to have drowned in the river. He arrives aboard a steamship along with passengers from different walks of life. He disguised himself as Simoun in search of his beloved Maria Clara.

Maria Clara had become a nun after learning of Ibarra's supposed drowning and because of her refusal to marry another man as arranged by her evil father. In an earlier letter to Maria Clara, Simoun tells her of his plan to lead a revolution. He had been sentenced for execution before he had managed to escape. Now, upon his return, he is bent on fulfilling this plan by asking the support of key people.

Simoun also comes across a medical student named Basilio while the latter was visiting the grave of his mother Sisa. Basilio recognized the disguised Simoun as Ibarra. Basilio however refuses to join his revolutionary cause. He preferred instead to marry his love Huli and lead a peaceful life devoted to healing the sick.

On the eve of the supposed revolt organized by Simoun, when a French *vaudeville* *Les Cloches de Comeville* was being attended by Manila's high society, he hears the news that Maria Clara has just died in the convent. He contemplated to commit suicide. However, Maria Clara's ghost appears and asks him to stay alive to atone for his destructive spirit. His first revolutionary attempt has failed. In the meantime, his bitterness has jeopardized the love relationship between Juanito Pelaez and Paulita Gomez.

Paulita was an orphaned heiress cared for by her aunt Doña Victorina, and Isagani. She was raised by the secular priest Padre Florentino. It also influences Basilio to join Simoun's cause after his engagement. Huli has died in despair over Basilio's imprisonment. Actually, this was a betrayal by Simoun by pointing to him and other students for allegedly masterminding a revolution that he himself planned.

Still ignoring the warning voice of Maria Clara, Simoun hatches a second plan to be carried out during the wedding of Paulita Gomez to Juanito Pelaez. His plan is to bring a crystal lamp as a wedding gift but which contains deadly explosives that would go off once the lamp's oil runs out and is relit. This plan Simoun tells Basilio as they are dining in his mansion.

However, Basilio has a sudden change of heart and quickly warns Isagani, who is just arriving at the scene to watch the wedding festivities. The shocked Isagani runs away with the lamp and throws it into the river. As Manila is scandalized by the discovery of his plan, Simoun escapes the arrest of the authorities and takes refuge in the house of Padre Florentino near the sea. He again tries to commit suicide by taking poison.

As Simoun lay dying, Padre Florentino scolds him for his plot while assuring him of God's mercy. He also divests Simoun of his precious stones and hurls them into the waters. He called these evil stones which should remain forever under the sea. From a distance, Isagani contemplates his desolation at a lost love amidst the vastness of the sea while witnessing a passing procession for the Feast of San Diego.



SUMMARY

La Loba Negra (The Black She-Wolf) is a three-act Filipino opera. *Acts I* and *II* are based on history. Act *III* is based on a legend attributed to Fr. Jose Burgos, one of the three martyred priests Gomez, Burgos, and Zamora who were executed in Bagumbayan (now Luneta) in 1872. The music was composed by National Artist Francisco Feliciano, with *libretto* by soprano Fides Cuyugan Asensio. The premiere was held in 1984 with National Artist for Theater and Film Lamberto Avellana as director.

The three-act opera ***Noli Me Tangere*** was composed by National Artist Felipe Padilla de Leon, with *libretto* by National Artist Guillermo Tolentino. It premiered in 1957 at the FEU Auditorium. The cast included Juanita Javier Torres as Maria Clara, Don David as Ibarra, Fides Cuyugan Asensio as Sisa, Milo Cristobal as Padre Damaso, and Morli Daram as the director. There were several other productions that followed the premiere production.

El Filibusterismo is a novel by Dr. Jose Rizal, a sequel to the earlier *Noli Me Tangere*. It was written four years later. It tells of the continuing struggle of the Filipinos to achieve freedom and emancipation from Spanish colonial rule. The opera *El Filibusterismo* was composed by National Artist Felipe Padilla de Leon in 1970, with *libretto* by Anthony Morli. It was in three acts and written in Tagalog.

BALLET IN THE PHILIPPINES

The medium of dance and ballet to interpret novels, folktales, and stories provides visual excitement as the characters come alive not in spoken dialogue but in body movements. Much of the communication is relayed in pantomime. It is a performance in which a story is told without words by using body movements and facial expressions. The lack of spoken words or sung lyrics is more than made up for by the creative steps and arm gestures of the dancers. Their facial expressions and body movements add more meaning to the story being revealed. The performance is further enhanced by colorful costumes, elaborate sets, visually suggestive music, and synchronized choreography. Together, the dance or ballet production makes for a complete drama by itself without a single word being spoken.

Filipino ballets vividly present folktales based on local fables for example, *Lola Basyang* as well as epics from neighboring regions, such as India's *Ramayana*. Highly communicative movements and steps dramatize the actions in the respective stories.

The colorful sets and costumes add to the glitter and attraction of the productions. Although not as extensively explored as the other performing genres for local adaptation, Filipino ballet productions have evoked wide enthusiasm from people of all ages. They have been added to the repertory of Philippine dance companies to supplement the Western classical ballets, such as *Nutcracker Suite*, *Swan Lake*, *Giselle*, and *Sleeping Beauty*.



Nutcracker Suite

**Philippine *prima ballerina*
Lisa Macuja with her daughter
in *Nutcracker Suite***



TATLONG KUWENTO NI LOLA BASYANG

Lola Basyang is a ballet adaptation of Severino Reyes' folktales *Mga Kuwento ni Lola Basyang*. It was meant to instill and rekindle the interest of the Filipino youth in the beauty, richness, and heritage of Philippine literature. The typical storytelling scene shows the grandmother (*Lola Basyang*, the pen name of the author) on a rocking chair with her grandchildren listening to her fascinating tales.

Two episodes of such stories were presented by Ballet Manila, with Lisa Macuja-Elizalde as the company's Executive Director and prima ballerina. Entitled *Tatlong Kuwento ni Lola Basyang* (2009) and *Tatlo Pang Kuwento ni Lola Basyang* (2013), the stories were taken from the dozens of stories in the collection of Severino Reyes.

Tatlong Kuwento ni Lola Basyang featured the following stories:

1. *Ang Kapatid ng Tatlong Marya*
This is a fantasy story set to neo-ethnic music in a contemporary style. It is about a hero's fantastic journey to different kingdoms in pursuit of his bewitched sisters. The music is by Joey Ayala, with choreography by Lisa Macuja-Elizalde.
2. *Ang Mahiwagang Biyulin*
This is a local version of the *Pied Piper* tale where the main character mesmerizes his followers through the music of his violin. The story instills in them the moral lesson that "good triumphs over evil." The music is by Ryan Cayabyab, arranged by Arnold Buena, and choreography is by Tony Fabella.

3. *Ang Prinsipe ng Mga Ibon*

This is a love story where a princess falls in love with a bird. It was choreographed by Ballet Manila *danseur* (a male ballet dancer) Osias Barroso. The music is taken from selected musical works of National Artists arranged by Mon Faustino.

The second episode, *Tatlo Pang Kuwento ni Lola Basyang*, included the following stories:

1. *Ang Palasyo ng Mga Dwende*

This is a romantic adventure wherein the heroine Yani is being maltreated by her envious stepmother and stepsisters. The cursed bird is changed back into a prince with the help of Yani. It depicts Mindanao and the ancient Pintados through its neo-ethnic movements.

The music and musical arrangements were done by Diwa de Leon using a *hegalong*, a native boat-like string musical instrument from Mindanao. Illustration was done by Albert Gamos. The choreographer was Gerardo Francisco who collaborated with Kris-belle Mamangun, Naomi Jaena, and Romeo Peralta.

2. *Labindalawang Masasayang Prinsesa*

This is a romantic fantasy of the twelve daughters of the king. In the ballet, the eldest daughter is acted out by Lisa Macuja Elizalde's daughter Missy. The twelve daughters secretly leave their bedroom at night to travel to an enchanted land and dance with the princes.

Choreography was done by Lisa Macuja-Elizalde, in collaboration with Francis Jaena, Sofia Peralta, Rudy de Dios and the Ballet Manila dancers. It featured fairly simple classical ballet steps with the traditional *adagios* or slow movements for the prince and princess. It also featured the comic variations for the scenes with the king. The colors of the costumes depicted Filipino elements in fiesta combinations. The music used OPM hits such as *Kailangan Kita* and *Ikaw ang Lahat Sa Akin* arranged by Arnold Buena.

3. *Anting-Anting*

This is a horror-comedy wherein the cowardly hero Huan tries to overcome his fears in order to win his love. The slapstick comedy is enhanced by exaggerated movements as Huan is later haunted by ghosts that add to his fears for which he looks for an *anting-anting* (lucky charm) to ward them off.

Musical arrangements were done by Juan Carlo Magsalin, with choreography by Osias Barroso in collaboration with Michael Divinagracia. Illustration was done by Hubert Fucio. Costumes featured farmers' clothing for men and *kimona/saya* for women.

These productions of Ballet Manila featuring the six stories in two episodes add visual excitement and colorful sets and costumes to the interesting fables and tales of *Lola Basyang*. With various choreographers, music composers, music arrangers, and illustrators, the stories were transformed into a wonderland fantasy where the characters come alive. It is not surprising that the productions have attracted a wide audience, especially among the young. The appeal of the ballet production came not only from the tales or stories but also from the dance and music as well.

***Lola Basyang* Stories in Other Media**

Other stories of *Lola Basyang* which were presented in ballet were also performed in other media forms, such as movies and television series.

Movies (Sampaguita Pictures):

1. *Si Pedrong Walang Takot* (Fearless Peter), starring Dolphy as the brave hero who scares away a giant by means of an enchanted bell.
2. *Ang Mahiwagang Kuba* (The Enchanted Hunchback), tale of a princess who marries a hunchback.
3. *Ang Dakilang Puso ng Isang Ina* (The Noble Heart of a Mother), a family drama.
4. *Ang Prinsesang Naging Pulubi* (The Princess Who Became a Beggar), a tale of an overly selective princess in her suitors who later finds true love with a beggar.

Television Series:

1. *Ang Prinsesang Unggoy* (The Monkey Princess)
2. *Ang Walong Bulag* (The Eight Blind Men)
3. *Maria Alimango* (Maria the Crab)
4. *Ang Gwapong Sastre* (The Handsome Tailor)
5. *Ang Mahiwagang Balabal* (The Enchanted Cape)
6. *Ang Dragon sa Ilog Lingwa* (The Dragon at Lake Lingwa)
7. *Ang Kastilyong Bakal* (The Iron Palace)
8. *Prinsesang Kalbo* (The Bald Princess)
9. *Ang Pitong Hilo* (Seven Idiots)

Also included here are a number of stories featured in the movies and Ballet Productions mentioned above.

1. *Ang Alamat ng Manok* (Legend of the Chicken), originally *Ang Parusa ng Higante* or The Giant's Curse
2. *Ang Sultan Saif* (The Sultan Saif)
3. *Parusa ng Dwende* (The Dwarf's Curse)
4. *Rosa Mistica* (Mystical Rose)
5. *Ang Binibining Tumalo Sa Hari* (The Maiden Who Defeated the King)
6. *Ang Prinsipeng Duwag* (The Cowardly Prince)
7. *Pandakot'yong* (Pandakot'yong)
8. *Ang Prinsipeng Mahaba ang Ilong* (The Prince With a Long Nose)

RAMA HARI

Rama Hari, translated as King Rama, is the Philippine adaptation of the Indian epic *Ramayana* set to music, dance, and drama. Originally presented on February 8 to 17, 1980, the creative team consisted of Ryan Cayabyab (Music), National Artist Alice Reyes (Choreography), National Artist Bienvenido Lumbera (Literature), and National Artist Salvador Bernal (Theater Design), with the CCP Philharmonic Orchestra conducted by Cayabyab. The major roles were performed by Basil Valdez (Rama), Kuh Ledesma (Sita), and Leo Valdez (Ravana). The dancers were Nonoy Froilan as the counterpart of Rama, Effie Nanas/Ester Rimpos as Sita, and Robert Medina as Ravana. The production had the dancers moving alongside the characters to provide the choreographic interpretation of their singing and acting. It also featured the song *Magbalik Ka Na Mahal* sung by Kuh Ledesma, which was said to be instrumental in launching her music career.



The Indian Epic Behind the Musical Production

The ***Ramayana*** is one of the two great Indian epics that tell about Indian life around 1000 BC and how *dharma* was practiced. Later, it became a model of behavior for the whole Hindu population. *Dharma* is a type of behavior said to be in accordance with the order that makes life and the universe possible. According to its meaning, it explains the expectations in fulfilling duties, respecting rights, observing proper conduct, practicing virtues, and maintaining a rightful way of living. The epic *Ramayana* consists of 18 books containing approximately 24,000 verses divided into 500 songs.

The story revolves around Prince Rama, the eldest son of Dasaratha, King of Ayodha, who had three wives and four sons – Rama, Bharata, and the twins Lakshmana and Satrugghna. Rama, considered the incarnation of the Hindu god Vishnu. He was in line to the throne after his father decided to retire. But, the intercession from his stepmother prevented this succession. She relied on the king's promise to her that he would grant any two wishes she desired. She opted to have Rama banished to the forest for 14 years. She wanted to have her own son and Rama's younger stepbrother, Bharata, to ascend the throne despite the king's pleadings.



Without hesitation and in keeping with the *dharma*, Rama heeded his stepmother's wish and moved to the woods of Panchavati. He was accompanied by his wife Sita and younger brother Lakshmana. Both of whom insisted on going with him. When Bharata learned about what happened to Rama, he lamented what his mother had done. He sought Rama in the forest and pleaded with him to return and take his rightful position as king. Rama refused however, citing his father's command and her stepmother's wish.

However, Bharata requested instead to bring Rama's sandals. This would be placed on the king's throne as a symbol of his authority until he returns after 14 years. As the three spent happy years in the forest, they come across Ravana. He was the ten-headed ruler of Lanka and one of the forest's evil creatures. He abducts Sita and forces her to marry him. After some mighty battles, Rama is able to kill Ravana and rescue Sita.

However, in keeping again with the *dharma* and to set a good example, Rama demanded that she prove her purity first before he could take her back as his wife. To which, Sita did. They eventually return to Ayodha and Rama becomes king. As with Rama, Sita, and Bharata, they also set good examples following the *dharma*. This epic teaches the Indians to perform their *dharma*. It has become a national symbol of divine virtues upon which their great leaders including Mahatma Gandhi found their inspiration.

A revival production of *Rama Hari* was presented at the Cultural Center of the Philippines from November 30 to December 9, 2012 based on the 1980 version of the same production. This time, the pop ballet musical featured singers Christian Bautista alternating with OJ Mariano as Rama, Karylle Tatlonghari/Kalila Aguilos as Sita, and Robert Sena as Ravana. The character dances were done by Jean Marc Cordero/Richardson Yadao for Rama, and Carissa Adeo/Katherine Trofeo for Sita. Conducting the Manila Symphony Orchestra was Jeffrey Solares.

The production made use of jeweled costumes with richly embellished ornaments as headdresses and bangles against a set backdrop that was basically minimalist. The predominantly red colored-based costumes of the principal characters were enhanced by the contrasting white flowing attires of the dancers. A related production entitled *Rama at Sita* was presented at the University of the Philippines with Ariel Rivera portraying the role of Rama and Lani Misalucha interpreting Sita. Directing the play was Floy Quintos, with choreography by Agnes Locsin.

SUMMARY

The Filipino ballets vividly present folktales based on local fables (example, *Lola Basyang*) and epics from neighboring regions (example, India's *Ramayana*). Highly communicative movements and steps dramatize the actions in the respective stories. The colorful sets and costumes add to the luster and attraction of the productions. Although not as extensively explored as the other performing genres for local adaptation, Filipino ballets have evoked wide enthusiasm from people of all ages.

Lola Basyang is a ballet adaptation of Severino Reyes' folktales *Mga Kuwento ni Lola Basyang*. It was meant to instill and rekindle the interest of the Filipino youth in the beauty, richness, and heritage of Philippine literature.

Rama Hari, translated as King Rama, is the Philippine adaptation of the Indian epic *Ramayana* set to music, dance, and drama.

MUSICAL PLAYS

The musical play is a popular and generally lighter form of musical drama than the opera. The themes are usually more contemporary, and the musical melodies more manageable by the average singer. The acting is less intense and dramatic. The choreography and dance sequences provide visual breaks from the ongoing plots.

Musical plays have been associated with the Broadway plays of New York City and West End Productions in London, including *My Fair Lady*, *South Pacific*, *Camelot*, *West Side Story*, *Les Miserables*, *Phantom of the Opera*, *Lion King*, *Beauty and the Beast*, *Wicked*, *Mama Mia*, *Cats*, and *Miss Saigon*.

Broadway Musicals

The first major Broadway musical was *Showboat*, which featured the popular mode of transport in the American frontier. Since then, musicals have presented other themes: Siamese royalty in *The King and I*, English aristocracy in *My Fair Lady*, Austrian history in *The Sound of Music*, medieval English tragedy in *Camelot*, and interracial gang rivalry and romance in *West Side Story*. Many Broadway musicals were also made into films.



Scenes from *Westside Story*



Scene from *The Sound of Music*

Broadway musicals are family entertainment with themes and texts which are generally light and easy to understand. These may include the problems of everyday life, such as love and romance, social acceptance, jealousy and intrigue, and adventure. The singing is usually amplified, unlike the operatic quality of classically trained voices.

Thus, many songs from Broadway musicals have become popular hits and some have achieved semi-classical status because of their sustained popularity. Among these are *Climb Every Mountain* from *Sound of Music*, *I Could Have Danced All Night* from *My Fair Lady*, *If I Loved You* from *Carousel*, *If Ever I Would Leave You* from *Camelot*, *Some Enchanted Evening* from *South Pacific*, and *Sun Moon* from *Miss Saigon*. These are also widely used for local and school productions because of their popularity, appeal, and generally less demanding style of singing and acting.

A number of other musicals were adaptations of classical operas. Among these were *Miss Saigon* based on Puccini's *Madame Butterfly* and *Aida* from Verdi's opera with the same title. While with the advent of technology, modern productions like *The Phantom of the Opera*, *Les Misérables*, *Beauty and the Beast*, and *Lion King* have enthralled audiences with amazing set designs, elaborate costumes, and computer-generated visual and sound effects.

Lea Salonga on Broadway



Lea Salonga in *Miss Saigon*

One Filipino artist who attained international status on both London's West End and Broadway is Lea Salonga. She is best known for her portrayal of Kim in the musical *Miss Saigon*, a role for which she won the prestigious Tony Award for theater in the USA and the Laurence Olivier Award in London. She also garnered the Drama Desk and Outer Critics Circle Awards for the same role in the USA. Salonga is the first Filipina to have won various international awards for a single role.

Miss Saigon is a musical by Claude-Michel Schönberg and Alain Boublil, with lyrics by Richard Maltby, Jr. It is a modern adaptation of Giacomo Puccini's opera *Madame Butterfly*, which also tells the tragic tale of a doomed romance wherein an Asian woman is abandoned by her Caucasian lover. The setting of the plot is relocated to the 1970s' Saigon during the Vietnam War, with *Madame Butterfly*'s love story between an American Lieutenant and a Japanese geisha modified into a romance between an American soldier and a Vietnamese bar girl.

Miss Saigon first opened at West End in London in 1989 and closed in 1994. The London production became one of the Theatre Royal's (Drury Lane) longest running musicals. Thereafter, it was successfully produced in many cities around the world. The USA production opened at the Broadway Theatre in New York on April 11, 1991 and closed on January 28, 2001 after 4,092 performances. It was again re-staged in London in 2014 with a different cast.

Lea Salonga in
Les Misérables



And as Mei-Li in
Flower Drum Song

Following *Miss Saigon*, Salonga was the first Asian to play the role of Eponine in the musical *Les Misérables*, based on the novel of the same title written in 1862 by the French author Victor Hugo. She also played the role of Mei-Li in *Flower Drum Song*.

The Phantom of the Opera



The Phantom of the Opera is a Broadway musical by Andrew Lloyd Webber and Richard Stilgoe, with lyrics by Charles Hart and music by Lloyd Webber. It is based on the novel *The Phantom of the Opera* by Gaston Leroux.

The story focuses on a beautiful singer Christine Daaé as she is seduced by a mysterious disfigured musical genius known as *The Phantom of the Opera*. The Phantom lives beneath the Paris

Opera House and terrorizes those who work there. He demands that Christine be the star of the theater's productions. When the young singer rejects the Phantom's advances and her lover Raoul intervenes, the Phantom sets no limits in his pursuit of revenge and of Christine's love. However, Christine escapes with Raoul to the roof, where she tells him about her subterranean rendezvous with the Phantom. Raoul is skeptical but swears to love and to protect her always, as demonstrated in their song *All I Ask of You*.

The *Phantom of the Opera* is one of the longest-running Broadway musicals of all time. At the 1988 Tony Awards, the Broadway production was nominated for 11 awards and won seven, including the coveted Best Musical award. The musical also won seven awards at the 1988 Drama Desk Awards.

Les Misérables

Les Misérables, known as "Les Mis," is a musical composed in 1980 by French composer Claude-Michel Schönberg with libretto by Alain Boublil. It is based on the novel *Les Misérables* by Victor Hugo. It is perhaps the most famous of all French musicals and one of the most famous musicals performed worldwide.



Les Mis tells the story of paroled convict Jean Valjean who, failing attempts to find work as an honest man, breaks his chains and conceals his identity in order to live his life again. Other characters in the musical include the police inspector Javert, who becomes obsessed with finding Valjean; Fantine, the single mother of Cosette, who is forced to become a prostitute to support her daughter; Marius, a French student who falls in love with Valjean's adopted daughter, Cosette; Eponine, the young daughter of the Thénardiens who falls in love with Marius; the Thénardiens, who own an inn; and Enjolras and other students, who are working toward freeing the oppressed lower class of France.

The musical opened in September 1980 at the Palais des Sports in Paris. The first English production, produced by Mackintosh and directed by Trevor Nunn, opened on October 8, 1985 at the Barbican Arts Centre in London. The Broadway production opened on March 12, 1987 and was nominated for 12 Tony Awards, winning eight, including “Best Musical” and “Best Original Score,” and ran until 2003.

On October 8, 2006, the show celebrated its 21st anniversary and became the longest-running West End musical in history and is still running (though it has changed venues). Its Tony award-winning score includes the songs *I Dreamed a Dream*, *Do You Hear the People Sing?*, *One Day More*, *Empty Chairs at Empty Tables*, *Master of the House*, and *On My Own*.

MUSICAL PLAYS IN THE PHILIPPINES

In the Philippines, the musical play is a more recent development than Broadway and West End, relying mostly on adaptations from novels, literary works, or biographical sketches of famous artists.

ANDRES BONIFACIO, *ANG DAKILANG ANAK-PAWIS*, THE MUSICAL

The musical play *Andres Bonifacio: Ang Dakilang Anak-Pawis* is a five-act work commissioned by Alfonso Puyat in 1979, depicting the life of revolutionary hero Andres Bonifacio. It was co-produced by the Cultural Center of the Philippines and the Andres Bonifacio Music Foundation, Inc., and was staged again at the CCP Main Theater on

August 20 and 21, 1994 with Jerry Dadap as composer-conductor and the late Elmo Makil as Bonifacio.



In 2014, the UP College of Music and Andres Bonifacio Concert Choir presented their own version of the musical play in celebration of the 150th birth anniversary of Bonifacio.

The Hero Behind the Musical

Andres Bonifacio was born on November 30, 1863 in Tondo, Manila to Santiago Bonifacio and Catalina de Castro. Santiago was a tailor, boatman, and local politician, while Catalina worked in a cigarette-rolling factory. As the eldest of six children, Andres was forced to give up his plans for higher education to support his younger siblings due to his father's position as *corredor* of local raw materials for J.M. Fleming and Company, a British firm. Later, he worked also as a grocer/*bodeguero* for Fressell and Company, a German firm. Bonifacio's tragic childhood seemed to have extended to his adulthood. His first wife, Monica, died at a young age of leprosy. His son by his second wife, Gregoria de Jesus, died as an infant.

In 1892, Bonifacio joined Jose Rizal's reformist organization *La Liga Filipina*. As Bonifacio worked to revive the organization after Rizal's arrest and deportation, he also founded a new organization called Katipunan along with his friends Ladislao Diwa and Teodoro Plata. Its complete name was shortened with the initials KKK that stand for *Kataastaasang Kagalangalangang Katipunan ng Mga Anak ng Bayan*.

The new organization, consisting of people from the lower and middle income groups, was formed to mount an armed resistance against the Spanish colonizers. It generated wide support from several provinces that also established their respective regional branches. Bonifacio became the President or *Presidente Supremo* of the Katipunan in 1895. He continued to attract thousands of followers into the movement. Along with this development, he and his friends Emilio Jacinto and Pio Valenzuela put up a newspaper called *Kalayaan* (Freedom).

In the summer of 1896, the Spanish authorities sensing an armed uprising being hatched, arrested hundreds of people, including Jose Rizal. Rizal was tried and later executed in Bagumbayan (now Luneta). This incited Bonifacio and his followers to kick off the revolt. They tore up their community tax certificates or *cedulas* as a symbol of defiance against the government. He proclaimed himself President of the Revolutionary Government and declared independence on August 23, 1896. He issued a manifesto shortly thereafter for an attack on Manila. This ignited simultaneous revolts in other places that included San Juan del Monte, Marikina, Montalban, San Mateo, and Cavite.

During the series of clashes where Bonifacio had mixed results of success and failures, a young upper-class politician from Kawit, Cavite named Emilio Aguinaldo surfaced. Under his military leadership, much of the revolts' successes were attributed to him because he was better educated and came from a wealthy and influential family. Thus, in a rigged election at the rebels' Tejeros Convention of 1897, Aguinaldo was elected president of the Revolutionary Government. The deposed Bonifacio refused to recognize the new government, causing Aguinaldo to have him arrested. Bonifacio was ultimately tried for treason and sedition in a sham trial and was sentenced to death. Together with his brother Procopio, Andres Bonifacio was shot dead on May 10, 1897 at the age of 34.

ATANG - DULANG MAY MUSIKA

Atang - Dulang May Musika is a musical based on the life of the first superstar of the Philippines, Atang de la Rama. It starred Ayen Munji-Laurel, Shamaine Centenera Buencamino, Frances Makil-Ignacio, Kalila Aguilos, Teroy Guzman, Greg de Leon, Mitoy Sta. Ana, Ricky Ibe, Meynard Peñalosa, Bituin Escalante and the Dulaang UP Ensemble.

Biography of Atang de la Rama

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 was more popularly known as Atang de la Rama. She was a singer, *bodabil* performer, and the first Filipina film actress. She was born in Tondo, Manila on January 11, 1902 and died on July 11, 1991. By the age of 7, she was already performing in a number of Spanish *zarzuelas* including *Mascota*, *Sueño de un Vals*, and *Marina*. Later, at the age of 15, she became popular with the song *Nabasag ang Banga* in the Filipino *zarzuela* *Dalagang Bukid*.



During the American Occupation, Atang almost singlehandedly tried to promote the *kundiman* (love song or art song) and the Filipino *zarzuela*. The themes centered on Filipino values and lifestyles. Her efforts paid off as the success of original Filipino *zarzuelas* such as *Dalagang Bukid* became quite well known. She produced the plays *Anak ni Eva* and *Bulaklak ng Kabundukan* that earned her the label as “Queen of the *Kundiman* and *Zarzuela*” in 1979.

Her further stints at major theaters in Manila including Teatro Libertad and Teatro Zorilla became opportunities for her to propagate the *kundiman* and *zarzuela*. Other makeshift venues were the cockpits and open plazas around the country. Her audiences ranged from the tribal communities of the Igorots, Aetas, and the Mangyans to the foreign spectators in Hawaii, San Francisco, Los Angeles, New York, Tokyo, Shanghai, and Hongkong. In 1987, she was proclaimed National Artist for Theater and Music for her dedication and propagation of original Filipino theater and music. She was married to National Artist for Literature Amado V. Hernandez.

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Atang, The Musical

The musical play *Atang*, written by Floy Quintos, directed by Alexander Cortes, and with music by Von de Guzman, was shown at the Guerrero Theater, Palma Hall in UP

Diliman in 2008 as part of the *Zarzuela* Festival organized by the UP College of Arts and Letters. Playing the title role were Ayen Munji-Laurel, Sharmaine Centerera-Buencamino, Frances Makil-Ignacio, and Anna Migallos, supported by Bituin Escalante as Katy de la Cruz, Teroy Guzman as Ka Amado (Atang's husband), and Frances Makil as the old Atang. The songs rendered by Ms. Laurel (Atang) included notable *kundiman* favorites—*Nasaan Ka Irog*, *Pakiusap*, *Madaling Araw*, *Nabasag ang Banga* (from the zarzuela *Dalaging Bukid*), and *Masayang Dalaga* (from the zarzuela *Ang Kiri*).



Atang - *Dulang May Musika* staged at UP Diliman in 2008



Ayen Munji-Laurel, as Atang



Sharmaine Centenera-Buencamino, alternating as Atang

She also sang duets with her husband Ka Amado such as *Kitang Dalawa* and *Pilipinas Kong Mahal*. But what elicited enthusiastic audience response were the duets with Katy de la Cruz, *Magkano ang Bibingka Mo?* and *Mamang Gusting*. The play also featured the two men in Atang's life – General Artemio Ricarte and her husband, National Artist for Literature Amado Hernandez. *Kitang Dalawa* was originally a poem by Hernandez dedicated to his wife, which Von de Guzman brought to life with his music.

KATY! THE MUSICAL

The musical *Katy!* is about the life of *bodabil* (vaudeville) star Katy de la Cruz. It was initially presented by Actors Studio East Production in 1988. The play commissioned Ryan Cayabyab for the music and Jose Javier Reyes for the lyrics. It starred Mitch Valdes in the title role.

Biography of Katy de la Cruz

Catalina de la Cruz was born in Bustos, Bulacan on February 13, 1907 and died on November 10, 2004. Popularly known as Katy de la Cruz, she was hailed as the “Queen of Filipino Jazz” and “Queen of *Bobadil*.”



Her career spanned eight decades, during which time she became the highest paid Filipino entertainer. She appeared in films, jazz venues, theaters, and *bodabil*, the Filipino counterpart of the American *vaudeville*. *Bodabil* contained songs and dances, slapstick comedy routines, and magic acts, with chorus girls providing musical and dance support. It became popular in the Philippines from 1910 to the mid 1960's, and was often used to fill in gaps between short Spanish *zarzuelas* or between acts of longer ones.

Among the leading *bodabil* performers during its heyday were Bayani Casimiro (referred to as “the Fred Astaire of the Philippines”), Eddie Mesa (“Elvis Presley of the Philippines”), Diomedes Maturan (“Perry Como of the Philippines”), and Nora Aunor. Katy’s formal schooling ended when she was just in the third grade. In its place, she became active in show business. She started at the age of seven when she was hired by a Manila film theater to sing to the movie audience in between movie screenings.

Those routines would later evolve into the *bodabil* (Filipino counterpart of *Vaudeville*), where Katy would learn her songs by listening to phonograph records and the English language from her brother. As a rising star in the *bodabil* circuit, she had the opportunity to perform alongside Atang de la Rama. Soon, she became the main performer in Manila’s largest theaters such as the Savoy, Palace, and Lux. Among her co-performers were prominent entertainers Chichay, Etang Discher, Patsy, and Mary Walter.

Katy became associated with the jazz genre when it became nationally popular in the 1920's. Her signature piece was the “St. Louis Blues.” At the same time, she was able to master the art of scat singing, a vocal improvisation without words in favor of nonsense syllables. In the 1930's, she became identified with the song *Balut*, inspired by the local duck egg delicacy. The song is still sung by performers like Pilita Corrales, New Minstrels, and Lani Misalucha. She would also appear occasionally in films. She received the FAMAS Best Supporting Actress in 1953 for her role in the film *Inspirasyon*.

When *bodabil* started to decline, Katy decided to concentrate on concert performances and international tours. Some of the foreign venues included the Forbidden City nightclub in San Francisco. She also performed in popular casinos of Las Vegas and the concert halls of Thailand, Taiwan, Australia, Singapore, and Hawaii. She retired in San Francisco. Occasional performances, though, would still dot her schedules until the late 1980's. Of her four children, two followed her career path. The eldest Angie, being the more active, paired with Nikki Ross to form the Wing Duo. This was a popular *bodabil* tandem in the 50's. Her other child in show business was Veronica. Retiring from active life in the 1990's, Katy died at the age of 97.

The Musical

The opening scene of the musical *Katy!* starts with a visit by Katy, already in her old age, to the theater where she used to perform during her glorious past. Learning that it would soon be closing down, Katy reminisces on her past. The musical unfolds as a retrospect of her performances.



Other roles were portrayed by Tenten Muñoz as the young Katy, Celeste Legaspi as Olivia, Bernardo Bernardo as Tatay, Marco Sison as Peping, Robert Seña as Dolphy, Pinky Marquez as Hanna, Arlene Borja as Patsy, and Gigi Posadas as Mary. In January 2013, the revival of the musical was held at the Cultural Center of the Philippines Main Theater, co-produced with the Spotlight Artists Centre. It was presented again at the Meralco Theater from July to August of the same year. Portraying the title role was Isay Alvarez Seña, supported by Aicelle Santos as Teen Katy, Yedda Lambujon/Leana Tabunlar as the young Katy, Dulce as Olivia, Tirso Cruz III as Tatay, Gian Magdangal as Peping, Epi Quizon as Dolphy, Tricia Jimenez as Hanna, Celine Fabie as Patsy, and CJ Mangahis as Mary. Some songs in the musical included *Minsan Ang Minahal Ay Ako*; *Saging*; *Luha sa Kinalimutang Lupa*; *Aba, ba, ba*; *Boogie*; and *Tingnan Mo Nga Naman*.

FLORANTE AT LAURA, THE MUSICAL

The musical *Florante at Laura* was presented by Tanghalang Pilipino at the CCP Little Theater (Tanghalang Aurelio Tolentino) from July 7 to 24, 1988. This was in celebration of the 200th birth anniversary of the author Francisco Balagtas-Baltazar. The musical was selected as the official Philippine entry to the first ASEAN Theater Festival in August 1988.



The music and musical arrangements were done by Nonong Buencamino, based on the book and lyrics of Tony Perez. Directed by Nonon Padilla, the production team included National Artist Salvador Bernal for set and costume design, Bobby Roces for lighting design, and Christine Blando for choreography.

The lead roles were played by Bimbo Cerrudo and Ronnie Quizon alternating as Florante (*Makata*), Joanne Lorenzana/

Rina Reyes as Laura (*Musa*), Audie Gemora/Tony Marino as Adolfo (*Lalaking Nakaitim*), Dio Marco/Carlo Orosa as Aladin (*Estudyante*), Celeste Bueno/Gina Wilson as Flerida (*Dalagita*), Nonie Buencamino/Jake Macapagal as Minandro (*Pusong-Babae*), and Armand Malig as Sultan Ali-Adab (*Matandang Negosyante*).

The Tale Behind the Musical

This tale by Francisco Balagtas-Baltazar takes place in a remote tropical jungle between the mythical kingdoms of Albania and Persia. Two desperate warriors are lamenting the fates that have befallen them. Florante, a Christian duke from Crotona formerly betrothed to Princess Laura of Albania, has been banished to die as a result of a coup led by his scheming cousin Adolfo. Aladin, a weak Muslim prince from Persia, has also been banished by his father, the Sultan Ali-Adab, for deserting his troops in battle.

Count Adolfo's hatred for Florante started during their early school days in Athens. During that time, Florante excelled in academics, sports, and the arts while Adolfo was far behind the achievements of his cousin. He in fact attempted to kill Florante during a school play out of jealousy, but the latter was saved by his best friend Menandro. As a result, Adolfo was expelled from the school and sent back to Albania. The two meet again during the funeral of Florante's mother in Albania.

An emissary from Crotona, Florante's birthplace, arrives at Albania to report to King Linceo that the Persian general Osmalic has invaded their kingdom, and that Crotona

also is in need of military aid. Florante offers to lead the Albanian troops to fight the Persians, to the great distress of the king's daughter, Princess Laura because she is secretly in love with him.

Florante's troops subdue the Muslims in Crotona, and a great celebration takes place. In the midst of the revelry, Florante recalls the memory of Laura and her beauty. He heads back to Albania without his knowing that the Turkish general Miramolin has invaded defenseless Albania and imprisoned the royal household during his absence. Florante and his troops arrive in time to rescue the monarchy and repel the Muslims, among them is Aladin. After being badly wounded by Florante, he deserts his army and escapes back to Persia.

Insane with jealousy over Florante's two victories and Laura's affection for him, Adolfo plans to overthrow the monarchy and orders the execution of all government leaders. He abducts Laura and exiles Florante to the jungle, where he is bound to a tree and left at the mercy of the lions.

Aladin's fate is a result of his intense love for Flerida. She is a Muslim maiden who unknown to him, is desired by his own father, the Sultan Ali-Adab. He contrived to get rid of his son in order to court Flerida. The Sultan sends Aladin with his troops to assist Miramolin in capturing Albania. Reluctantly, Aladin prepares for battle as Flerida grieves. Aladin wounded by Florante in Albania, he retreats and returns to Persia. His father sentences him to death for abandoning his troops.

Pleading for the life of her beloved Aladin, Flerida consents to marry the Sultan and thereby manages to reduce Aladin's sentence. He is merely banished from the kingdom. Aladin is released from prison and leaves Persia hastily without seeing Flerida. Upon arrival in the jungle, he again meets Florante and frees him from bondage out of compassion for a fellow outcast.

Minandro leads a rebellion in Albania and successfully overthrows Adolfo's dictatorship. Adolfo takes Laura and escapes to the jungle. He tries to court Laura, but is rejected. So, he tries to overpower and rape her. On the eve of her wedding to the Sultan, Flerida disguises herself as a warrior and slips out of the palace to look for Aladin. She decides to hide in the jungle, where she comes upon Adolfo and Laura. Seeing Laura struggling to free herself from the hands of Adolfo, Flerida shoots him with an arrow and kills him. Like Florante and Aladin, the two ladies share their personal tragedies.

The four "ill-starred" lovers meet in the jungle in a joyful reunion amidst their respective freedoms. They all travel to Albania, where Aladin and Flerida are converted to Christianity. Florante marries Laura, and Aladin marries Flerida in a jubilant double wedding. The reunited couple reigns as king and queen. Meanwhile, upon receiving news of the death of Sultan Ali-Adab, Aladin and Flerida travel back to Persia to rule as the new Sultan and his wife.

Synopsis of the Musical

The musical is an adaptation of the original *Florante at Laura* where damned souls are given the chance to be saved from eternal damnation if they can prove the existence of true love. They are then transformed into the characters portrayed in the *Florante at Laura* story, where a happy ending liberates the two unfortunate pairs of lovers.

The *Makata* (Poet) portrays the role of Florante as the story unfolds. Thrown in prison by a wealthy rival's evil plotting, *Makata* pines for his beloved. He writes her a farewell letter and then slashes his wrists. *Makata* then descends into *Disko Averno*, an urban hell where all desperate souls who commit suicide out of love are sent.



Makata meets *Pusong Babae* (Homosexual) who hanged himself to end his love for his best friend; *Matandang Negosyante* (Old Businessman) who shot himself out of guilt for falling in love with his daughter-in-law; *Dalagita* (Young Woman) who leaped from a tall building for being torn between her love for father and son; and *Estudyante* (Student) who had a drug overdose upon learning about his father's love affair with his girlfriend. He also meets *Lalaking Nakaitim* (Man in Black) who presides over the disco and welcomes him as a new guest.

Now on the brink of death, *Makata* hears the song of his *Musa* (Muse) as he clings to his last strand of life. Eager to acquire his soul, *Lalaking Nakaitim* agrees to propose a deal: *Makata* can escape eternal damnation only if he can prove the existence of true love.

Lalaking Nakaitim stages a play in the *Lungsod* (City) outside *Disko Averno*, and designates roles to the disco dancers – *Pusong Babae* becomes Minandro, *Matandang Negosyante* is Sultan Ali-Adab, *Dalagita* is Florida, *Estudyante* is Aladin, *Makata* is Florante (himself), and *Lalaking Nakaitim* is Adolfo. When the play is over and with their true love finally proven, *Pusong Babae*, *Matandang Negosyante*, *Dalagita*, and *Estudyante* are finally liberated from hell.

Makata finds himself in his prison cell once more. A messenger informs him that his beloved and his rival have been wed, but that his beloved shed tears upon reading *Makata's* letter. In a final appearance, the Muse descends toward the *Makata* to bestow him with her gift – the inspiration to write a verse epic (*Awit*) about love. The featured songs include *Pag-ibig ay Laging May Panahon*, *Sa Gubat*, *Prutas at Lason*, *Isang Basong Pag-ibig*, *Awit ng Lumbay ni Florante*, *Ligaya ng Dibdib*, and *Sa Loob at Labas*.

DARAGANG MAGAYON

The musical play *Daragang Magayon* is a production for poetry and mixed media for male and female narrators, female voice, two percussionists, two pianists, and two dancers. It was first presented at the Cultural Center of the Philippines Loading Dock in March 1991. It was produced by the CCP Women's Desk and the Coordinating Center for Dance to mark Women's Month based on a poem by Merlinda C. Bobis.



Ea Torrado as Magayon in the 2013 restaging of *Daragang Magayon*

The music was composed by National Artist Ramon P. Santos, with choreography by Hazel Sabas, set and lighting design by Katsch SJ Catoy, and costume design by Julie Lluch Dalena. The readers were Dindo Angeles and Dessa Quesada, the vocalist was Johanna Cabili, while the musicians were Josefino "Chino" Toledo, Verne de la Peña, Mauricia Borromeo, and Leticia del Valle. It also featured dancers Wendy Panganiban and Brando Miranda assisted by Ballet Philippines and the New Zealand Ballet.

The Myth Behind the Musical

This myth on the origin of Mount Mayon is centered on an immortal tale of love familiar to all people in the Bicol region. They would like to believe that the lovers *Magayon*, the beautiful maiden for whom the volcano is named, and her lover *Ulap* must be kissing. The only daughter of local chieftain *Makusog*, *Magayon* falls in love with *Ulap*, the brave son of a neighboring tribe's chieftain. However, a jealous suitor named *Pagtuga* kidnaps *Makusog* and threatens to kill him unless *Magayon* marries him instead of *Ulap*. With hands tied in order to save her father's life, *Magayon* sadly agrees.

Just as they are about to be wed, *Ulap* appears at the ceremony and kills *Pagtuga*. *Magayon* rushes into *Ulap*'s arms but she is unfortunately struck by a stray arrow. As she lies dying in his arms, *Ulap* is also fatally stabbed in the back by one of *Pagtuga*'s men. The two lovers are laid to rest. The mound of earth under which they are buried grows bigger with the passage of time. Eventually, the mound rises up to become known as "the volcano with a perfect cone," named Mayon.

The breathtaking symmetry of Mt. Mayon has inspired visual and performing artists alike. An example of this is composer Francisco Buencamino's *Fantasy for Piano and Orchestra, Mayon*, depicting the carefree life in the region until the volcano erupts and destroys all life and vegetation. When the dust settles, however, the people return to their usual chores and enjoy life once more.

Restaging of *Daragang Magayon*

The restaging of the original musical play was held at the CCP Main Theater on February 8, 2013, followed by another one in Albay entitled *Daragang Magayon: An Istorya ni Mayon*. This musical revival was a production of E-Dance Theater and it was also supported by the Bicol Provincial Government. The aim was to revitalize its tourism program that would highlight the rich cultural heritage of Bicol. A major twist was the use of technology and multimedia. It included film and animation and some dance revisions to meet the choreographic demands of the new production directed by Katrina Santos Mercado.

It was also highlighted by the involvement of National Artist for Literature Virgilio Almario for poetry, Albay poet *laureate* (one who is regarded by a country or region as its most eminent or representative poet) Abdon Balde for dramaturgy (the art or technique of dramatic composition and theatrical representation), and Gerald Mercado for choreography. The music of Ramon Santos was retained. The composer himself conducted an ensemble consisting of the UP Rondalla, Novo Concertante Manila Choir, and singers Stefanie Diclas Quintin (soprano), Agrifino Jonaf del Fierro (bass), and Jay-El Vitenio (tenor). The major characters were played by Ea Torrado as Magayon, Victor Maguad as *Ulap*, Francis Cascano as *Pagtuga*, and Marcus Tolentino as *Makusog*. The costume designer was Julie Lluch Dalena.

NOLI ME TANGERE, THE MUSICAL



The musical play *Noli Me Tangere* was staged at the CCP Little Theater from February 1 to 4, 1996 as a production of Tanghalang Pilipino. The creative team included Ryan Cayabyab as composer and musical director, National Artist Bienvenido Lumbera as librettist, Edna Vida as choreographer, National Artist Salvador Bernal as set and costume designer, Masaaki Sano as lighting designer, Gerry Fernandez as associate lighting designer, and Nonon Padilla as stage director.

The role of Crisostomo Ibarra is alternately played by John Arcilla and Audie Gemora, Maria Clara by Gigi Posadas, *Padre Damaso* by Bodjie Pascua/Bernardo Bernardo, *Padre Bernardo Salvi* by Eugene Villaluz/Raul Roxas, Elias by Calvin Millado/Raul Roxas, *Kapitan Santiago de los Santos* by Lito Villareal, *Doña Victorina de los Reyes* by Sheila Francisco/Peaches Gallegos, Sisa by Irma Adlawan/Mia Ongsiako, *Tia Isabel* by Clottie Gealogo/Alma May Dalida, and Alfonso Linares by Roden Araneta.

The musical play closely follows the storyline of the original novel and the opera. There are slight differences in the partitioning of the story into the different acts, in the dramatization of the ending, as well as in the music and libretto which are entirely exclusive between opera and musical play.

The musical play assumes a more contemporary approach in the musical compositions owing to Cayabyab's chromatic and rhythmically innovative style, as compared with de Leon's highly tonal and more lyrical character. Selected songs in the musical include *Sa Muling Pagkikita*, *Dalawang Liham*, *Tatlong Sulok ng Pag-ibig*, *Ang Mga Sawimpalad*, *Ang Multo sa Lawa*, *Ang Totoo ay Totoo*, and *Sa Bagtasan ng Mga Landas*.

The musical play had its rerun in 2011 during the 150th anniversary of Rizal's birth, and again in 2013, both times at the CCP Little Theater.

EL FILIBUSTERISMO, THE MUSICAL

The musical play *El Filibusterismo* is a two-act play that was staged at the CCP Main Theater from August 8 to 10, 1997 as a production of Tanghalang Pilipino. The creative team was composed of Ryan Cayabyab for music, Jovy Miroy for the *libretto*, Edna Vida for the choreography, National Artist Salvador Bernal for the set and costume design, and Nonon Padilla for stage direction.

The role of Simoun/Crisostomo Ibarra was alternately played by John Arcilla and Bernardo Bernardo. Josephine Roces was Maria Clara, Emmy P. Cayabyab and Melani Mabilangan alternated as Paulita Gomez, Miguel Vera was Isagani, and Ariel Dayanghirang was Basilio. They were complemented by a large chorus.

The musical play closely follows the Rizal novel, whose major character Crisostomo Ibarra disguised as Simoun. He returns to Manila from thirteen years of absence in order to find his beloved Maria Clara. Another reason is to stage a revolution to emancipate the country



from colonial rule. His plots would fail more than once. The first attempt fails because of the death of Maria Clara. The second attempt fails after his bomb plot was foiled during a wedding festivity by his associates Basilio and Isagani. Simoun would later take shelter in the house of *Padre* Florentino after escaping arrest by the authorities for his plots. He commits suicide there through poisoning. The play ends with Isagani witnessing a religious procession as Simoun lay dead from his own frustrations and desolation.

MAGSIMULA KA, THE MUSICAL

The musical play *Magsimula Ka* by Gines Tan was staged at the CCP Main Theater from April 7 to 24, 1988. As the winner of the CCP Playwriting Contest in 1983, it became one of the longest running musicals at the CCP. Later, it underwent a series of revivals in the ensuing years while some of its initial lead performers eventually became stars in their own right.



Magsimula Ka is the story of young dreamers whose ambitions begin to fade in life's realities. They are part of the graduating class filled with hope but end up compromising their idealism for their own survival. Miguel is a young composer whose father forces him to forego his music in favor of a business career. Monina wants to be a social worker to help the less privileged but is discouraged by the problems that go with the profession. Mandy has a beautiful voice but circumstances lead him instead to singing in a cheap beer garden for lack of support. Mario is a talented scriptwriter whose creativity is directed to writing "sex advice" columns in a tabloid.

The play responds to the young peoples' lingering question of whether there is hope for them in this cruel world. A major factor in realizing this hope is to start and uphold one's talent or ambition despite all odds. These are evident when they meet a disabled girl whom they befriend and teach how to overcome her physical and psychological suffering; when the beer garden hostesses where Mandy sings take pride in themselves; when Miguel's mother finds fulfillment in her son's eventual success; or when Miguel's younger sister plays a crucial role in his reconciliation with their father.

The three boys – Miguel, Mandy, and Mario – decide to join a national pop-song competition 'Philippop' and reach the final stage. The finals represent the crucial part of the play where the songs of equally talented groups are also performed. Here, the cast of veteran singers form part of the competition. A romance also develops between Miguel

and Monina. The climactic song *Magsimula Ka* is a fitting theme for the musical and its contestants in search of fame and fortune.

The cast was a combination of veteran singers and new talents that included Dio Marco alternating with Joey Lorenzo as Miguel, Isay Alvarez as Monina, Armand Malig/Bobby Martino as Mandy, and Albert Jimenez/Rico Villavert as Mario. Others in the cast included Jograd de la Torre as Jograd, Beverly Salviejo as Manang, Oby Castañeda/Edna Triste as Mr. and Mrs. Madrigal, Shielu Bharwani as Millie, and Alana Soriano as Della. Veteran guest performers were Celeste Legaspi, Leah Navarro, Leo Valdez, Marco Sison, Pat Castillo, Rico J. Puno, Dulce, Angelique Lazo, Carlo Orosa, and Gigi Posadas. The composer/musical director was Gines Tan, while the musical arranger was Ryan Cayabyab. Choreography was by Edna Vida, set design by Ferdie Jingco, light design by Monino Duque, sound design by Mylo Sarmiento, and costume coordination by Edgar Alegre. Direction was by Nestor U. Torre.

Numerous songs in the play eventually became popular hits. These include: *Magandang Gabi, Buhay Ko't Pag-ibig, Kundi Ka Masilayan, Kahit Kailanman, Ialay Sa Akin, Pa-Istaran, Hiyas Na Pugad, Ang Nais Ko, Katuwaan, Ang Dapat Masunod, Buhay ng Atsay/Kilabot ng Atsay, Mundo'y Laging Bata, Mahirap Magpalaki ng Magulang, Delia...Dinggin Mo!, Halaga ng Buhay, Pa'no Kita Liligawan?, Mga Diwang Kalapati, Kahit Saan, Kahit Kailan, Halina Sa Baclaran, Munting Habilin, Sinong Magwawagi, Sinong Masasawi?, Higit Kailan Pa Man, and Ang Katutubong Pilipina*. For the “Philippop Finals,” the song entries included *Pangarap, Pag-ibig, Pag-asa, May Dilim, May Liwanag, Kahit Isang Dukha, May Langit Ding Malalasap, Buhay Disco, Sisikat Din Ako, Tanging Ikaw Lamang, Sa Tuwing Kapiling Ka, and Magsimula Ka*.

A revival of the musical was held at the Music Museum, with one of the original stars Isay Alvarez and her husband Robert Seña as producer and director, respectively. Opening with the Philippop scene, the guest stars were Jamie Rivera, Isay Alvarez Seña, Robert Seña, and Jenine Desiderio.

The scene turns back the clock to the graduation ceremony of four friends – Miguel (Poppert Bernadas), Mandy (Myke Salomon), Mario (Fredison Lo), and Monina (Ciara Sotto). It also featured Ana Feleo as Miguel’s mother.

The theme song *Magsimula Ka* won three major prizes – Song of the Year Award in the First Cecil Awards of 1982, Grand Prize award in the First ASEAN Song Festival in 1981, and the Third Prize award in the 4th Metro Manila Popular Music Festival in 1981. The popularity of the play resulted in its elevation into a full-length musical with the same title that won the 1983 CCP Playwriting Contest. This has been performed more than 80 times around the country.

SUMMARY

In the Philippines, the musical play is a more recent development than its Broadway and West End counterparts, relying mostly on adaptations from novels, literary works, or biographical sketches of famous artists.

The musical play entitled *Andres Bonifacio: Ang Dakilang Anak-Pawis* is a five-act work commissioned by Alfonso Puyat in 1979, depicting the life of revolutionary hero Andres Bonifacio. Music was by Jerry Dadap.

The musical play *Atang - Dulang May Musikal*, written by Floy Quintos and directed by Alexander Cortes, was shown at UP Diliman in 2008 as part of the *Zarzuela* Festival organized by the UP College of Arts and Letters. It is a musical based on the life of the first superstar of the Philippines, Atang Dela Rama.

The musical *Katy!* is about the life of *bodabil* star Katy de la Cruz. It was initially presented by Actors Studio East Production in 1988. The music and musical arrangements were done by Nonong Buencamino, based on the book and lyrics of Tony Perez. The play commissioned Ryan Cayabyab for the music, Jose Javier Reyes for the lyrics, and starred Mitch Valdes in the title role.

The musical *Florante at Laura* was presented by Tanghalang Pilipino at the CCP Little Theater (Tanghalang Aurelio Tolentino) from July 7 to 24, 1988 in celebration of the 200th birth anniversary of the author Francisco Balagtas-Baltazar. It was selected as the official Philippine entry to the first ASEAN Theater Festival in August 1988.

The musical play *Daragang Magayon*, a production for poetry and mixed media for male and female narrators, female voice, two percussionists, two pianists, and two dancers, is based on a poem by Merlinda C. Bobis. It was first presented at the Cultural Center of the Philippines Loading Dock on March 1 and 2, 1991. It was produced by the CCP Women's Desk and the Coordinating Center for Dance to celebrate Women's Month.

The musical play on *Noli Me Tangere* was staged at the CCP Little Theater from February 1 to 4, 1996 as a production of Tanghalang Pilipino. The creative team included Ryan Cayabyab as Composer and Musical Director, National Artist Bienvenido Lumbera as Librettist, Edna Vida as Choreographer, National Artist Salvador Bernal as Set and Costume Designer, Masaaki Sano as Lighting Designer, Gerry Fernandez as Associate Lighting Designer, and Nonon Padilla as Stage Director. The musical play closely follows the storyline of the original novel and the opera. The musical play assumes a more contemporary approach in the musical compositions owing to Cayabyab's chromatic and rhythmically innovative style.

The musical play on *El Filibusterismo* was staged at the CCP Main Theater from August 8 to 10, 1997 as a production of Tanghalang Pilipino. The creative team was composed *Libretto*, Edna Vida for the Choreography, National Artist Salvador Bernal for the Set and Costume Design, and Nonon Padilla for Stage Direction. The musical play closely follows the Rizal novel, whose major character Crisostomo Ibarra disguised as Simoun.

The musical play *Magsimula Ka* by Gines Tan was staged at the CCP Main Theater from April 7 to 24, 1988. As the winner of the CCP Playwriting Contest in 1983, it became one of the longest running musicals at the CCP. Later, it underwent a series of revivals in the ensuing years while some of its initial lead performers eventually became stars in their own right. *Magsimula Ka* is the story of young dreamers whose ambitions begin to fade in life's realities. They are part of the graduating class filled with hope but end up compromising their idealism for their own survival. The play responds to the young peoples' lingering question of whether there is hope for them in this cruel world. A major factor in realizing this hope is to start and uphold one's talent or ambition despite all odds.

WHAT TO KNOW

1. How did the different forms of Philippine opera, ballet, and musical plays reflect life in the 20th century?
2. Discuss the characteristics of Philippine opera, ballet, musical play, and other multi-media forms. Explain your answers.
3. What role did media and social media play in the development of these musical genres specifically the radio, television, video, and recordings?
4. Explain how theatrical elements in a selected part of a musical play are combined with music and media to achieve certain effects.
5. Describe how an idea or story in a musical play is presented in a live performance.
6. Describe how an idea or story in a musical play is presented in a music video.
7. How is Broadway music relevant to life in the 20th century?
8. Discuss some characteristics of Broadway music that made it popular.

WHAT TO PROCESS

Listening and Singing Activities

1. Your teacher will divide the class into three groups. Each group will be assigned to research lyrics of three musical excerpts of any opera, Broadway musical, and Philippine musical play.
2. Your teacher will play musical excerpts from the songs listed below.
3. Listen to the selections to appreciate the music.
4. Sing the selections expressively together with the recordings or from the internet (You Tube), using the lyrics that you researched. Time allotment for each group is five (5) to ten (10) minutes only.
5. You may add choreography and use musical instruments, if needed.
6. Your teacher will evaluate the performance based on: musicianship (musical elements) 50%, audience impact 20%, stage presence 20%, stage discipline and deportment 10%.
7. Your teacher will announce the “Best Performance” award.

Songs from Philippine Operas

- a. ***La Loba Negra*** (*Napakahaba na ng Gabi*)
- b. ***Noli Me Tangere*** (*Kay Tamis ng Buhay, Huwag mo akong pabayaang, Awit ng Gabi ni Sisa*)
- c. ***El Filibusterismo***

Songs from Broadway Musicals

- a. ***Phantom of the Opera*** (*All I Ask of You, Music of the Night, Think of Me, Phantom of the Opera*)
- b. ***West Side Story*** (*I Have a Dream, Somewhere, Maria, Tonight*)
- c. ***Carousel*** (*If I Loved You, You'll Never Walk Alone*)
- d. ***Sound of Music*** (*My Favorite Things, Edelweiss, Do Re Mi, So Long Farewell, The Lonely Goatherd, Maria, and The Sound of Music*)
- e. ***Miss Saigon*** (*Sun and Moon, Movie in My Mind, I'd Give My Life for You, I Still Believe, Last Night of the World*)
- f. ***Les Miserables*** (*On My Own, I Dreamed a Dream, Empty Chairs and Empty Tables, Do You Hear the People Sing?, Castle on a Cloud*)
- g. ***Beauty and the Beast*** (*Something There, Be Our Guest, If I Can't Love Her, A Change in Me, Beauty and the Beast*)

Songs from Philippine Musical Plays

- a. ***Noli Me Tangere*** (*Buksan Mo ang Iyong mga Mata, Paalam na Pag-ibig, Sa Muling Pagkikita, Dalawang Lihim, Tatlong Sulok ng Pag-ibig, Ang Mga Sawimpalad, Ang Multo sa Lawa, Ang Totoo ay Totoo, Sa Bagtasang mga Landas*)
- b. ***El Filibusterismo*** (*Awit ng Isang Lawin, Aklas*)
- c. ***Andres Bonifacio: Ang Dakilang Anak-Pawis*** (*Marangal na Dalit ng Katagalugan, La Deportacion, Awit ng Manggagawa, Anuman Gagawin*)
- d. ***Katy!*** (*Balut!; Ang Entablado ay Mundo; Tale, Tale; Pahiram ng Kanta; Tupada; Bituing Tahimik; Minsan ang Minahal ay Ako*)
- e. ***Atang - Dulang May Musika*** (*Nasaan Ka Irog, Pakiusap, Madaling Araw, Nabasag ang Banga* (from the zarzuela *Dalaging Bukid*), *Masayang Dalaga*)
- f. ***Florante at Laura*** (*Pag-ibig ay Laging May Panahon, Sa Gubat, Prutas at Lason, Isang Basong Pag-ibig, Awit ng Lumbay ni Florante, Ligaya ng Dibdib, Sa Loob at Labas*)
- g. ***Daragang Magayon*** (note: research on You Tube)
- h. ***Magsimula Ka*** (*Magandang Gabi, Magsimula Ka, Pangarap, Pag-ibig, Pag-asa, May Dilim, May Liwanag, Kahit Isang Dukha, May Langit Ding Malalasap, Buhay Disco, Sisikat Din Ako, Tanging Ikaw Lamang, Sa Tuwing Kapiling Ka*)

Enrichment Activities

Watch Live / TV Performances

1. Watch live performances of Philippine opera, ballet, and musical plays that had been discussed in class if available in your area, or watch live performances on TV or the internet.
2. Watch a live performance of a Western opera (ex: *Rigoletto, Tosca, La Traviata, Aida*), ballet (ex: *Swan Lake, Nutcracker*), or a Broadway musical, or watch video clips or excerpts on TV or the internet.
3. Write a reaction paper on what you have watched.

Video Clips

1. You will be divided into four groups.
2. Together with your groupmates, explore how multi-media arts can be used to portray 20th century musical styles (Philippine opera, ballet, musical plays, and Broadway musicals) through a five-minute video clip using your digital cameras or mobile phones.
3. You may use the internet as your reference.
4. Show and discuss your video works in class.

WHAT TO UNDERSTAND

Group Activity. Your teacher will divide the class into four groups.

1. Within your group, brainstorm among yourselves one work from each of the following musical forms:
 - a. one Philippine opera
 - b. one Philippine musical play
 - c. one Philippine ballet
2. Create a short musical work (opera, ballet, or musical play) using media and technology. You may use local folktales, legends, history, biographies of heroes, and customs and traditions as themes of your musical work.
3. Create or improvise appropriate sounds, music, gestures, movements, and costumes using media and technology.
4. For the music, you may compose your own songs or you may use or adapt the melody of existing songs such as folksongs, indigenous music of your area, pop, classical, Broadway, and OPM. Then, write your own lyrics suited to the melody for the song adaptation.
5. What insights did I gain from this activity?

WHAT TO PERFORM**Group or Individual Activities**

1. **Concert - Live Performance of Philippine musicals and Broadway musicals**
 - a. The class will be divided into two groups.
 - b. Each group will present an excerpt of a 20th or 21st century Philippine musical and an excerpt of a Broadway musical.
 - c. Highlight the similarities and differences between these two forms of musicals.
 - d. You may use musical instruments as accompaniment for your music works or you may perform *a capella* (without accompaniment).
 - e. Use props and costumes, if needed.

2. Recording or Music Video

- a. Your group leader will choose 1 or 2 members to record the performance of your group members using a cassette recorder or make a music video using your cellular phone, digital camera, or video camera.
- b. Play the recorded performance or show the music video to your classmates.
- c. Your teacher will choose the “Best Performer” based on musicianship (60%), audience impact (20%), and stage presence (20%).

Evaluation of Performing Activities

Rating Scale: 5 - Very Good 2 - Poor
 4 - Good 1 - Needs Follow-up
 3 - Fair

Rate scores are based on the performance quality.

1. How well did I perform with my group the following musical styles?
 - a. Philippine opera _____
 - b. Philippine ballet _____
 - c. Philippine musical play _____
 - d. Broadway musical _____
2. How well can I identify the different musical genres based on instrumentation, text, and purpose? _____
3. How well can I describe the characteristics of each through listening and singing to their melody, harmony, rhythm, text, and mass appeal? _____
4. How well can I identify the different musical styles (opera, ballet, musical plays, Broadway musicals)? _____

D

