



Arizona State University

School of Music

DOCTORAL RECITAL SERIES

A LECTURE-RECITAL OF GUITAR WORKS
BY CONTEMPORARY FILIPINO COMPOSERS

ANGELITO AGCAOILI

GUITAR

ORGAN HALL
Thursday, March 22, 2001 • 7:30 p.m.

PROGRAM

Himig bilang 4 (1980s)	Jose Valdez
Kundiman in D (1990s)	b. 1953
Fantasy Variations on Sarong Banggi (1999)*	
Passepied (1982)	Richard Alcoy
Three Impromptus (1986)	b. 1958
Visayan Serenades (1999)	Michael Dadap
Kimpang Balitaw	b. 1944
Damgohon Ko Ikaw	
Balud	
Djaga-Djaga	

There will be a 10-minute intermission

Prelude Etnika (1996)	Lucrecia Kasilag
Toccata (1996)	b. 1918
Prelude and Fugue (1988)	Bernardino Custodio
	b. 1911
Kapilas Na Giting (1975)	Bayani de Leon
Kudyawit (2000)**	b. 1942
Manang Biday (1986)	Florante Aguilar
(Reflections on a Philippine Folk Song)	b. 1965

* * * * *

This recital is given in partial fulfillment of the performance requirements for the degree Doctor of Musical Arts in guitar performance.
Angelito Agcaoili is a student of Frank Koonce.

In respect for the performers and those audience members around you, please turn all beepers, cell phones, watches to their silent mode. Thank you.

*Written for Angelito Agcaoili.

**Commissioned by Angelito Agcaoili and the Philippine Association for Graduate Education of ASU.

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A Lecture-Recital of Guitar Works By Contemporary Filipino Composers

Angelito Agcaoili, guitar

ASU School of Music , Organ Hall

Thursday, March 22, 2001 • 7:30 pm

The Philippines

Area: 299, 000 sq. km. (116, 610 sq. mi.)

Population: 70 million

Capital City: Manila (pop: 10 million)

People: Predominantly descendants of Malays, Chinese and Muslim minorities and *mestizos* (Filipino-Spanish or Filipino-Americans)

Language: Filipino (Tagalog) and English plus numerous widely spoken indigenous languages, some Spanish

Religion: 82% Roman Catholic, 9% Protestant, 5% Muslim, 3% Buddhist

Brief History

The first inhabitants of the Philippines arrived about 300, 000 years ago, probably migrating over a land bridge from the Asian mainland. The Negrito or Aeta arrived 25, 000 years ago, but they were driven back by several waves of immigrants from Indonesia, followed by maritime immigrations of Malayan people. In 1380, the Arab-taught Makdum arrived in the Sulu archipelago and began to establish what became a powerful Islamic sphere of influence over the next hundred years.

Ferdinand Magellan arrived in 1521 and claimed the archipelago for Spain. Magellan was killed by local chiefs who quite naturally disapproved of this notion. Ruy Lopez de Villalobos followed in 1543 and named the territory Filipinas after Philip II of Spain. Permanent Spanish occupation began in 1565, and by 1571 the entire country, except for the strictly Islamic Sulu archipelago, was under Spain.

A Filipino independence movement grew in the late 19th century and Filipinos fought on the side of the Americans in 1898 during the Spanish-American War. When Spain was defeated, General Emilio Aguinaldo declared the Philippines independent. The USA however, had other plans and promptly purchased the islands from Spain for US\$20 million. The Filipinos' desire for independence was eventually recognized and Manuel Quezon was sworn in as President of the Philippine Commonwealth in 1935 as part of a transitional phase pending full independence. During WWII, Japan invaded the Philippines brutally interrupting this process. The Philippines received full independence in 1946.

Philippine Music

Indigenous Music

There are two indigenous styles: one is found in the mountains of northern Luzon, the other in the islands of Mindanao and Sulu in the south, including the islands of Palawan and to certain extent Mindoro in the southwest. The singing style peculiar to the north uses a marked and rhythmic enunciation of vowels to form syllables, or slides, half speech sounds and frequent rests; by contrast the southern style uses melismas, long phrases, a narrow range, smooth singing and tremolo. Musical instruments of the north such as flat gongs, nose flutes, bamboo buzzers, clappers, quill-shaped percussion tubes and brass jew's harps partly associate this tradition with continental southeast Asia; while in the south a variety of bossed gongs, ring flutes, log drums, xylophones, single-string violins, suspended beams and bamboo jew's harps indicate links with Indonesia and Malaysia.

Western Music

Four styles are derived mainly from Western music: folksongs with a 19th-century melodic style and harmonic accompaniment; a psalm style, probably of mixed European and Asian origin; classical European music; and popular music, including jazz. The folksong style is widespread and, although Iberian in origin, has a particular Philippine flavour different from Indonesian *kroncong* music and the Goan singing style (both derived from Portugal). The native psalm style exists in semi-liturgical and some secular forms, especially in southern and eastern Luzon. Symphonies and European classical forms have acquired a Philippine character through the use of native tunes and legends, while the performance of popular music and jazz is exemplified in the Philippine groups that are well known in the night clubs of Asian cities from Teheran to Jakarta and Tokyo.

The Composers

Florante Aguilar

Born on January 11, 1965 in Manila, Florante Aguilar received his first formal training at the University of the Philippines' College of Music where he obtained his Diploma in Performance in 1986. While at this institution, he was a member of the UP Guitar Ensemble which toured the world for six and a half months in 1985.

In 1986, he came to the United States on a scholarship to study with Sharon Isbin at the Manhattan School of Music in New York and later, as a private student of Benjamin Verdery. He was a member of the esteemed Buffalo Guitar Quartet in the years 1989-90. The

quartet toured and conducted residencies throughout the United States and recorded an album entitled *New Music for 4 Guitars* (New World 384-2) to a wide critical acclaim. Florante received his Bachelor of Music degree from the San Francisco Conservatory of Music in 1996 under the tutelage of David Tanenbaum.

Richard Alcoy

Guitarist-composer Richard Alcoy was born on October 30, 1958 in Davao, southern Philippines. At first a self taught guitarist, he later took formal music classes at St. Paul's College of Manila where he earned a Bachelor of Music degree in 1983. While in college, he was awarded full scholarships for his guitar and composition studies. In 1980, he won first prizes in both the classical and jazz guitar competitions of the Philippine Guitar Festival. He has also won prizes in the Concurso de Guitarra del Centro Cultural de España en Manila in 1981 and in the composition category of the regional division of the National Music Competitions for Young Artists. He eventually joined the faculty of the Conservatory of Music of St. Paul College of Manila upon completion of his degree.

He currently resides in the Los Angeles area of southern California and is a very active performer in the classical, jazz and fingerstyle guitar scene. In 1998, he released his debut recording entitled *Precious Companions*. This was his tribute to his early influences on the guitar- Chet Atkins, Andres Segovia and Laurindo Almeida. Richard Alcoy is also featured regularly as a performer and lecturer in the Annual Chet Atkins Appreciation Society International Convention in Nashville, Tennessee and in the quarterly convention of the Association of Fingerstyle Guitarists (AFG) in Anaheim, California. He also contributes articles to the AFG's newsletter *The Soundhole* and to *Just Jazz* magazine.

Bernardino Custodio

Composer, conductor and pianist Bernardino Custodio was born in Manila on May 20, 1911. He first studied piano under Pedro Elioraga and later enrolled as a full scholar at the University of the Philippines Conservatory of Music in 1925, graduating with a degree in piano performance in 1930. While at this institution, he also studied composition and conducting under Alexander Lippay, Jenő von Takács and Herbert Zipper. In 1959, he pursued a Master of Arts degree at the University of Santo Tomas and traveled to the United States under a Smith-Mundt grant.

In 1940, he was appointed associate conductor of the Manila Symphony Orchestra, a position he held for many years. He taught at the University of the Philippines and the University of Santo Tomas where he also was the director of the Conservatory of Music in the years 1957-61. He is one of the eleven original members of the League of Filipino Composers when it was founded in 1955. Before his retirement, he also served as member of the executive board of the National Music Council of the Philippines and dean of the Yamaha School of Music Philippines.

Michael Dadap

Born on May 19, 1944 in Hinunangan, southern Leyte, guitarist, composer, conductor and folklorist Michael Dadap comes from a family of musicians from whom he received his early musical education and his dedication to music. He came to the United States in 1971 and studied guitar at the Mannes School of Music with Roslyn Dlugin and Frederick Hand. Later he pursued studies in composition and conducting at the Julliard School of Music.

Dadap gave his New York debut at Carnegie Recital Hall in 1974. This successful performance led to an extensive concert tour of the United States, Europe and the Far East. He has also appeared in solo and chamber recitals in New York's prestigious concert halls which included the Dag Hammarskjöld Auditorium of the United Nations, Avery Fisher Hall, Town Hall and Alice Tully Hall. Since 1984, Michael Dadap has been the artistic music director and conductor of the Children's Orchestra Society in New York. He has conducted and collaborated with outstanding soloists from the COS faculty as well as some of the world's finest musicians, including Emmanuel Ax, Cho-Liang Lin, Chee-Yun, Soovin Lim, Hai-Ye Ni, Li-Jian, Yo-Yo Ma, David Shifrin, and Michael Tree.

His composition *Handurawan Dance Suite* won the Asian-American Alliance for the Arts Award and was premiered by the Brooklyn Philharmonic Chamber Ensemble in 1988. Other compositions include *Songs of the Visayans* for voice and guitar (a collection of Mr. Dadap's original arrangements of Philippine folk songs), and *Pastores Overture*, a piece for Philippine traditional instruments, which was premiered in May 1993. His *Sinulog Suite* for orchestra, commemorating the Philippine centennial, was premiered by the Young Symphonic Ensemble of the COS at Alice Tully Hall during the 1998 Discovery concert. In March 1999, a collection of his works, including his *Four Visayan Serenades* for guitar and *Song Cycle* for tenor, cello, and piano, were presented by the Felipe de Leon Foundation at Carnegie Hall's Weill Recital Hall.

Mr. Dadap has devoted a large portion of his career to the appreciation of Filipino folk music, pioneering the awareness of Filipino rondalla in the United States. This included a ten-year tenure as music director of the Massachusetts-based Iskwelahang Pilipino Rondalla. Under his leadership, Mr. Dadap has written and arranged original works and other material for the rondalla, most of which are recorded in the IP rondalla's CD, *Crossing Over*. He serves presently as the IP music consultant and its resident arranger and composer. His guitar recordings include *Lambingan*, a collection of his arrangements of Philippine *kundiman* love songs, and *Intimate Guitar Classics*, featured as the album of the month on the New York Times classical radio station WQXR in February 1990.

Bayani de Leon

The second child of the Philippine National Artist in Music Felipe de Leon and the concert pianist Iluminada Mendoza, Bayani de Leon was born in Manila, Philippines on November 24, 1942. His mother taught him the piano before he was seven. At age nine, he became the youngest member of *Banda Peñaranda*, a brass band directed by his father. He played the trumpet which he considers his first musical instrument. He also intrinsically understands and play the piano, guitar, flute and other Western instruments (violin, clarinet, trombone etc.) as well as Philippine ethnic musical instruments and other Asian musical instruments. He began composing in high school. His first works were the zarzuelas (operettas) *Hibik sa Karimlan* (Cries in the Dark) and *Handog sa Diyos* (Offering to God).for which he was also the librettist and musical director.

Due to his academic interest in literature, he pursued a degree in Philosophy and Letters at the University of Santo Tomas where he graduated with a bachelors degree in 1963. He later pursued his musical studies at Centro Escolar University where he earned his Bachelor of Music in composition and conducting in 1972 under a full grant from the Music Promotions Foundation of the Philippines. In 1979, he furthered his musical studies in the United States as a Fulbright-Hays scholar in music. He majored in music technology at the University of California in San Diego where he obtained his Master of Arts in composition in 1982.

In the years 1968 to 1979, he taught composition, music theory and Philippine music in institutions such as the University of the Philippines, Philippine Women's University, Centro Escolar University, Maryknoll College, College of the Holy Spirit and St. Joseph's College. Among his other musical activities in the Philippines include being the resident composer for the Kalinangan Ensemble and Philippine Educational Theater Association from 1968 to 1970, all-around musician for the Filipinescas Dance Company's world tour in 1965, music director of the Philippine Folk Arts Cultural Mission to Paris in 1977 and as an associate editor for the Asian Composers League Newsletter during the years 1977-79.

In the United States, he was a Lecturer for Asian Music Studies at the University of California-San Diego in 1982 as well as the official delegate of the school for the CAL-ARTS Contemporary Music Festival in Los Angeles, California in the years 1981-82. He is also active with Filipino-American cultural groups having directed the Samahan Dance Company and PASACAT Performing Arts Company in San Diego, California as well as the *rondalla* of the Foundation for Filipino Artists in New York, Paaralang Pilipino and the University of the Philippines Alumni and Friends in New Jersey.

Among his award-winning compositions are: *The Golden Earth*, a dance drama, first prize, University of the East Song and Dance Competition, 1966; *Los Penitentes* (The Penitents), choral drama, first prize, National Songfest, 1967; *Sisa*, choral portrait, first prize, National Songfest, 1968; and *Alamat ng Lupa* (Legend of the Earth), second prize, National Songfest, 1968. In 1976, his chamber work *Bahay-Bata* (a chamber meta -game for clarinet, harp, bandurria, laud and Philippine native percussion) was selected for international broadcasting by the fourth Asian Music Rostrum convention in Manila of the same year.

Lucrecia Kasilag

Philippine National Artist in Music Lucrecia Kasilag was born on August 31, 1918 in San Fernando, La Union. Her mother, Asuncion Roces was a music teacher and her first musical influence. After finishing her Bachelor of Arts degree in English at the Philippine Women's University she took piano lessons with Concha Cuervo and, later, Pura Lacson-Villanueva. In 1939, she obtained her music teacher's diploma from St. Scholastica's College of Music and in 1949 her Bachelor of Music degree from the Philippine Women's University. Kasilag also studied at the Eastman School of Music, University of Rochester in New York where she obtained her Master of Music degree in 1950. Her principal composition teachers were Antonio Molina and Wayne Barlow. She was conferred the following honorary degrees: Doctor of Music by the Centro Escolar University in 1975; Doctor of Laws by the Philippine Women's University in 1980; and Doctor of Fine Arts by the St. John University, New York in 1981.

Kasilag held teaching positions at St. Scholastica's College and Assumption College, the Philippine Women's University, and at the University of the Philippines. She was dean of the Philippine Women's University's College of Music and Fine Arts from 1953 to 1977. While at this institution, she did pioneering research on ethnic culture and gained worldwide recognition as the music director of the Bayanihan Philippine Dance Company. From 1969 until her retirement in 1986, she served as artistic director and president of the Cultural Center of the Philippines.

She held many key positions in national and international music organizations such as the Asian Composers League, League of Filipino Composers, National Music Council of the Philippines, International Society for Music Education, International Music Council, Philippine Society for Music Education, Federation for Asian Cultural Promotion, Music Promotions Foundation of the Philippines, and, the National Music Competitions for Young Artists. Kasilag has been recipient of grants from the Fulbright Scholarship Commission, Asia Foundation, Colombo Plan, Eastman School of Music Fellowship, Government of India, John D. Rockefeller III Fund and US State Department International Visitor. In 1963, she was the East-West Center composer-in-Residence at the University of Hawaii Festival of the Arts. She has also headed many of the Philippines' cultural delegations to Asia, Africa, Australia, the United States, Canada and Europe and presided over several international and national music conferences, as well as having served in juries for international piano competitions in Italy, Australia and the United States. She is listed in *Who's Who in the World*, *International Scholars Biographical Dictionary*, *Grove's Dictionary of Music and Musicians* (6th edition), *The World Who's*

Who of Musicians, The World Who's Who of Women, and Reference Asia: Who's Who of Men and Women of Achievement and Distinction.

Kasilag began composing during WWII. She has written more than 300 musical compositions which include instrumental pieces, folk song arrangements, art songs, solo chamber music and orchestral works. She is considered among the pioneers in combining the resources of occidental and oriental musical instruments in East and West compositions. In 1979, some of her works were recorded by Kubing Records. She has written numerous articles and essays on various aspects of humanities and research in Asian music.

Among the many awards and honors she has received are the Republic Cultural Heritage Award in Music in 1960 and 1966, Federal Republic of Germany Presidential Award *Officer's Cross for the Order of Merit* in 1975, Republic of China Ministry of Education and Culture Award in 1976, Spanish Government Award *Dama de la Orden de Alfonso X El Sabio* in 1977, French Government Award *Officer des Arts et Lettres* in 1978, Avicenna Award from the Novosti Press Agency of the U.S.S.R. in 1985, Japan Government Award *Third Class of the Order of the Precious Crown* in 1985, French Ministry of Culture Award *Commander dans l'Ordre des Arts et Lettres* in 1985, first foreign artist to be awarded the title of Honorary Board Member of the Chinese Musicians Association in 1985, and elected one of the Five Living Honorary Individual Members at the International Music Council General Assembly in Alicante, Spain in 1993. In 1989, she was proclaimed National Artist for Music by the Republic of the Philippines.

Jose Valdez

Guitar virtuoso, untiring champion of Philippine music, pedagogue, arranger and composer Jose Valdez was born in Manila in 1953. He learned the rudiments of music from his father, Colonel Adriano Valdez, an accomplished clarinetist and military brass band conductor. Self taught on the classical guitar, he formally launched his concert career at age fourteen and by age eighteen was teaching in the leading music schools in Manila.

He currently heads the guitar departments of the Philippine College of Music and Arts of the Philippine Women's University, St. Scholastica's College of Music, St. Paul's College of Music as well as teaches musical courses at the Philippine Normal University. He was also recently appointed faculty to the guitar department of the University of the Philippines and is a member of the Filipino Society of Composers, Authors and Publishers, Inc. (FILSCAP). His effectiveness as a mentor is widely admired since his thirty years of teaching has developed numerous other performers and produced dedicated teachers who in turn are training yet newer generations of Filipino guitarists.

The Folk Songs

Sarong Banggi (Bicol)

*Sarong banggi,
Sa higdaan,
Nakadangog ako
Nin huni nin sarung gamgam,
Sa luba ko, katurugan,
Bako kundi simong boses
Iyo palaan.*

*Dagos ako bangon
Si sakong mata
Iminuklat,
Sa diklum nin banggi
Ako nangalag-kalag,
Si sakong paghiling
Pasiring sa itaas,
Simong lawog
Nahiling ako maliwanag.*

*Balik ako
Sa higdaan,
Idtong bangging dai
Nangad ako malilingaw
Nakatala pa sa daghan,
Ano man gibuhon
Sain man pumaduman.*

One Night

One night
while in bed
I heard the sound
of a bird
I thought it was a dream
but no it was your
voice, Love.

Quickly I got up
opened my eyes
I peered into the
darkness
my eyes looked up and
saw your face
alight

I went back to bed
That night I
can never forget
It is imprinted in my
heart
For all time,
Wherever I am.

Dangdang-Ay (Tingguian)

*Dangdang-ay sidong ilay,
Insinalidommay,
Dangdang-ay sidong ilay,
Insinalidommay, ay, ay.*

*Kakabsat a nadayaw,
Inkam pay kumoblaaw..
Kaaddayo 'ta nga aldaw,
Dangdang-ay si dongilay, ay, ay.*

Honored brothers
Let me greet you
For being here today

*Agyaman tay iti Apo.
Ta nagsasabat tayo.
Napay nagaaddayo,
Intay nagaamammo, ay, ay.
Salidommay.*

We thank the Lord
For this meeting.
Though we've been apart,
We've come to know each other

Manang Biday (Ilocos)

*Manang Biday, ilukat mo man
Ta bintana ikalumbabam
Ta kitaem toy kinayawan
Ay matayakon no dinakaasian.*

Manang Biday, open your window and look at me
whom you captivated. I will die if you do not pity
me.

*Siasino ka nga aglabaslabas
Toy jardin ko nga napannayag?
Ammon ket balasangak
Sabong to lirio di pay nagukrad*

Who are you that is always passing by my garden?
You know I am a young girl compared to a bud.

*Dengguem, ading, ta bilinen ka
Ta inkantot' idia Solsona
Inkanto agalat' mangga
Adu nga frutas nadumaduma*

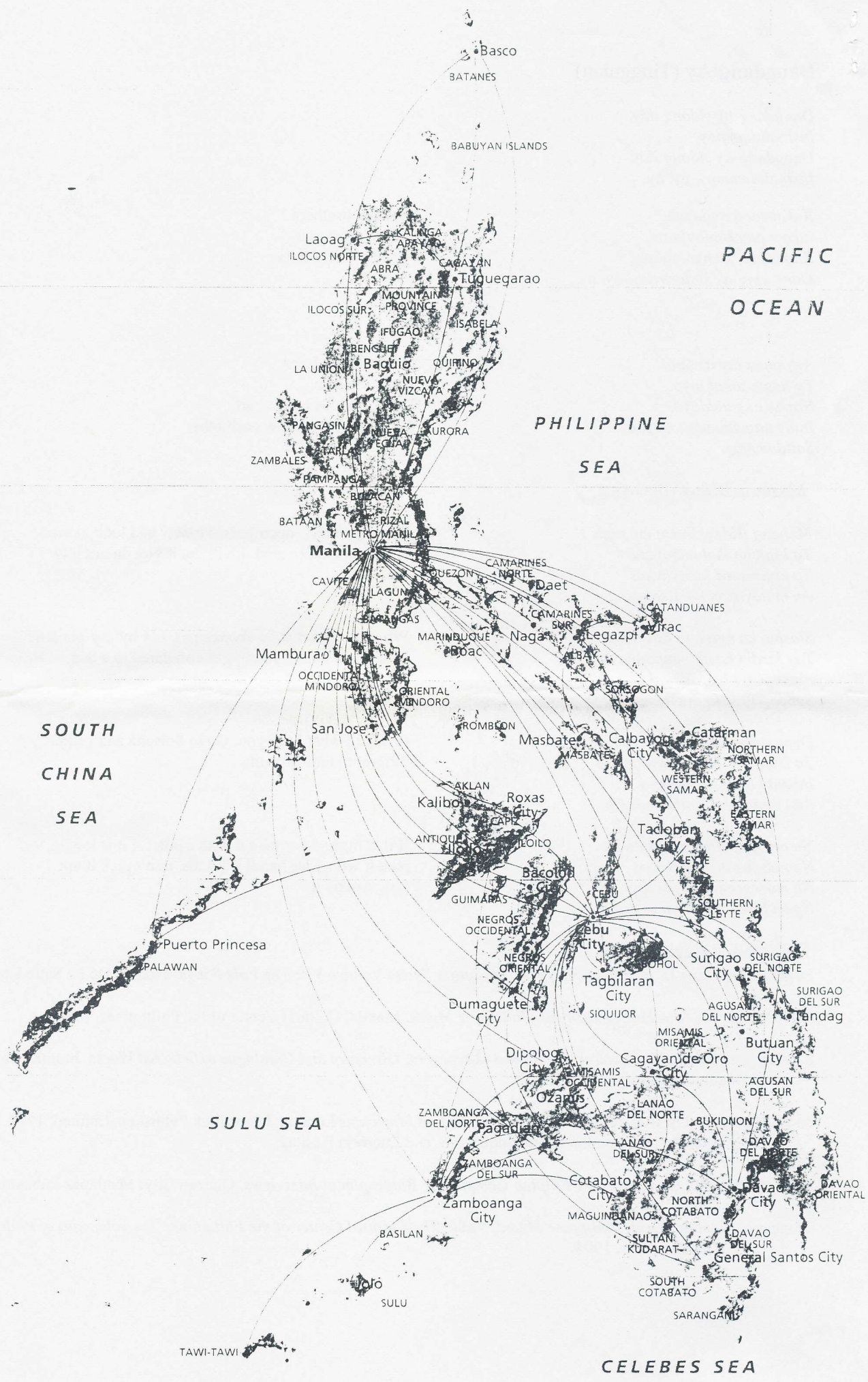
Listen to what I tell you. Go to Solsona and gather
different kinds of fruits.

*No nangato dika sukдалen
No nababa dika gawaten
No maregreg dika piduten
Ngem labas-labasam to met laeng*

If it is high, don't take it with a pole; if it is low,
pick it with your hand; if it falls, don't pick it up;
just pass by it.

Selected References

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