

U.P. newsletter

UNIVERSITY OF THE PHILIPPINES COMMUNITY NEWSPAPER

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November 28, 1977

Democratic consensus on dean of Education

The College of Education will hold its democratic consultation for the deanship on December 12, 1977. Term of the incumbent dean, Dr. Paz G. Ramos, expires on December 10, 1977.

As in other past consultations, the dean of the College will convene (not later than November 29, 1977), for the purpose of defining the goals and priorities of the College for the next five years, a meeting or a series of meetings of the faculty and the academic non-teaching and administrative personnel of the College, consistent with the desirability of and the need for involving

them in this wise in the spirit of democratic participation.

Noteworthy is a revision in the rules on the nomination process. It shall be recalled that in the democratic consultation of the U.P. Integrated School (considered a sub-unit of the College of Education) held last October 11, only two nominees vied for the position of Principal. The rule then called for the naming of "up to three persons" for the position. Somehow, the floor failed to yield a third nominee and so, the balloting was allowed to proceed.

This time, the revised rule specifically states that at least three persons shall be nominated for the deanship before any balloting is done. This should avert the possibility of just two blocs being pitted against each other; in other words, where there are more than two candidates, a better consensus can be taken.

The nomination proceeding shall be conducted on Monday, December 12, within Benitez Hall. The results thereof shall be submitted to the Office of the U.P. President not later than 5:00 p.m., Tuesday, December 13.

Both the (a) discussion of unit goals and priorities and (b) nomination for the deanship shall have been undertaken and reported to the Office of the U.P. President by December 13, 1977, so that the next regular appointment of the Dean can be submitted to the Board of Regents at its December 1977 meeting and there shall then be but a short interval between the expiration of the incumbent Dean's term and the start of the succeeding term.

University honors ILO top man



BLANCHARD

University President Onofre D. Corpuz has announced that the University of the Philippines will confer the degree of Doctor of Laws, *honoris causa*, upon Director-General Francis Blanchard of the International Labor Organization (ILO) at a special commencement program at the Abelardo Hall auditorium in Diliman on December 5 (instead of December 7 as earlier scheduled) at 4:30 p.m.

The first French national to be honored by the University, Mr. Blanchard is the 81st recipient of a U.P. honorary degree since it was first conferred in 1911 upon Chief Justice Cayetano S. Arellano.

A Parisian, Blanchard is a graduate of the School of Political Science and the Faculty of Law of the University of Paris. He served in the French civil service and was appointed to his country's Ministry of the Interior where he was in charge of matters concerning foreign workers, refugees, and displaced persons.

Geneva planner

He was a member of the French delegation to the preparatory conference for the establishment of the International Refugee Organization (IRO) in London in 1946. He joined the IRO in 1947 in Geneva and was appointed head of its planning branch and then director of its coordination and liaison branch. He took part in the negotiations which led to the creation in 1951 of the Office of the U.N. High Commissioner for Refugees and the Intergovernmental Committee for European Migration.

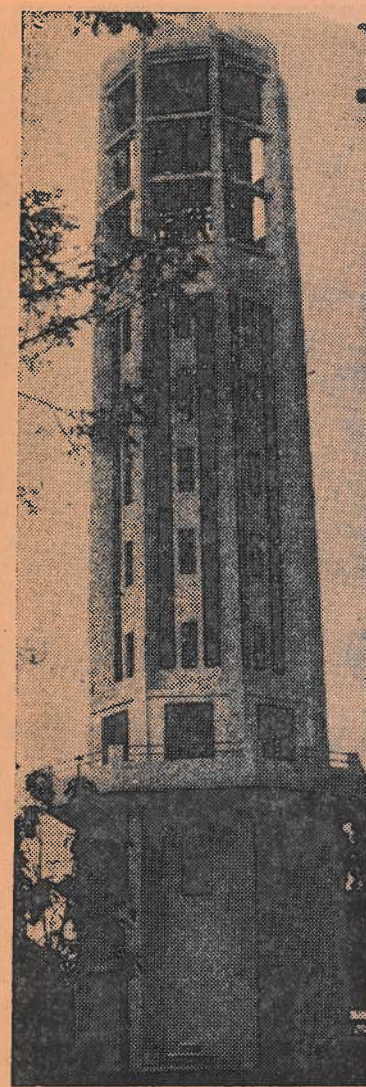
In 1951, he joined the International Labor Organization as deputy chief of the ILO manpower division and was named chief of that division in 1953, assistant director-general of the ILO in 1956, deputy director-general in 1968 and director-general in February 1974.

THE University of the Philippines this year celebrates the silver jubilee of its carillon, the only one of its kind in the country today. The U.P. carillon, which consists of 46 professionally-tuned bells, is housed in a 48-meter high tower on the Diliman campus.

A silver jubilee concert is scheduled on December 7 at 10 a.m. Special guest is Prof. Bernard Winsemius of Amsterdam who has been invited by the University to perform on the U.P. carillon. Winsemius, 32, is one of the world's most outstanding carilloneurs. His visit here is being made possible with the cooperation of the local Dutch embassy through its ministry of cultural affairs.

Heading University authorities in the preparation of the program of activities is Regent Tomas Fonacier, concurrently executive director of the U.P. alumni association which helped build the U.P. carillon tower and purchased the bells 25 years ago.

Winsemius gives organ and carillon recitals all over the world. He was the first carillonneur to win the Prix d'Excellence for carillon playing in 1971. He was also winner of the annual International Carillon Contest of the Holland Festival thrice in a row, in 1972, 1973, and 1974.



Carillon rings in 25th year

Police intensify crime drive, warn of suspicious characters

The current campaign of the University Police Force (UPF) to rid the campus of undesirables has resulted in the arrest of two members of a 1-2-3 (swindling) gang; three of a five-man robbery-hold-up gang; and a pickpocket suspect.

Capt. Eduardo V. Bentain, acting chief of the UPF, identified those arrested as:

For swindling: Renato Rizarre y Ibeza, 27 years old, a resident of 2123 Juan Luna st., Tondo, Manila; and Pedro Zulaybar y Garcia, 29 years old, resident of No. 144 Aquino st. Sangandaan, Caloocan City.

For robbery-hold-up: Efren Lucido y de Asis, 25 years old, single, jobless, a resident of No. 31 Pansol, Balara, Quezon City; Genaro Hipolito y Supirmado, 18 years old, 2nd year high school student of Alejandro Roces High School and a resident of No. 31 Pansol, Balara, QC; and Ricardo Castillo y de Leon, 23 years old, single, laborer, a resident of No. 35-B Pansol,

Balara, Q.C.

For theft (pickpocket): Danilo Torres y Rebonero, 25 years old, married jobless, resident of Santo Niño, Marikina, Metro Manila, and a member of the "BCP" (Batang City Jail Gang).

Rizarre and Zulaybar were intercepted aboard a Blue Honda motorcycle with Plate No. C-6011, P-77 by a UPF mobile unit manned by Patrolmen Sofronio Bartolome Jr., Pantaleon Gamino, and Remigio Carera, after the duo had victimized Mrs. Soledad Reaño Vda. de Rico, 54 years old, of cash amounting to P70.00, at her residence at No. 53-C Amoroso Village, U.P. campus, last November 15.

Investigation revealed that the modus operandi of the swindling gang is to approach the store-owner under the pretext of buying something and then showing a 100-peso bill. As soon as the store-owner hands over the change, the suspects immediately run to

(Turn to page 7)

Film Center shows exclusive movies

The U.P. Film Center opens its traditional 1977 Cinema-as-Art Workshop with the Swedish Film Festival at five o'clock in the afternoon of Friday, December 2, 1977, and a lecture forum by visiting Swedish film director Vilgot Sjoman at ten o'clock in the morning of the same Friday in the Philippine International Convention Centre.

The exclusive screenings of never-to-be-seen-here-again films as "Cries and Whispers" by prize-winning director Ingmar Bergman, Sjoman's "A Handful of Love" or Bo Widerberg's "Elvira Madigan" will highlight the first Swedish Film Festival in this country. The Embassy of Sweden, through Chargé d'Affaires Kjell Anneling, the Manila Film Society through Henry and Beatriz Francia, and the U.P. Film Center, through Director Virginia R. Moreno, and Amable Aguiluz

(Turn to page 7)



FINANCIAL MATTER. Dr. Emanuel V. Soriano (standing), Executive Vice-President of the University, opened last week a workshop on the "Role of the Financial Sub-Systems in the University of the Philippines." Among the speakers and resource persons were Prof. Teresa F. Bernabe of the University (left) and Jorge Perez of the Commission on Audit. Seated at center is Vice-President Ramon C. Portugal for Administration.

The Maestro and I

By REYNALDO T. LAURON
College of Music

What makes a master (in music), master?

"Since the student days of Lucio D. San Pedro, I already foresaw his achievements in his musical versatility . . . I saw him winning the championship or first prizes as band conductor in several national band contests . . .

"The academic career of San Pedro can be favorably compared with the most brilliant career of the best known composers. During his student days in the Conservatory, he copped prizes in student compositions . . .

"His latest composition, 'The Transfiguration of Christ,' shows maturity of technique, clarity of style and accuracy in the modes of expression. His orchestration is very rich without being blatant. His choice of instruments in the orchestra can ever replace the one he has chosen for a particular passage. The female choir which he introduced in the 'Transfiguration' is a master stroke. And so with many other devices he used in his orchestration."

—Dr. Antonio Molina,
Philippine Progress,
Sept.-Dec. 1950

"Lucio D. San Pedro is not only a first-rate composer in the national order; he can be ranked among the first-rate composers on the international level.

"Even in those days, Lucio, as one of my students, already showed signs of prolificity in his experimentation. I let him do that. It is good to be on one's own to express his originality.

"Unlike his bookish classmates, San Pedro starts with the natural flow of music; mu-



SAN PEDRO

sic that people will like; then, theory will come out later."

—Col. Antonino Buenaventura (ret.)

"He must be a Hero; no one in his right mind will do all this work (reorchestration of Lehar's Merry Widow)."

—Maestro Lorenzo Palomo, Spanish conductor, commenting to Prof. Regalado Jose on San Pedro's orchestration of the modern version.

"Lucio D. San Pedro is a Romantic composer — a melo-dist. He derives his music from folksongs; thus, he is called a nationalist in music."

—Dr. Eliseo Pajaro, in a spontaneous lecture to music teachers of the City Schools of Manila at the P. Gomez Elementary School.

"Lucio D. San Pedro is the foremost local exponent of nationalism in music . . ."

—Gemina Austria,
Manila Chronicle,
August 4, 1953

"We found San Pedro's Tone-Poem (Buan sa Kabundukan) a highly original and descriptive composition. There was no resorting to folksongs—the usual thing among many local composers — and what little hint there was of a folk theme was treated very differently."

—Rosalinda Orosa,
Program Notes, "Buan Sa Kabundukan, 1953

"Creative nationalism is the essence, the very force behind San Pedro's works."

—Antonio Hila, Preface to "The Choral Works of Lucio D. San Pedro"

On nationalism in music, San Pedro himself has this to say:

"I do not believe that nationalism in music can be expressed by literally using the materials of our folksongs. The composer, rather, should squeeze from these folk materials, the essence, the style, atmosphere and common touch that is Filipino and express it in terms of his personality, style, and temperament."

As one of his disciples, I would add credence to the maestro not only as a creative

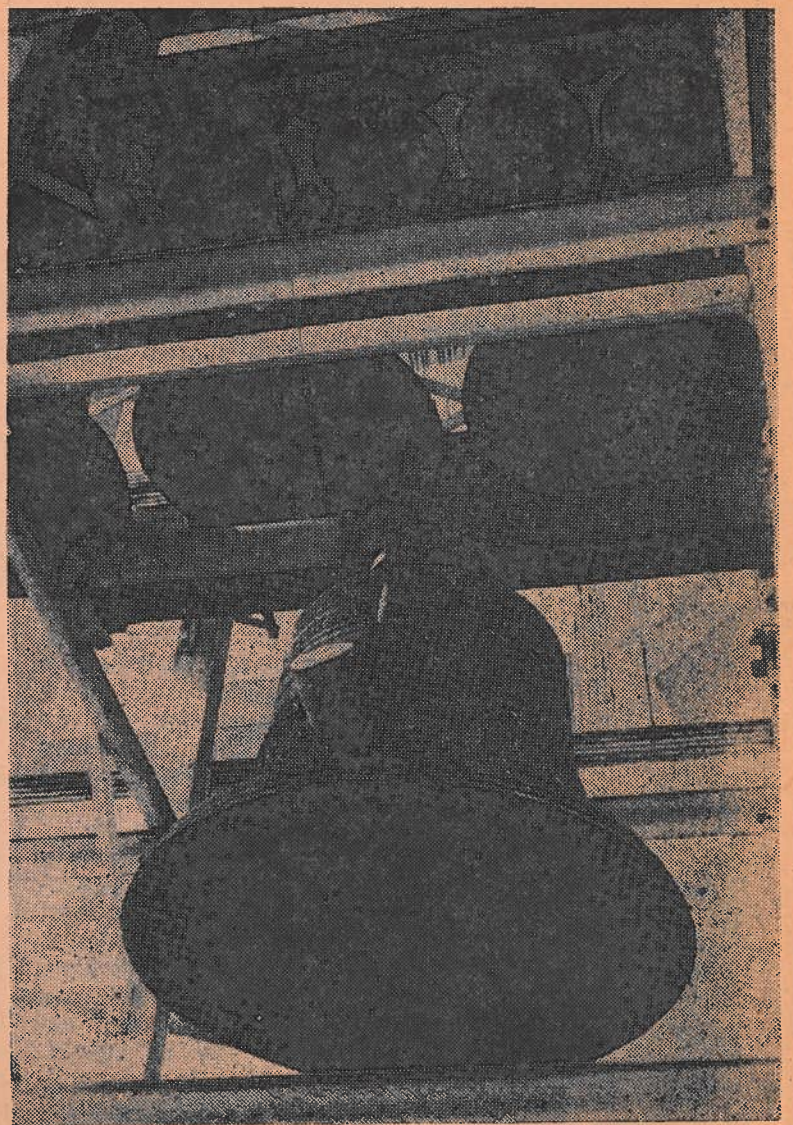
nationalist but even as a nationalistic creator. There are indeed nationalists of all sorts, be it in the field of science or in the arts. In my humble opinion, they are all expressedly creative as well as vocally nationalistic, but not extremely creative of nationalistic works as the maestro. For every bit of note that emerges from Professor San Pedro's creations would slyly form melodic contours — more especially so, rhythmic patterns — that could only be attributed to a nationalistic creator. The main contention of the skeptics to such creations is the application of the Western medium. The idiom, indeed, is Filipino, but it is clothed in highly sophisticated Western garments, i.e., Western formal structure with all the accompanying elements or materials.

After meticulous deliberation on this controversial subject matter, I have arrived at the comparative *sequitur* of the supremacy of the world powers as to their system in technology as well as in the arts. In the same manner that we "subscribe" to some noteworthy foreign products, so also do we, artists, borrow from systems that are worth perfecting.

Non-allied musical works may claim originality to their medium of technique and instrumentation, as in the use of natural instruments. But still, their procedural technique undoubtedly betrays foreign influence. At this point, the raging controversy over the identity of Philippine music would boil up to a seemingly irreconcilable situation. What I can only categorically reassert is a rejoinder to any essays on nationalism, e.g., that of Fr. Horacio de la Costa, S.J. The guiding philosophy of every being is the co-principle of matter and form, of essence and existence, of potentiality and actuality, of mind and intellect, of body and spirit and, for the matter at hand, heart and soul.

Thus, the nationalist, as a human being, is above all things a co-existence of mind and heart. The first is responsible for his intellectual act; the second, for his emotional or sentimental responses. "To the intelligent, few words are enough"; but to the emotional, not a single word would suffice to elicit positive reaction. Therefore, an allegorical allusion would perhaps directly serve the purpose. Nationalism, then, being not only a construct of the intellect but also of the emotion, should trace not only its historical development, but also the transformation of the "Pathos" underlying each period in history. To this latter, I would try to allude as briefly as possible.

What could be more sentimental to the man as an artist than to reconstruct his line of heredity, to reminisce over a



'SILVER' BELLS. High up the lofty Carillon Tower are some 40 bells of varied sizes. There will be a special ring to them come the celebration of their silver jubilee. (Story on page 1)

melancholic past, to recreate each bygone event? Orientally oriented as we all are, respect for tradition, veneration of the old, and love for the unaffected life still dominate his acts even in this much polluted modern world. Mere mention of these things creates nostalgia — an emotional state that eventually contributes to the assessment of our cultural heritage.

Painful though it might be, the imposition of Western systems somehow germinates into a political consciousness in which we Filipinos are so emotionally engrossed now. Where the language fails, art supplies. The restrictions and the formalities then imposed by the colonists revert to a more subtle but comprehensible manner — in music or in verse — just as some of our patriotic or folk songs are rendered in the colonists' medium or form and the classic writings of some of our heroes expressed in borrowed tongue. Somehow, a legitimate though muted appeal. This, then, the combination of intellectual and emotional acts, themselves inherited, provides the substantial justification for the presence of Western media in our culture.

Still, no amount of semantics can better bring out the Maestro's kind of nationalism than his very music. Here, then, are annotations of some of his works — compendious products of intermittent master-disciple dialogue. These are affectively recorded by ear and are here related to aid music lovers in

comprehending the representative nationalistic creations of the Maestro.

Suite Pastorale

Sometime in 1957, the Maestro was commissioned by the League of Filipino Composers to write a composition with several programmatic movements — the Suite; hence, the birth of his Suite Pastorale. To meaningfully comprehend the total idea of these patriotic recollections in musical forms, one has to reminisce vividly with the composer the significant events or circumstances that naturally occur in a simple town like Angono (his hometown).

1st Movement — Horizon (Abot-Tanaw)

A very spontaneous act of gratitude among students towards their teacher is to accept the latter's invitation to his place especially on an annual festivity in such a rural area as Angono. An opportune moment indeed for a budding composer, as he would partake of the same inspiration that the master possesses. It was rather an irresistible summon to greatness — to savor the natural rusticity of a town that could be the "representation of the country, the very prism where one sees the total image, the total picture of the national soul."

The early journey shifts gradually from a fuming metropolis to a chilly and dewy atmosphere until *crescendo poco* (Turn to page 7)

CLARIFICATIONS

In last week's article on Professor Yabes' retirement, (U.P. newsletter, November 21, 1977, p. 6) the following clarifications are in order:

—Yabes is for "Filipino" not "Pilipino" as the common language.

—He was awarded a Diploma of Merit, not a Certificate of Appreciation.

—He authored 19 books (not just 10) and edited 10 other books and edited/wrote several pamphlets.

* * *

A typographical error gave the frequency of DZUP in the article "Voice of the University" (U.P. newsletter, November 21, 1977) as 1310 khz. It should have been 1410 khz. Also, DZUP's programming director is Ms. Belinda Gutierrez and not Belinda Soriano as printed.

AT THE PLANETARIUM

Gazing at the stars

A clear and starry sky never ceases to fascinate and awe its beholder. Indeed, stargazing is a most satisfying experience, for nothing as yet can surpass the beauty and magnificence of the star-studded firmament.

For a better appreciation of the wonders of the universe, at least a basic knowledge and understanding of the celestial bodies is needed. A planetarium offers such knowledge—and more.

In the Philippines today, there are only two operational planetariums catering to the public. Fortunately for stargazers in the University one of these is located right on the Diliman campus—behind the Alonzo Hall.

Owned, operated and maintained by the PAGASA (formerly the Weather Bureau), the planetarium on the Diliman campus is dedicated to the teaching and popularization of astronomy and its allied sciences. It was established in 1956 during the time of Director Casimiro del Rosario of the Weather Bureau as a public service of this government agency.

Theater of the skies

A lecture demonstration in a planetarium is uniquely educational and entertaining. In fact, a planetarium has been referred to as a "theater of the skies" and a "classroom under the vault of heaven." As the latter, it enables one to study the heavens in comfort, unhampered by the possibility of clouds and inclement weather.

The PAGASA planetarium is a 20-foot circular chamber topped by a hemispherical dome. Right at the center of this chamber is the planetarium projector around which are arranged rows of seats for the audience. Present seating capacity is 42.

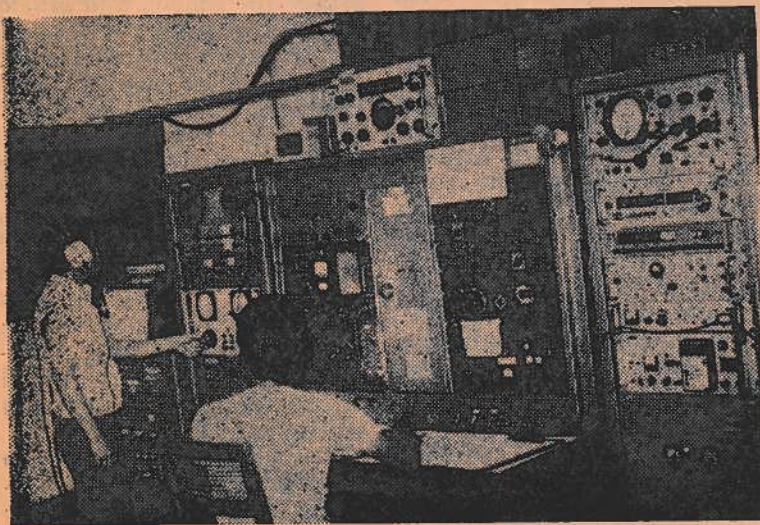
Through the projector, the planetarium's lecturer-demon-

strator is able to simulate the real sky in the inner surface of the hemispherical dome. In this simulated sky, the heavenly bodies are seen in their proper relative positions and situations as they would appear in the actual sky. And through certain controls in the projector the demonstrator is also able to simulate the movements of these bodies as well as portray various space phenomena such as comets.

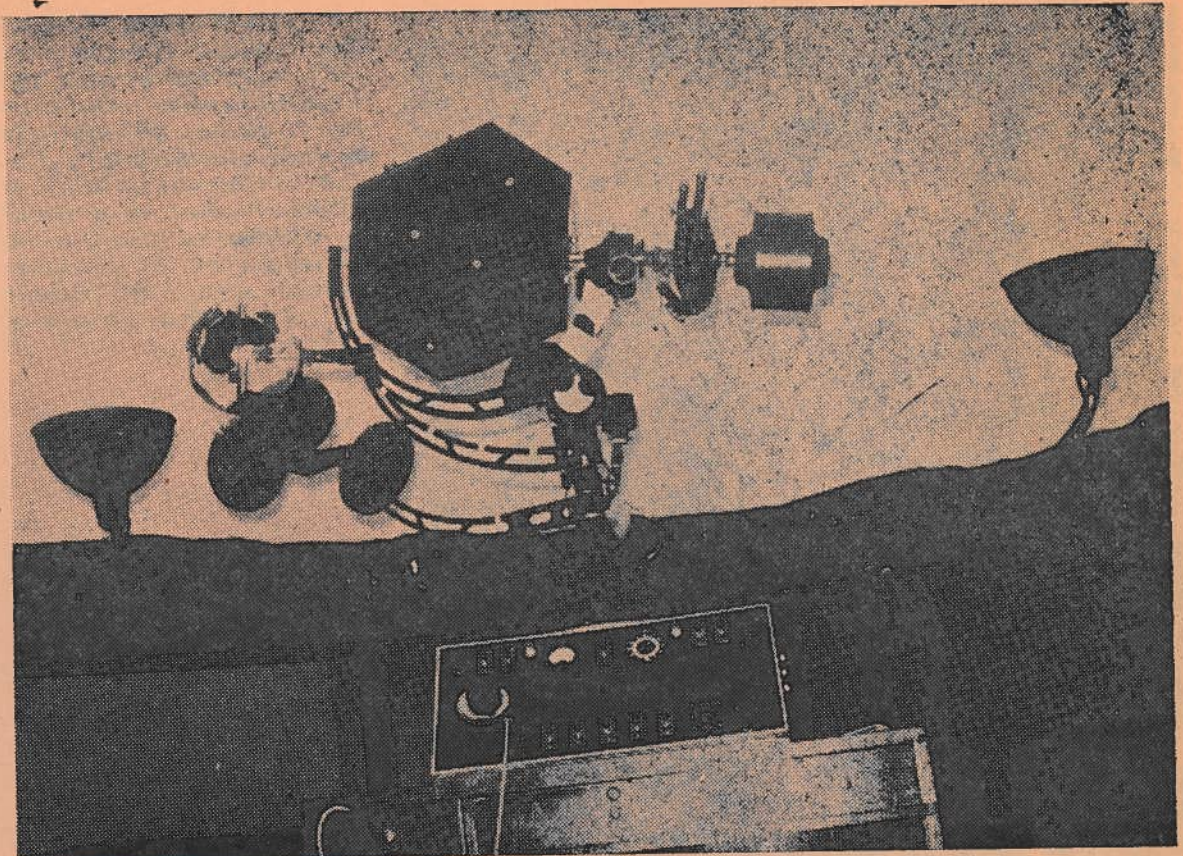
A regular planetarium demonstration takes about 30 minutes. In one, the lecturer not only points out the numerous star constellations but also explains various sky phenomena and generally unravels the many mysteries of the solar system and the universe. Through the projector, too, he is able to portray the skies in different parts of the world and even recreate that first Christmas night over Bethlehem.

While the projector of the PAGASA planetarium is definitely an old model, it is still capable of many visual treats. The component parts of the instrument include a star projector which produces the illusion of the stars and the Milky Way; a solar system projector that shows the sun, moon and the visible planets; the geocentric earth projector, which gives an "inside-out" view of the earth; and a control console from which all operations of the instrument are directed. For its more technical aspects, the instrument has an astronomical triangle projector, a meridian projector, and a projection sextant—all of which are used to explain basic astronomical and mathematical concepts.

Ever since its establishment, the PAGASA planetarium has been offering its services free of charge. To date, over 250,000 people of all ages and from all walks of life have visited it.



THE CORRECT TIME ANYTIME. Housed in a separate building close to planetarium is the time equipment of PAGASA which gives the exact official time for the whole country. Manning the equipment are the personnel of the Time Service Division of PAGASA.



PLANETARIUM PROJECTOR. The PAGASA planetarium projector is a rather complicated machine capable of a number of "tricks". This machine which is a Spitz A-1 model not only simulates a starry sky on the arched ceiling, it can also illustrate complicated astronomical concepts.

The astronomical observation division

Actually, the planetarium is just a branch of the astronomical observation division of the National Geophysical and Astronomical Office of PAGASA. The observatory and staff offices of this division are housed in the buildings right beside the planetarium itself. Also housed in these buildings is the time service division of PAGASA, which is the official timekeeper of the Philippines.

The astronomical observation division, according to its chief, Simeon V. Inciong, aside from operating the planetarium, also performs various functions including the reception of weather satellite pictures (which show the formation of typhoons), the prediction of eclipses, and the dissemination of information on comets, the transit of planets, happenings in the sun's surface and lunar occultation observations. The division, Inciong added, also publishes three annual astrological publications as well as useful handouts such as charts, tables, calendars, etc.

Inciong disclosed that a new and bigger planetarium has been constructed at the PAGASA Science Garden located near the new BIR building here in Quezon City. Due to the lack of air-conditioning, however, this new planetarium cannot as yet be opened to the public. Inciong hopes that by January 1978 it will be ready and fully operational.

With the opening of this new planetarium, the present one on the campus will be transferred, lock, stock and barrel, to either Cebu or Iloilo. Stargazers in the University should take the cue from here to visit the planetarium while it is still there.—M.T. Aro

VALEDICTORY *

By LEOPOLDO Y. YABES

On this the sixty-fifth year of my birth, I have spent about forty-one (41) years, the best years of my life, in continuous service of the University of the Philippines and of the national government.

After that long service for country and people, I think I deserve a measure of rest. However, I do not intend to be idle after retirement. I shall continue to undertake research and writing and, maybe, teach once in a while.

In a sense, then, this is not really a valedictory. These exercises are just a formal notice that according to pertinent laws of the land, I have reached compulsory retirement from the government service on reaching my sixty-fifth birthday.

The truth is that a person like me cannot really retire unless complete disability, intellectual and physical, overcomes me. I still have enough intellectual energy to last me a long long time.

As most friends and acquaintances know, one of my most abiding loyalties has been to the University of the Philippines. I have worked and lived on its Diliman campus over the last three decades. Actually, I was one of the few pioneers who came to live on the campus, in 1948, when most people, for reasons of security and comfort, preferred residing off campus. I also have served under six regular University administrations and one interim administration. I am sure these

* Statement made at a program given by the Graduate School on the occasion of his retirement from the University of the Philippines, 15 November 1977, at the Wilfrido Ma. Guerrero Theater, Palma Hall.

bonds of loyalty will endure to the end of my days.

Though a poor man I have found that the life of the mind is suitable to me. I may not be able to say the same thing of some other members of the family, who have had to deny themselves of many of the comforts of modern living. In the wake of the holocaust of war and enemy occupation, it was necessary to make a choice, and I chose the life of the academe. I have not regretted that choice.

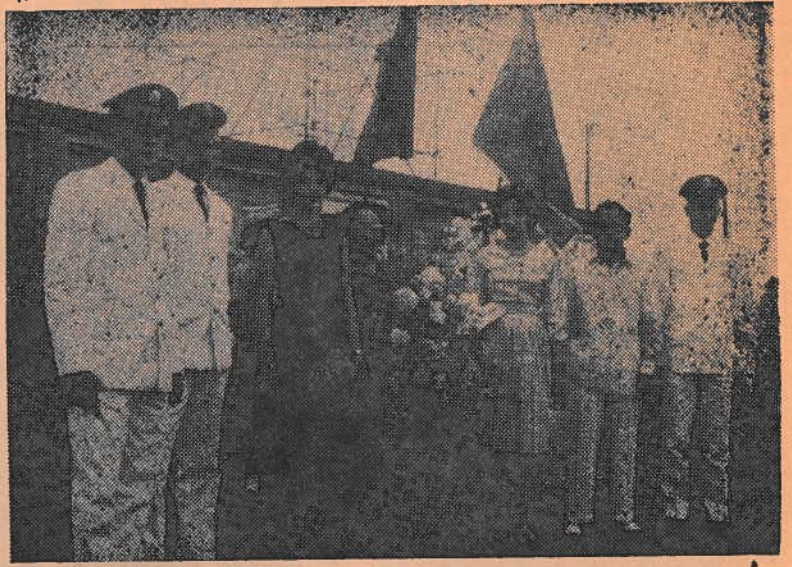
I made this choice because it is in the academe that I believed I could best serve our country and people. By developing my intellectual faculties to the fullest measure possible and by enlarging the range of my interests, I could then utilize my knowledge and training for the benefit of the community—local, national and maybe international.

I also found, early in my teaching at the University, that it is here that one may best be able to keep one's intellectual integrity. The life of the mind can best be nurtured when its integrity is respected and maintained. Despite the assaults made upon the University now and then by forces inimical to its integrity and despite the lethargy that sometimes affects portions of it, it can be said that it has remained a bulwark, if at times a rather wobbly one, to the integrity of the mind. I feel happy that my humble contribution to this cause has been acknowledged.

I did not realize, until recently, that even in this confused and troubled world, there is still so much goodwill left to bolster one's faith in humanity. The year-long lecture series, (Turn to page 6)



As Dean of Women, Mrs. Clemente (fourth from left) was ever at the forefront of social or civic affairs. Here, she is shown chaperoning U.P. girls (the one in black is Boots Anson) at a floral offering at the Quezon monument in the early sixties. ROTC lads provided the escort.



EULOGIES THREE

Homage to Mrs. Clemente

By DR. EMERENCIANA Y. ARCELLANA
(Representing the U.P. Faculty Organization)

Welcome and thank you for taking time out from your chores to be with us this morning to offer this humble tribute to the memory of our beloved Dean Ursula Uichanco-Clemente.

She was the first and most memorable U.P. Dean of Women. Some thought her too strict and dodged her. Some thought her too old-fashioned and unwilling to bend with the changing times. Some actually rebelled

secretly against what she stood for in campus social life and student relations. But others, many others understand what she was trying to do—almost single-handed—and were thankful that in those restless days of change, of changing norms and attitudes, there stood firm and strong a Dean Ursula Uichanco-Clemente, whose principles of right conduct and standards of the ideal Filipina remained unsullied and unscathed.

Her concept of the modern Maria Clara—intelligent yet modest, involved yet demure, sophisticated yet virtuous—ever a good daughter, a good sister, a good aunt, and in time a good mother and grandmother (all these she was, for although she had no children of her own, she was a mother to all of us)—all the qualities that fitted into this ideal concept of the perfect Filipina and defined it—was her personal crusade to cultivate every U.P. girl into becoming.

The *cadena de amor* muses (*Filipinas* for country, *Alma Mater* for school, and *Maria Clara* for home) embodied the threefold responsibilities of the Filipino woman. Dean Clemente wanted her girls to be the Filipino woman. Dean Clemente wanted her girls to be the paragons of Filipino womanhood, who would man the ramparts of the home, the school, and the nation. In a sense she was successful. More than we can truly appreciate, she influenced our values and guided our choices; she shaped us in her indomitable mold.

We who are fortunate to have been under Mrs. Clemente (as we all called her fondly) somehow bear her imprint and are grateful.

Thank you all again for sharing this dedication to a noble soul on the 40th day of her journey to eternal life.

Remembering Ursula Uichanco-Clemente

Time was when we had a dean of sex.

That could have been one of the gentle, little jokes left unsaid in the eulogies for Ursula Uichanco-Clemente.

Last Tuesday, November 22, the U.P. Faculty Organization thought of sponsoring a special mass in memory of Ursula Uichanco-Clemente whose fortieth day of death it was. It was, as the program said, to mark the "journey to eternal life" of Ursula Uichanco-Clemente.

But who was Ursula Uichanco-Clemente? the now generation may ask.

In this life, in this University, Ursula Uichanco-Clemente was Dean of Women. She was the first Dean of Women (1928). She was Dean of Women for as long as anyone who had known her well can remember. In 1962, after 35 years of service interrupted only during the war years, Ursula Uichanco-Clemente retired as professor of health education in the College of Education. And as Dean of Women.

But what was Dean of Women? the now generation may ask again. What was Dean of Women for? (There, too, was a Dean of Men, mind you.)

As Dean of Women, Ursula Uichanco-Clemente saw to the manners and morals of the girls. She took good care of the young women — perhaps much too good, for not a few pouted at the standards that she held up for them all. (For instance, many of the girls — and all the boys, of course — thought that Ursula Uichanco-Clemente sometimes carried things too far in those days of the fox trot, the waltz — and the slow drag.

As a young woman, Mrs. Clemente typified the emerging modern Maria Clara in custom as well as in costume. Later, as Dean of Women, she sought to set the proper standards of the times among the girls under her wing.

Whenever there was dancing on the campus, the Dean of Women made the rounds of the ballroom measuring the distance between each dancing pair.)

But Ursula Uichanco-Clemente was not the "killjoy" that she was generally thought to be. In fact, it was she who initiated the monthly socials where the girls got to know each other and met the boys in the wholesome atmosphere of the ballroom. And keeping the proper distance, in her motherish opinion, was what kept it wholesome.

Often branded — half in jest, half in affection — the "prissy old lady," Ursula Uichanco-Clemente nonetheless recognized the importance of socialization. She was forever thinking of ways and means of instilling in the young women under her care the social values of the times. What is the social orientation course today was her idea of a regular Wednesday U.P. Women's Club gathering at the Villamor Hall on Taft Avenue (now the Supreme Court building).

Then there was the beautiful *Cadena de Amor*. That, too, was the idea of Ursula Uichanco-Clemente. It was a special feature of the commencement exercises till the mid-sixties. (Incidentally, some alumni abroad are asking for the revival of the tradition. One of them is former movie star Oscar Moreno whose beautiful daughter, screen actress Boots Anson-Roa, was the Lakambini in the last *Cadena de Amor* rituals.)

The *Cadena de Amor* perhaps most symbolized the Dean of Women's concept of the Filipino woman: dainty in her demureness, mysterious in her modesty.

Time to ask the fair sex of the now generation. Would they have an Ursula Uichanco-Clemente in their midst today? If the answer is in the negative, perhaps all that mystery has been lost.

That gem: Ursula Uichanco-Clemente

By PROF. CONSUELO V. ASIS
(Representing the U.P. Women's Club)

As Dean of Women, popularity she had, that nobody could surpass in the U.P. circle. Through three decades, she was branded with different labels, half mocking, but with affection: Camachile during our times followed by laughing mine-haha, "GIVE na GIVE", Kolynos Girl, Darling Clementine—reflective of a very warm and charming personality such as her ready smile, bubbling enthusiasm and exuberance and cheerful disposition with refinement. Is it possible that Dale Carnegie got tips from her in writing his book on how to get along with people?

Dean Clemente had a genius for remembering our names and this personal touch endeared her to all of us. She used imagination to simplify complex situations, turned obstacles into advantages and refused to let lit-

tle problems get big. Her job was so demanding, yet, she was so darned organized and systematic she could manage to handle individual cases giving them immediate attention. Files of those—shall we say—delinquents were kept by herself.

With the foresight of a chess master, a keen sense of a molder of youth, she initiated the Cadena de Amor Festival which ran several graduation rites—a tradition which instilled the U.P. spirit and loyalty into a more meaningful attitude as years go by.

One that subscribes to punctuality, proper decorum and common sense, *Ursula Uichanco Clemente* will be remembered by all who worked for, and with her, as gracious, selfless and vigilant. May we have more of her breed.

* * * * *

A legacy of service: Tribute to Dean U. Clemente

By DR. E. V. SORIANO
(Representing the Administration)

It is highly fitting that friends and colleagues of the late Professor Ursula Uichanco Clemente have chosen to mark this 40th day of her passing with a Special Mass and Memorial Program. Professor Clemente valued traditions and ceremonies, particularly those rooted in our Filipino life and culture. Our observance of this date with the corresponding prayers and a simple memorial ceremony is in keeping with a cherished Filipino custom; a religious practice whereby relatives and friends bid a final farewell to the departed soul as it seeks its everlasting place of rest.

For many here present, it is an occasion to recollect and share fond memories of one whom they had the good fortune to closely associate and work with in their various official or personal capacities. For the University, in general, it is a welcome opportunity to give due recognition to Dean U. Clemente for her many years of dedicated service, to cite her most outstanding contributions, especially her pro-

found and enduring influence on the numerous women students who came under her intellectual and spiritual guidance.

In the 39 years that she served the University as a Professor of Education and Dean of Women, she consistently showed her unwavering commitment to this institution. Her work and career were her prime concern. Unselfishly and quietly, she devoted most of her time to her students, often extending her relationships with them beyond the confines of the classroom. In her tireless and enthusiastic performance of her tasks, she showed no concern for reward or public recognition.

If she devoted so much of her time and attention to teaching, it was largely because to her education did not only mean the acquisition of knowledge and skills but also of moral values, personal traits and habits essential to the development of the complete human being. She stressed the moral and ethical aspects of education, in the belief that good education must always result in exemplary behav-

CADENA DE AMOR. Not very long ago the University had this each time graduation came around. This beautiful tradition of coeds parading with the "chain of love" (below) was, to Mrs. Clemente—who instituted the rituals—symbolic of campus unity as well as the ideals of Filipino womanhood as seen in the *Cadena de Amor* muses (at right).



ior and conduct. Thus, she sought always to maintain personal ties with students and to provide them practical advice.

Those who had the opportunity to be taught or counseled by Dean U. Clemente can instantly recall her lingering image as a pleasant and refined lady professor—firm but kind, seemingly exacting but actually understanding and patient. They remember how she advocated virtues and traits which she deemed a must for the Filipino woman—modesty, discipline, and propriety. They readily recite the pithy sayings and admonitions to which she reduced her classroom lectures. And not a few of them look back with affection and understanding to these admonitions. Though seemingly conservative by today's standards, many of her former students agree that they served a purpose as guiding principles for young girls in those days.

In line with her active interest in women students, she initiated many activities which have come to be associated with University life and which may indeed be considered a lasting contribution to it—notably, the monthly socials and the tra-

ditional *Cadena de Amor* Festival. The monthly socials served as occasions for young boys and girls to mix and to practice the social graces. The beautiful *Cadena de Amor* Festival, on the other hand, was organized to celebrate the virtues and ideals of the Filipino woman epitomized by the Filipinas, Alma Mater and Lakambini, three outstanding students who were chosen to preside over the ceremony. The passing on of the garlands by the seniors to their younger sisters, the juniors, marked the symbolic passing on of such virtues and ideals. It is noteworthy that there have been some efforts to organize socials with a similar purpose as well as to revive the *Cadena de Amor* Festival.

As we pause briefly to honor her memory, let us then recognize that Dean Ursula U. Clemente has indeed passed on to us a legacy which we should seek to preserve and keep alive—a legacy of steadfast and unbounded service; of commitment to our demanding but rewarding tasks as teachers and counselors of the young; and of faithful adherence to our Filipino ideals, practices and values.

The RESPONSE

By Col. CONRADO B. UICHANCO
(AFP Ret.)

This day is homecoming day for us, the seven surviving brothers and sisters of URSULA UICHANCO CLEMENTE. All nine of us are alumni of this University. The sad note struck by this occasion, however, had been greatly relieved by the kind word you have said about our sister. We are overwhelmed by the spontaneous warmth of the love and affection that you have shown for her... your humble co-worker and friend, URSULA. She may have gone to another world but it makes us feel happy to know that although she is gone, she is still fondly remembered.

On behalf of our family, we wish to thank you all for this solemn ovation.

The smallest-and the biggest, too



Book review

SOS call of the wild

"Philippine Birds and Mammals" is a milestone in the field of biological study and documentation. The author, a visiting professor of wildlife biology and management at the College of Forestry, U.P. at Los Baños, shares his experience in hinterland expeditions in pursuit of a not too popular interest—wildlife. The 284-page compilation of scientific facts spiced (for easier reading) with intimate personal knowledge of the species, documents 250 genera of Philippine birds which belong to 73 families included in 19 orders. The book also makes an account of some 72 genera of mammals, 194 species and 233 species and sub-species.

The hunter and the hunted

Time and again, remarks are made that the ecosystem is fast dwindling as the forests are getting sparse because of man's encroachment. The author, Prof. Dioscoro S. Rabor, himself says in lectures that man is all to blame. This, he emphatically suggests in this book. In the wake of deforestation comes the gradual decrease in wildlife. Disturbance of their habitat has sent them scampering for survival to safer places. Some species have actually become extinct because of oppressive environmental conditions.

The biggest fear is that the country's premier bird—the monkey-eating eagle—is in danger of extinction. Known as the *Aquila* in Tagalog, this magnificent bird is endemic in the Philippines and has been recorded in Luzon, Samar, Leyte and Mindanao. Lately, this eagle can only be found in the for-

ested regions of Quezon and Sierra Madre. Only where hunters fear to tread is the bird safe. Where headhunting tribes—and dissidents—roam is the eagle free to linger.

The eagle's food patterns have also been affected. Rabor explains that monkeys are no longer the primary food of the eagle. It will have to settle for lesser substitutes like the flying lemurs, flying squirrels and tree squirrels. The burgeoning of monkey trade with the United States in connection with the manufacture of Salk polio vaccine accounts for the change in diet.

On the side of the mammals, the Tamarau is the overhunted kind. Stalked both by the sportsmen and the people who are after its meat, the dwarf buffalo is one of the top game species. Its head is considered valuable trophy by big-time hunters throughout the world. Despite government regulations, illegal hunters still manage to smuggle a good number of head out of the country.

Call of the wild

However tremendous is the number of bird and mammal species endemic to the Philippines, not to mention the migratory ones, Rabor manages to come up with significant representative samples. The product of many, many years of mountain climbing and living with wildlife in several big forests of the country, his book offers basic information on birds and mammals—some of them quite unfamiliar to us. Definition and description of a species are detailed, yet simple and easily understandable. Each

If you think the world's smallest fish is found in Lake Buhi, your knowledge needs updating.

Prof. Prudencia Conlu of the U.P. College of Fisheries set the record straight by saying it is the species endemic in the murky Malabon river that is the smallest. Named *Pandaka pygmaea*, the fish measures 7-11 millimeters, compared to Lake Buhi's *sinarapan* which is 12.5 millimeters.

Not only does the country boast of the smallest fish, it shares the distinction of having the biggest species—the whale shark. Professor Conlu pointed out that one such kind caught in Leyte was six meters long and weighed 1.2 tons.

In case Bicol folks don't know it yet, the all-head-nobody creature beached in Naga City is not a "monster." Conlu said this is actually a fish species called *mola-mola* or sunfish which measures up to three and a half meters in diameter and weighs 300 kilos.

And beware! Some areas of Philippine waters are infested, too, with the great white shark—cinematically known as "Jaws."

These bits of information came up during a discussion of Conlu's project—an inventory of Philippine fishes at a recent

species is identified by its common English and Tagalog names, Visayan even, plus of course the scientific name. Also included in the description are measurements, food, nesting and breeding, general habits, and precise information on tooth patterns in the case of mammals.

Description is far from dry. Information is offered with much ease and popular appeal, as when it tells of bird calls, love songs and an array of the brightest plumage of birds that only nature can provide. The absence of color illustration is made up for by Rabor's colorful words. Quite taken by his actual encounter with Nature in all her beauty, the author almost lapses into a story-telling mood as he describes the migratory patterns of some birds such as the bats; the ferocity of some mammals such as the Tamarau; mating characteristics; the timidity of some species of shrews; the brilliant stripes of the leopard cat, and a suggestion of the totally exhilarating experience of wandering through the woods and seeing nature at work—even a predator pouncing on its prey. Balance of nature!

One of the better books done by the U.P. Press—it took almost a decade or so in the making—its cover design of the monkey-eating

seminar-workshop for science writers on U.P. faculty researches, under the auspices of the Office of Research Coordination.

Conlu's research was prompted by the dearth of information on Philippine ichthyology (branch of zoology that deals with fishes)—quite surprising for a country that has a total coastline longer than the United States'. In fact, the country has abundant supply of fish, its location being in the center of the Indo-Pacific basin.

The fishery professor disclosed that in the period of 24 years since the first checklist of Philippine fishes by a certain Herre was released in 1953, no extensive work on systematic arrangement and classification has been done.

"Description on Philippine fish species is limited, and even these studies are not available to the average reader or student," she said.

Actually, Conlu's current project deals not only with the identification of local fishes but also the ecological status of each fish based on such categories as endemic, endangered, rare vanishing and most economically important.

Her search for unaccounted species has taken her to ports and fish markets. Most of the

time, she joins expeditions to fishing grounds undertaken by the *M/V Albacore*, the training ship of the College.

Piranha smuggled

Conlu identified a group of coral reef fishes under the *Chaetodontidae* family as aquarium-lovers' delight. With its brilliant colors, this butterfly species commands a high price, here and abroad.

The fishery expert also mentioned the thresher shark (*Alopias valpinus*) as additional Philippine species on shark. A rare species, this fish has a caudal fin that is longer than its body.

The most startling revelation of Conlu, however, was the bringing in of the deadly piranhas by certain people for their aquarium—despite stern regulations of the Bureau of Fisheries and Aquatic Resources.

Found in the Amazon river in South America, this voracious, carnivorous and man-eating fish can reduce its prey into bones in a short period of time—a matter of minutes.

Accordingly, an alarm was raised by the seminar participants on the danger of piranhas escaping into the country's streams and rivers in the event of flood. —B. G. Soriano

Valedictory . . .

(From page 3)

announced only a few days ago, was conceived and planned, without my prior knowledge, by a colleague and a committee of five other colleagues who had studied earlier with me in the various courses which I have been offering over the years. It was so nice of them to give my name to this lecture series; it is so flattering to be associated with a wide-ranging series of lectures in the humanities, social sciences and natural sciences all the year round; and it would indeed be a delightful experience to meet again with people with whom I studied in pock-marked post-liberation buildings on the Ermita campus and in the quonset huts and two heavily damaged buildings in the desert wilderness that was Diliman in the late forties and early fifties.

I have not had the pleasure of studying with the organizers and participants, except one, of this valedictory program, but I do appreciate their efforts at organizing it. It was entirely at their initiative and pains that these exercises are being held. To them and to the participants go my profound thanks. I wish I fully deserved the kind

eagle was executed by artist Romulo Capalad. The book is available at the U.P. Press in hard cover or in paperback and distributed outside the country by the University of Hawaii Press.

—A.G. Ayo

thoughts they expressed. Since I have not previously read their pieces, however, I am not in a position to respond in detail, now, but I shall give them the attention they deserve at a more appropriate time. Anyway, I shall have more leisure henceforth to consider and appreciate them. I shall have the same opportunity in connection with the forthcoming lecture series.

I wish to reassure everybody that I have no illusions about myself or my so-called achievements. That thousands of young people who studied with me during the last three decades have become successful practitioners in their chosen professions and vocations and that a number have become outstanding leaders in the local and national communities, should be attributed to their native intelligence and determined efforts at making good. My only contribution, I think, has been my insistence on painstaking study, independent thought, and sustained effort at creativity. I have never tried to mould my younger fellow-students in my own image; as a matter of fact I have always insisted that they should make it a habit to think for themselves and not allow others to do the thinking for them.

At any rate my work is not done yet. There is still much to do. This therefore is only a preliminary valedictory. There will be a final one. In the meantime, au revoir.

THE MAESTRO AND I . . .

(From page 2)

a poco the morning sun starts to appear and reveal — the horizon. Behold the bounding mountains, the verdant meadows, the clearing fogs that betray the silent trees and the winding path! All these lead to the glory of the creation—the first movement of the Suite Pastorale.

II Movement — Meditation (Dapit-Hapon)

The same atmospheric mood hovers all around my being. How I wish I could feel the touch of this exceptional air all my life. Anyhow, hours will turn into day and the same delight with an evening version will again soothe my spirit. The just but amorous treatment of the Maestro in the beginning will just turn smoothly into Pastorale, but in a rather pensive mood. He will take into account the fading of the day's toil with the setting of the sun. He will ponder with the bees the chants of the day. He would recollect with the birds in their nest and think of home.

III Movement — Lullabye (Sa Ugoy Ng Duyan)

A musical clef opens the port of the Master's house. A scene wherein perchance his young daughter lulls her baby to sleep. Which soul would not be moved at the lilting strain that once reigned in that dwelling place! The same crib that my mother would have cradled with all her chanting dreams for me to be a king someday. "Viva El Rey!" she muses as crowds extol her son; or perceive perhaps San Pedro de Alcantara offering the holy sacrifice. The lowly woman never realizes that someday his son will rather re-echo the Maestro, the same nostalgia that she is humming now.

IV Movement — Under the Rattles Tree

After a festive breakfast, the next step is to proceed to the church. The Maestro takes delight in relating their religious activities. A morning meditation rather focuses on a spot in the churchyard where once a rattles tree stood with wide-spread branches to cool the bench-sitter. The muted strings reflect the peace of mind and the divine fellowship that exist between the Creator and the created.

"I am so affected by the presence of the rattles tree that I had one planted in front of our house. Later, the cement gave way to its existence."

V Movement — Rustic Dance (Pistahan Sa Nayan)

"Hurry up, hurry up, we will miss the orgy!"

"Sir, make haste slowly."

The same frantic mood reminds me of a similar circumstance the Master had narrated long before. The League of Filipino Composers was exhorting the seriously ailing Master to accelerate the finality of the work as the deadline for its submission was nigh. His own Master had to conduct the performance, so, the necessity of earlier rehearsals. But the Maestro emphatically retorted:

"Between my honor and my life, I will choose my life first."

So, we bumped into people. We intruded crowds. We took short cuts. We beat the traffic. The Maestro seemed to elude age with his crescendo. I could feel his lively reminiscence of his playful infancy with the animated *piu allegro*.

Look how painted people dance and run, throwing mud at each other after the fluvial procession! This merrymaking went on for quite a moment of spectacle.

"Let's pour water on the Maestro!" a parader with a bucketful of water shouted.

"No, no, no," begged the Maestro. He hid (in recollection) at my rear and recounted the same themes with gusto. He implicitly passed the honor to the memory of Pope Clement who allegedly bathed in the legendary lake. Such is the rhythmic and melodic picture of a "Pistahan Sa Nayan."

Lahing Kayumanggi

"Lahing Kayumanggi" is a symphonic poem for a band commissioned by the Music Promotion Foundation in 1962 to be the contest piece of the National Band Competition. This magnum opus won for the Maestro the Republic Cultural Heritage Award — the highest award the government can confer on Filipino composers with the most nationalistic creation.

The underlying theme which the composer utilizes throughout the work is the first four notes of the folksong "Bahaykubo." This, being the symbol of contentment of the lowly Filipino. It seeks to glorify our race — the people, their norm of conduct, their custom and tradition — all but expressed variedly through the Nipa Hut.

If you would imagine the triple rhythm of Abelardo's "Mutya Ng Pasig" with a more emphatic motion, you would simply transform the image of a romantic lover into a warlike native of a southern Tagalog region; i.e., the Kumintang in indigenous music. Such native is precisely the man, the Maestro wishes to depict — humble and tender as a lover, fierce and aggressive as a warrior.

The multiplication of the four notes in *Allegro Moderato con eleganza* comprises the main body. With its varied devices and form, the gay folks in the barrio are portrayed. The meditative mood that follows represents the godly people in their thanksgiving prayer.

The second theme expresses the joy and prosperity of the brown race until the intrusion of the invaders when its dignity and integrity are trampled upon but avenged in the end. After constant reassertion, the Bahaykubo theme is presented *Grandioso* and *allargando* to elevate the Filipino race to the pedestal of glory.

Buan sa Kabundukan

"Could you imagine an orchestral work composed in the span of seven days?" asked the

Film Center . . .

(From page 1)

VI, assistant to the director, made this cinematic *fiesta* possible.

The Cinema-as-Art Workshop is open to all serious students of film and will be held thereafter every Saturday in the U.P. Film Center, Room 209, Arts & Sciences Bldg., Diliman campus, to be climaxed by a film-making venture in March. A workshop fee of ₱150 including entry to the Swedish Film Festival and another in January of the Japanese Contemporary Film Festival will be charged each participant. Students with ID can get membership season tickets at ₱50 or ₱10 per set of afternoon screenings only of one feature film with a prize documentary. The rest of the cinema-avid public can get season Festival membership tickets at ₱70 with the handsome brochure on Sweden's great artists of film. For registration or payment of Festival fees the following outlets are open:

Ayala Museum c/o Anella Manalo Tel. No. 876556.

Quad Theatre Lobby c/o Danny Posadas.

Cultural Center of the Philippines Box Office.

Metro Manila Commission Information Group c/o Myrna Medina, Tel. No. 583130, 581324, 581382; Metropolitan Museum Basement, Roxas Blvd., in front of Philippine Navy.

Solidaridad Bookshop, Padre Faura, Tel. No. 591241.

Josie de Luna, 1610 Luis Guerrero corner Pedro Gil, Malate, Tel. No. 504724.

Manila Film Society c/o Julie Torres, Tel. No. 583577, 1818 M.H. del Pilar, Malate.

U.P. Film Center, Room 209, Arts & Sciences Bldg., Tel. No. 976061 Local 440.

U.P. News Service c/o Mrs. Carmen Arana, Tel. No. 976061, Local 771, Area 2, U.P. Diliman, Q.C.

Sulo Hotel, Quezon City, Tel. No. 982411.

Maestro showing the original manuscript of his Tone-Poem, "Buan sa Kabundukan" subtitled "Moon Over the Hills." It bears on its cover (as usual) the dates when it was begun and finished: September 21, 1952 and September 28, 1952 at 10:00 a.m. It just proves how prolific the Maestro has been as a composer.

This Tone-Poem is the first major work of the Maestro upon returning from his study abroad. It was premiered during the Centro Escolar University "Grand Soiree" at the La Salle auditorium on October 4, 1952 with the Maestro himself conducting.

"There is a marked departure from my previous style before going abroad in matter of content, thematic treatment and devices. It is the beginning of my utilization of folksong not in its entirety but only in substance, with the exception of my 'Transfiguration' since the text is biblical." He obviously followed to the letter

POLICE INTENSIFY DRIVE . . .

(From page 1)

the motorcycle and flee with the 100-peso bill and the change plus the items they are supposed to buy.

In the robbery-hold-up case, the three suspects were positively identified by four students who claimed that the suspects held them up with knives and balisong and divested them of cash and valuables totalling ₱3,347.50.

Investigation revealed that Victorino Hipe y Arcino, 29, years old, and Efren Jorda, 28 years old, both students of the College of Law and residing at No. 66 Jacinto St., Calocan City, and 139 J. P. Laurel, Area 2, U.P. campus, respectively, were walking along Agoncillo street, U.P. campus, after attending their classes at the College of Law on November 11, 1977 at 8:15 p.m., when all of a sudden the three suspects and two unidentified companions ganged up on them and took away wrist watches, wallets and eyeglasses all valued at ₱1,237.00. The suspects immediately fled after the incident.

On the other hand, Ricardo Afurong y Baqui, 21 years old, student of Samson Technological School, a resident at No. 741 Corola, Sampaloc, Manila, and Lourdes Fadul y Villarin, 17 years old, student of BA, U.P. claimed that they were walking along Osmeña Avenue, in front of the College of Engineering, U.P. campus, on November 20, 1977, about 9 p.m., when the three suspects who had been trailing them from the University Theatre suddenly approached them and at knife-point divested them of cash and valuables amounting to ₱2,210. The suspects fled im-

mediately after warning the victim not to cry for help.

Investigation further revealed that Efren Lucido, one of the suspects, had been posing as scavenger on the campus during daytime to "case" possible areas. He was scavenging at Area 11, U.P. campus, when he was apprehended by a mobile patrol unit manned by Patrolmen Celso Mendoza, Luisito de Vera, and Pantaleon Gamino.

Meanwhile, an off-duty police officer also arrested a pickpocket suspect who earlier divested a resident of cash and other valuables at ₱1,442.85. Investigation revealed that on or about 7:45 a.m. November 24, 1977, Mrs. Encarnacion Bautista, 39 years old, widow, a resident of No. 122 Pook Dagohoy, U.P. campus, boarded a bus with her niece Jovita Gines, for Cubao. On the way to Quezon Hall, the suspect picked Mrs. Bautista's clutch bag which was inside a rattan bag. Patrolman Teofilo Dona who was also inside the bus spotted the suspect and immediately placed him under arrest. The suspect is a member of the notorious "Batang City Jail Gang" (BCJ) and is now in the city jail of Quezon City for failure to post a bail of ₱1,200.

In the meantime, Captain Bentain is asking the cooperation of campus residents in calling police headquarters for the presence of vendors, scavengers, peddlers, and other suspicious persons in their areas. Bentain said that the drive against these elements is to prevent pre-Christmas theft and robbery cases which are usually prevalent during this time of the year.

the exhortation of his Dutch Master in Juillard School of Music, Prof. Bernard Wageenaar. Thus, in the introduction, he depicts the atmospheric mood of the sunset and the blow of the evening breeze with a triple rhythmic pattern of the Balitao; a melodic contour akin to our Philippine serenade and the Visayan pattern (Lubi-lubi) for the third device. All nationalistic in its treatment, this quasi-impressionistic picture is adorned with the varied coloration in orchestral devices.

Indeed, "his choice of instrument is so masterly that it seems no other instruments in the orchestra can ever replace the one he has chosen for a particular passage."

This composition was transported to Germany some years ago by Oscar Yatco who also conducted it there.

Dalampasigan

It is rather fortunate to have in our circle a musically-gifted writer who is also the disciple

of the Poet-Historian, Teodoro A. Agoncillo. In one of our musical coffee breaks, as he is wont to do, Antonio Hila would relay exceptional poems of his master. An antiquated piece of bluish paper to slip into the hands of the Maestro answered to the much awaited commissioned work with a master stroke. Such manuscript was to contain the most charming musical verses that awakened a once dormant creativity of the Maestro. The lines spurred his ebbing imagination and not long after, a grand chorus with orchestra made the waves to sway chantingly to Agoncillo's "Dalampasigan." This Cantata catapults the Maestro's choral works to heights of glory. It climaxes the "love affair between Lucio D. San Pedro and the U.P. Concert Chorus." The versatile group subscribes to Maestro's sea-side imagination that "carries a passionate adulation for the sea," her ups and downs, her peace and charms, her raging to the ground.