

# WESTERN VOCALISM IN 20<sup>TH</sup> CENTURY PHILIPPINE MUSIC

by

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## CHAPTER I

### PROLOGUE: PROBLEM SETTING

#### **Introduction**

Music knows no boundaries; its influence crosses cultures, though factors such as geographical distance and limited means of communication, as well as cultural and traditional values which dictate the extent to which outside influence can enter into a nation's musical identity.

Western music, in particular, has had a strong international influence notably in the field of vocal music. From the time of Caccini in the 17th century until Puccini in the late 19<sup>th</sup> century, Italy was the forerunner in the cultivation of this field, and opera was its major vehicle. The characteristic way of producing the vocal sound and singing the musical line or phrase has given the Italian tradition a position of unique importance. First adhered to by singers and singing teachers all over Europe, the Italian tradition eventually became the foundation of the different 'national schools' known to the world today. Factors such as language, racial characteristics, ethnic traditions, ways of thinking about human experience, and expressing emotion resulted in this development of thought and diversification of methods of singing.

The colossal geographic distance from the European continent was not a hindrance for the Italian singing tradition to influence the Philippines. In particular, awareness of Italian opera during the latter part of the nineteenth century marked the advent of western classical vocalism to the country.

This study will deal primarily with the historical development and contemporary practice of western vocalism in the Philippines. Within the context of this study 'western vocalism' will be understood to mean the style of singing and the tradition of vocal music that developed in Europe on the foundation of Italian vocalism after the 17th century. The main points of discussion will include the beginnings, development, and perpetuation of the art of singing as well as the vocal genres acquired from the west, characteristically Filipino elements introduced into the tradition, and the modern practice of vocal pedagogy in the Philippines. In presenting the tradition and analyzing how it has been perpetuated, discussion will center on tertiary level education where it is possible to identify influences from particular 'national schools' of thought among present-day singers and singing teachers.

### **Statement of the Problem**

Given a generalized historical relationship between Philippine musical culture and that of the West, this study will tackle the main problem: "How did western vocalism become a Philippine 'school' or tradition of singing?"

In answering this main problem the following sub-problems are raised:

1. How did Spanish colonialism bring the western vocalism to the Philippines?
2. How has Western vocal technique influenced the vocal technique in the Philippines? In what aspects can this influence be recognized? How pervasive is this influence?

3. How did Western vocal technique become part of Philippine vocal pedagogy? Who were the leading figures in the introduction and perpetuation of Western vocal technique in Philippine vocal pedagogy?

4. How was Western Vocalism acquired and disseminated in the Philippines following the universality of music?

### **Purpose and Significance of the Study**

The significance of the study lies in the fact that the researcher attempts to give an account of the history and current state of the Western vocal tradition in the Philippines.

This study aims to determine, distinguish, and evaluate the influences of the western vocal tradition on Filipino singers and singing teachers; to ascertain the origin of these influences; and to analyze whether these influences have been incorporated purely and entirely, or whether certain modifications have been made to suit Filipino singers.

### **Research Method and Technique**

The historical method using descriptive, analytic, and narrative as its research techniques were employed in this study. The data gathered were analyzed to affirm their validity, accuracy, and relevance to the subject matter at hand, in this way, presented in the narration are accurate and properly interpreted and contextualized data. Thus, narration and description centered on the discussion of events and people

and were done critically. Written sources are gathered from books, theses, newspaper articles, and the like. Oral history was also employed to supplement the written sources. For this reason, conversations with vocal pedagogues and singers were done and are all listed in the references.

### **Theoretical Framework**

“Mimicry” as used by Homi Bhabha will be used in this study. Philippine vocalism may be labeled, in the words of Bhabha, as a reformed, recognizable other (Bhabha, 1994, 80), as it is a colonial cultural product that is almost the same but not quite.

Of course, it was diffusion, flamed by the power of colonialism that brought western vocalism in the Philippines. It is a recognized fact that the Spaniards brought western music in the Philippines and introduced the western scale. This particular music prevailed in the colonized areas, and consequently western vocalism was also implanted.

The Americans on the other hand initiated the *academization* of local arts, through education. Public schools were brought up in all levels, from the primary to the collegiate levels. The University of the Philippines College of Music was set up in 1916 that further specialized in Western music, including Western vocalism.

Probably the most common and effective device used by singers and teachers of singing in the country since the western art of singing was introduced to students of singing is ‘mimicry’. As defined by Webster’s New World College Dictionary as “a



close resemblance, in color or behavior of one organism to another in a given environment,” it is so far the best and most personal way of transmitting this art of producing the voice to an eager learner. It is by mimicry that students learn the art of singing from their mentors. Considering the various classification of voices of learners, the *basics* on how a sound is produced is taught through mimicry, wherein the teacher demonstrates first and then the pupils follow breath per breath, sound per sound, phrase per phrase, line by line. As mentioned in numerous books about *bel canto* singing, the voice training mainly focuses on producing faultlessly with ease the five vowels of the alphabet. Singing or vocalizing through these vowels with ease and agility is the primary thrust of the aforesaid method and style. It is through these where beauty and expression of tone are evidently heard and felt by the listener.

In the Philippines, this tradition of mimicry dates back when singing was first heard from the missionary friars who along with Portuguese explorer of the 16th century, Ferdinand Magellan, reached the islands, which eventually became a Spanish colony in 1575. These missionaries stayed in the country to primarily spread Christianity bringing along with them their talent for music which they have generously passed on to the Filipinos through the *scholae cantorae* which the different religious orders created in their respective churches throughout Luzon and the Visayas.

## **Definition of Terms**

Terms used in this paper are defined as the text unfolds or goes on. Rather than the usual practice of listing down the terms with their corresponding definitions, their operational definition is at once disclosed in the texts. This provides thus the reader continuity of thought as the definitions are integrated in narrative.

## **Review of Related Literature**

This paper is a pioneering study. There is no available literature that is similar to it. From the scanty and sporadic published sources, the researcher had determined the structure of the paper. These readings are all listed in the references at the end of the study. From this set of literature, context of the paper was provided. The logic of the paper's structuring likewise was determined, which are spelled by Chapters II, III, and IV. It is precisely the scantiness of the published sources that this paper likewise had relied on oral history, or interviews regarding the practice of Western vocalism in the country, and the circumstances that surround it. Vocal scores, had to be likewise included as they become important in illustrating a point or an argument.

It is on this point that the importance of this paper is considered. For veritabily, it becomes a seminal work on the matter, that hopefully would inspire similar studies to be taken in the future.

## **CHAPTER II**

### **THE COLONIAL HERITAGE: SPANISH PERIOD**

It has been averred that music is the most universal among the arts in its appeal and acceptance. Music serves as a universal language that it is used as a tool, regardless of nationality, to express deepest sentiments and ideals, raise awareness of whatsoever, describe, depict – and critique – socio-political landscapes. Music is immensely functional that it has accompanied mankind in his endeavors since time immemorial. As to its appreciation, music is also encompassing in such a way that one appreciates, and even loves what he hears regardless of the composer or the milieu in which the piece was composed – this is proof that music, just like all the arts, is transcendental. This is to say that it can be taken with or without its creator, giving music a subjective appreciation despite all academic standards. But of course this principle has to be dealt with on a delicate manner lest misconceptions arise.

However, while music is universal, it is at the same time bestowed with individuality – uniqueness, that is – one that is different from nation to nation, generation to generation, and milieu to milieu. For this reason music can be said to be a collective expression of the musical genius of a particular people (Hila, 2004, 1) such that it represents their collective identity, mentality, and plight. As such, music can define a nation, and a nation can define its own music.

On understanding Philippine culture, Florentino Hornedo (2013) had this to say:

Philippine culture is not lineal. It is *sapin-sapin*. And when you deal with people, Filipinos, it depends on how deeply you go into the *sapin-sapin*—you'll be encountering the aboriginal, the Hispanic, the American, and the postmodern all in one.<sup>1</sup>

Philippine music certainly depicts this experience, itself being a facet of culture. The different periods of Philippine history are also characterized by certain musical traditions that have been implanted in the innately musical soul of the Filipino, creating a unique blend of the great musical traditions of both the East and the West.

That music is highly functional is evident in the musical traditions of the country's forefathers before the advent of colonization in the islands. So innately musical was the native soul that music was unified with their daily occupations and preoccupations. Raymundo Bañas articulated how different ethnic tribes appropriated music in their social environment. For instance, the Negritos sing the *du-nu-ra* as a love song and the *tal-bun* on festive occasions, while they dance to the *pina camote* and the *pina pa-ni-lan* whenever harvesting camotes and honey respectively. Some of their dances portray the capture of an enemy or a mere battle scene. The Igorots sing the *pagpag* while pounding rice during wedding ceremonies, the *milling ayoweng* while milling sugarcane, and the *annaoy* while building rice terraces. They have the *mang-ay-tu-weng* as a laborer's song and the *nan-a-an-to-ay* as their funeral song. (Bañas, 1969: 17-25)

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<sup>1</sup> Sapin-sapin is a glutinous rice delicacy in the Philippines. It is multi-layered and multi-colored.

The early Spanish missionaries had attested to the innate musicality of the Filipino people. Largely oral, the early Filipinos utilized music, as averred previously, in practically all occasions, capped by the chanting of their epics from North to South<sup>2</sup>. In this light, it can be inferred that E. Arsenio Manuel was prudent enough in saying that “Philippinesians were a singing people, singing their triumphs and woes, joys and beliefs from birth to death” (Manuel, 1980, 328).

The arrival of Spanish *conquistadores* brought about a monumental change in the socio-political and cultural landscape of the natives. What once was an Eastern oriented lifestyle now had a mix-up with the West.

The Spaniard frowned upon the native for he did not have as high a lifestyle as the latter. The Filipino was wearing *bahag* and shows off a good portion of his skin, which came to be a bit vulgar to the Spaniard. He worshipped *Bathala*, praised the mountains, the trees, and everything the nature had to offer – to the Filipino nature had a spirit in herself, a fact that did not reconcile with Spanish religiosity. The Filipino chanted his epics, which was to the Spaniard a work of the devil. In other words, the Filipino way of life was, in many ways, unpleasant to the Spanish who judged the natives from his own perspective. Despite this, the Spanish applauded, as emphasized earlier, the innate musicality of the Filipino so much that it became an avenue through which the Spanish marked themselves in the native soul.

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<sup>2</sup> Florentino Hornedo has published a number of works that proved the innate musicality of the pre-colonial Filipino. A number of Spanish chroniclers who attested to this innate musicality are articulated in his *Laji: An Ivatan Folk Lyric Tradition*. Also, Hornedo was able to collate sung epics from Northern Philippines published in the book *Ballads and Tales of the Kankanaey of the Bakun-Amburayan River Valleys*.

*Reduccion* was an effective response to what John Leddy Phelan coined as “geographical particularism” (1959, 9) as being the major challenge to the Spanish missionaries. With the church at the center, the previously scattered native settlements were gathered together and centralized within the range of the sounds of the church bells – *bajo la campana*.

The church at the center of the settlement also meant that the lives of the townsfolk revolved around it. This is elaborated by Juan de Plasencia who was the brains behind the *reduccion*, which served the purpose of:

...persuading the natives to settle down in a suitable place near the church and under the protection of the missionary who would teach them how to build and furnish simple human habitations as well as agriculture and other elements of progress. (Pastrana, 1965, 88)

This is to say that the Spanish missionaries took the burden of educating the natives in their own means. Clearly, this became a big step in fulfilling the aims of the Spanish religious to “create a Catholic community consciousness in which the teachings and the spirit of the Church would penetrate into the daily lives of the converts” (Phelan, 1959, 72)

This change in geographical setting brought about significant changes in the social landscape of Hispanized Philippines. At the inner core of the settlement was the *cabecera*, while lying outside were the *visitas*. And in the movement of people from the *cabecera* to the *visitas* and *vice-versa*, one has to consider the seasons and celebrations that the church observes.

The usual movement was from the *visitas* to the *cabecera*. This is observed especially, in times of the feast day of the church’s patron saint, in other words the fiestas,

Corpus Christi celebration, and most especially, the observance of the *semana santa*

where the church sees herself the busiest. Phelan emphasized that:

The fiesta system and the founding of sodalities, on the other hand, reached out to embrace the whole scattered population of the parish. Although the majority of Filipinos preferred to live near the rice fields, they could be lured periodically into the *cabecera* village. The enticement was the fiesta. There were three fiestas of consequence to the Filipinos, namely, Holy Week, Corpus Christi, and the feast in honor of the patron of the locality. The parishioners flocked to the *cabecera* villages for these occasions. Not only did the fiestas provide a splendid opportunity to indoctrinate the Filipinos by the performance of religious rituals, but they also afforded the participants a welcome holiday from the drudgery of toil. The religious processions, dances, music, and theatrical presentations of the fiestas gave the Filipinos a needed outlet for their natural gregariousness. Sacred and profane blended together. (1959, 73).

Marcelo de Ribadeneira gives a vivid example of how the *semana santa* (Holy Week) is celebrated:

Most edifying was the manner in which the people of Camarines observed Holy Week.

Perhaps detailed accounts of the various modes of self-denial on the part of the native converts make up the ultimate proof of the complete change in their lives. Occasions for mortification are indeed few, but it is specifically during Holy Week that these newly-converted Christians literally turn their province into one huge religious community.

From dawn, starting with early Mass and Communion, the routine of these fervent natives is one continuous cycle of abstinence, prayer, and rigorous bodily discipline. All Christian houses observe a strict observance of the Lenten season. Abstinence consists of giving up meats, and seasoning of foods to remove flavors; depriving themselves of their daily baths, in order to endure the heat better; spending long hours, meditating and praying on their knees, with their arms outstretched and unsupported, like Christ's extended arms, on the cross. All idle talking, feasting and comfortable habits if eating and sleeping were temporarily given up. (1970, 348-349)

A contemporary Catholic would find this attestation rigorous in many degrees, conservative, even! But this is among the many proofs that the *bajo la campana* scheme of settlement was effective in penetrating the lives of the natives so much so that Spanish traditions have been implanted in the native soul only to be perpetuated centuries hence. In other words, the traditions such as this that the contemporary Catholic still observes, no matter how loose, can be seen not only through religious bases, but also through a historical grounding. That the country's forefathers also observed these practices – and observed them more rigorously – and that these practices are still evident presently are proofs of how successful the Spanish were in their attempt to the enculturation of the Filipinos.

But credits were not at all exclusive to the friars, or the *reduccion* itself. In fact, Phelan would attribute half of this success to the voluntary response of the Filipinos to the societal changes that the Spanish had brought about. In Phelan's own words:

Given the disadvantages under which the Spanish clergy had to operate, their efforts would have proved abortive if the Filipinos had not voluntarily responded to some features of Christianity. As it happened, the Filipinos endowed certain aspects of the new religion with a ceremonial and emotional content, a special Filipino flavor which made Catholicism in the archipelago in some respects a unique expression of that religion. In this process of "Philippinizing" Catholicism the major role belonged to the Filipinos. They showed themselves remarkably selective in stressing and de-emphasizing certain features of Spanish Catholicism. (1959, 72)

This Spanish enculturation of the Filipinos commenced at the religious level, the church being at the center of community life, and eventually branched out to the Filipinos' para-liturgical endeavors, and later on to their secular affairs. The



development of Philippine music proves to be the archetype of this Spanish sphere of influence.

Almost everything in the early Spanish regime in the Philippines was largely done in the church, and through the church. Since the Spaniards in the Philippines were clearly dominated by the natives in numbers, to take control by means of arms would be unwise, and so there was no better way to Hispanize the country than through the church. As such, it was in the church where Western music was largely introduced. Maintaining its functionality, Western music was liturgical in contrast to native music's occupational nature. Admittedly, the Spanish missionaries proved to be adept in steering the innate musicality of the Filipinos to their own causes, mainly of evangelization.

All of the religious orders were preoccupied with teaching music to the natives, liturgical music that is. This was of course in accord with their aim to penetrate the daily lives of the parishioners to which the success of the colonization was anchored.

According to Ribadeneira:

The friars taught the children how to read and write, how to sing simple songs *a capella*, or to the accompaniment of the organ. The friars themselves had to learn to tune and play the flute and "chirimias". Some of the native boys were precocious, and they read aloud in Latin and Spanish, clearly and fluently as if they were Spaniards. They are also adept in writing, and original in drawing; many sketches are interesting. They sing in perfectly sweet and smooth tunes and are by nature, lovers of music. (1970, 349-350)

The innate musicality of Filipinos served to the avail of the missionaries as it saved them arduous time in teaching music. Credits to the teaching of music by the

religious orders the natives grew more profoundly in music so much so that Murillo

Velarde attests that in all towns:

There is a musical group with their instruments and singers, with which, at least during feast days, the solemn rites and the divine office are observed. And in certain places, there are excellent instruments and singers. All of these singers know how to read notes, something unequalled in the Christian world. (Velarde, 1749, 348 as quoted in Fernandez, 1979, 410)

With this, it can be inferred that there is a certain truth about what Phelan asserted earlier that there is a special Filipino flavor that made Catholicism in the archipelago a unique expression of the religion and that in “Filipinizing” Catholicism Filipinos played the biggest role. Indeed, the elaborate musicality of Filipinos gave such a distinct characteristic to Catholicism in the archipelago.

Among the religious orders, it was the Franciscans who were applauded the most for their musical skills and long history of musicianship (Hallazgo, 1986, 591), which they generously shared to the places they administered.

In 1597, it was usual to find a parochial school beside all Franciscan churches. It was here where the Franciscans taught to sing plain chants and songs with organ accompaniment. Flageolets, flutes, and violins were also taught in primary school (Pastrana, 1965, 96). It would be logical to consider that the missionaries gave priority in teaching children so that their talents may be honed as early as childhood, and of course there is always the underlying aim of indoctrination. The Franciscans were so inclined and active in the musical paradigm so much so that in 1606 Fr. Juan de Santa Marta was sent by his superior Fray Pedro Bautista to Laguna to establish the first ever boys’ choir, also known as the *tiples*. 400 boys received musical instruction from Fr.

Santa Marta who were later on employed as school music teachers in their own communities. Fr. Valentin Martin y Morales, OP attested to this musical development under Fr. Santa Marta:

The Province (that of the Franciscans called San Gregorio) had the greatest desire that the natives be well instructed in music. As he was considered to be a great master in the subject (Fray Juan de Santa Marta) the obedience assigned to him to Lumbang with the mission of instructing the natives in singing and in manufacturing of musical instruments. For the purpose, the Franciscan Superior (Fray Pedro Bautista) ordered that three children from every town administered by Franciscans be sent to Lumbang to be under the direction of Fray Juan de Santa Marta. In consequence of this order of their provincial, the Franciscans arrived at gathering in that town four hundred boys whom the venerable Fray Juan instructed perfectly, not only in singing, but also taught many of them the art of making musical instruments and playing them to perfection, especially the organ which is of such an importance to a church. He composed some scored of church music and popular songs, and taught them to his pupils so that they be inspired by them and continue to develop the musical training they have received. Once those four hundred young men had been trained they were distributed by the respective hometowns with the mission of training similarly other children. Such is the true origin of the great enthusiasm and quick spread that music has in these Islands nowadays. (Martin, 1901, 350-351 quoted in Ruano, 1982, 30).

The 1663 Constitution of the Province of San Gregorio made musical instruction compulsory. The curricular offerings included plain song, organ music, and ability to play the flute, violin, and other musical instruments (Bañas, 1969, 29). This certainly was a milestone in the musical development of the province of San Gregorio, and consequently in the Philippines, for it gave an avenue for almost all children in schools to learn music and play musical instruments.

Certain notable Franciscan missionaries were able to contribute to liturgical music with their own share of compositions and published works. Fr. Francisco Feira de la Concepcion composed an album for four voices: *Motetes* for the *Via Crucis*. Fr. Jose de la Virgen, who stayed in the Philippines from 1717 to 1767, wrote his *Arte del Canto Gregorio* in the Bicol dialect, which was printed in Manila on 1727. Fr. Pedro Parra wrote manuals, one for the religious women of Monasterio de Sta. Clara and the other a collection of *cantorales*. Fr. Cipriano Gonzales, on the other hand, wrote various religious compositions one of which was a collection of *letanias* that was intended for a full orchestra.

True enough, Franciscans immersed themselves in bringing the Western musical tradition in the Philippines. But it is tactless to cite Franciscan success with regard to Hispanizing Philippine music without crediting other religious orders who put as much work in teaching Western academic music to the natives.

Dubbed as lovers of music, fine arts, and poetry, the Augustinians set foot on the Philippine islands on 1565 under the supervision of Fr. Andres de Urdaneta. The Augustinians still ring a bell to the Filipinos in the 21st century that is testament to their significant contributions to Philippine culture and history, all of which are still evident in their longstanding bastion – San Agustin Church in Intramuros, Manila.

Their love for fine arts is easily seen at a glance inside San Agustin. Just before entering the church one sees an iconic door so baroque that it represents the *sakop-*

mentality<sup>3</sup> of the Filipinos and gives a hint of foreign culture, other than that of the Spanish, integrated in the native character, particularly that of the Chinese. When one looks up he sees the magnificent sculpture-looking *trompe l'oeil* painting encompassing the church's ceiling. When one looks around he sees the disparity between qualities of sculpture being popular and colonial. Saints that are not three-dimensional and at times frightening – this is popular sculpture. But when saints are refined, made of ivory and almost glorious to look at then it is categorized to the colonial sculpture.

As for their love of music, the Augustinians made a vast contribution to liturgical music, many of which are still very much used today. Fr. Lorezo Castelo, the *Orfeo Augustiniano* (Bañas, 1969, 27), composed the *Art of Plain Song* and the *Art of the Organ Song*, which were among his many compositions ranging from religious works, choir books, masses, and Christmas carols. He was able to use his expertise in teaching by also training pupils in Manila, the Northern provinces particularly Ilocos, and in Panay. Fr. Ignacio de Jesus did the same upon coming to the Philippine islands in 1737 authoring choir books for the San Agustin convent in Manila. Fr. Juan Jadraque and Fr. Nicolas Medina were also able to mark their names in the Augustinians' musical contribution with their *Arte de Canto Llano* and *Arte de Canto Organo*. Fr. Eustaquio Uriarte also made a name in liturgical music with his works: *La Musica Segun San Agustin* and *La Espresion de la Musica*.

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<sup>3</sup> Its English translation means “inclusive.” As Filipinos are much oriental-minded people, they are holistic, integrative, subjective, intuitive and deductive. In Philippine society, stress is given to communal relationships rather than individualism. This is thus reflected in his activities and even artistic endeavors. Fr. Leonardo Mercado, SVD calls this as *sakop* orientation. (Hila, 1990: 74)

Among these Augustinian musical prodigies, Fr. Manuel Arostegui outstood and perhaps made the most significant contribution to liturgical music. Philippines benefitted from his prominence as a conductor and composer in Spain. Among his contributions was a grand mass in full orchestra made with piano or organ accompaniment for four to eight voices. Some of his most notable compositions were *Organizations Salutaris Hostia* (1885) and *Motete al Sissmo* (1885), both to be sung by a solo baritone accompanied by violin and harmonium. He wrote the *Salve* also in 1885 and the *Flores de Maria* in 1886, both composed for three voices, the former with organ or piano accompaniment, while the latter with organ or harmonium accompaniment. In 1886 he composed his *Ave Maria* for a solo tenor accompanied by piano or harmonium. So many and vital was his role in propagating Spanish religious music in the islands so much so that he became known as the “Augusto Filipino” (Bañas, 1969, 28)

The case of the Society of Jesus – Jesuits – is a delicate matter to tackle especially when their expulsion in the latter years of the 18th century is considered. This may well be the reason as to why, in the parlance with regard to Spanish influence in liturgical music in the Philippines, Jesuits would seem a bit quiet. But this does not discredit the fact that they had their own share of musical contribution.

In founding the *Colegio de San Jose* in 1601, the Jesuits saw this as an avenue to, like all religious orders, share their knowledge to the natives. Through *Colegio de San Jose*, the Jesuits were able to expose students to the literary-musical field. This was done through staging original and classical plays. However, the Jesuit control of the

*Colegio* fell short due to their expulsion and was transferred to the hands of the Dominican fathers.

The Jesuit expulsion was lifted in the first half of the 19th century where the Jesuits henceforth spread yet again to propagate Christianity with a hint of their own ideologies. It was around this time that they founded the Ateneo Municipal, now the Ateneo de Manila, in the Philippines. Teaching music to their students, Ateneo hired men from outside the order to teach piano and violin, two of which were Blas Echegoyen and Simplicio Solis.

The Order of Preachers (Dominicans) instituted the oldest existing university in Asia –the Pontifical and Royal University of Santo Tomas. Although this may have well been done by other religious orders, the Dominicans were able to establish primary parochial schools in their respective parishes during the term of Fr. Domingo Salazar as Bishop in 1581. Fr. Manuel Rios stated that:

The king, our sovereign, orders that there be schools in all the villages of the Indians in order to teach them reading, writing, and the doctrine. The ministers of God must work zealously and earnestly in these schools. Their efforts will enhance the education and spiritual gain of their soul. (Manuel del Rios quoted in Zaide, 1948, 83-84 quoted in Bañas, 1969, 30-31)

This meant that the Dominicans were not only focusing on teaching music, but were rather bold in teaching the natives in the basic tenets of the Catholic faith and the three Rs—reading, writing, and, arithmetic.

What the Recollects are perpetually remembered for is the innovative bamboo organ that Fr. Diego Cera finished to construct in 1822. Undergoing a series of unfortunate calamities damaged the bamboo organ – damaged by an earthquake in

1862, the bamboo became inoperable until 1872 where some of its parts were replaced only to be damaged again in 1882 by a typhoon, undergoing another general repair, the organ was finally installed in Las Piñas in 1932. One might say that the bamboo organ is resilient still coming out as a jewel despite all the damages, much like the Filipino soul. Bañas eloquently describes the bamboo:

The bamboo organ is only one of its kind in the world. It is an art jewel. Its outer structure is simple, but its delicate inside parts are so marvelously adjusted that when a dexterous organist plays it, the air is filled with celestial harmony that enchants mortals. (1969, 32)

Antonio Molina, National Artist for Music, was right in saying that the first musicians trained in Western music were developed in the 17th century (Molina, 1967, 6-7) for it was in this time that the Spanish missionaries were at the height of their establishment in the islands. Jose Maceda, a prominent musicologist, agreed to what Molina has averred and added that the formation of folk music was made possible through the thousands of boys trained by the fathers (Maceda, 1972, 221).

Among the thousands of young men under this tradition of vast musical training, Marcelo Adonay perhaps stood out as the best product of the musical factory that the missionaries had started. Hailing from Pakil, Laguna near Lumbang where the Franciscans taught the first hundreds of children, Adonay's emergence as a prominent musical figure was, to Jose Maceda, of no coincidence. Serving as a church boy in San Agustin Church, Adonay later joined the *Colegio de Ninos Tiples* at the age of eight where he was exposed to western musical tradition well enough to traverse the path of music in his later years. He was the composer of many religious scores that were proof



that spirituality works in ways beyond the seeing, at times it also expressed by way of the ear. To wit some significant works of Adonay: *Misa Solemne*, *Te Deum*, and *Despedida a la Virgen*. For excelling in the composition of religious music in the western idiom, Marcelo Adonay was dubbed as the “Palestrina of the Philippines.”

Although life in the Spanish regime revolved around the church, it was not only confined in the church, for indeed life goes beyond just religion. But so much is the influence of this religion to the character of the native that he appropriates this influence even to this authentic native mentality. With this, he blends the ethnic and the foreign in his daily affairs. This meant that the religious music that was tremendously given focus on by Spanish missionaries went outside the church. Alas, now the missionaries went beyond successful in institutionalizing the church to capture the native soul! And as for the musical development in the islands, this marked the emergence of para-liturgical music, and consequently, folk music.

This branching-out of music that was originally liturgically focused brought about a new form of music that is called *para-liturgical*. Although this para-liturgical music is mostly appropriated in activities associated with Christianity outside the church such as the celebration of fiestas, processions, the *pasyon*, *senakulo*, *Flores de Mayo*, *salubong*, *santacruzán*, *osana*, *postores*, *panunuluyan*, etc., it could still be considered secular in nature as it reflects the native ethos and is the principal folk expression of native religiosity (Hila, 1989, 4). The *pasyon* is single-handedly interesting for it is sung in different styles depending on from where or what region the cantor/s is/are while retelling Jesus Christ’s birth, ministry, passion, death, and

resurrection. This instance is another attestation to the innate musical genius and creativity of the Filipino varying from region to region.

It would be surprising to realize from a contemporary perspective that the secular realm in the Spanish era still had a hint of Christianity. This is so because religion has played so big, if not the biggest a role in Hispanizing the natives. This Hispanization was centered in the church and administered by religious missionaries – the missionaries taught the natives not just Christianity, but also the different ways of life appropriate in the West – which explains why the native character was so influenced by the Spanish that he brings this influence even outside the church.

Because of the innate musicality of the natives the enculturation of Western music – largely liturgical – became a smooth sailing affair. And indeed the natives responded with the warmest of hearts to this musical tradition that has endured for a good amount of time such that they were able to see an evolution from religious music to secular music, and consequently to folk music. Being a “non-literate” music (Hila, 2004, 5), folk music is created by people who do not necessarily have formal training in music, very much unlike the liturgical music, which requires a certain level of musical training to compose and perform, making it essentially “folk” – accessible to the greater masses of people”, as (Pfeifer,1975, 249-250) avers: “it is known traditionally among folk of many walks of life.” Ocampo delves in this matter with more depth:

This name is given to certain songs peculiar to each country of unknown author, and which are memorized and transmitted from fathers to sons since remote times and carry the seal of that which is most intimate, most characteristic, and individualistic of each region. We must seek and go to them in

search of memories, of bygone times, the most profound sentiments, the bud of rising civilizations. Folk songs, also called songs, canticles, ballads, and rhymes, reflect the peculiarities of each country, not only by words, but also by the music, as one and the other have preserved their primitive simplicity and gracefulness or their original rigor. Warlike some, others merry, ironical, mournful, animated, tender, loving or voluptuous, according to the character of the different races or according to the epochs during which they were invented by the people, that untutored, but very inspired great poet and musician.

The name folk songs ought to be reserved to those works born from the very people and preserved by traditions. It is also necessary not to confuse the folk song with patriotic songs or hymns; the folk songs form in literature and music a special genus; their distinctive character is that their authors are always unknown, whilst the patriotic songs or hymns are relatively modern and have been composed by a known author, in epochs of great political upheavals, to excite, now the patriotic sentiment, now the warlike ardor, the love for liberty or the hatred for tyranny. (1939, 53-54 quoted in Hila 2004, 5)

The *habanera*, *danza*, *polka*, *marcha* were just some of the new secular forms that emerged at the advent of folk music.

Often syncopated and performed in a slow, voluptuous movement (Bañas 1969, 91), the *habanera*, which developed out of the *contradanza*, originated from Havana, Cuba, hence its name. The English contradance form was brought to Spain and became the *contradanza*, which was consequently brought to Cuba in around 1825 where it was combined with Afro-Cuban rhythms becoming the *habanera* (Malabuyoc 1994, 91). It is set in a duple meter and is believed to be the mother of a more developed *danza*. As an emerging musical form especially in the 19th century, various Filipino composers wrote in the *habanera* form. One of which was Julio Nakpil with his *Recuerdos de Capiz* (1891) (Alzona 1964, 80-83). A certain Andres Dancel also composed musical scores using this form. Ernesto Vallejo's "Habanera No. 2 for Violin and Piano" is believed to have been inspired by Dancel (Hila 2004, 6).

As emphasized earlier, the *danza* developed from the *habanera* form. Bañas explains that the *danza* is written in minor key and slow tempo (1969, 91). It is romantic and is common to the Tagalogs and Visayans. The *danza* also goes by the many names, to wit: *danza Filipina* (De Leon 1978, 9), *danza habanera*, *danza menor*, *habanera Filipina*, *pananapatan* or *pangharana* (Hila 2004, 6). Although there are discrepancies as to the similarity of the *danza* with the *kundiman* and at the same time with the *harana*, which are two different musical forms though they share the same characteristics, they still share the same romantic and at times melancholic taste.

Courtship tradition in the pre-colonial setting is, more often than not, a matter of showcasing physical and economic ability – a man hunts game, logs wood, goes to the family of the woman to help with their household chores, and pays the bride price, all for his beloved. But as Philippines became captive – colonially and culturally to Spanish aims, new traditions evolved and new societal norms emerged. And with music as among the main tools of this enculturation, the innately musical natives found it easy to adopt. The Filipinos moved from a courtship that caught the maiden’s attention through the “flex of the muscle” to a courtship that utilized sweet and serenading music heard from the *durungawan* that softened her heart and bent her will to finally fall victim to the man’s arms – this is the *harana*. Traditionally, the *harana* is sung below the window of the maiden’s house under the romantic, and seemingly intimate ambience drawn by the moon and the night. The singer (the lover, of course) is accompanied by his friends (who are also his instant teasers) playing either the

guitar, the violin, or the flute, though at times these tree are played together. Dolores Paterno's "Sampaguita" captures the *harana* at its finest (quoted in Hila 2004, 6):

*Mabangong bulaklak ng lahi  
Sampaguitang sakdal ng yumi  
Kung ikaw'y kuwintas nang yari,  
Nagniningning ka sa uri.  
Sa liig ng isang dalaga,  
Hiyas kang sadyang pinipita,  
Ganda mo'y may dulot na ligaya  
Mapalad ka, pagkat sa hardin ng puso  
Ikaw ay bulaklak ng pinipintuho  
At sa Bayan,  
Diwa kang pumapatnubay;  
Kaya'y habang buhay ka,  
Ang Baya'y di mamamatay.  
O Sampaguita! Tanging  
bulaklak ng mga pagibig  
Dinggin mo ang awit ng puso  
Sama tayo hanggang langit*

On the other hand, Jose Estrella was able to adopt *harana* into an orchestral composition "El Cancionero" with the subtitle "Los Jaranistas." Here Estrella was able to portray the steps of the typical *harana* from the start of the serenade, the journey to the maiden's house, the declaration of love beneath the window, and the journey back home (Agramon 1964, 34-44 quoted in Hila 2004, 7). The *harana* has become so popular a style that many Filipinos until now associate romance and courtship with the idea of a man serenading a maiden to make her fall in love with him under the romantic moonlight and the intimate midnight.

Similar to the *harana*, the *kundiman* expresses the lofty sentiment of love, and even heroism, in a melancholy mood (Hila 2004, 7). The difference between *harana* and *kundiman*, besides the scale (*kundiman being written in a triple time*) of course, is that the former is widely sung for courtship purposes, while the latter, though also sung by a man to the accompaniment of a guitar when serenading his sweetheart at night and is a passionate lyrical song with a theme professing true (often desperate) love (Bañas 1969, 82) became an important tool in continuously stirring up patriotism and nationalism amongst the revolutionaries who constantly struggled for independence from Spanish chains during the Philippine Revolution. Christi-Anne Castro eloquently shares the same thoughts on *kundiman* as a nationalistic music:

Popularly described from a metaphysical perspective, the sentiments of the *kundiman* are felt to have generated from the soul of the Filipino nation and have as much to do with suffering as with hope. The *kundiman* is a song of passionate longing and profound love that translates effectively into patriotic and nationalistic music, an analogy made doubly potent when one compares unrequited love with the yearning for independence against tremendous odds (2011, 181).

The *kundiman* form developed from the earlier *kumintang*, which was originally a war song adopted into a love song, and later into a song of repose (Bañas 1969, 81). Perhaps it is from this origin that the *kundiman*'s nationalistic aroma is explained. Musically and textually, the *kundiman* represents some of the more significant facts of the Filipinos' psyche brought about by history and culture – sentimentality, sense of submissiveness, self-pity, yearning for freedom from want and deprivation, and the aspiration for a better future (Hila and Santos, 1994, 94). Among the many *kundiman* songs written especially in the 19th century, “Jocelynang

Baliwag” stood out as the most popular. Originally dedicated to a certain Jocelyna (Pepita) Tiongson of Baliuag, Bulacan (Hila and Santos, 1994, 95), “Jocelynang Baliwag” helped keep the revolutionaries inspired and motivated in their pursuit of independence, earning for it another title: “Kundiman ng Himagsikan.”

Veering away from the sentimental and melancholic *harana* and *kundiman*, the *balitaw* brings its listeners, and dancers, into a lighter and more energetic disposition very much like the Spanish *jota*. The *balitaw* is classified as a love ditty like the *kundiman* of the Tagalog whose rhythm resembles that of the Spanish *bolero* (Bañas 1969, 83). The *balitaw* is dissected into two different forms – *balitaw mayor* and *balitaw menor*, the former being popular in the Katagalugan (Tagalog region) and the latter in the Kabisayaan (Visayan region). The difference is that the *menor* is sung as a love song and is considered to be more native compared to the *mayor*, which is more Western influenced (Bañas, 1969, 83). This is empirically explained in the light of the geographical extent of the Spanish regime in the country. The seat of the Spanish crown is centered in the Katagalugan, specifically in Manila. This explains why there is heavy Western influence in the *balitaw mayor*.

Among the most popular folk songs known to Filipinos up to date such as the “Leron-Leron Sinta”, “Pamulinawen”, “Sitsiritsit”, “Magtanim Ay Di Biro” – some of which like the “Leron-Leron Sinta” and “Sitsiritsit” are continuously rearranged by contemporary composers as choral pieces and are popularly performed by various local choirs including the world acclaimed Philippine Madrigal Singers – are developed from the national dance of Czechoslovakia known as the *polka*. Written in

duple time (Hila 2004, 9), the *polka* arouses a playful tune as if prompting one to dance and hop about. Known as a Bohemian dance, it was popular in Europe and in the United States in the 19th century, and though it had faded from the ballroom scene (as it was a favorite in Philippine soirees and balls) (Dioquino, 1994, 113), remnants of *polka* still exist in the abovementioned folk songs.

It was during the revolutionary period that Filipino composers emerged in the music field who consciously sought to bring indigenous folk music into the genteel art music of the period. Examples of this attempt to bring folk music to the high arts are Julio Nakpil's "Recuerdos de Capiz" and "Marangal na Dalit ng Katagalugan", Diego Perez' "Recuerdos de Filipinas" and Jose Estella's "La Tagala" (CCP Encyclopedia of Philippine Art vol. 6: Philippine Music, 45). Ironically, however, a number of revolutionary songs, especially that of the marches, were highly patterned from Western musical forms. Julian Felipe's "Marcha Nacional", which became the Philippine national anthem later on, is an archetype of this fusion of nationalistic character embedded in Western forms of music.

Admittedly, the music of the Philippine national anthem was inspired by the National Royal March of Spain (Hila, 2004, 9). But to say that it was the only hymn that inspired the national anthem would discredit other inspirations from which it was patterned. Divided into three, the first part of the anthem resembles that of the National Royal March of Spain, as averred previously. The second part, however, is a reminiscence of Giuseppe Verdi's "Aida" (Triumphal March) and the latter part patterned from the French national anthem "La Marsellaise" (Songs of the Revolution,



n.d.). Be that as it may, the Philippine national anthem is still indeed Filipino and nationalistic in the light of the message and story that it brings – the collective experience of the *becoming* of the Filipino.

The Philippine music experience – from pre-colonial to the colonial era – affirms the maxim “Today’s natives are yesterday’s visitors” propounded by Frank Lynch, S.J., and religiously propagated by cultural historians such as Florentino Hornedo. For indeed, western music came to the Philippine shores as a foreign culture – much like their propagators with enough investment of the missionaries in teaching music, accompanied by the hailed innate musicality of the natives. Western musical influence worked like a well-oiled machine in the Filipino soul. And this learning has been passed on to countless of generations so much that this Western taste was no longer alien to the mentality of the Filipinos, in fact, it has become native itself. But this does not mean that ethnic music have been dissolved in the winds at the arrival and enculturation of Western tradition, some retained while some evolved and adopted Western forms. This creative adoption of the “visitor” in order to make it a native is an assertion of creative freedom. It is an affirmation of both *interdependence* and independence of spirit (Hornedo, 1997b, 114). The Filipinos’ ability to adopt and adapt to different cultures only prove their *sakop mentality* (inclusive), while also demonstrating their individuality despite the many cultures that have melted and blended into its pot.

### CHAPTER III

#### LEARNING WESTERN VOCALISM FROM THE SOURCE

By the second half of the nineteenth century, the Philippines saw the increase of visiting foreign musical groups and improved Western musical instruments. Filipino musicians were able to adapt new techniques and methods in the field of musical arts through this exposure to foreign musicians. This was spurred by the opening of Suez Canal. Europe is only two months' of travel time away. As Europe progresses, so is its colony. The nineteenth century saw the influx of new ideas from Spain to the country.

As nationalism turned from merely a sentiment to power, it ousted the colonial rule of the Spaniards. This independence was rather short-lived. As the flags were raised and the closing strains of Julian Felipe's "*Marcha Nacional*" was still echoing, a new colonial master took place in lieu of the Spaniards. A mere flick of the pen with a measly amount of twenty million dollars, the United States had now become a colonial master. President McKinley's Benevolent Assimilation became the theme of the American colonial rule. This placed emphasis especially on education and the imparting of American traditions and way of life to the people. The Americans established an educational system that is widely accessible. For higher studies, the University of the Philippines was institutionalized. Also, new forms of music and musical groups were introduced and the former ones were improved. The Philippine Constabulary Band was established to accompany the functions of the Philippine

Constabulary. The band was conducted by Major Walter Loving, a Black-American. The band was able to play concerts at the Plaza San Lorenzo Ruiz in Binondo and subsequently at the Rizal Park which is known popularly as “Luneta”.

Etymologically, the word “opera” in Italian means “work” while in Latin, it means “works”. An opera is an elaborate art form and its creation demands many skills. Such skills require the combined skills of a composer—for the musical accompaniment, a poet—for the libretto or text of the opera, and finally a choreographer—for the staging and blocking of the characters who will star in an opera. Moreover, its presentation is often a gargantuan task. The logistics involved in its production is usually huge with several teams working together. As such, an opera:

is the grandest and most expensive of musical entertainments, and in its fullest forms has almost invariably required some kind of subsidy to survive, whether royal, national, local, corporate, or philanthropic. (Arnold et al, 1954)

As a large production, an operatic production is a logistical nightmare of soloists, instrumentalists, stage designers, chorus, a stage director and, a conductor.

Commonly, an opera starts with an overture. An overture is an instrumental introduction to an opera (Blom, 1954) and a substantial piece of orchestra music designed to precede a full-length dramatic work. (Temperley et al, 1954) An overture is also played in order to familiarize the audience with the main themes of an opera. An opera is usually divided into several acts. An act is further subdivided into several scenes. Soloists sing arias and recitatives. Arias are elaborate songs expressing a character’s reaction to the emotional situation at hand, while recitatives are parts that are half-spoken and half-sung with natural inflections of speech aimed at carrying the action

to the next aria. For contrast and effect, the main characters may sing solo, duos, trios, and even quartet. In addition and even the intention to highlight parts of the opera, it becomes an imperative to include additional numbers which can be either choral, dance, or even instrumental numbers in an opera. This further intensifies the fusion of several art forms in an opera which includes drama, theater and music.

Opera was introduced during the latter years of the Spanish colonial rule. As early as the second half of the nineteenth century, noted opera companies, soloists and virtuosi were able to visit the country. By the Early twentieth century, there were many theatres in Manila showing operas. Public reception towards the opera was high, often attracting many watchers and listeners. A foreign author by the name of Arthur Hall in his book *The Philippines* published in 1898, aptly describes the situation and thus averred that:

The theaters are always crowded, particularly on Sunday nights. The old theater holds about fifteen hundred people, and is forced to pay the Spanish government a revenue of five thousand dollars a year. Operas are very popular, and plays with plenty of villains or a vein of immortality will run for weeks. During the progress of the play, boys go about selling cigars and sweet meats. Smoking is permitted, and clouds of smoke, towards the close of the evening, often obscure a view of the stage. The audiences, while anything critical, are exceedingly enthusiastic, entering with heart and soul into the plot of the play. Firemen, with hose in hand, are stationed throughout the theaters in order to give confidence, for the buildings are ramshackle affairs, and the oil lamps on their slender brackets are apt to fill timid with alarm. Then there is always the possibility of a tornado or an earthquake.

As is the case in Spain and all her colonies, everybody who chooses to do so, is permitted to go behind the scenes...Frequently the opera lasts until two o'clock in the morning, an opportunity being given to the audience to obtain refreshment between the acts at the numerous restaurants in the neighborhood.

Besides operas and plays, at the lesser theaters are given variety performances, and occasionally a circus turns out from Hong Kong or Australia.

Instrumental accompaniment to the operas and plays are provided by an orchestra and customarily, Filipino musicians were hired for the job. It is usually led by a European and sometimes, a Filipino conductor.

In April 13, 1908, the newspaper *El Renacimiento* listed some sixty-six operas that were presented by different opera companies from Europe. Operas such as “*La Traviata*”, “*Lucia di Lammermoor*”, “*Aida*”, “*Rigoletto*”, “*Faust*”, “*La Boheme*”, “*La Sonnambula*”, “*La Gioconda*”, “*Favorita*”, and “*Fedora*”--all conducted by Jose Estrella.

The popularity of operatic production in Manila during the late nineteenth century and early twentieth century was due to the fact that operatic airs were grist for the mill of the humblest street worker and the *ilustrado* alike. (De Leon, 1978: 2340) In 1887, the first Filipino opera company was founded by Ladislao Bonus. This has further contributed to the repertory by presenting operas such as “*Fra Diavolo*”, “*Lucrezia Borgia*”, “*Linda di Chamounix*”, “*Lucia di Lammermoor*”, and “*La Traviata*.”

It was not long before the Filipino composers began to compose their own opera. The constant exposure to different operas became a catalyst that led to the attempt of Filipino composers expressing their talents in making an opera. The first Filipino Opera was “*Sandugong Panaginip*” (*La Allianza Soñada* or Dream Alliance). The opera’s librettist was Pedro A. Paterno and its music was composed by Ladislao Bonus. Bonus was a native of Pandacan, a place known to be the “Little Italy of the Orient” due to numerous talented musicians from the area. The opera was premiered

in Zorrilla Theater (now Isetann Department Store at the corner of Quezon Boulevard and Recto Avenue in Manila) and was attended by none other than the Civil Governor of the Philippine Islands, William H. Taft. It was so successful that it has been shown for more than a week. Largely symbolic in character, the opera:

...related the exploits of a certain king named Lapu, who arranged a blood compact among his followers to form a united compact against the invading Muslims. One night, while pondering on his strategies, Lapu fell asleep in the cave of Dona Geronima. He dreamed of having seen a rainbow with rays leading to paradise and illumined by a constellation of American stars. Lapu saw an American-Filipino alliance, which under Bathala's guidance could bring prosperity and happiness to his people. (De Leon, 1978: 2342)

Also during this period, the Philippine Constabulary Band provides free concert in Luneta Park. Audiences are allowed to request pieces that will be played by the band. The popularity of the opera "*Sandugong Panaginip*" (*La Alianza Soñada* or Dream Alliance) has led to numerous requests to play its overture. Maestro Loving of the PC Band had even translated the libretto of the opera, from Spanish to English but all efforts were futile because the piece was incomplete. Several parts were missing and therefore a musical arrangement for a band cannot be made. (Hila, 2004: 76)

Operas also would not have flourish if not due to the availability of theaters where it has to be staged. It was evident that Manila has more than twenty-seven major theaters (as listed in Cristina Laconico-Buenaventura's *The Theater in Manila: 1846-1946*). Some of the prominent theaters in Manila were the Zorrilla Theater, Teatro de Bilibid, Teatro de Binondo, Teatro Tagalo de Tondo and the Manila Grand Opera House. Theaters can be grand edifices of architectural wonders, built from stone but also can be temporary, made for town fiestas and therefore made up of light

materials. These theaters have been existing as early as the second decade of the nineteenth century but these are informal and temporary. It was only in 1846 that a formal theater in Manila was built. Teatro de Binondo was built under the management of two men filled with a passion for the theater—businessman-engineer Jose Bosch and a lawyer, Manuel Ponce (Retana, 1909: 70 as cited in Buenaventura, 1994: 5) The theater featured an impressive façade of graceful arches and columns. Theater-goers were brought by their carriages right to the main entrance leading to a wide lobby (Buenaventura, 1994: 5). Teatro de Binondo was distinguished from other theaters by its shows because primarily, the theater shows Spanish plays. After a mere twenty years of existence, Teatro de Binondo lost its magnificence. It fell into disuse and after an earthquake, it was reduced to a dwelling for slums which were rented to the Chinese and became a place for prostitution.

Theaters during the second half of the nineteenth century were already in a bad state--Teatro de Binondo is already decaying, Teatro Filipino was architecturally not fit as a theater and the Teatro Principe was unimpressive. It was the Teatro Circo de Zorilla that was able to stand out—architecturally because of its magnificent proportions and attention to detail, and finally a large sitting capacity of 1352. The building was owned by D. Ramon Santos, D. Valeriano Santos, D. Andres Frois, and D. Federico Fernandez Ortiz. The theater was inaugurated August 17, 1893 and on October 25 of the same year, *El Diablo*, a zarzuela written by Emilio and Rafael del Val, and musical accompaniment by Jose Estella was premiered. It is worthy to take note that the Zarzuela was written and music composed by Filipinos. Teatro Zorilla

was undoubtedly reserved to the affluent, powerful few and the elite. Because of this, the theater was designed to the taste of its patrons and theater-goers. The interiors are richly decorated. Furthermore, the theater became a meeting place for the government functions. It has also become a place where issues of national concern are discussed. The theater also has been partly renovated to show films and other cinematic productions. Teatro Zorilla has endured some forty-three years and just before the Second World War, the theater was relegated to written records. It has been an important place of convergence of the cultural personages and the elite during the late nineteenth century and up to the third decade of American rule.

As the power shifted, from that of the Spanish to the Americans, so is the cultural scene. Gone are the days of the *Teatro Espanol* because the new audiences are the Americans. Furthermore, the theaters offered shows that catered the taste of the new patrons. One of the new theater that was established was the *Teatro Nacional*, later known as the Manila Grand Opera House and is a favorite among visiting opera companies from the United States. The theater later became a favorite place for opera, national events and assemblies, and Rizal Day celebrations. It was renamed such in 1902. The theater was located along *Calle Cervantes* (known today as *Avenida Rizal* or Rizal Avenue in Sta. Cruz Manila) The building served various important functions for the government to function. It is where the First Philippine Assembly convened for the first time on 16 October 1907. Moreover, it became a cultural center—foreign and local artists, musicians, opera companies and even groups have performed at the Manila Grand Opera House. World famous opera star Amelia Galli-Curci and Jascha



Heifetz, a virtuoso violinist have performed there. Also, foreign opera companies such as the *Compania de Opera Rusa*, *Compania de Opera Italiana*, and Carpi's Italian Grand Opera Company performed here. As such these opera companies consider the Manila Grand Opera House as their home whenever they are in the islands. (Buenaventura, 1994: 79) The works and ideas of Rizal have also contributed to the enrichment of the arts and culture during the early years of the American period. Rizal's novels—the *Noli me Tangere* and the *El Filibusterismo* became a source of inspiration for composers, librettists and artists. Also, the commemoration of Rizal day during the date of his martyrdom has inspired a line of shows and celebrations, thus leading to more operatic productions and furthermore its popularity. As such, the Manila Grand Opera House and the Teatro Zorilla became popular performance venue. Operas such as the "*Cavalleria Rusticana*" and "*Aida*" were performed and were accompanied by an orchestra conducted by Jose Estrella.

Theaters would cease to exist if there are no performers, theatrical and musical societies. Actors, musicians and even 'cultured' people formed the membership of these societies. The first theatrical society in Manila was the *La Sociedad de Recreo* (Retana,1909: 64-69 as quoted in Buenaventura, 1994, 28). The society was inaugurated by non other than the Governor-General of the Islands, Narciso Claveria on the 31st of October 1844 and presented its first show mid-November. Another artistic group that promoted the arts and literature was the *Liceo Artistico-Literario de Manila*. The societies' members included Julia Moratinos, Anacleto del Rosario y Sales, Juan de Aguirre, Evaristo de Aguirre, Mariano Romasanta, Nazareno Puzo, Jose

Juan de Icasa and even the Philippines' National Hero, José Rizal. This artistic society has even awarded Rizal during his stay at the Ateneo when he staged the "*Junto al Pasig*". The society furthermore has also promoted literature through contests and presentations. Other groups such as the *La Euterpe-Sociedad Musical Recreativa*, *Union Artistica-Musical* were formed for the membership of orchestra musicians. The latter had the idea of forming a large orchestra, welfare and protection of music professors, and the cultivation of music as an art. Notable personalities in the *Union* include Pedro Gruet, Ramon Valdes, Eulogio Revilla and others. Aiming for the betterment of musical arts in the islands, the society implemented strict and rigorous standards among its members. Not long after, the *Union* flourished and its membership included noted musicians and musical directors in Manila during the latter period of the nineteenth century.

Long before Lea Salonga's Broadway performances awed the world with her voice, Filipinas have already done that almost a century before. During the early twentieth century, three Filipinas namely--*Luisa*, "*Isang*" *Tapales*, *Jovita Fuentes* and *Mercedes Matias-Santiago* had shown the world the innate musicality of the Filipinos. These three have performed in the concert halls of Europe--birthplace of Western musical tradition. They have conquered the hearts and minds of its audiences by bringing them to tears at the end of every performance. The three also laid the foundations of Western Vocalism and specifically raised its standards in the country. In 1924, Luisa "*Isang*" *Tapales*' voice reverberated throughout the Teatro Donizetti in Italy. Having the title role in *Madama Butterfly* of Giacomo Puccini, she became one

of Italy's favourite Puccini heroines. Actually, this performance was rather crucial. Tapales was a foreigner and her security of tenure was marked by only a night of performance as stipulated in the contract. Her superb performance of the title role gained her respect in Italy, the cradle of opera. Isang Tapales' achievements in the field of operatic singing were unparalleled. She sang with the leading opera singers in Italy—the first Filipina to do so. The list of opera singers whom Tapales had sung with includes Giacomo Lauri-Volpi, and Beniamino Gigli, both world-famous tenors.

Each and every performance of Isang Tapales as Cio Cio San brings almost everyone to tears. Tapales conquered famous concert halls in Europe. Tapales was born on 21 June 1901 to parents Silvestre Tapales and Isabel Canals. It was his father, a music teacher and composer which became her first teacher in singing. At a young age, Isang was already singing for movie houses and earned modest income every night. It supplemented their modest family income. Isang was fourteen when she was discovered by Frank Carpenter, the governor of Mindoro who was an American, and University of the Philippines' president Jaime C. de Veyra. When Carpenter and de Veyra left Mindoro, they had with them Tapales because Carpenter was offered a scholarship. Isang Tapales became a student of Jovita Fuentes. Fuentes trained Tapales to be a dramatic soprano. Furthermore, an offer for her to study abroad was turned down by her father because he thought Isang was too young to go abroad.

By the second decade of the twentieth century, operas are a popular form of entertainment. Many operas were presented by foreign and local artists in theaters and opera houses in the islands. Isang Tapales is contented with the money she is earning

from teaching and performing. The idea of leaving the country to study further abroad came to her surprisingly. She was in the house of the Tambunting one evening for a performance. With her are a number of foreign and local opera stars. An Italian soprano by the name of Madame Impaloneri and a baritone named Giovanni approached and convinced her to go to Italy and study voice there. The two were amazed by Tapales' voice and told her that she would be an amazing Madame Butterfly. Hurriedly after the performance, she delivered it to her father who was still hesitant to the plan. Full of ambition, Isang and her father sought the help of a family friend, Justice Norberto Romualdez. Romualdez supported Isang's endeavor to have fundraising concerts. Nonetheless, Isang's fundraising concerts were able to raise her money needed for the sojourn to Italy.

Isang was accompanied by her brother Ramon to Italy. When they arrived in Italy, the two have no background on the Italian language which delayed further the studies of Isang. Referred by another student, they were able to find Maestro Ernesto Carrona. Carrona was a baritone and a popular voice pedagogue. The maestro, upon hearing Isang sing, told her to come back so the maestro's friends could hear her. (It was unknown to Isang that the maestro's friends are singers from La Scala.) After her performance, Maestro Carrona accepted Isang as his student and be a lyric soprano. The maestro even offered lodging to Isang but the latter would decline.

A mere eleven months and Isang had no money left in the bank. That day, there was an impresario looking for an American who was willing to pay a huge amount. The contract was not closed. The impresario was ready to leave Maestro

Carrona when he saw Isang standing by the corridor. It proved a eureka moment because the impresario suddenly became interested in producing Puccini's "*Madame Butterfly*."

Isang Tapales was launched not as a Filipina soprano but rather a Japanese artist. She was paid six hundred liras, a measly sum during those days. Contracts and offers came in pouring. She was also invited to perform in Rio de Janeiro in Brazil. Reviews of her performances in different newspapers were full of praises and admiration to the diva. Even the opera composer Mascagni, composer of *La Cavalleria Rusticana* had praises for the diva. The two had met when Mascagni conducted a performance in Alexandria, Egypt. The composer said "My tiny Isang Tapales is a great Iris" (quoted in Cleto, 1982)

It was in Rio de Janeiro where she reached phenomenal success. This is where people knew and love opera well. She was booked for four months but performed for six months. After this, she returned to Milan. She had enough money to buy a modest apartment. She continued singing, performing from one city to another in first rate theaters such as Paris' Grand Opera Comique, up to Brussels' Royal Theater, La Monaiye.

The Second World War is now ravaging Europe. Isang Tapales was advised to go home. During the Japanese Occupation, Isang Tapales have opened up theaters for the entertainment of Filipinos and even Japanese soldiers. After the war, she dedicated all her time in teaching voice. Her brother Ramon Tapales, then dean of the University of the Philippines' College of Music offered her a professorial position at the

university. She would decline but instead offer the position to her former mentor, Jovita Fuentes. She taught at the University of the East School of Music and the Centro Escolar University Department of Music. Her brood of students include Noel Velasco, Gamaliel Viray, Enrico Saboren, Norberto Carating, Rhoda Isidro Pepito, and others have made their own name in the field of operatic singing.

Following Tapales was another Filipina by the name of Mercedes Matias-Santiago. Again, Mercedes Matias-Santiago's voice reverberated through in *Teatro Communale* in Turin, Italy. Mercedes Matias-Santiago was born to Juan Matias and Rosario Regalado on 4 March 1910. Mercedes Matias-Santiago saw her first opera when she was fifteen. It was her exposure to opera and other theatrical presentation that Mercedes developed an interest. Wishing she could sing like the opera diva, she later pursued and studied voice lessons from Galia Arellano and Victorino Carrion. With the suggestion of an Italian prima donna, Mercedes came to Milan in 1928 to further hone her voice. During this time, two other Filipinas have already etched their names in the hearts and minds of Italians—Isang Tapales and Jovita Fuentes. It was in this regard that Mercedes decided to go to Italy. She was accompanied by her mother. When they arrived, Mercedes Matias-Santiago and her mother were met by the Italian prima donna who encouraged her to go to Milan and further study voice. This Italian prima donna was Thea Carugati. Carugati had conquered Manila through her performance, with her role with different operas such as “*Lucia di Lammermoor*,” “*Il Barbiere di Seviglia*,” and “*Rigoletto*”. Mercedes studied French, Italian and German—languages where most operas from the West are written. She later dropped

studying German because it might affect her *bel canto* singing in Italian. Mercedes stayed with Carugati for a year and had almost daily lessons. She also studied under Aristide Ancheschi, Rossina Storchio, and Ugo Bienvenuti. Ugo Bienvenuti was the theater director of the famous La Scala in Milan. With Bienvenuti, Mercedes had a better technique and a better grasp of her voice without forcing much her throat. It was Bienvenuti who trained her the role of Gilda in Verdi's "*Rigoletto*", which she later premiered with renowned baritone Giuseppe Basi at the *Teatro de Communale* in Turin Italy. Furthermore, her performance had been well-enough for her to have another performance. By this time, Mercedes performed Rossini's "*Il Barbiere di Seviglia*" at Milan's Teatro Lirico and her dream role as Lucia in Donizetti's "*Lucia di Lammermoor*" at Milan's Teatro del Verme. After five years of singing in Milan, she had to come home because her father was sick. This ended Mercedes Matias-Santiago's sojourn in Italy where she is fondly called "Piccola Filipina."

It was not the end of the line for Mercedes Matias-Santiago when she came home to Manila in 1933. She was welcomed in the country as a hero and had several performances at the newly built Metropolitan Theater. Her performance in Manila received positive reviews from critics and was warmly received by the audiences. Mercedes Matias-Santiago's repertoire included her favorite roles and excerpts from operas. She was best known for her role as Lucia in the opera "*Lucia di Lammermoor*" and was even branded by critics as the foremost Lucia in the country. In one of her performance at the University of Santo Tomas Gymnasium, the Manila Times reported that:

“With her performance of Donizetti’s popular Lucia di Lammermoor at the UST last night, Mercedes Matias-Santiago established herself as the country’s most appealing Lucia and gave opera here another boasting.”(quoted in Tariman, 1983b)

The Manila Chronicle also has echoed the same sentiment:

“As in other cities abroad where the presentation of higher types of music is part of community life, the cosmopolitan population of Manila jammed the UST gym to listen, look and applaud Mercedes Matias-Santiago as the country’s one and only Lucia di Lammermoor...The audience headed by Mrs. Manuel A. Roxas, gave Mrs. Mercedes Matias-Santiago thunderous ovations that implied their approval” (quoted in Tariman, 1983b)

After several more performance as Lucia, Mercedes decided to focus on teaching. This decision came to her after a concert and she could not register her vocals while performing. She has then decided to concentrate more on teaching. Her first teaching stint was during the Commonwealth Period. Mercedes was offered a teaching position at the University of the Philippines’ Conservatory of Music. Mercedes has trained many operatic singers in the country. Some of them are Conchita Gaston, Catalina Zandueta, Dalisay Aldaba, Juanita Javier, Remedios Bosch Jimenez, Aristeo Velasco, Consuelo Salazar Perez Lita Pimentel, Anthony Uy, Lulu Ampil, Everlita Rivera, Rafael Cristobal, Alice Reyes Tan, Elisa Lammoglia, and even the Former First Lady of the Philippines, Imelda Romualdez-Marcos. Her students have even made their own name in the field of singing.

Standing barely five feet tall, Jovita Fuentes was one of the giants in the operatic scene in the country during the early twentieth century. Jovita was born to Don Canuto and Dolores Fuentes on 15 February 1895. Though not a musically-inclined family, Don Canuto felt that it was necessary for his children to learn music. Even as a little girl, Jovita has shown keen interest to music. Sparing no time, her



father got the services of the town's organist, Maestro Gorio. Jovita's childhood was filled with music-making and to further enhance this talent, Don Canuto decided that Jovita be sent to Manila to be enrolled in formal study at the Santa Isabel College. It is here that she made friends, some of her age. The young Jovita was captivated by the soloists and the choir every time she attended masses at the chapel. Filled with curiosity, she decided to join the choir. The young Jovita also joined school activities and there, she would perform and have roles in the operettas and dramas. Already making progress as a future concert pianist, Jovita would later decide to focus in singing though this was met by a strong opposition from his father. Her first formal teacher in voice was Salvina Fornari, an Italian living in Manila. She would later join public contests and events. Her debut in 1910 at the Manila Grand Opera House was able to captivate her audiences through her charming voice. On the first part of the program, Jovita sang *Ponchielli's Suicidio* from "*La Gioconda*" and at the second part, she would appear as a pianist performing Strelleki's *Grand Tarantella*. Public performances soon came thereafter. Fornari organized a benefit concert for the victims of the eruption of the Taal Volcano. Jovita appeared both as a concert pianist performing Franz Liszt's *Rhapsody no II* and singing the Aria de Nilo from "*Aida*" of Giuseppe Verdi. After this benefit concert, the newspaper *La Vanguardia* published a review on Jovita and identifying her as a future star. It added further that: "Singing *Aida*, that voice so fresh, of exuberant strength, vibrant with delicate nuances and vigor, captivated the public." (quoted in Chung 1978: 22) A mere three months after her graduation recital, Dona Ventura, her piano teacher died. In this regard, her first

formal teacher in voice, Salvina Fornari was going back to Italy. Salvina Fornari was convincing the young star to go to Milan and study there owing to the lack of good voice teachers in the islands during that time but also, she wanted Jovita to teach voice. It was in this regard that Jovita had a brief teaching stint at the University of the Philippines, from 1919 to 1924. Her relentless and ambitious youthful spirit desired that she go to Italy for further training. This was despite the contention of her uncle. Jovita's decision ultimately prevailed. She left the country in 1924. Before leaving, Jovita had a farewell concert. A modestly successful concert for every seat at the Manila Grand Opera House was taken. Because of this, Jovita had the financial means to travel to Italy. Jovita had the company of Monserrat Iglesias and Nenita Salgado. The three left for Spain on 2 June 1924.

While in Milan, Jovita was eager to be guided by the best teachers around. She was looking for a teacher that could introduce her the technique and nuances of operatic singing. Through referrals and recommendations, she found Maestro Arturo Cadore. Moreover, eager to find friends in Milan, she was referred by the American Consul to a Chicago Tribune music critic, Mrs. Anna Pratt Simpson and her daughter, Fernanda Doria. They quickly became friends. It was Mrs. Simpson who convinced Jovita to become an operatic singer. The role Mrs. Simpson had in mind for Jovita was the title role of Cio Cio San in Puccini's *Madame Butterfly*. This was because Jovita had the features of a Japanese, the ones needed for the title role. The half-convinced future operatic singer was in doubt whether her family would accept the offer. Jovita

knew that this decision would elicit several letters and disagreements but she still sent it to her mother. Though hesitant, her mother consented to the idea.

Jovita had the opportunity to study under Maestro Arturo Cadore. The maestro listened to her and later has pointed out some flaws on areas she needed to improve the most. She then took daily lessons under Cadore. On the other hand, Jovita also took lessons from another teacher. She approached Maestro Luigi Lucenti who was recommended to her by her language teacher. Immediately, she started training with Lucenti. Her training with Lucenti was in the morning while Cadore in the afternoon. Jovita was happy that she could now produce a better quality voice.

Jovita's debut on the opera stage was rather a surprise. She was practicing then at Mrs. Simpson's apartment when she was heard by the tenant upstairs. The tenant upstairs was a tenor by the name of Emilio Jani. Jani was in Milan looking for suitable soprano for the opera *Madame Butterfly*. Immediately, Jani's impresario looked for Maestro Cadore and told him that Jani was impressed and wants Jovita to be her partner for the opera "*Madame Butterfly*." In the exacting standards of the *Teatro Municipale de Piacenza*, Jovita rose up and even excelled the expectation. A contract was drawn up and she was to be paid five hundred liras for each performance night. A rather measly sum because other singers are paid double or triple that amount. Nonetheless, Jovita is now making her debut at Italy as an operatic singer. The date of her debut performance was set on 29 April 1925. It was a successful operatic debut. People raved at Jovita's outstanding and marvelous performance. Definitely, it was a night to remember for Jovita who debuted her career in opera in Italy, the cradle of

opera. The following years, Jovita had made a tour of Europe. Performing in different theaters and presented to multitude of Europeans who loved opera. It was nevertheless a good time for Jovita. She was at the peak of her success and financially and artistically capable of being world renowned operatic singer. The Germans loved her. The monarchs of Europe listened to Jovita as she sang arias and even Filipino songs in the royal courts.

After more than six years in Europe, her impresario decided that Jovita should go home. Jovita was honored with a hero's welcome—the Philippine Constabulary Band and many other well-wishers welcomed her upon her disembarkation. She stayed for quite some time in the country then proceeded to perform in Shanghai, China then Japan. Afterwards, she came back to the United States and met there Mrs. Aurora Quezon. Fuentes and Quezon became friends and later, Quezon even sent financial and moral support. Without staying much further in the United States, she crossed the Atlantic to continue her operatic career.

It was a pleasant time for Jovita. She has performed and well-received by the most discriminating audiences in opera. Unknowingly while performing in Wiesbaden Germany, she was watched and observed by the eminent late-Romantic period composer, Richard Strauss. Strauss found her to be perfect for the role. As such:

With unfailing musical instinct, Strauss listened and knew that he had found the Salome who had the vocal lyricism to sway an aging king, the dramatic intensity that could bring to the fore the turbulence of a passionate love and incite a murder, and the face, figure, and grace of a seemingly guileless Oriental princess. (Chung, 1978: 90)

The opera *Salome*, since its premier in 1905 received mixed reactions from critics and audiences alike. It has been branded “(as) an opera that destroys voices” (Chung 1978: 91). The diva considered the proposal of Strauss. Within a year, Jovita and Maestro Bienvenuti studied the score to make her perform the role without straining much her voice. On the night of her performance debut of *Salome*, she waited anxiously in her dressing room waiting for the cue for her to go up. Slated at 8:30, the opera should have started promptly. Anxiously, she wanted to go outside to know what is happening but was not allowed by the stage hands. Several more minutes later, she heard the opening chords from the orchestra which prompted her to go up. The opera was successful. Jovita had forty curtain calls. (Chung, 1978, 93) It was unknown to her that earlier, some nationalists have tear gassed the theater. They rallied against foreign performers in Germany.

After several more performances in Europe, she returned to the United States. While in the United States, she realized that she needed money to oil the machinery for her talent to be shown onstage. She then decided to go home and hone future divas and singers. After the war, she was asked by the president of the University of the Philippines to teach. She accepted a full professor position and headed the voice department of the University of the Philippines’ College of Music. Among her students was Aurelio Estanislao. Also, her love for music and its propagation led her to the establishment of *Asosacion Musical de Filipinas* and the Bach Society of the Philippines. Truly, Jovita Fuentes has etched her name in the concert halls and opera

house of Europe. She has also advanced and promoted Western vocalism in the country. Jovita Fuentes was awarded National Artist for Music on 1976.

Luisa “Isang” Tapales, Mercedes Matias-Santiago and Jovita Fuentes have conquered not only the concert halls and opera houses of Europe but also the hearts and minds of those who were able to watch and hear their performances. Despite the Philippines was still a *tierra incognita* for talented artists during their time, they have certainly proved that the Filipino have talent that is definitely worth-sharing to the world. The three divas also laid the foundation in teaching Western Vocalism in the country. They mentored and trained performers and opera singers that gained respect and admiration, much like of their mentors here in the country and abroad.

## **CHAPTER IV**

### **PROPAGATING WESTERN VOCALISM IN THE COUNTRY**

It was during the American Period that Western vocalism secured its roots in the country. However, it was the exposure of the Filipinos to the Western Musical Arts during the previous colonial experience under Spanish colonialism that imbedded Western music in the consciousness of the Filipino people.

A major contributory factor that helped espoused the firming up of Western vocalism during the 20th century was education. Music schools, among which was the UP Conservatory of Music that was set up in 1916, became the very venues for exposure to Western music in general, and Western vocalism in particular. It was through the music schools that academic art was given a strong impetus to prosper. Exposed to Western musical forms, including vocal forms, Filipino composers borrowed these forms but breathed in it their cultural fabric by infusing their identity on their creations.

Music literacy, however, was also achieved through private tutorship outside the confines of the classrooms. Ladislao Bonus for instance, did not go to a particular music school, but got his musical education through tutorship. He had quite an exposure in opera as he played the bass in opera productions staged by foreign companies. Almost self-taught, he set up an opera company in his hometown Pandacan that was composed of Tagalog musicians and singers. Pandacan, in fact, was dubbed as the “Little Italy of the Orient.”

His productions were held in a cock-pit as there were no local theatres to speak of in the locale. In 1902 he composed the music for what is believed to be the first Filipino opera, “*Sandugong Panaginip*” (*La Allanza Soñada* or Dream Alliance) on the libretto written by Pedro Paterno, and was purportedly presented at Teatro Zorilla (now Isetann Mall on Claro Recto corner Quezon Boulevard in Manila) in the same year. For this reason, Bonus was hailed “Father of Filipino Opera.” (See Santiago, 2010, 64-88)

The symphonic bands that proliferated during the American period became also a veritable source for the appreciation of opera music, apart from the appreciation of Western music in general. The band transcriptions of various opera overtures, and some operatic arias, graced the repertory of these bands. The outstanding band that was set-up in 1902 was the Philippine Constabulary Band under then the baton of the American Walter H. Loving. Loving was known as a disciplinarian and took only the best musicians to become members of the said band. He would go around provinces and look for the best musicians among the different towns in the provinces around Manila. In a 1903 performance at the Luneta, Loving got a request to perform the overture to the said Bonus’ opera but regrettably was not able to do it because the music he got of the opera was incomplete. Another requested overture was Rossini’s popular “*Semiramide Overture*” (Hila, 2004, 76).

In 1917, the Kundiman was transformed from folk song to an art song. The Kundiman then undertook a process of transformation from folk to an academic art piece such as an art song. Francisco Santiago, who was taken as piano instructor at the newly established U.P. Conservatory of Music is considered the First Filipino who



made the Kundiman an art song. Santiago made a ternary form for the said Kundiman, which “prior to his time was just a simple unitary song form, either in minor or major key,” that bears the  $\frac{3}{4}$  time signature. The song was titled “Kundiman” with a sub-title “*Cancion Filipina*” (Filipino song) and is popularly known as “*Anak Dalita*” (Poor Child), with Tagalog lyrics written by Deogracias A. Rosario and the Spanish text by Jesus Balmori.

Hila said: “written in A major, with a violin obbligato, the kundiman starts in the related minor, F sharp and gradually develops to A major.” Noted for its simplicity, the song is well liked for its soaring melody and its deep emotive content. It is a song that ‘makes one recall the dark days that are gone and think of the rosy days that are to come.’ (1995, 19)

Upon its publication, it was hailed as the ‘formal transcription of the native air.’ Santiago’s Kundiman inspired other composers to compose in the same genre who ‘followed his trail and produced whatever they might to be of public interest’ (Hila, 1995,19). Another outstanding Filipino composer who wrote in the same style was Nicanor Abelardo. The friendly competition that was attributed to the two composers produced a significant number of compositions in the Kundiman mold that reached its height during the first three decades of the American period.

The Kundiman was believed to be comparable to the art song of the West, as its ‘melody, text and harmony’ are ‘unified to convey a maximum musical expression for the Tagalog text.’ (quoted in Hila, 2004, 51). Hila observed: “While much of the folk idiom was utilized, the kundiman does not literally reflect any folk melody. It

rather evokes a folk sensibility, a polished style, a subtle effect that exudes the folk spirit, all expressed in a stylized manner.” (2004, 33).

It has to be noted here that with the opening of music schools, composers as well as students had been exposed to the art songs written by composers of the West such as Schubert, Schumann, and many others had. The singers’ repertoire therefore would be made up of these art songs, the kundiman, operatic arias as well as oratorio arias, and the like.

When singers trained abroad, particularly in Italy, came home, the singing of the Kundiman was done in the Italian manner. Oral accounts would have it that the Italian way of singing was popularly adapted. The said performance practice was carried through in the contemporary period after the Pacific War. It was in the 60s and 70s that a correction was made by a known baritone, Aurelio Estanislao (1924-1978), who espoused the dropping of the “Italianate” manner of singing the Kundiman, emphasizing that of the art song genre.

Estanislao was educated in the Conservatoire National de Musique de Paris where he obtained *Premiere Prix de Chant* in 1953. He was reputed to be the first Filipino to earn the highest degree given yearly by the Conservatoire after a 10-month stay. He won *Second Prize* in the *International Music Competition* in Geneva, Switzerland in 1954; another *Second Prize* in the *International Music Competition* in Bosch, Holland in 1958. He served as the *Chair of the Voice Department* of the *University of the Philippines College of Music* from 1962 until he died in 1978 (Aurelio Estanislao Papers, U.P Archives, N.D; N. P.).

In Manila he learned singing from the diva Jovita Fuentes who was his mentor. Even if he learned the Italian way of singing, he advocated strict stylistic nuance in singing songs. He therefore was an advocate of an intelligent singing that considers, among others the differences of stylistic nuance of singing songs. He argued, that the poetic content of the song be the guiding principle, including the correct prosody and nuance of the Tagalog language, like for instance the singing of the *lieder* and the *chanson* of which he was a leading exponent.

He argued that in the case of the kundiman, the music was composed first and the lyrics came later. Therefore bad prosody, or incorrect inflection would often result to mispronunciation of the words while singing the kundiman. He would tell his students that art songs should show a unity between the text and the music so as to properly convey the tight intertwining of poetry and the melody. So was the practice of putting “rubatos” and “portamentos” in the kundiman where they are not warranted. (interview with Antonio Hila, 2015).

Estanislao espoused the belief that since the kundiman was an art song the canonic style of the art song’s rendition should be kept. This is vividly exemplified in the singing of the kundiman “*Madaling Araw*”, a composition of Francisco Santiago. The employment of the *portamento* makes its rendition “*Italianate*.” Of course the score does not indicate such a *portamento*, but the pervasive influence of the Italian school was too strong to resist. This is seen in the rendition of the phrase “Kaawaan mo Ako (Have pity on Me.)” of some singers. In the said phrase, when the second to the last note leaps to a perfect sixth, and comes an octave down, singers employ

*portamento* (in the vernacular, it is called “hagod”) that makes the rendition operatic rather than an art song. In fact this phenomenon is also discerned among pianists who would put so many *rubatos* in playing the piano pieces of Chopin against the latter’s admonition not to do it. Intelligent pianists, however, would only choose a particular high point where the *rubato* is employed for heightened effect.

Among the students that Estanislao produced were soprano Evelyn Mandac, the first and only Filipino soprano who portrayed Laretta in Puccini’s *Gianni Schichi* at New York’s Metropolitan Theatre in December, 1975, and essayed lead roles in so many opera productions the world over. The other outstanding student that Prof. Estanislao produced was Noel Velasco as a baritone. Later, *Maestra* Isang Tapales produced him as a tenor. He won the Pavarotti International Voice Competition and the Liederkrantz Foundation Wagnerian Competition both in 1981. He was the resident tenor of the Opera Company of Boston from 1980-1984. He essayed the lead roles in operatic productions abroad and in Manila

Andrea O. Veneracion was a colleague of Aurelio Estanislao. She was taught by both Mercedes Matias-Santiago and Jovita Fuentes, and succeeded Prof. Estanislao in 1978 as chair of the voice department until the late 80s. She earned a master of music degree major in vocal pedagogy, minor in opera from the Indiana University, and took courses at the Aspen School of Music. The vocalism she imparted followed the *bel canto* tradition but she was more concentrated in choral directorship. She founded the U.P. Madrigal Singers in 1963 (that was renamed Philippine Madrigal Singers due to its becoming a resident company of the Cultural Center of the

Philippines) that is known worldwide due to its winning of the European Grand Prix in 1997, reputedly the first Asian choir that bagged the award, among many other first prizes that made it the “winningest” choir in the country. In 2007, the PMS again bagged the European Grand Prix.

It has to be noted once more that exposure to Italian style of singing was obtained in the last half of the 19th century. It is said that an Italian, a certain Gore mounted opera productions in some theatres in Tondo, Manila in 1882. Donizetti’s “*Lucia di Lammermoor*” was supposed to have been mounted in the same place in 1886 with a repeat two years after in 1888. It is also reported that Ladislao Bonus who played in the productions of opera companies mounted opera productions such as “*Lucrezia Borgia*,” “*Linda di Chiamounix*,” “*La Traviata*,” and “*Lucia di Lammermoor*,” at the Zorilla Theatre.

Verdi’s “*Aida*” was premiered in Manila in 1888 with a certain Luigi Casati as orchestra conductor. It was presented for the second time at the Manila Grand Opera House on February 2, 1933 with an all-Filipino cast. Angela de Gonzaga sang the title role; Manuel Galicano essayed the role of the King of Egypt; Carmen Bernabe was Amneris, and Jose Barredo, Radames. (Tariman, 2002 November 11: E-2)

It must be recalled in mind too that the three divas, the “triumvirate” Luisa “Isang” Tapales, Jovita Fuentes, and Mercedes Matias-Santiago learned the art of *bel canto* singing in Italy, where they performed and in the case of the first two divas, sang in some parts of the World. Mossesgeld Santiago, a baritone, was the first Filipino to have sung in La Scala in Milan, Italy essaying the role of Sparafucile in

Verdi's "*Rigoletto*." Among the three divas, Jovita Fuentes was awarded the National Artist Award in 1976, the highest recognition that the Philippine Government bestows to its citizens in recognition of their artistic achievement at its highest level.

Mercedes Matias-Santiago began her voice lessons in Manila with Galia Arellano in 1925 and later on with Victorino Carrion. In 1928 she went to Italy for further vocal training with renowned vocal pedagogues such as Ernesto Caronna, the mentor of Luisa "Isang" Tapales and Hugo Benvenuti whom Jovita Fuentes recommended to her, and the famous Rosina Storchio.

She had her operatic debut in Verdi's "*Rigoletto*" in 1931 at the *Teatro Lyrico* in Milan. She also sang the lead roles in Rossini's "*Il Barbiere di Seviglia*", Verdi's "*La Traviata*" and it was in Donizetti's "*Lucia di Lammermoor*," which she performed 29 times between 1935 and 1959 that she became known, and was tagged the foremost "Lucia" of the country. Upon her return to the Philippines in 1934, Mercedes Matias-Santiago held a series of concerts at the Manila Grand Opera House and the Metropolitan Theatre and gave recitals to the provinces with Regalado Jose as her collaborative pianist. She premiered Rodolfo Cornejo's "*The seasons*", a song cycle for soprano and string orchestra in Manila on 15 September 1935. Together with Isang Tapales and Jovita Fuentes, they were referred to as the country's "triumvirate" of operatic stars. She recorded songs for Parlophone company, among them "*Sampaguita*," "*Dalagang Bukid (Philippine Maiden)*", "*Huling Awit (Last Song)*", and "*Takipsilim (Dusk)*."

Upon the invitation of then University of the Philippines' president Rafael Palma who heard her perform at the Metropolitan Theatre, she became the Chair of the University's Voice Department. After the War, she went to the University of Santo Tomas' Conservatory of Music, upon the invitation of pianist Julio Esteban Anguita and became Chair of the Conservatory's Voice Department. She taught at Santa Isabel College, St. Scholastica's College, St. Paul College and Centro Escolar University. Both she and Anguita were faculty members of the U.P. Conservatory of Music. Together with some other faculty members from the said conservatory, they transferred to the UST Conservatory due to some "misunderstanding" with some officials of the UP Conservatory of Music (Conversation with Maestra Santiago and Yñiguez 1995).

Among the students Maestra Santiago taught who became known in the international operatic stage were Maria Nina Zanduetta, a Wagnerian soprano; Conchita Gaston, a mezzo soprano; Dalisay Aldaba, a lyric soprano who founded the Opera Guild of the Philippines in 1969; and Eleanor Calbes, a coloratura soprano. Another student, tenor Aristeo Velasco made a name in the local operatic scene.

After her professorial stint at the University of Santo Tomas' Conservatory of Music, Maestra Santiago put up a private studio on 1081 Maceda St. in Sampaloc, Manila in the 60s where she stayed until she died in 2003. It became the Mecca of several voice students who studied privately under her. Among the pianists who collaborated with students in her studio were Nelly Arriola, Cleofe Batallones, Purificacion Cavan, Ruben Federizon, Lourdes Gregorio, George Hernandez, Ruben

Hilario, and Antonio Ubaldo. Since the 1970s she mounted an annual voice recital featuring her students at the Philam Life Auditorium that sang mainly operatic arias and duets. Pianist Regalado Jose, her long time collaborative artist that dated back before the war, was the featured pianist who assisted her students.

All three of them actively engaged in teaching. At the time that the other two, Tapales and Fuentes were still actively singing abroad before the outbreak of the Pacific War, the former was already settled in Manila and was already teaching at the University of the Philippines no less than as Chair of the Voice Department. Isang Tapales coupled her teaching as an impresario, and Jovita Fuentes as a cultural administrator, serving as Chairperson of the defunct Music Promotion Foundation of the Philippines. From a series of conversations with Maestra Santiago at her studio, it is known that her studio opens as early as 8:00 o'clock in the morning and closes at 7:00 o'clock in the evening. Truly a noted pedagogue, the vocalism that she imparted among her students was the Italian *bel canto*, or beautiful singing, that she learned from Italy. However she was well read. Apart from the scores of so many operas, and songs, her library carried books on the history of opera, memoirs of singers, and the like. She particularly treasured Viktor Fuchs, *The Art of Singing and Voice Technique*. (London House and Maxwell: New York, 1964.)

She emphasized correct posture following the Alexander technique that allows the body freedom of movement. The feet, she said should be apart with the right foot a bit on the fore front to allow a 180 degrees movement. Next came the breathing, diaphragmatic breathing to be precise. She emphasizes that the air should be taken in



through the nose. This avoids the inhalation of cold air inside air conditioned halls that would affect the throat. No actual vocalizes are taught, which comes only after teaching the student what diaphragmatic breathing is. She emphasizes costal, not breathing from the chest, following the dictum breathing is done from the lungs, and not with the lungs (Lamperti, 1905, 7). For the beginner, she said it would take some three months before breathing is learned.

Upon learning the basics of breathing she would teach vocalizes to the students. First and foremost was the warm up which was done through humming. This was done through the lowering of the jaw, and flattening the tongue as if a ball was placed on it. This she called vocalizing *vocca chiusa* or closed mouth. Through this the sensation of the tone is felt, and the voice is properly warmed up.

After this, open vowels vocalizes are done. Here she would emphasize the clarity of the vowels that are associated with the rendition of Italian opera. She would urge students to sing on the vowels, not the consonants. Her dictum was: vowels change, but not the tones. She starts with a note where the student sings all the five vowels, a, e, i, o, u. Then she proceeds to two notes, three, five etc., as the student progresses. The vocalizations are done for about half an hour until the voice has been shaped up. Only then would she allow the students to sing, not just any song but songs from Anthology of Italian Songs, where the students are told to apply what they learned from their vocalizes.

*Legato* singing is next emphasized. The student is taught the ability to connect the notes in a legate manner, stressing on the formation of vowels without distorting

the natural position of the mouth. Of course she would start with asking the student to say or enunciate the vowel first before the note is intoned. Singing, she said should be done as natural as possible. There should be no hindering pressure to allow the innate beauty of the voice to come out. Neither should the teeth show up as in talking where the teeth are not shown. Showing the teeth is no aesthetics at all.

The vocalises are done gradually. She would be patient to find out the lift or what she called the “*cambiata*.” High notes, she said are the last to be developed, The concentration, she said was the development of the lower and the middle registers which have to be shaped evenly. Students who are gifted, would have ease to hit the high notes in due time. When these are achieved, she would start classifying the singer whether she is a dramatic, lyric, light lyric, coloratura, mezzo, etc. Then proper pieces that fit the voice are recommended to the student. She would always remind students not to do ala “Callas,” or sing songs that do not fit their vocal timbre.

Other refinements for singing, such as phrasing, diction, and projection follows. Projection was slowly being developed with the prolongation of the last note of each vocalizes. She would ask students to stress, project, and prolong the last note of the group of notes of each of the vocalizes. Placement was also emphasized. The voice is kept on the passage, and once the voice is developed, the resonance is kept on the mask, and with the high notes in the head. Intonation she said is important because the singer does not use amplification and sings with the orchestra in opera productions. The voice, she said, must be heard as far as the last row of seats in the

theatre. Interpretation is left to the students after proper guidance is given. Emphasized is the dictum: technique is the servant of interpretation.

Vocalizes for the coloratura varies from that of the lyric soprano. While the lyric voice is taught to have agility likewise, the coloratura voice is given more agility through the runs, trill exercises, staccati and leaps.

She emphasized a point that vocal production is not born overnight. Both the student and the teacher had to be patient. She demanded at the beginning that the student should completely surrender herself to the teacher. She disapproves of over padding the voice to make it stronger. The bigness of the voice, she says is proportional to the development of the breathing technique the student has mastered and developed. She also cautioned her students not to confuse tremolo, which should be avoided, than the vibrato, which a good breathing technique would eventually produce. Echoing Fuchs, she emphasized the importance of line versus volume.

The *bel canto* vocalism that she espoused therefore followed the long tradition that is observed all over. It is as Maria Callas would say is a method of singing. One thus learns “how to approach a note, how to attack, how to form a legato, how to create a mood, how to breathe so that there is only a feeling of a beginning and ending. In between, it must be seen as if you have taken only one big breath, though in actuality there will; be many phrases with many little breaths. In short *bel canto* is an “expression.” (Ardoin: 1987, 3)

Arrigo Pola the teacher of Luciano Pavarotti who came to Manila and sang, and did some teaching or master class on the side, affirmed the beauty of the *bel canto*.

In the midst of the plurality of vocal teaching that abounds worldwide, he said that the right method is one that “adapts to the student . . . One should arrive at a way of singing similar to the way of speaking. When Luciano speaks, you understand every word. He enunciates with great clarity and this is very important to the public.” Once the right technique is developed, added Pola, it “becomes an automatic reflex’ and the voice will be “preserved much longer. (Pavarotti & Wright, 1981, 58) When the late *Maestra Mercedes Matias-Santiago* spoke, one noticed that her voice was well placed. The placement was similar to when she sang. At age 60, she was still active in singing at parties.

In the post war period, musical production continued to proliferate including vocal recitals and opera productions. Because of the absence of a national theatre where performances could be held, musical productions were confined to the respective auditoriums of each school of music. The University of Santo Tomas Gymnasium, for instance, became a favorite venue for concerts, including opera productions. At the University of the Philippines, the U.P. Theatre was built and in the 60s, the newly erected U.P. Abelardo Hall became a favorite performance venue.

In the 50s, the Far Eastern University’s Auditorium practically served as the country’s first Cultural Center, that catered to concerts, opera, ballet and theatre productions, apart from being a recital hall.

In 1962 the Philam Life Theatre, which has been closed some years back and is due for demolition, was built. Built following international standards, its acoustics were similar to the famous Sydney Opera House in Australia. It became the favorite

venue for all sorts of productions from music, theatre, dance and even to conventions. Many local as well as foreign vocal artists were heard in this theatre.

With the establishment of the Cultural Center of the Philippines (CCP), a veritable infrastructure was laid down to house the performing arts in the country. The performing arts in music became very active as it found support from the government of then President Ferdinand Marcos and wife, the First Lady Imelda Romualdez Marcos who championed the cause of the Arts. Part of the program that graced its opening in 1969 was the production of the opera,

The government then believed that cultural development could not be achieved without the needed infrastructure. Amidst a political campaign in Cebu City, Mrs. Marcos publicly disclosed her intention to construct a national theatre, in articulation of the constitutional provision that the State should promote the development of arts and culture (See Hila, 2007, 32-38).

Since then, opera productions, recitals and the like were actively staged at the CCP, The 70s and 80s witnessed the height of these presentations. Sadly, the propagation of culture and the arts practically declined after President Marcos' years, as the succeeding leadership practically neglected it.

Philippine opera likewise got a boost during the Marcos years. Among these are Lucino Sacramento's "*Florante at Laura*," 1973; Eliseo Pajaro's "*Balagtas at Selya*," 1978; Alfredo Buenavetura's "*Hinilawod*", 1973," and Francisco Feliciano's "*La Loba Negra*", 1984.

Needless to say the cast of these productions were voice students who had their training from the leading schools of music in Manila, if not coached in private studios. The CCP became an active venue for foreign as well as local vocal productions.

Among the memorable many foreign artists who graced the stage of the CCP was Wilma Vernocchi who gave a recital in 1973. The following year, this remarkable prima donna of La Scala di Milan, essayed the lead role opposite Granco Gorichi. Erlinda Dacanay, Emmanuel Gregorio, and Gamaliel Viray, all Filipino singers, did the secondary roles (*La Scala soprano...*, May 22, 1973, p.5). Gregorio studied with Jovita Fuentes, and Viray, apart from Fuentes, had Isang Tapales and Aurelio Estanislao as his teachers.

In the same year, Renata Tebaldi and Franco Corelli performed operatic arias and duets to the audience delight (*Renata Tebaldi...*, Oct. 20, 1973, 15). So was impressive the Russian coloratura Bela Rudenko who also sang in the said theatre (*Russian singer...*, Feb. 4, 1974, p.26). Another Russian who sang in the theatre was Elvira Uzunyan (*USSR artists...*, Oct. 6, 1975, 16).

In 1975, the celebrated tenor, Harry Theyard essayed two lead roles from *La Boheme* and *Tosca*. He sang opposite Irma Ponce-Enrile Potenciano, a Filipina, in the first and Rosie Farol in the latter. Irma Ponce-Enrile Potenciano led the Voice Department of the University of Santo Tomas Conservatory of Music and was trained by Jovita Fuentes in opera and Aurelio Estanislao in lieder. Again, Gamaliel Viray essayed the secondary role, that of Scarrione (*Foremost Metropolitan Opera...*, Apr. 22, 1975, 5). In the same year, Eliseo Pajaro produced "*La Traviata*" with Remedios

Bosch Jimenez, essaying the lead role opposite the German tenor, Hans Wegmann. Jimenez trained under Mercedes Matias Santiago and did some master class with Arrigo Pola whom she starred with in *La Traviata* (*German lyric tenor is 'Alfredo' in opera*, Aug. 12, 1975, p.27). The following year, Harry The yard came back and sang in twin bill production of *I Pagliacci* and *Cavalleria Rusticana*, The cast was a powerhouse that included Maria Nina Zanduenta, Manny Gregorio, Erlinda Azcuna, Elmo Makil, Irma Potenciano, Noel Velasco and Gamaliel Viray (*Manila Symphony Society to stage...*, Feb. 23, 1976, 16).

Vocal luminaries from Japan were featured in an operatic concert sponsored by the Japanese Embassy. The singers included Toshikata Mori, tenor; Yonako Nagano, mezzo soprano Yoshinobu Kuribayashi, baritone and Kyoto Ito, Soprano, with Ikuma Dan as conductor.

In the same year, 1976, Monserrat Caballe, the celebrated Spanish soprano mesmerized Manila's music lovers with her electrifying rendition of arias from operatic arias from *Gianni Schicchi*, *Turandot* and *Tosca*. (*Soprano Montserrat Caballe...*, Sept. 6, 1976, 25)

In 1977 it was the turn of Germans Austrian singers who mounted *Die Fledermaus*. The cast was composed of Elizabeth Lachmann, Eva Temper, Frits Uhl, Robert Ganzer, Gerog Koss, Eva Wehle, Peter Winter, Walter Koller, Ursulla Engelke and Wolfgang Mika (*'Die Fledermaus'...*, Jul. 13, 1977, 21).

In 1978, Joan Sutherland rendered a solo performance with her husband, Richard Bonyne as her collaborative pianist (*Joan Sutherland...*, May 22, 1978, 21).

Mezzo soprano Joan Grillo likewise sang in the same year (*Grillo: untemperamental diva*, Aug. 7, 1978, 21). Japanese soprano Mitsuko Seno likewise rendered a recital with Lourdes Gregorio as her collaborating pianist (*Japanese soprano...*, Sept. 27, 1978, 21).

In December 1979, the San Francisco Opera staged *Tosca*. The vocal luminaries included Placido Domingo, Eva Morton, Justino Diaz, Guiseppe Giacomini, with Kurt Adler as conductor (*Tosca with top singers...*, Nov. 2, 1979, 1). Bela Siki, a Bulgarian dramatic soprano gave a solo concert.

In 1982 the Los Angeles Metropolitan Opera came to Manila and stage Puccini's *Madama Butterfly*, with soprano Yasuko Hayashi; tenor Vincenzo Manno, Joan Grillo, Louis Nabors, Kuniaki Hata, Emmanuel Gregorio and Roy Tolentino (*LA Metropolitan Opera...*, Dec. 17, 1981, 9). In the same year, the Bulgarian mezzo soprano Mihaela Agachi, was presented by the Philippine Philharmonic Society with its founding chair, Prof. Redentor Romero conducting the CCP Philharmonic Orchestra (*Rumanian soprano...*, Feb. 4, 1982, 9).

The following year was a milestone year for the Philippine opera: the opera Company of the Philippines was born under the supervision of Sarah Caldwell, head of the Opera Company of Boston. Mozart's *Magic Flute* was presented and counted of a powerful Filipino cast: Noel Velasco; Lilia Reyes, Lani Misenas, and Ida Ong. The following year, Raquel Adonaylo, a voice instructor from the Opera Company of Boston, conducted a six-week opera workshop (*Auditions...*, Jun. 28, 1982, 14).



In between the years of the 70s and the 80s, many performances by Filipino vocal artists were mounted such as recitals, opera excerpts, and even opera productions. Before the EDSA Revolution happened in 1986, the Filipino opera, *La Loba Negra*, penned by Francisco Feliciano was staged that saw Eleanor Calbes in the lead role, and other Filipino singers namely, Elmo Makil, Gamaliel Viray, Amy Bonnevie; Edgardo Crisol, Nomer Son, Nolyn Cabahug and Jimmy Melendres (*La Loba Negra...*, Jul. 31, 1984, 10).

Local vocal productions were actively staged at the CCP. That indeed, became the venue for the country's singers to display the training they had acquired from the country's leading exponents of the bel canto both from the private studios and conservatories of music. Apart from the collaborative efforts the Filipino singers did with their foreign singers, many had managed to stage their own productions that solely featured Filipino singers covering the same period, of the 70s and the 80s.

"Gems of Opera" was presented in 1973 that presented highlights from *Madame Butterfly*, *Faust*, and *Rigoletto*. In performance were some of the vocal gems of the country, namely: Jose Salazar, Constantino Bernardez, Emmanuel Gregorio, Erlinda-Dacanay Azcuna and Gloria Coronel. Giuseppe de Rigeriis was the guest director of the ensemble found Filipino singers as "gregarious and extroverts" whom he said were qualities needed in opera, and the sterling ability of the Filipinos to put their spirit in song and drama despite the fact that they were performing in a foreign language. American conductor Robert Feist conducted the orchestra (*A 'gem' of the opera*, Sept. 16, 1973, 48).

In the same year, the music-theatre, Zarzuela, a form that was popular during the American Period as it became the vehicle for political propaganda was restaged featuring soprano Conching Rosal, who was a product of the University of Santo Tomas Conservatory of Music. The Zarzuela was "*Ang Kiri (The Flirt)*" composed by Leon Ignacio with the libretto written by Servando de los Angeles (*Conching Rosal...*, Jan. 23, 1974, 21).

A year after, Filipino singers sparked anew in an operatic program with collaborated by the Manila Symphony Orchestra conducted by Regalado Jose. The featured singers were Ruby Salazar who sang arias from "*La Boheme*" including Musetta's poignant song; Irma Potenciano who rendered arias from "*La Traviata*". Along with them were tenor Francisco Aseniero and Aurelio Estanislao (*MSS is presenting...*, Feb. 20, 1975, 25). Soprano Juliana Benedicto, a graduate of the UST, rendered a recital presented by the Jovita Fuentes Multicultural Society on August 31, 1975 (*Benedicto song recital...*, Aug. 21, 1975, 28). Two days after, Aurelio Estanislao rendered an art song recital consisting of German and French songs composed by Duparc, Faure and Strauss translated into Filipino (*Estanislao to sing...*, Sept. 1, 1975, 25).

In January 1976, "*Lucia di Lammermoor*" translated into Filipino was presented with the returning soprano Editha Hernandez. Conducting the CCP Philharmonic Orchestra was Prof. Alfredo Buenaventura (*Lucia di Lammermoor...*, Jan. 18, 1976, 15).

On August 19, 1976, Irma Ponce Enrile Potenciano gave an invitational song recital sponsored by the Philippine Theatre of Performing Arts with pianist Lourdes de Leon collaborating on the piano (*Irma at the CCP*, Aug. 13, 1976, 27). Philippine art song such as Felipe Padilla de Leon's, celebrated works. "Awit ng Buhay" (Song of Life) and "Banyuhay" (metamorphosis) got a boost when they were rendered in a symphonic concert staged in 1977 with the soprano Ruby Salazar and baritone Magdangal de Leon (*Two soloists...*, Jan. 28, 1977, 16). Previously, in 1975 another De Leon masterpiece, "Sarung Banggai" and Lucio San Pedro's (National Artist for Music, 1991) "Sa Umaga" was rendered by soprano Florencia Nepomuceno who studied under Maestra Mercedes Matias-Santiago, in a concert presented by the United Nations Association of the Philippines (*Fule and Nepomuceno...*, Sept. 20, 1975, 19).

Popular love songs written by the prolific song writer Alice Doria Gamalia were rendered by soprano Ruby Salazar and baritone Gamaliel Viray in 'Handibig' a contraction of the Filipino words, "Handog (gift)" and "Pagibig (love)" (*Salazar, Viray in 'Handibig'*, Jan. 18, 1977, 14).

Memorable scenes from Felipe de Leon's opera "Noli Me Tangere" (Touch Me Not, 1957) was presented during the Philippine Day Celebration in 1982, featuring Fides Cuyugan Asensio of the University of the Philippines (*Fides Asensio's Sisa...*, Jun. 18, 1982, 13).

Other venues such as the Concert at the Park, Puerta Real Gardens and Paco Cemetery also became veritable venues for vocal performances. The Philam Life Theatre too was still patronized, and veritably was still a favorite venue for vocal

performances. All told, Western vocalism becomes firmly rooted in the country. The post war period, from 1946 to the end of the 20th century saw the proliferation of vocal performances. The local stage was not only limited to local performances but continued to feature foreign singers. Veritably foreign singers became a model for excellence that gave impetus for the local singers to achieve more, and be globally competitive.

In the quest for excellence Filipino vocal artists had look beyond the country's shores for training abroad. The example shown by the country's top singers who went abroad for vocal training became a shining example and inspiration. Through cultural exchanges, schools of music pursue and help their students to pursue vocal training. If in the past, the direction pointed exclusively to the West, meaning Europe and the U.S., today, the horizon has expanded to include the Asian countries, particularly Japan, a first world Asian country whose vocal artists had gone abroad to gain further training.

A new set of singers at present therefore, in consideration of the tremendous opportunity they could derive from training abroad had sought further schooling in neighboring countries like Japan, not only in vocal training but also in their musical endeavors. This is particularly true in the case of the University of Santo Tomas' Conservatory of Music that had sent its faculty and students to the Elisabeth University of Music in Hiroshima, Japan.

Music, indeed, is a great equalizer, as musical talent is a universal phenomenon. It is this universality of music that allows bridging and understanding of

countries. While Western vocalism had been embraced, the cultivation of a country's native forms had been likewise pursued. This had been amply shown in the discussion above, in the case of the Philippine kundiman that was evolved in the Western mould of an art song that still exudes, Filipino sensibility.

Truly global integration becomes a reality, Music knows no boundary, and it has remained through time a vehicle for international integration.

## CHAPTER V

### THE UNIVERSALITY OF VOCALISM

While the universality of vocalism has been affirmed through its adoption and integration in the country's musical life, it has likewise served as a bridge for understanding and fruitful collaboration not only among leading classical singers in the country, but more so leading schools of music. The case of the U.P College of Music and the UST Conservatory of Music is up for consideration.

It is but natural that competition among schools exists. But they exist not on the petty, nor do they eschew chauvinism or plain bigotry. Music has always been regarded as a great equalizer that levels up selfish ends and animosities. The University of the Philippines College of Music and the University of Santo Tomas' Conservatory of Music have remained to maintain a professional relationship that is geared towards the blossoming of the musical arts. Recently for instance, a joint symphony orchestral concerts were held each in the main campus of both universities, that had been hailed by a local critic as "Collaboration, not competition."

The concert was seen as a "continuing partnership," that started some years back with the staging of the opera "*Rusalka*" at the University of the Philippines, directed by Prof. Alegria Ferrer, former chair of the college's Voice department, and saw the participation of the University of Santo Tomas voice students. Even its two outstanding choral groups, the UST Singers, conducted by Prof. Fidel Calalang, which

bagged the Choir of the World's Award twice, in 1995 and 2010, and the Philippine Madrigal Singers, had also been sharing the same concert stage. (Hila, 2015: D20).

Vocal pedagogues from both universities would often meet in adjudication tasks sponsored for instance by the National Music Competition for Young Artists (NAMCYA).

The mutual understanding and professional camaraderie that is observed between vocal pedagogues and students of the said university are positive signs of fostering the growth and development of vocal music in the country. Admittedly an art form that is not popular among the people, especially in the remote past, the study in voice has slowly been pursued with quite a passion and enthusiasm among the many vocal talents of the country. Today, there are more enrollees in both universities in vocal studies, and their teachers, had also sought further training abroad in vocal pedagogy, among others.

Looking back, it is worthy to note that the Filipino, as a race is a singing people. They are quite musical, and music was part of their daily lives. Music became an integral part of personal as well as national life, and had been part of any celebration. It was this innate musicality that had facilitated the adoption and absorption that the Spanish colonizers had introduced. The introduction, of course, was done through the church, as music was part of the liturgy. The friars put up many boys' choirs that assisted in the liturgy. The boys were not only taught how to sing but were also given musical lessons such as sight reading and ear training.

From the church, music went outside through the many para-liturgical activities and practices such as processions, fluvial parade, Christmas tableaux, and many more. From here, music was secularized, until folk songs evolved, and in the latter part of the 18th century, songs were composed. The musical experience of the people was enhanced, and vocal music was appreciated in the many opera productions staged by foreign opera companies were held. Filipino musicians played instruments in the said production, and extra talented Filipinos like Ladislao Bonus, would later on mount opera productions, held in cockpit arena as there was no theatre at the time in the town of the said composers. However, there were many theatres that were built during the colonial period that became the venue for musical productions, including the opera. The cast was made up of local singers and musicians. Soon Ladislao Bonus would compose a Filipino opera that was staged, and became a toast for national pride.

The American colonial period saw the transformation of the folk kundiman into an art song, comparable to Western art songs such as the *lieder*. Many Filipinos who had talents in music saw the opening of the music schools under the period in review as a boon, for they were exposed to the Western works. As expected, Filipinos borrowed musical forms obtained during the colonial periods in review, and appropriated it as another layer of their musical-cultural life.

The American period also saw some Filipinos going abroad for vocal tutelage. Travel was conducive during the period, as democracy became the norm of national life. Three outstanding Filipina sopranos, locally known as the “vocal triumvirate,” *Luisa “Isang” Tapales*, *Jovita Fuentes*, and *Mercedes Matias Santiago*, went to Italy



to study voice. Soon they became the toast of the opera world abroad. When they came home, they engaged in teaching that benefitted both the conservatories of the University of the Philippines and the University of Santo Tomas, and likewise indulged in vocal presentations. Isang Tapales doubled as an impresario; while Jovita Fuentes as a cultural administrator, as she headed the Music Promotion Foundation of the Philippines, while Mercedes Matias Santiago concentrated in teaching. Of the three, Jovita Fuentes was named National Artist in Music in the early 70s.

Of the three, the author of this paper had the chance to have many conversations with Maestra Mercedes Santiago in her private studio in the 90s. Her manner of teaching was observed. And her philosophy on the *bel canto* technique she generously shared with this author. Undoubtedly the same technique was imparted by her other two colleagues. It must be recalled that while studying in Italy, it was *Maestra* Jovita Fuentes who recommended her a good teacher.

This particular vocal technique was so necessary in singing opera of which the three were versatile interpreters. For them the highest achievement in vocal pedagogy is the singing of the opera. *Maestra* Santiago postulated the belief that one who can sing opera can sing the art songs as well, and the reverse may not be true. For them, the *bel canto* relies on a solid technique that is rooted on the proper expansion and compression of the diaphragm. The air that is released aerates the vocal tones to produce brilliant and dynamic sound. A correct posture, legate singing, brilliant projection and articulate phrasing are associated with the technique.

This particular technique is indeed discerned among the students of these three divas some of whom had acquired teaching position in both the University of Santo Tomas' Conservatory of Music and the University of the Philippines College of Music. In fact the new generation of singers now had also been recipients of this kind of singing. Be that as it may, however, there is no single, general formula that can be adopted and imparted uniformly. For all of these pedagogues emphasize the individuality of the singers, and therefore, they have to be dealt with individually. This calls for the individualization of technique that appropriately suits the singer.

One of the products of *Maestra* Fuentes was baritone Aurelio Estanislao. He went to the Paris Conservatory in Sorbonne, France and taught and chaired the Voice Department of the University of the Philippines College of Music for a long time. He became the country's exponent of art song singing, especially the lieder and chanson, and argued that the kundiman be sung in such a fashion rather than rendering it in an *Italianate* manner. This is a singular contribution he made as singers now, would make a proper distinction of stylistic idiom in rendering songs whether they be operatic or oratorio arias, kundiman, Broadway and popular classic.

Arts and culture did not get state support until the advent of the Marcos government in 1965 to 1986, when the state gave full support to the development of arts and culture. A National Theatre was erected, the Cultural Center of the Philippines in 1969, upon the behest of then First Lady Imelda R. Marcos, who became an active patron of the arts. Prior to its erection, the various small auditoriums or even gymnasium among schools, literally became theatres where musical presentations

were held. The Far Eastern University that was constructed in the 50s became a favorite venue, and the Philam Life Theatre, built in the early 60s, decongested the presentations staged in the former.

With the active patronage of the First Lady Imelda Marcos, foreign singers, and opera companies, came to the shore. This was not only true in the vocal arts, but also music in general as several instrumentalists, symphony orchestras, conductors, dance companies, choreographers and many other performing artists graced the Cultural Center of the Philippines concert stage. The local artists, on the other hand, notably local singers, who were honed in the *bel canto* style of singing, would share the stage as they mounted productions at the Cultural Center of the Philippines, and even at the Philam Life Theatre. Local singers were paired with foreign singers in opera productions, both in the lead and secondary roles.

Students from various schools of music, indeed, had a heyday for musical appreciation. The productions they witnessed became a learning experience. If this was so for the students, it was also true to their teachers, and everyone, including the aesthetes.

The vocal teachers in the country's schools of music had continued to keep the vocal tradition that they imbibed from their teachers alive. It is not static or stereotype of learning but a dynamic one. It has grown and developed showing the best features of vocalism absorbed the world over. Friendly competitions among these music schools are kept. But in the main, collaboration becomes the rule, rather than

destructive rivalries. At once, the nobility of music is upheld that is built on the virtue of understanding.

Along this line, the case of the University of the Philippines College of Music and the University of Santo Tomas is cited. The said universities had been performing side by side, and camaraderie is fostered among their students and faculty members. Mutuality of respect is held, and collaboration in musical productions is conducted.

The fact that Western vocalism is still widely practiced in the country today indeed attests to the universality of music. Culture, indeed, is dynamic. The existing vocal tradition that obtained in the country before the advent of colonialism, had absorbed another layer, that of the West. Undeniably this new layering had given a new sheen to the vocal-musical tradition of the country. Mimicry as Homi Bhabha had asserted has indeed allowed the evolution of the “other,” as the Filipinos had appropriated such a borrowing to be a part of his vocal, musical culture, a culture that is continually honed and attuned to global standard.

## CHAPTER VI

### CONCLUSION AND RECOMMENDATIONS

#### Conclusion

Western vocalism, therefore, has become a strong component of the Philippine vocal-cultural life. Initially introduced through successive waves of colonial conquests by Spain and the United States of America respectively, it has become a strong pillar of the country's vocal tradition that has remained vibrant until today.

Music, both instrumental and vocal became a tool of pacification. The friars of the religious orders during the Spanish colonial period relied on the innate musicality of the natives who became their allies to spread the Catholic faith through their vigorous assistance from the 16<sup>th</sup> to the close of the 19<sup>th</sup> century. The 'academization' of the vocal arts during the American period reinforced and polished the musical capabilities of the Filipinos. Exposure to the Western culture became a rigorous experience and an opportunity for a more specialized training ensured the dynamism of the said tradition.

In the second chapter, I discussed that since the introduction of the Western tradition of music in the islands, it has been constantly dynamic. Music, being a collective expression of the musical genius of a particular people as averred by music historians, is definitely a reflection of a society, particularly a musical one. Evidenced through the folk songs the country has, Filipinos are innately musical. Daily occupations and preoccupations were filled with music. Different tribes have appropriated music in different parts of their lives. Music was practically used in every occasion. This innate musicality is shown in their easy absorption of the Western

musical traditions as attested by missionaries who used music as a tool for pacification. During the arrival of Western colonizers in the islands, a new kind of music was introduced. Western music was first introduced through the Catholic Church. Through the Catholic Church's liturgical and para-liturgical activities, music was introduced for it was an intrinsic part of the Catholic rites. This leads to the idea that: "Philippine music experience = Today's natives are yesterday's visitors". Coined by Frank Lynch, this idea was propounded by cultural historians such as Florentino Hornedo in explaining different cultural phenomena. Because of this, Western music is not anymore foreign to the Filipinos. Furthermore, Western music has influenced even the folk tradition of the country. This sums up to the general idea that Filipinos have fostered a folk tradition that is rooted in Western form and sensibility.

In the third chapter, I discussed that historical developments in the world during the 19<sup>th</sup> century had a wide-ranging effect on different aspects of Philippine life. As early as the 19<sup>th</sup> century, foreign and local opera companies have staged performances of foreign operas in the islands. Operatic productions are often quite a logistical nightmare for it involves many different departments to present one. To accommodate operatic productions, theaters and opera houses were built to give a 'home' and a 'stage' for the different opera companies to stage their performances. These were either temporarily made for special occasions or the ones built in stone and are architectural edifices. Visiting opera companies needed many people to stage an operatic production. Being musically-inclined, they have hired Filipinos to take part in different aspects of a production. Filipinos became exposed to the different aspects

of opera production and learned its rudiments who are used to this particular genre. This was precisely because the Filipinos “mimicked” what they saw and appropriated it as their own.

This innate musicality of the Filipinos found expression in both local as well as international settings. The experiences the Filipinos underwent reaffirmed the universality of music.

In the fourth chapter, I discussed that as the colonial yoke was passed on from the Spaniards to that of the Americans, different schools of music and conservatories were put up in the country. Music schools were instrumental in the spread of Western vocal technique to be a part of Philippine vocal pedagogy; early schooling from teachers made a giant leap towards the development of the vocal technique. Musical schooling that once has been handled by different religious orders to accompany liturgical activities had transferred to the academe. Music became “academized” during the American colonial era. This will be reinforced by the liberal atmosphere provided by the American colonial regime in the arts. Artists were able to go abroad and study there. Artists such as Luisa “Isang” Tapales, Jovita Fuentes, and Mercedes Matias were trained in Italy. Although trained in foreign shores, Filipino singers never abandoned their roots. They also cultivated the country’s very own native forms. These singers have trained many others to even establish a ‘Philippine school’ of singing and so did with the Filipino composers. In fact the first attempt to write a Filipino opera was done by Ladislao Bonus and titled “*Sandugong Panaginip*” (Dreamed Alliance) that was staged in Zorilla Theater. The same composer was

known for the cultivation of opera production in his hometown in Pandacan. In the absence of a theater, operas were staged in a cockpit or other makeshift stages. Also, the appreciation of the people with opera is bolstered by the symphonic bands proliferated during the American period, and thus Symphonic bands also became a veritable source for the appreciation of opera music. Furthermore, with the liberal atmosphere provided by the Americans, local as well as foreign production companies have staged their performances in one of the many great opera halls around.

In the fifth chapter, I discussed that the leading music schools in the country such as the University of Santo Tomas' Conservatory of Music and University of the Philippines' College of Music serves as a bridge towards understanding and fruitful collaboration among leading classical singers and performers, and students alike. Universities such as the University of the Philippines and the University of Santo Tomas became fertile ground for the training of vocal artists. Until today these universities are the bastion of musical training that includes vocal arts. Teachers of singing in these two universities almost singlehandedly learned from the triumvirate of operatic divas—Luisa “Isang” Tapales, Jovita Fuentes, and Mercedes Matias-Santiago and learned the intricacies of Western vocalism from the source, in Italy. The bel canto tradition has been rigorously kept, enriched by new techniques. This process of gaining new vocal ideas was continuous to be enriched through exchange programs and scholarship grants in the arts.

From this triumvirate emerged several generations of vocal pedagogues and teachers. In fact the list is just too long to mention. As the forerunners retired, they



were replaced by the newly-trained but equally competent students. Vocal teachers and singers kept the Western vocal traditions they imbibed from their teachers; but also grown and developed by absorbing the best features of vocalism in other parts of the world. It is thus not static but a dynamic one.

The postwar period (1946 onwards) all the more saw the proliferation of the vocal arts. Several operatic productions were staged that saw local vocal talents, many of whom were schooled abroad, essaying the lead roles. Some productions saw collaboration of foreign vocal artists, and opera production experts.

The sharing of knowledge in vocal arts is facilitated, made more meaningful by the experiences local singers are getting through their exposure with the vocalism of other countries. Such experience is not only confined and limited to the West but more so in the neighboring countries such as Japan. For example, the University of Santo Tomas has a strong academic tie-up with Elisabeth University of Music, where exchange in vocal arts are dynamically done.

This becomes a window for an important update on how the Philippines and her neighboring Asian countries adopted and appropriated Western vocalism in their countries.

Indeed, the tradition has been kept, and more than just enriched. Western Vocalism as shown in the experience of the Philippines has undergone enrichment that fused the innate musicality of the Filipinos with the Western vocal intricacies that resulted into a vibrant, alive and kicking vocalism in the country.

## **Recommendations**

In consideration of the thrust this dissertation has undergone, the following recommendations are proposed:

1. First and foremost, the exchange program between the country's universities, notably the University of Santo Tomas and Asian universities and Elisabeth University of Music should be continued and strengthened. This affords students of both universities to get an update in the theory and application of Western Vocalism on both countries, and how they conform to international standards, notably that of the West.
2. In the case of the Philippine experience, it is recommended that the Philippines should promote more the musical and vocal arts than the way it did during the administration of Ferdinand Marcos (1965 – 1986) that saw the proliferation of opera productions and recitals. This artistic / cultural aspect has been neglected in favor of sports notably basketball which is a losing proposition as it is a game of height and Filipinos are not that tall.
3. Finally it is recommended that the public should be provided the necessary support by the government to the practice and appreciation of the vocal arts. All artistic endeavors will hereby come to full fruition even without private patronage. The public and private sectors should continuously work together for promoting the vocal arts to the Filipino people, for them always to remain a gem, with a luster that will be treasured forever.

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APPENDICES  
MUSIC SCORES

PAKIUSAP!

Francisco Santiago

**PAKIUSAP!!!**

KUNDIMAN

(Cancion Filipina)

Titik ni  
Jose Corazon de Jesus

Letra de  
Jesus Balmori

Tugtugin ni  
Dr. Francisco Santiago

PIANO MODERATO

**A**

**C:** NA-TU-TULO' KA MAN \_\_\_\_\_ I-ROG KONG MATIMTI-'MAN \_\_\_\_\_ TUNGA-YAN MO MAN LA-MANG \_\_\_\_\_ ANG NAG-PA-PA-A-  
MIENTRAS DUEME EL AMOR \_\_\_\_\_ EN SU SUEÑO DE ENCANTO \_\_\_\_\_ YO LE EN VUELVO EN MI CANTO \_\_\_\_\_ CO-MO EL AURA A LA

LAM \_\_\_\_\_ PA-HAN DAHAN MUT-YA \_\_\_\_\_ BUKSAN MO ANG BINTA - NA \_\_\_\_\_ TA-NA-WIN MO'T KA-HA-BA-GAN \_\_\_\_\_  
FLOR \_\_\_\_\_ EN SU LE-CHO' DE AZAHAR \_\_\_\_\_ EL A-MOR ME SUS-PI-RA \_\_\_\_\_ Y EN UN AN - SIA GENTIL DE AMOR \_\_\_\_\_

**B**

ANG SAIYO'Y NAGMAMA-HAL. \_\_\_\_\_ **C:** KUNG SA-KA - LI - MA'T SALAT \_\_\_\_\_ SA YAMA'T PA - NGA - RAP \_\_\_\_\_  
SE ESTRE ME CE EL CORA-ZÓN \_\_\_\_\_ NO DESPIER - TES DULCE AMOR \_\_\_\_\_ QUÉ - DA TE SO - NAN - DO \_\_\_\_\_

MAY I-SANG SUMPANG WAGAS \_\_\_\_\_ ANG A-KING PAGLI - NGAP \_\_\_\_\_ PA - KI - U - SAP KO SA-IYO \_\_\_\_\_  
DE LA LU - NA ESTA EL FULGOR \_\_\_\_\_ TU SOÑAR BE - SAN - DO \_\_\_\_\_ YO MI LAN - GUI - DO CAN-TAR \_\_\_\_\_

KA - A-WA-AN MO A-KO \_\_\_\_\_ KA - HIT MA-MA-TAY PAG-I-BIG KO'Y MINSAN LA-MANG.  
 SE - GUI-RE TRO-VAN-DO TE \_\_\_\_\_ YA TU DESPER-TAR DESPERTA-RÁ MI CO-RA-ZON.

*cresc.*

**C** PA - KI-U-SAP KO SAIYO \_\_\_\_\_  
 QUÉ - DA TE SO-ÑAN-DO \_\_\_\_\_

*ff* **C:** *P* *ff*

KA - A-WA-AN MO A-KO \_\_\_\_\_ KA - A-WA-AN MO A-KO \_\_\_\_\_  
 QUE A TU DESPER-TAR \_\_\_\_\_ SE - GUI-RE TRO-VAN-DO TE \_\_\_\_\_

*P* *ff* *P* **Coda**

KA - HIT MA-MA-TAY PAG-I-BIG KO'Y MINSAN LA-MANG, I-NI-I-BIG KI-TA  
 Y CUAL U-NA FLOR DESPERTA-RÁ MI CO-RA-ZÓN, DULCE AMOR POBRE AMOR

*P* *dim.*

MAGPA KAYLAN PA-MAN.  
 I-LU-SION VIR-GI-NAL.

*f* *allarg.* *pp* *smorzando.* *8a*

BENASA  
 5-1-47.

MADALING ARAW

Francisco Santiago

# MADALING ARAW!!!

KUNDIMAN  
(Cancion Filipina)

Titik ni  
Jose Corazon de Jesus

Letra de  
Jesus Balmori

Tugtugin ni  
Dr. Francisco Santiago

PIANO

ANDANTE MODERATO

**f:** *mf* *p* *cresc* *sfz* *sfz*

**A**

I-rog ko'y dinggin ang ti-bok ng pu-so Sa-na'y damda -  
Bajo tu bal-con me cu brio el ro-ci-o, Y mi co-ra-

min hi-rap ng su - mu - yo. Ma-nong i-tung-hay ang matang ma -  
zon Yerto esta de fri - o Sin po-der vo-lar Po-bre go-lon -

pu-ngay Na siyang la-ning i-law ng buhay kong pa-pa - naw. I-rog ko'y ding  
dri-na Que al cantar en tu re-dor Ha-llo do-lor en vez de amor! Bajo tu bal-

**B**

Sa git-na ng ka-dimlan magmadaling a-raw ka Al a - ko ay  
Tien de-me la escala azul de tu ensueño vir-gi-nal! Cu-brameci a -

**Ab:**

*f* *P* *dim* *P* *ten.* *sfz* *p* *poco ten.*

*ten.*  
 la-wi-lan \_\_\_\_\_ ng habag al pagsin-ta \_\_\_\_\_ Kung ako'y ma-mamalay \_\_\_\_\_ sa lunokot nia-  
 ma-do tul \_\_\_\_\_ de tu vestre tropi-cal! \_\_\_\_\_ Ce-se el frio de pasion \_\_\_\_\_ que en mi canto

*f:*  
 ring buhay \_\_\_\_\_ Lu-ma-pit ka lang lu-mapit ka lang al mabu-bu-hay. \_\_\_\_\_ Sa git-na ng  
 vino ahelar \_\_\_\_\_ Yen su postra-cion pueda el co-ra-zon volver a can-tar. \_\_\_\_\_ Tien de-me la es-

lang at ma-bu-bu-hay. \_\_\_\_\_ Al kung magka ga - yon mutya ma - pa - lad na ang buhay ko \_\_\_\_\_  
 zon volver a cantar. \_\_\_\_\_ Mas si no puede ser a-si Yes mi desti-no tal do-lor \_\_\_\_\_

Magda-ranas a - ko ng l'wa ng da - hil sa i - yo \_\_\_\_\_ Ma-daling araw ka sinta Li -  
 La vi-da per-de-re por ti En a - ras del a-mor! \_\_\_\_\_ Por tien la aurora de ja-re mi

wa - naq kol langlaw \_\_\_\_\_ Ha-li-na i-rog ko, At \_\_\_\_\_ mahalin mo a - ko \_\_\_\_\_  
 ul - li-ma cancion \_\_\_\_\_ Yamante te da-re Ay \_\_\_\_\_ mi pobre co ra zon

*pp ril. dim.*  
*allarg.*

Mutya'y ma-pa - lad na ang buhay ko ng da-hi -  
 Si tal do-lor es mi des-li - no . na-da me jm-

lan sa ganda mo Liwayway ng pu - so ko't tang-law  
 por - ta tal do-lor mi ulhi-ma'con-cion vi-brando es-ta

*poco rit.* *cresc.* *allarg.*

Ha-li-na I-rog ko At ma-ha-lin mo a - ko .  
 a-mante te da - re Ay! mi po-bre co-ra-zón.

*pp* *rit.* *dim.* *ff*

**Coda**

Ma-nu - ngaw ka li - yag i-law ko't pa-nga-rap  
 Tu ven - ta-na do-ranya ma-gi-cos ful-go-res

At madaling a - raw na!  
 Yen tus flores mue - ro go!

*rit.* *rit.* *ff* **PRESTO** L.H.

# NASAAN KA, IROG?

Nicanor Abelardo

Handog sa kaibigan ko't kababalang Dr. Francisco Tecson

## NASAAN KA IROG?...

KUNDIMANG TAGALOG

Titik ni Narciso S. Asistio

Tugtugin ni Nicanor Abelardo

Tpo. di Kundiman

**Intro**

Na-sa-an ka, I - rog?

**A**

Na-sa-an ka, I-rog at dag-ling na-pa-ram ang i-yong pag-gi - liw Di ba-ga sum-pa mong a-  
ko'y ma-ma-ha-lin? I-yong i-ta-ta-ngi i-yong i-ta-ta-ngi mag-pa-hang.

gang li-bing Su-balit na-sa-an ang ga-yong pag-li-ngin? Na-sa-an ka

**B Ab:**

- Na-sa-an ka I-roq at na-ti-ti-is mong a-koy ma-ngu-li - la At ha-nap ha-na-piv i-kaw sa a-la

**f:**

a - la Na-sa-an ang sa-bi mong a - koy i-yong li-ga-ya't Nga-yong na-lu-lung-kot, nga-yong na-lu-lung-

kot ay di ka ma-ku-ta Na-sa-an ka I-roq koy han-da-an!

**C**

Kung a-ko maray i-yong nga-yoy si-nip-ha- yo Ma-nga sum-pai lam.

bing pi-na-ram mong bo-o Ang la-hat sa bu-hay ko ay hindi mag-la-



la - hot mag si - sil-bing ba-kas ng nag-da-an tang pag-su-yo

*sfz allarg. rit. pesante ff alpo*

**MADALING ARAW**

*Francisco Santiago*  
lan-da-an mo I-roq, I-roq koy tan-da-

*pp*

an, Ang la-hat sa bu-hay ko ay hin-di mag-la-la - hot mag-si - sil-bing ba-

*pesante p accel e cres - cen - do sfz allarg*

**Coda**

kas ng nag-da-an tang pag-su-yo Na-sa-an ka I-roq! Na-sa-an ka-

*rit. alpo cres do*

rog?

*sfz diminuendo*

(Lginuhit ni MR Isip)