

Reliving the Music in the Journeys of *Nuestra Señora de la Paz y Buen Viaje*: Antipolo Baroque to Twentieth-century Manila

Ma. Patricia Brillantes-Silvestre

*Eres mi Madre, plácida María;
Tú mi vida serás, mi fortaleza;
Tú en este fiero mar serás mi guía.*

-Jose Rizal

A la Virgen María, 1880

The Philippine rites of Mary are many and varied, each with its own unique character and homegrown tradition. These range from solemn novena to ecstatic procession, quaint poem-and-flower offering to lilting song and dance, arduous pilgrimage to carefree fiesta. These may take place on land or river, country shrine or city basilica, small community inroad or wide, expansive boulevard. But all are marked by a massive outpouring of affection and tenderness. The cult of Mary in the Philippines has grown from simple folk expression in early times to an imposing display of organized faith in the colonial era, backed by the Church itself and the *cabildo* or city government (Summers 1998–204), and in more recent times, propped up by a network of wealthy patrons, schools, commercial establishments, and an assortment of civic, artistic and religious organizations. For a people who call themselves in a Marian hymn, “un pueblo amante de María” (a people who love Mary), and who address Mary as “Mama” in such familial terms, these rites represent distinct personal relationships with the Mother of God, hence the variety of expression. This paper focuses on Our Lady of Antipolo, one of the most popular and historic shrines in the country.

Our Lady of Antipolo

Antipolo is a small town southeast of Manila, situated on a foothill of the Sierra Madre mountain range in Luzon. At an elevated distance from the sea, it is one of the links in a chain of towns surrounding the freshwater lake Laguna de Bay. For centuries, this has been the dwelling place of the image of the Blessed Virgin, which arrived in Manila in 1626. Called the “Brown Virgin” for its dark color (carved by Mexican sculptors from the same hard wood as the Black Nazarene of Quiapo), she arrived onboard the galleon *El Almirante* from Acapulco, Mexico, in the hands of the new Governor General of the Philippines, Don Juan Niño de Tabora. Church bells pealed and cannons boomed in welcome as she was led in a procession to the Cathedral in Intramuros, where a mass was held. In 1632, Governor General Tabora bequeathed the image to the Jesuits, who then installed her as patroness of their missions in the towns of Rizal province (Cainta, Morong, Taytay, San Jose del Monte, Antipolo). She was first ensconced in a church on a lower slope of a hill in a nearby village, Santa Cruz. But when twice she was found missing from her altar, and discovered atop the branches of a *tipolo* tree, the Jesuits decided to construct a church on the site, using the trunk of the *tipolo* as the Virgin’s pedestal. The shrine and the town eventually came to be called “Antipolo” (“on the *tipolo*” or “before the *tipolo*,” referring to the people in worship at

the site). Other miracles were reported by the Jesuit fathers Pedro Chirino and Pedro Murillo-Velarde, both heads of the Rizal province missions at different times. But it is the miracle of the safety of the Manila galleons at sea with the Virgin onboard that is of particular interest, for it is the prelude to this paper.

The Manila-Acapulco galleon trade began in 1565 and lasted until 1815. To the peoples of Spanish America, they were the China ships or *naos de Manila* that brought them cargoes of silks, spices, and other precious merchandise of the East. To those of the Orient, they were silver argosies laden with Mexican currency. (Schurz 21). In all, 108 galleons crossed the Pacific; more than 30 were lost in these long and lonely voyages, “the longest continuous navigation in the world” (Schurz 11), which took more or less a year back and forth, at times extending to two years. The dangers were innumerable and included pirates, typhoons, fires, epidemics, seasickness, hunger, mutinies, and navigational errors. In the 250 years that the trade flourished, it was the custom to enshrine an image of the Virgin Mary onboard. Many images had been installed on the galleons, but it is only the journeys of Our Lady of Antipolo (eight in all—six were successful, two were aborted midway) that have been well recorded. (Mercado 79). In 1639, prior to her enthronement on the galleons, she was temporarily transferred to Cavite after the Chinese revolt in the areas around Manila and Laguna province broke out, causing the image’s desecration. From Cavite, she was but a step away from the galleons, for this was both shipyard and port for the *naos de Manila*. From 1641 to 1651, she was on six journeys. She had been away from her mountain shrine for a total of thirteen years. After the journey on the *San Francisco Javier*, she was brought back to Antipolo in 1653, in a fluvial procession on the Pasig River and through land trails. Three typhoons had lashed out at the galleon at sea, but with the Our Lady onboard as “pilot and captain” (Mercado 82), the ship’s safe return was assured. It was on this occasion that the title *Nuestra Señora de la Paz y Buen Viaje* was conferred upon her by Governor General Sabiniano Manrique de Lara, who had been on board. For in all the voyages with Our Lady at the helm, it was said that a remarkable peace would descend on the officers, crew, and passengers. (Mercado 79). Her last galleon crossing was in 1746 on the *Nuestra Señora del Pilar*. She was brought back home to Antipolo in 1748, never to leave her shrine again until 1904. Accounts of these joyous return trips to Antipolo, journeys overflowing with music, faith, and thanksgiving, are contained particularly in the annals of Fr. Pedro Murillo-Velarde, parish priest of Antipolo during that time.

The Jesuit narratives

Fr. Pedro Chirino was the first of the Philippine Jesuits to engage in active mission work upon his arrival in 1590, and he was entrusted with taking charge of the first mission station to be assigned to the Jesuits, that of Taytay and Antipolo, which the Franciscans had been forced to give up due to lack of personnel. (de la Costa, SJ 136-137). The first published chronicler of Manila (Summers 2007), his *Relación de las Islas Filipinas* (1604) is a precious documentation of the Jesuits’ evangelical labors all over the Philippines. Accounts regarding Antipolo and its neighboring towns relate the growth of the mission: the catechism classes, baptisms, chanting of prayers, the

devotions to Mary, etc. This was to be the setting for Fr. Pedro Murillo-Velarde's narratives on Antipolo in his monumental *Historia de la Provincia de Philipinas* (1749), 145 years later.

Fr. Murillo-Velarde, Procurator in Madrid and Rome for the Order, arrived in Manila in 1723. Apart from being a historian and professor of canon and civil law, he was also a noted cartographer. His map of the Philippine islands, engraved in 1834 by Nicolás de la Cruz Bagay, a leading Filipino printer of the period, remained the standard map referred to in admiralty proceedings up to the end of the eighteenth-century (de la Costa, SJ 567). His four-volume *Historia*, described by de la Costa as a "sprightly, somewhat garrulous history" (580), provides continuity with the earlier Jesuit chronicles but remains distinct for its detailed accounts of the music and worship of Our Lady of Antipolo. These are specifically contained in the third book, *Libro Tercero*, titled *Continuan los Progresos de esta Provincia, desde 1653*, chapters I, II and III, which describe the devotees and their processions, songs, poems, dances, and music. Chapter I documents the image's journey back to Antipolo after being onboard the galleon *San Francisco Javier*, which had sailed to Acapulco in 1651 and there stayed the winter. On its return to Manila, it carried several distinguished passengers, among these, the Archbishop of Manila, Miguel Poblete and Gov.-Gen. Manrique de Lara. It was a tempestuous journey, and a vow was made to Our Lady that she would be returned immediately to Antipolo if she would save the ship. After the galleon had docked and a mass and novena had been offered, the trip to Antipolo was begun—partly by river and partly by land, for in the old days there were no roads leading uphill to Antipolo. The fluvial procession wound its way through Manila on the Pasig River, then ascended via difficult foot trails starting from Pasig or Taytay. The journey would take several days and the image would be brought to rest in altars or churches along the way. Meanwhile the music remained fervently vibrant. My translation of some portions includes a little bit of the general atmosphere:

On Sept. 8, 1653, the Governor and the Royal Court, the Archbishop and the Ecclesiastic Chapter, the Seculars, the Religious, the community and the innumerable townspeople all came to the Church of our College of Manila. A solemn mass was sung. ... The next day, the Sacred Image was turned over to the Rector of Antipolo, Luis Espineli, and to the natives who placed her in a lavishly-decorated sampan. Thus began their journey through the river of Manila, which was dotted with boats such that the river seemed like a densely populated city..... There were many multi-colored flags and streamers. Not to be outdone in honoring the Queen of Heaven, the banks of this teeming river were adorned with arches, flags and flowers. The ministers carried a cross and candlestick. They were accompanied by a choir and a crowd with candles lit. The sweetest musical concerts in honor of the Queen were heard...Bells, drums, bugles, artillery and fireworks...everywhere proclaimed the joyous and universal celebration. ... (518, p. 211)

In this manner they arrived that night in Taytay, and the natives lost no time in welcoming Our Lady with a solemn Novena and a week of

feasting. ..On the twenty-first, they left Taytay for Antipolo...The road seemed more like a densely-populated city than a trail. The image was borne on an ornate dais, followed on foot by the Rector and priests from the seminary. Among those who joined the procession was Gen. Julian de Torres, who, as Corporal on the galleon *San Francisco Javier*, had vowed not to leave Our Lady until she was restored to her shrine...The people of Antipolo sung *loas* (praises) in Tagalog verse, *villancicos* (carols) in well-harmonized voices, and played instruments, which all expressed the great rejoicing in their hearts upon seeing Our Lady restored to her ancient mountain shrine. (519, pp. 211-12)

Chapter II deals mainly with the favors granted by Our Lady and descriptions of her feast day celebrated on the first Sunday of May. Chapter III documents the anguish and sadness of the Antipolo natives upon seeing their Patroness brought back to Manila for her last galleon voyage aboard the *Nuestra Señora del Pilar* in 1746. The Governor-General then was a Dominican priest, Rev. Juan de Archedera, in whose term the galleon trade had been temporarily halted due to English and Dutch pirates. (Mercado 84). He implored the people of Antipolo to once more lend the image of Our Lady to the navigation line, and sure enough, the *del Pilar* safely returned. In February of 1748, she was triumphantly escorted back to Antipolo. She would not visit Manila again until 1904. The journey took two full days, the ceremonial barge pausing several times along the way for serenades and the *salve*. Murillo-Velarde's account brims with vivid and ardent descriptions of the music and festivities that took place, culminating with a colorful, multicultural program in the churchyard:

She was given the most solemn reception ever seen in these Islands. ... A magnificently devout procession was held, the people singing hymns and praises to the Queen of Heaven... On Sunday, the 18th of February, she was brought on a sampan to San Pedro Macati. Early the next morning the procession reached Cainta; in the afternoon it had arrived in Taytay. It would reach Antipolo at 10 AM the next day. Upon leaving Manila, the image was saluted by artillery from the plaza. The large crowd on the river was stunning. The Governor accompanied Our Lady on her barge, followed by a procession of boats bedecked with flags, banners, pennants, carrying Spaniards, Filipinos and Chinese. The river seemed like a floating city...in the bright, varied hues of springtime. The riverbanks were decorated with altars, arches, tapestries, lights, gems. ... People came to join the festivities, some in *bancas* (small boats), others on the shore. Pasig, a highly-populated town, seemed like it was host to the festivities, as its natives adorned its coasts with altars, flags and hangings... The music was in duple time. Devout and beautiful songs of praise from smooth, gentle voices were accompanied by the sweet strains of instrumental music. ... The harmonious sound of rebecs, harps, violins, flutes and oboes interacted with the festive, raucous timbre of drums, horns, bugles, and the unceasing racket of fireworks...On the riverbanks there were groups of men and women dancing, merrymaking... The crowd

stood shoulder-to-shoulder...the natives, not content with honoring Our Lady from their own villages, chased after her on water and on land.... (528, pp. 216-217)

The ascent to Antipolo was marked by three altars on the way, one each from Cainta, Taytay and Antipolo. The townspeople tried to outdo one another in adorning these altars. ... They went along praying the Rosary and Litanies of the Blessed Virgin with great solemnity and devotion. At the altars they sang hymns, carols, praises and the *salve*. ... At the entrance to Antipolo was a spacious altar with a colorful dome, brightly illuminated and festooned with hangings. From here, the procession prepared to enter the church. ... From the facade of the church hung a miniature replica of the galleon *Nuestra Señora del Pilar*. As the image proceeded forward, it seemed that she was saving the ship, which heaved and swayed with the force from the fireworks and the breeze, as if going windward or listing on the ocean. When the Sovereign Empress later entered her temple, the *Te Deum* was intoned by divided choirs from the Royal Chapel of Manila, alternating with one another, and by the townspeople in tune with a number of instruments. The Precentor and the Chapel Master of the Cathedral sang...accompanied by the voices of *tiples* (cathedral choirboys) and instruments, making the vast expanse of the church resonate with gentle harmonies and full, pleasant sounds. (530, p. 217)

In the afternoon, the Head Chaplain of the Royal Chapel of Manila sang some solemn Vespers accompanied by a number of choirs. Night could not be distinguished from day in the brightness emanating from the many lanterns that burned all around... An assortment of fireworks and pyrotechnic devices thundered forth simultaneously with the joyous pealing of the church bells, and the horns with marches and minuets... Wednesday, the 21st of February was designated as the culmination of the festivities. There was a profusion of masses before the break of dawn. The Head Chaplain of the Royal Chapel of Manila sang with the Deacon and Sub-Deacon. The musicians of the Royal Chapel, joined by a great number of musicians from the outskirts, united in making music together. (531 p. 218)

The members of the Congregation of the Blessed Virgin initiated the program by affectionately singing the *Aba Po* or *Salve* in Tagalog. They then welcomed her with elegant verses in the same language. With voices and instruments joining together harmoniously, they recited praises to her, whom they venerated as Mother. (532, p. 218)

Then followed a children's masked dance, the *tocotín*, whose galliard-like movements accompanied by voices and *ayacastles* (gourd rattle), evoked ancient memories of Montezuma, Emperor of the

Mexicans. If this represented America, the dance of the *Negritos* represented Africa. Clad in short silk skirts, they danced the *mototo* to the rhythm of the crude *birimbao* (jew's harp), vividly depicting the savagery of the country with the naked body, the coarse language of the songs, the brusque sound of the bells. ... Even more vivid was the representation of Asia by some *indios* (Indians) disguised as birds of peculiar grandeur, long-necked and large-beaked, which the Spaniards call 'cranes'. They danced to the beat of drums, now with beaks bowing to the ground, now jutting high above the throng; now chattering noisily as if praying the *Salve*; now flying aimlessly. ... Then a battle took place...giants dressed as fauns brandishing large clubs, attacked the cranes, which pecked and wounded the enemy. Another dance then took place. Old men and women in colorful clothes and masks portrayed Spanish peasants in a rustic *mogiganza* (a type of public fiesta) through various games, dances and movements characteristic of the *villano* (country dance) (533 pp. 218-19).

From other towns came various musical numbers and dances. The exquisitely garbed *tiples* of Quiapo performed a *coloquio* (dialogue) in Tagalog verse, with portions sung and recited with grace and skill. Being of special honor to the Virgin, it was much appreciated. Almost the entire town of San Pedro Macati was present as its people witnessed two children's dances, to the audience's delight. The first was a Muslim dance, replete with circular shields, broad-edged swords, and Zambal clothing. This entailed deftly executed gestures, the feet, hands, and the swing of bodies in accordance with the beat of the instruments. The other dance called for more careful skill as its weighty, ponderous actions moved in concert with the evenly pulsed motets sung by the *tiples*, in total coordination with the body and the lips. They sang and recited praises to the Virgin in Tagalog verse, to the delight of everyone. ... From Bosoboso, a mountain town, came a dance of satyrs dressed in tree bark and banana leaves adorned with flowers and greenery. In the barbaric language of the Aetas, the leader performed a eulogy, after which a well-synchronized dance took place, accompanied by the singing of praises to the Queen. Even the Sangleyes or the Chinese joined in the festivities by presenting various exuberant attractions characteristic of China, such as simulating lion combat. The diversity in the programs was indeed the grain of salt that spiced up the fiesta. The most peculiar though was the presentation of three very young boys who could yet hardly talk. The first, dressed as a little angel, sang a charmingly fervent hymn to the Virgin...the second, dressed in his Sunday best, recited a eulogy in honor of the Lady, giving life to the verses he could hardly understand...and the third, clad in coarse pelt, danced vigorously, being tiny, which by itself made the celebration more noteworthy. Many other children dressed as angels gathered to honor the Queen of the Angels. Christ would have been pleased to see this squadron of innocents from whose mouths poured

forth praises... So that the Sovereign Lady may deem it worthy to grant favors and shower compassion upon all classes of people. ... And the *indios* did not fail to give thanks, thus they continued praying the Rosary, the Litany and other prayers, on the patio and on the streets...On both nights there were serenades in which Spanish and foreign compositions, both old and new, were performed. Artistry of the highest level was seen in the arias, recitatives, fugues, and other genres including some mature *sainetes*. An ensemble of wind and string instruments played with refinement, voices of *tiples*, altos and tenors sang in alternation, resulting in splendid ease and harmony, for the best and most competent voices and the brightest of musicians had all gathered in this town. And without difficulty, the two concerts could have easily garnered the applause it deserved in any populous European city. No dissonance marred this vocal and instrumental music, nor the profound harmony emanating from the Temples, nor the sweet, gentle songs of the Coliseums or theaters. (534, p. 219) ... She was placed on a beautiful triumphal carriage and accompanied by a luminous procession of Princes, Captains, soldiers and the townspeople, entered the church, to a shower of hymns and canticles in praise of God and His Mother. (535, p. 220)

The journeys continue: 1904, 1926, 1945, 1954

The music and drama of Our Lady's succeeding journeys continued to unfold by means of further archival research. Though not archival materials in principle,¹ for they are conscious historical records involving selection of fact according to particular and specific criteria, newspaper reports occupy a special place in archival research due to their very quotidian nature, and hold a singularly special place in the actual "lived existence" (Summers 1997 14) of persons and events.

When the next auspicious moment came for Our Lady to leave her Antipolo shrine again for Manila, it was in 1904, for the silver jubilee of the declaration of the papal bull *Ineffabilis Deus*, which defined the dogma of the Immaculate Conception.² This event had the proportions of a national feast, as pilgrims from all over the country came to Manila. Our Lady of Antipolo, whose parish is named after the Immaculate Conception and whose feast day is December 8, once more rode down the Pasig River on November 27 to the Manila Cathedral to preside over the ceremonies. All of Manila's churches, especially those in Intramuros, were ablaze with light, and from the rafters and balconies hung white-and-blue flags, the colors of the *Purísima*. Spanish-language newspapers such as *El Adelanto: Diario de la Mañana* and *La Democracia*, and American newspapers such as *The Tribune*, carried day-to-day accounts of the events as early as two months prior to December 8, and shortly thereafter. Just like in 1748, the image was carried down from Antipolo to the river on foot, and from there embarked the fluvial procession. A number of musical forces, either in boats on the river or in clusters on the banks, burst out in spontaneous and coordinated concerts of prayers, songs, and drama, while bright lights and colorfully adorned arches lined the riversides. At certain

points, the fluvial procession paused for the singing of the *Salve* and hymns together with the people on the banks.

The shore came alive as impromptu stage for the final scene of Jose Rizal's zarzuela *Junto al Pasig* (Beside the Pasig, music by Blas Echegoyen, maestro-director of the *Colegio de Niños Tiples* of the Manila Cathedral), performed by students of the Ateneo de Manila, and accompanied by the San Juan del Monte Orchestra, a well-known ensemble in its time. Rizal wrote this one-act zarzuela for his old school, the Ateneo, which nurtured the tradition of holding *veladas* (evening programs of song, poetry and drama) on every feast day of the Immaculate Conception, and it was first performed on December 8, 1880, a grand Manila feast in the old days. Its theme of Christianity versus Paganism, translated into Innocence and Evil, plays out on the banks of the Pasig River. There are banners and decorations typical of Philippine fiestas. The characters are all children and a chorus of demons. The final scene sees the Virgin of Antipolo sailing down the river, dispelling the demons as the children sing: *Hail, Immaculate Rose, Queen of the Seas! Hail to Thee, White Star, True Rainbow of Peace! Fame and renown through Thee alone shall Antipolo have; From every woe that mortals know, Thy image men shall save.* The piece *A Orillas del Pasig* (To the Banks of the Pasig, Rizal-Echegoyen) is adapted from the zarzuela, and may have been performed on this occasion as well as for the Maytime pilgrimages to Antipolo. It is known that Rizal and his mother went on a pilgrimage to Antipolo to fulfill a vow she made to Our Lady when he was born frail. (Mercado 33).

Though its text is not from the zarzuela, it is an invitation to come to the banks and ride on a *banca* upriver in pilgrimage. *Ven por que iremos juntos hacia Antipolo, donde mi bien yo solo tus negros ojos contemplaré...por el rio mi dulce anhelo te cantaré, y al suave arrullo de la corriente, tu hermosísima frente de sampaguitas te coronaré.* (Come, lets go together to Antipolo, where only your dark eyes I will contemplate...my sweet longing I will sing through the river, and to the gentle murmur of the current, I will crown you with *sampaguitas*.) At the pier (San Miguel), the image was welcomed by an entourage with cross and candlestick. From here she was borne on foot through Manila's streets to the Cathedral where confetti rained upon her and orchestras blared with the *Himno Nacional de España*. As in earlier times, there were arches along the way—in Sampalok, Quiapo, Paseo de Magallanes. There were daily and nightly celebrations leading towards Dec. 8: masses, *rosarios cantados* (sung rosaries), *salves*, *tertulias* (intimate gatherings at home with music, poetry and conversation), *veladas* (evening programs of assorted musical and non-musical numbers —piano music, dance, poetry declamation, skits, etc., staged by schools or amateur groups on special academic, civic and religious feasts), such as that held on November 13, 1904, at the Colegio de San Juan de Letran, featuring a mix of standard Western repertoire, e.g., the overture to Donizetti's *Faust* and Spontini's *La Vestale*, together with newly composed pieces in honor of the Immaculate Conception, e.g., *Concebida sin mancha* by P. Primo Calzada of Letran and *Toda Hermosa* by Tereso Zapata, who also taught at the University of the Philippines' Conservatory of Music as well as in Letran. There were likewise dramatic poetry readings, comic scenes, and *certámenes* (poetry and songwriting competitions) such as that sponsored by the Marian Congregations of the Society of Jesus

and held on the feast day itself. The occasion saw the massive coming together of various *cofradías* (brotherhoods), Catholic associations, schools, municipalities, and commercial establishments. Balls were hosted by wealthy individuals as well as civic groups such as *La Comisiòn de Damas de Marikina*.

On December 11, Our Lady was borne upriver to the town of Pasig, which played host until December 13, when she returned to her mountain shrine. Pasig rejoiced in her presence with *dianas* (band processions), *serenatas* (open-air exhibitions), balls in private homes, zarzuela at the theater, and fireworks. Marcelo Adonay's great mass, the *Pequeña Misa Solemne Sobre Motivos de la Misa Regia del Canto Gregoriano*, was performed as the highlight at the parish church, with the composer himself conducting. So memorable were the celebrations that Manileños present continued to talk about it in their old age as the greatest Catholic solemnity they had ever attended. (Mendoza-Santos 5).

The year 1926 saw Our Lady back in Manila for her canonical coronation at the Luneta on November 30. Again she had traveled down the Pasig for this momentous occasion, the traditional tribute conferred by papal decree on an image of Our Lady distinguished by antiquity, miracles, and continuous popular veneration. (Mercado 17). On coronation day, Manila's streets were flooded with people watching in reverence as President Quezon himself and his entourage escorted Our Lady. After a mass and the solemn bass tones of the *Te Deum* sung by the seminarians of the Paulist Fathers, she was crowned with a glittering diamond headpiece, a gift from the Filipino people. Around forty bands from Manila and the neighboring provinces played for the event, afterwards parading round the streets of Intramuros well into the night. The Filipino, Spanish, and American national anthems were played, and a massive choir of 200 voices sang Francisco Santiago's *Reina del Solar Filipino* (also called *Hymn to the Virgin of Antipolo*). Manila's various parishes sponsored masses, *salves*, benedictions, vigils, and fireworks. The Chinese Catholic community joined the festivities with a pilgrimage of Binondo parishes and sermons in Chinese. Manila bade Our Lady goodbye on December 13 with ceremonies at the Cathedral, a bugle call, and Rizal's hymn, *A la Virgen María*, as all Antipolo prepared for her homecoming with "fattened calves" and a "royal welcome on its main streets," as reported in the news.

The year 1944 saw her back in Manila, not to be feted, but as an evacuee from the war that had overtaken Antipolo as a Japanese garrison. Her refuge at first was a private home, that of the Ocampos of Quiapo, after which she was transferred to Quiapo Church. A thanksgiving mass at war's end in 1945 was held in the church, and afterwards, the Black Nazarene and Our Lady of Antipolo were led in procession through Quiapo's streets. A concert after the mass featured, aside from the foreign numbers (Bizet's *Agnus Dei*, Rachmainoff's *Prelude*), Marcelo Adonay's *Salve Regina* and Francisco Santiago's *Ave Maria*. She was returned to Antipolo in October 1945.

The Marian Year of 1954 saw the image's next visit to Manila. Together with a number of other images from different shrines all over the country, Our Lady of Antipolo came to be honored anew in this centenary of the definition of the dogma of the

Immaculate Conception. A National Marian Congress was held in Manila on the days prior to December 8. There were literary and musical contests, regular concerts and pageants, a high point of which was the Gala Marian Concert and Opera Presentation on December 2 at the Far Eastern Auditorium, which again featured Santiago's much-loved *Ave Maria* as the finale of the first part.

A musicological re-reading of the texts: Antipolo Baroque to twentieth-century Manila

Our Lady of Antipolo has always been associated with travel and pilgrimage, originating from her history on the galleons. Her river journeys to Antipolo from Manila and back, on gilded pagoda, barge, or banca, continuing into the twentieth-century, may be seen as a sequel to her years of sailing the high seas. Her mountain shrine remains a popular Maytime devotion site, the traditions of which extend back to the late eighteenth century. The French traveler Jean Mallat wrote in 1846 of “the charm offered by the trip to Antipolo, made partly by water, on the Pasig River, and partly by certain kinds of litters or hammocks carried by two men...the devout go there on foot, or even unshod. The majority aim at nothing more than to enjoy themselves.” (79-80). The people on the banks witnessing Our Lady sailing up- or downriver were likewise in pilgrimage. For the Filipino, the term “lakaran” is a journey on foot, first used to refer to the Christianization efforts of a Filipino seer, Apolinario de la Cruz (Hermano Pule, 1815-1841),³ and now applied to pilgrimages, a journey with others—personal, yet in communion with fellow pilgrims—toward the Ultimate. (Obusan 149, 169). It was uniquely through the music and ritual accompanying and consummating these journeys that this personal, shared devotion saw expression.

Murillo-Velarde's accounts tell us that the full splendor of the Baroque not only saw realization in Manila, the capital city, but in the outskirts as well. The journeys to Antipolo and Manila were accompanied by musical forces respective of each area; thus, a unique musical continuity and sharing was present—from city center to periphery and back. The musical landscape, a heady mix of diverse spontaneous and organized music and dance, both sacred and secular, Western and non-Western, complemented the magnificence of altars, arches, drapes, and decorations. There are several vocal forms mentioned. The *loa* (from the Spanish *loar*) is a lengthy multi-purpose poem of praise using rhetorical and flowery language, and which may be declaimed as a straight lyric poem or dramatized. Murillo-Velarde wrote of a Tagalog *loa* during the journey back to Antipolo in 1653, and an indigenous equivalent by the *Aeta* (Negrito) in their language in the program of 1748. It is of interest to note that the artistic Murillo-Velarde himself wrote a *loa* in 1729 entitled *No hay competición en el cielo*, with six violins and six cellos providing the music in between the verses. This was written for the canonization of two Jesuit saints, San Estanislao de Kostka and San Luis Gonzaga. (Tiongson 87 1994). The *Salve Regina* and the *Te Deum* figured prominently in the general sacred music scene and in the Virgin's journeys. The Franciscans, the original missionaries in Antipolo, had introduced the devotions to Mary as early as 1578—every Saturday, a Solemn High Mass of Our Lady, and everyday, the Rosary, the Angelus, and the *Salve* at dusk. (Mercado 56). Thus, the *Salve* was one of the very first prayers the converts said

during the early days of the shrine. One of the four large-scale Marian antiphons sung on a variety of occasions,⁴ the *Salve Regina* lent its name to a Marian devotion, the *Salve* service, which developed in the early fifteenth century.

Normally financed by the laity, this devotion and other new ones like it made generous provisions for music. Preceded by the ringing of church bells, the antiphon was sung traditionally by *tiples* from the choir school, together with 4 singers, a choirmaster, an organist and a priest. (Ingram/Falconer New Grove 2002 186). As documented by Murillo-Velarde, the *Salve* referred to both the antiphon itself (*Aba po* in Tagalog) and the service within which it figured. The *Te Deum*, a chant in praise of God,⁵ had many uses: for processions, end of a liturgical drama, thanksgiving on various occasions, and as a hymn of victory on the battlefield. Murillo-Velarde describes a *Te Deum* sung upon the image's entry into the church in Antipolo, suggesting polyphony and a joyous performance with instruments, contemporaneous with the new tradition of festive settings inaugurated in the Baroque era in Europe, seen in the large-scale works of Benevoli, Lully, or K.H. Graun. (Caldwell, New Grove 2002 193.) Sung by the Precentor and the Chapel Master (apparently as solo voices) of the Manila Cathedral, with the *tiples* and divided and alternating choirs, this is clearly a Philippine manifestation of the Baroque Venetian polychoral idiom, which utilized the method of *cori spezzati—divididos y alternados varios coros de música*. Culminating in the motets of Giovanni Gabrieli, this technique accommodated up to five *coros* (referring to both vocal and instrumental groupings), each with a different mix of high and low voices, mingling with instruments of diverse timbres, answering one another antiphonally or alternating with solo voices or uniting in massive sonorous climaxes. (Grout-Palisca 286). The *tiples*, singers, and instrumental ensembles had been, in all probability, transported from the *Colegio de Niños Tiples* of the Manila Cathedral to participate in and join forces with the Antipolo-based groups. This professional musical establishment had provided for the principal musical needs of the Cathedral from 1742 to 1947. (Summers 1997 13). Both the *Salve* and the *Te Deum* were indispensable on the galleon journeys with Our Lady. Since there was always a chaplain on board, the Rosary was recited and the *Salve* was sung at dusk every Saturday. When the galleon sighted land belonging to the Americas enroute to Acapulco, a *Te Deum* was sung at her shrine, and repeatedly upon touching port and returning safely to Manila. (Mercado 79-80).

The polyphonic Vespers are also mentioned—*acompañadas de muchos coros de música*. This would most probably be a set of five *laudate* psalms commonly sung in the split-choir technique at many feasts during the year. (Grout-Palisca 286). This Baroque performance style never failed to add luster to the occasion as well as heighten the drama of the event.

There was also the motet, which perhaps at this point may have been Francisco Guerrero's five-voice *Ave, virgo sanctissima*, found to have been known and sung in Manila in the seventeenth century, as attested to by its inclusion in the inventory of a Manila book merchant in 1607. (Summers 1998 1). Interestingly, there is a dance or some interpretative action performed by children to this motet sung by *tiples*, indicative of a unique appropriation—one among countless instances—of a European musical genre

in the Filipino setting. Dance has always been part of ritual and celebration, and the early Filipinos certainly had many kinds of dances for all occasions. The *sainete* is also mentioned, a “mature” one, implying perhaps that this short, one-act play/humorous curtain-raiser containing *zarzuela* elements, with some sung portions in the dialogue, had ascended from a certain level of crudeness. There are the *villancicos*, short secular, strophic songs with refrains. These later acquired sacred texts and were often used to replace the motet in church music from the sixteenth to seventeenth centuries (the Spanish counterpart of the Italian *frottola*) and which eventually came to mean “Christmas carol”; the hymn; the *coloquio* (dramatic dialogue) and Western art music forms, i.e., recitative and aria.

Instruments mentioned are the “soft, harmonious” ones—rebec (Murillo-Velarde may probably have used the Medieval name to designate the violin or an instrument similar to it), harps, violins, flutes—interacting with the “festive, raucous” ones—drums, horns, and bugles. In all probability, these played *in alternatim* with one another and with the vocal music in true Baroque fashion, at certain points perhaps punctuating the pealing of the church bells, which constitute in themselves a genre of music associated with Our Lady. Her arrival from Mexico in 1626 was announced by the bells, and all her subsequent comings and goings were marked by the bells. Fugues are mentioned as part of the 1748 program (together with aria and recitative), showing the unabashed merging of art-music genres with native or indigenous ones.

Multicultural participation was clearly the norm, as the presence of Asian or indigenous music and dance in Manila’s principal feasts is mentioned in virtually all known historical accounts from the sixteenth to the eighteenth centuries. (Summers 2007 1) There appears to be a conscious effort to represent race, geographic location, or identity, as seen in the dances portraying Asia, Mexico and the Americas, Africa, Spain, China, and the Muslim South. In the 1748 program, there was a song-and-dance form of indigenous Mexican origin or influence, the Aztec *tocotin*, accompanied by *ayacastles* (pair of gourd rattles); the African *mototo*, with the *birimbao* (jew’s harp), danced by “negros” (Negritos or possibly natives attired as such and blackened with soot), perhaps pointing to an eighteenth-century manifestation of the *ati-atihan*⁶ tradition which has its origins in the 13th-century; the rustic Spanish country dance *villano* contextualized within a public *fiesta*, the *mogiganza*, which featured masked, ridiculously-attired participants, all in the spirit of parody; the Asian crane dance, one of many mimetic dances which, together with ritual dances, constitute the early dramatic forms of native Filipinos (Tiongson 1994 88); a Muslim dance; a satyr dance from the hilltop forest town of Boso-Boso, harking back to the Greek woodland deity, participated in by the Negritos/Aetas; and the Chinese lion-combat dance. All this colorful diversity, interracial production, and exchange of ideas and art forms was truly representative of Philippine Baroque, which despite being situated in a small, rural, hilltop town, was on a level equal to the music making in Europe, the Baroque’s own home.

In the twentieth century, we see more sophisticated and academic musical performances as part of the Virgin’s Manila sojourns. The pomp and pageantry of the journeys in the old days were still there but taken to a more urban, institutionalized level.

For one, Antipolo after World War Two was hardly the hilltop town once accessible only by foot trails after alighting from a *banca* on the Pasig River. From Manila, well-paved roads can take one there in forty-five minutes.

The Jesuits in Manila were recognized as being at the forefront of higher education, and for them, music and the other art forms were essential in the city's celebration of liturgical feasts. In this light, we can understand Murillo-Velarde's scrupulous attention to musical details in his accounts. Ecclesiastic reports from the various orders vied with one another in recounting progress in church affairs to their superiors in Spain, and Murillo-Velarde's chronicles, with the music scene narrated meticulously and coated with Baroque bombast, indeed stand out. The old Ateneo in Intramuros, formerly called *Colegio de la Inmaculada Concepcion* way back in 1859 was credited with carrying on the tradition of scholastic music and theater (*velada*) in honor of Our Lady into the twentieth century. Sadly, though, the Ateneo has not maintained this tradition in recent times. This, together with the *tertulia*, are Hispanic-Filipino manifestations of the closely personal Romantic inter-art liaisons as seen in the Schubertiad, and the shift in performance venue from the great aristocratic salon to the middle-class domestic parlor in Europe. Romantic opera co-existed alongside newly composed pieces by Filipinos. As in the old days, there were poetry and song-writing contests. A landmark mass in the Romantic idiom but based on a fragment of Gregorian chant, inspired by the Cecilian movement⁷ in Europe, Adonay's *Misa Regia*, was one of the highlights in the festivities of 1904, a clear example of musical currents on the Continent traveling via Spain across the ocean to the Philippines. There was more organized commercial participation, from sponsorship of balls to renting out of barges for the fluvial procession. Band music—*dianas*, *serenatas*, etc.—was at its height. It may be recalled that this was the age of the famed Philippine Constabulary Band, organized in 1902 by Col. Walter Loving, and which was awarded for excellence at the St. Louis Exposition in 1904. Choral music continued unabatedly as formal institutions and music societies (Conservatory of Music, Manila Chamber Music Association, Centro Escolar etc.) were established. This only serves to emphasize in this modern century what Murillo-Velarde wrote back in 1749, in the context of the conversion and referring to the Filipino's innate musicality, and which a host of other chroniclers had also observed: "The natives possess special abilities in music: there is no town, however small, that does not have a good instrumental and choral group. Everyone understands harmony and can read notes. There are excellent voices of altos, tenors, basses, and especially *tiples*. Rare is the native living near Manila who does not know how to play the harp. There are excellent violinists, oboists and flautists. ...The ease with which the native learns music is because they learn with their eyes. What they see, they imitate...a thing which has not its like in all Christendom." (1752 38).

As a final note to this paper, I would like to emphasize the crucial need for a special literacy that I feel the Filipino musicologist working in the area of the Hispanic heritage in Philippine music must have—the knowledge of the Spanish language. The backbone of all historical writings on Philippine music in the colonial era is the primary source—dating from the era itself to the 1930s. A staggering quantity of musicologically relevant literature in Spanish exists, including historical volumes, ecclesiastic journals,

travel chronicles, official documents, catalogues and inventories, newspaper reports and other archival materials. Any attempt to resurrect and relive history through primary sources results in an experimental closeness with the subject, and a unique sense of wonder and fulfillment at having relived and experienced the *actual* past. A definite advantage it certainly would be for the musicologist trained in Spanish, for translating the documents first-hand will enable him/her to extract *cultural*, i.e., *musicological* meaning and insight, simultaneously with the *literal* meaning.

There are many other areas of exploration that may be looked into regarding this topic or perhaps opened up by this topic. The archives of Antipolo church, starting from the Franciscans to the Recollects (from 1850 to the Revolution) and the seculars (1898 onward) may certainly yield invaluable information. Looking into the whole realm of Jesuit documentation on Manila, the Tagalog regions and even in the Visayan area (where they had many missions) may help draw connections to this work. Sifting through the brilliant heritage of authoritative Jesuit sources starting with Frs. Chirino and Francisco Colin in the 1600s, down to Horacio de la Costa, John N. Schumacher, Jose Arcilla and Rene Javellana in the twentieth century, and even the smaller but nonetheless valid and valuable accounts by Jesuit provincials and other chroniclers through the centuries, and of course, the newspaper archives for a directly corporeal encounter with the past, may help in extending our sensibilities and understanding of these celebrations of Our Lady. For as long as Filipino devotion to *Nuestra Señora de la Paz y Buen Viaje* wavers not, the journeys—music, drama, ritual—will go on forever.

¹ Archival materials are defined as “being generated automatically in the process of administration” (*The New Grove Dictionary of Music and Musicians*, ed. S. Sadie, 1981). Jeremy Noble defines these as the “repository of only one of the sub-sections of history’s raw materials, in particular the official lives of institutions and of the individuals who have worked for them” (*Musicology in the 1980s*, ed. D.K. Holoman, C.V. Palisca, 1982).

²As declared by Pope Pius IX on Dec. 8, 1854, “...that the most blessed Virgin Mary was, by the unique grace and privilege of God, in view of the merits of Jesus Christ the Saviour of the human race, preserved intact from all stain of original sin.”

³ Hermano Pule (proclaimed “King of the Tagalog”, see Constantino 1975: 140) led the *Cofradía de San Jose* of Lucban, Quezon, which was established in 1841 as a reaction to the prejudice of the Spanish church against natives. It quickly spread to the provinces of Laguna and Tayabas. He was later beheaded by the authorities, and the *cofradía* dispersed and sought refuge in the mountains of Tayabas and Laguna, to later regroup themselves.

⁴Following Medieval Roman and Franciscan custom, the Salve is now sung at the end of Compline from Trinity Sunday to the Saturday before the first Sunday of Advent.

⁵ The *Te Deum* is sung at the end of Matins on Sundays and feast days, either after the last responsory (the Medieval practice) or in its stead (the modern one).

⁶ The origins of the *ati-atihan* festival are shrouded in myth and legend, hence there are several versions. One narrates a skirmish between the Malays and the Aeta/Ati/Negrito, which, after ending with a peace pact, turned into a feast with the Malays covering themselves in soot (to look like the Ati) to emphasize oneness. A second version dates back to the Spanish period with the Ati’s practice of descending every Christmas from their mountain dwelling to the town of Ibajay in Northwestern Aklan. After playing (gongs and bamboo flutes) and dancing, the people would give them food and drink. When the Ati stopped coming, the townsfolk missed them as they had begun to look forward to this yearly visit, so they started to dress like the Ati and blacken themselves with soot. They danced from house to house, till through the years the tradition evolved into a rowdy, spectacular one. A third version narrates how the St. Niño became the tribe’s patron. The image was gifted to the Ati after they helped the Spaniards conquer the native Bisaya. Feasting and revelry ensued. (See R.C. Lucero and E.A. Manuel, *Ati-Atihan* in CCP Encyclopedia).

⁷ The Cecilian Movement, named after St. Cecilia, came to life in the mid-1800s, fuelled by the desire for musical reform within the Roman Catholic Church. Stimulated in part by interest in music of the past, it helped bring about both a revival of the sixteenth-century *a capella* style and the restoration of Gregorian chant to what was considered its pristine form. (Grout-Palisca, 599). Though Adonay’s mass is clearly Romantic idiom and is not *a capella*, its use of the chant excerpt as head motive is a singular achievement in Filipino sacred music of his time. (Grout-Palisca, 599)

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