

## **International Repertoire and Local Practice: Parochial Music in Oslob, Cebu**

**Patricia Marion Lopez Abrera**

University of the Philippines Diliman

### **ABSTRACT**

The paper presents initial findings from a documentation of a music collection found in Oslob, Cebu, Philippines. The research reveals that the music used in the parish was wide and diverse, consisting of works from Europe, the U.S., and the Philippines. There also existed in Oslob a practice of adding orchestral parts to compositions originally written for voice and piano or organ. This practice, if read as an indication of a local musical sensibility, may have been an inadvertent way of circumventing reforms on Catholic liturgical music in the 20th century.

*Keywords:* Church musicians, parochial music, Oslob, Cebu, music history

### **INTRODUCTION**

Writings on music in the Philippines during the Spanish colonial period have provided a fascinating but gap-filled and uneven history, largely due to the loss and fragmentation of records and artifacts related to music and musicians in the country, and to the ephemeral nature of music and performance. Apart from the difficulty of locating source materials, most documents that have been found were written from a colonial lens or were produced for colonial purposes, leaving much of the colonized's point of view to the scholar's imagination.

Researches from postcolonial perspectives have sought to address this imbalance. David Irving uses the frame of "colonial counterpoint,"<sup>1</sup> taking off from Edward Said's "contrapuntal" reading of Orientalist texts, in an attempt to "privilege and recover indigenous voices through subversive and contrapuntal readings of rare archival materials" (8). Other recent published studies on music from 19<sup>th</sup> century Philippines have brought to attention new materials that reveal the significant role of Filipino musicians in Hispanized communities in the Philippines, their adoption and mastery of the language of European musical forms, and the ways by which they could have negotiated the colonial system and asserted their own sensibilities.<sup>2</sup>

In spite of the exciting developments in music history brought about by the finding of fresh materials and the opening up of new areas of inquiry, there continue to be large gaps in the information available. In the area of Catholic church music in colonial Philippines, only few studies contain analyses of actual music manuscripts that were used and/or composed by Filipino church musicians, many of whom remain unknown, despite their important role in the musical life of communities across the country.

It is within this context that this research finds its significance, with the aim of presenting materials on parish music spanning a timeframe that falls within what David Kendall refers to as an “intracolonial period” or a “stage within the various formal colonial eras in the Philippines (as opposed to precolonial, and postcolonial or independence periods).” (83) The data is from a documentation project that began in 2009 in Oslob, a municipality on the southeastern tip of Cebu island.

Through relatives and family friends, I was introduced to Fermina Luna, a kind lady in her 80s who in her younger years was a member of the choir at the Our Lady of Immaculate Conception Church (see Figures 2 and 11). Initially, I was just hoping to get oral accounts about the town’s former musicians, but Fermina showed me a heap of old manuscripts that she had kept in a corner of her home. The music, which had not been used in decades, belonged to her late husband Bernardo Luna, the parish organist from the 1950s to 1980s.

The project involved sorting and documenting the disorganized but relatively well-preserved music sheets. At the beginning, the process was slow and inefficient, as it was done in batches. In 2015, I had the chance to make a more comprehensive listing of the works and a partial photo-documentation after Dane Luna, the grandson of Bernardo, agreed to let me bring the bulk to my office in Diliman, Quezon City. Tragically, on April 1, 2016, a fire destroyed the Faculty Center in U.P. Diliman. Numerous valuable historical artifacts, documents, books, art works, and research materials were lost on that day. A month later, some of the Oslob manuscripts were found under a pile of ash in what used to be my office. Most of the recovered works were partially to severely damaged, while others were in relatively good condition.<sup>3</sup>

The documentation process began with basic questions in order to identify the musical works (e.g. Was the piece an original or a copy? Was it written for a choir or for a solo voice? Was the work purely instrumental? Was the work a score or a part?), determining their use or function (e.g. Was the piece used for the mass or for a devotional ritual? Was it used for entertainment?), and verifying their origins

(e.g. Who was the composer? When was it written? If copied, who copied it? When and where was it copied?). Some manuscripts were easier to sort as the copyist signed his/her name, wrote down the complete title of the work, its composer, and the date and place when it was copied. Other pieces only had a title or did not contain the copyist's signature or date, making them harder or impossible to classify. After sorting, the information was organized into a list that included the titles of the works, names of composers, names of the arrangers, dates, places, formats, brief physical descriptions of the works, and others.

The process of sorting and listing the works made me keenly aware of the limits and issues of documentation but it also allowed for a collective view of the materials and the various markings on them (such as erasures, edits, signatures, stamps, dates, and others). Apart from being notations of musical works, the manuscripts are also a collection of the physical traces left by the musicians who had used them regularly in rehearsals, masses, and other occasions over several decades. Taken together, these traces impart details of the performance practices of the time and provide clues about the personalities, habits, and preferences of the individuals who left them.

To situate the Oslob music within a broader perspective, the paper looked to the only previous study on a music collection of a similar nature by music historian William John Summers. The paper, "Rediscovering the Hidden Muses of Bohol: Filipino Music Maestri from Corella Church, Bohol," detailed the contents of a collection of at least 340 individual works and illustrated the richness and diversity of parochial music in a small town in Bohol from the late 19<sup>th</sup> to 20<sup>th</sup> century. At the time of the paper's writing, there had been no other similar scholarly work of any kind in the Philippines (Summers 7).

Given the limited material on parish music in the Philippines, this paper owes much to the work of Summers on Corella, which has provided a background from which the Oslob collection could be viewed. Moreover, the parishes of Corella and Oslob have common features, which could account for some similarities in the collections. Corella Church and the Church of the Immaculate Conception in Oslob were both established as parishes in the 19th century. Corella, located on the outskirts of Tagbilaran, was an *asistencia* (dependent neighborhood church) of the Baclayan parish before it was founded as a parish in 1884 (Summers 14). Oslob, on the other hand, used to be one of the *visitas* of the neighboring town of Boljo on before its establishment as a parish in 1848. Both parishes were under the care of the Augustinian order. A map of Bohol and Cebu can be found in Figure 1.



Figure 1. A map of Cebu and Bohol from Google Maps.

The paper begins with an overview of the Oslob collection to provide a general sense of the size and diversity of its content. Data on Oslob's known church organists, band-leaders, and musicians are given in order to make sense of how the collection was formed and to contextualize the different names, dates, and places written on many of the manuscripts and printed music sheets. A preliminary listing of the identified composers is also supplied to give an idea of the range of music sources in the collection. The second part of the paper discusses some observations on the sacred repertoire of Oslob, taking off from some of Summers' findings on the sacred music in the Corella collection. I hope to highlight here how church musicians in Oslob complied with the changes in the policies on liturgical ritual and music of the Catholic Church while adhering to a possibly established local practice.



Figure 2. Our Lady of the Immaculate Conception Church in Poblacion, Oslob.

## THE OSLOB COLLECTION

Both collections of Corella and Oslob are remarkable in terms of size and diversity in content, dispelling any notions that the music performed in small towns was “parochial” in the sense of being narrow or limited in scope. In fact, as Summers observes of the Corella collection, the repertoires collected by church musicians and band masters reflected international trends in music making in Hispano-Filipino Catholic communities (Summers 26). Published music, often but not exclusively imported from Europe or the U.S., was not restricted to the more prosperous urban centers, but also found its way to small towns, usually as hand-copied versions, which were then used for various religious and entertainment purposes.<sup>4</sup>

The Oslob collection is comprised of at least 479 compositions, making it larger than the Corella set. There were at least 62 masses<sup>5</sup> and about 244 various sacred works used as part of the mass or for devotional rituals.<sup>6</sup> Out of the 244, at least 149 have texts in honor of the Virgin Mary.<sup>7</sup> Most of the sacred music was composed for a choir, usually of two or three voice parts with organ accompaniment, or for choir accompanied by orchestra or wind ensemble. There are several compositions arranged only for voice, or for both voice and keyboard. At least 173 works were entertainment pieces in the form of marches, dances, balitaws<sup>8</sup>, foxtrots and other popular songs.<sup>9</sup> Several of these were composed for band or small orchestra, for keyboard, or for keyboard and voice.

The earliest dated manuscript, [A]*Libera[á] 3 voces* by M. Abadia<sup>10</sup>, was written on January 10, 1909 (see Figure 3).<sup>11</sup> The latest signed copy is *Commune Confesorisnon Pontificis*<sup>12</sup> (Common of Confessors), notated by Bernardo Luna on March 13, 1987 in Oslob. Most of the compositions were written from the 19th to late 20th century but a few go back to as early as the 16th century. As examples, one of the earliest datable works is *O Bone Jesu* (Oh Good Jesus) by Giovanni Pierluigi da Palestrina, and a mass by Rodolfo Villanueva, published in 1979, is one of the latest.<sup>13</sup>



Figure 3. A *Libera a 3 voces* signed by M. Abadia on January 18, 1909. P.M.L. Abrera

Based on the signatures and initials found on the manuscripts, there were at least 23 individuals who penned<sup>14</sup> the music, a number of whom were the parish's organists or band masters.<sup>15</sup> Through oral accounts, some of the names have been identified.<sup>16</sup> Unfortunately, records to determine which individuals were officially employed and the exact dates of their tenure are not available, although the dates and places of the signed manuscripts provide some clues.<sup>17</sup>



Some manuscripts were stamped with names of individuals to designate ownership. The names include Juan Aviles, Florencio Luna, Silvino Luna, and Magdaleno Trapila. One mass has the stamp of Matias Gonzalez, a diocesan priest who is said to have taken over the parish after the Philippine Revolution in 1898.<sup>18</sup>

Fifteen manuscripts with dates ranging from 1925 to 1966 were stamped with the label “Ministerio Parroquial de Oslob” (Parochial Ministry of Oslob) (see Figure 4). These copies, mostly Latin masses and devotional hymns set for a choir and organ, wind ensemble or small orchestra, could have been commissioned or donated to the parish and were considered official church property.

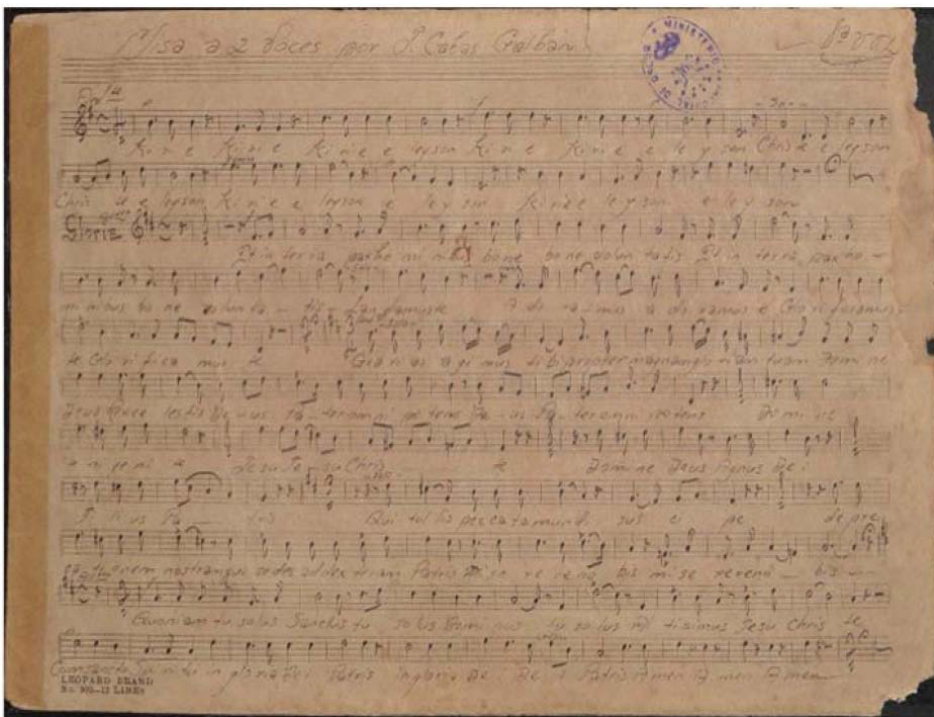


Figure 4. A mass of J. Cabas Galvan with the stamp “Ministerio Parroquial de Oslob” on the upper right.

The stamps also possibly indicate the sources of the copies. There is an English mass from Capitol Parish in Cebu City and a collection of sacred songs from St. Ignatius Parish in Kawit, Medellin, Cebu. Eleven copies, all undated, the majority of which are secular works, have the “Hijos del Pueblo Band”<sup>19</sup> stamp.

## MUSICIANS IN OSLOB

The following section presents some information on Oslob's known organists and band leaders in the 20th century. This data, mostly gleaned from oral accounts and markings on the manuscripts and printed music, while admittedly uneven and gap-filled, outlines a picture of Oslob's music-making practices from the early to late 20th century, offers a glimpse of how the collection was formed during this period.

As seen in Table 1, there were at least six known organists in Oslob, but only two (Luna and Aviles) contributed significantly to the collection. This could be because the other organists (Durens, Castroverde, and Allego) did not serve very long in Oslob as organists. It is also possible that the music copies of Durens, Castroverde and Allego were kept elsewhere.

**Table 1. Organists**

<b>Name</b>	<b>Date of tenure</b>	<b>Number of manuscripts</b>
Juan R. Aviles	Circa 1940 to 1947	Penned at least 116 works <sup>20</sup> from 1930 to 1947. The works from 1930 to 1940 were copied in Cebu City.
Juanito Luna Durens	Unknown	None
Aquilino Castroverde	1950s	Penned a manuscript dated 1957.
Vicente Allego	1950s	A manuscript signed "Vex Allego" is dated 1958.
Bernardo Luna (b. 1926)	1950s to 1988	Penned at least 130 works. Dated manuscripts were copied from 1952 to 1987.
Basilio Catarata	2000 to present	None

The latest dated manuscripts in the collection were penned by Bernardo Luna (a photo of him is in Figure 5). His earliest dated document is from 1952<sup>21</sup> and the latest is from 1987. At least 130 works<sup>22</sup> are by his hand. Bernardo, born in 1926, became a schoolteacher in Oslob after obtaining a degree from the University of San Carlos in Cebu City in 1950 and served as the parish organist and town maestro. Bernardo was proficient in several instruments. He conducted the choir and taught music to young boys. He also copied parts for the choir, arranged some works, and added some texts in Cebuano to some pieces.





Figure 5. "The choir members during the time of Rev. P. Benedicto Zafra. This photo was taken at the 'Koro' and in the background can be seen the old organ." The man sitting at the organ is Bernardo Luna or "Bado," as he was called by friends. Written on the side of the organ is "Oslob Church Choir 1954." (Scanned from *Memorare I*)

The main organist before Lunawas Vicente Allego. Allego's exact date of tenure is undetermined. A mass in the collection has the name "Vex Allego" written on it and is dated 1958. Prior to Allego, the organist and choir conductor was Aquilino Castroverde, seen in Figure 6, who later moved to Dumanjug<sup>23</sup> when the parish priest of Oslob was assigned there.<sup>24</sup> There is one signed manuscript by Castroverde from 1957. There are also no records to show Castroverde's years of tenure and the date of his transfer, but he appears in a photograph as the conductor of the triple<sup>25</sup> choir dated 1957 to 1958. Castroverde was preceded by Juanito Luna Durens, who has no signed copies in the collection. Durens' exact date of tenure is also not known.<sup>26</sup>



Figure 6. The man in a barong is Aquilino Castroverde, also referred to by Wilfredo Luna as "Noy Kiling". The choirboy in front of him is Wilfredo Luna. (This photo was part of an exhibit in ruins of the old Cuartel of Oslob.)

Juan R. Aviles was the organist before Durens. There are at least 116<sup>27</sup> works penned by him, with dates ranging from 1930 to 1947. The copies from 1930 to 1940 were all made in Cebu City. These copies could have been made when Aviles was organist at the Sto. Niño de Cebu Church (now Basilica Minore del Santo Niño de Cebu)<sup>28</sup> and member of the *Hijos del Pueblo* band in the city.<sup>29</sup> He is said to have returned to Oslob when the Second World War broke out and then served as the parish organist.<sup>30</sup> He married Jesusa Luna, Bernardo's elder sister, sometime in the 1940s.<sup>31</sup> Aviles also composed 3 Cebuano songs in the form of balitaws.<sup>32</sup>

As seen in Table 2, there were at least five known band masters in Oslob, but in the collection, there are fewer manuscripts that they penned. It is likely that there had been more music manuscripts, but were kept elsewhere or were burned in the church or *convento* (convent). Until more music is found, it is difficult to determine the extent of the band leaders' role in the shaping of Oslob's repertoire.

**Table 2. Band Masters**

<b>Name</b>	<b>Date of tenure</b>	<b>Number of manuscripts</b>
Filomeno Cuico	? to 1940s	None
Silvino Luna	Unknown	Penned at least 8 works, all undated. At least 1 work was copied in Oslob.
Magdaleno Trapila	Unknown	Penned at least 16 works. The dates range from 1947 to 1956. Some were copied in Oslob.
Pedro Ondiano Luna	1970s to ?	None
Wilfredo Sabandal Luna (1946-2012)	? to 2012	None

A reference to Oslob's parish band in "Kasaysayan sa Lungsod sa Oslob ug Simbahan Katoliko Romano"(History of the Town of Oslob and the Roman Catholic Church) published in the town's 150th fiesta souvenir programme reveals that Oslob had a flourishing band tradition in the early 20th century. According to the account, Augustinian Juan Mendiluce, who was assigned as parish priest of the town in 1924, was particularly supportive of the parish band. Under his term, the band became two groups (perhaps due to increased membership) and a kiosk was built specifically

for band rehearsals. Because of this support and the efforts of the church maestro, the Oslob band became “renowned for its skill and fitness and for playing not just in the neighboring towns but all over the province of Cebu”(Translated from “Kasaysayan sa Lungsod sa Oslob ug Simbahan Katoliko Romano”n.p.). A 1930 photo of Mendiluce and the parochial band is seen in Figure 7. The only two other photos of the Oslob band, taken in 1959 and 1980, are seen in Figures 9 and 10 respectively.

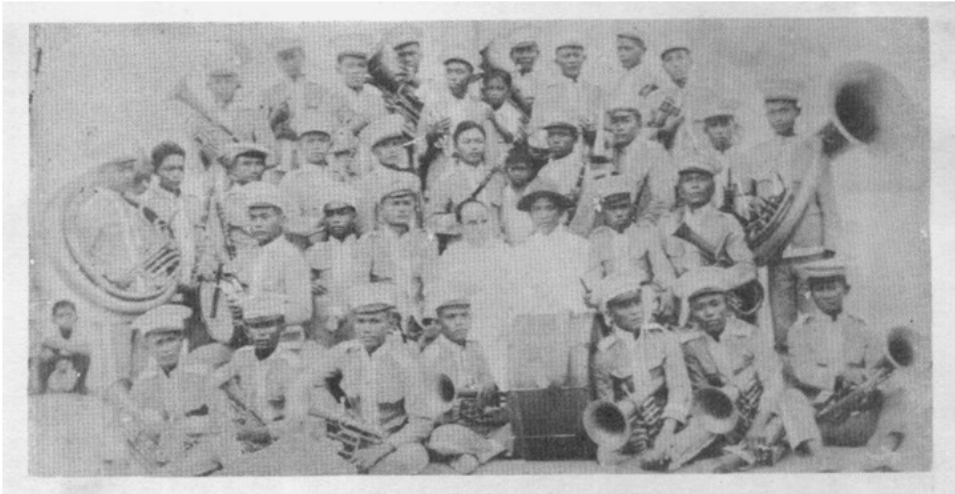


Figure 7. This is a 1930 photograph of the Oslob Parochial Band with parish priest Juan Mendiluce seated at the center. The bandmaster, perhaps the man wearing a hat to the right of the parish priest, has not been identified. (Scanned from *Memorare I*)

The earliest identified band master of Oslob is Filomeno Cuico (see Figure 8). His exact years of tenure are undetermined and no copies penned by him were found in the collection.<sup>35</sup> According to his daughter, Rosario C. Ynclino (see Figure 11), Filomeno was originally from Cebu City and came to Oslob to serve as band master alongside the newly assigned Augustinian parish priest at the time.<sup>34</sup> Filomeno married a local, Catalina Luna, who also belonged to a family of church musicians. He is said to have died suddenly during the Second World War.<sup>35</sup>



Figure 8. An undated photo of Filomeno Cuico (Photo courtesy of Rosario Ynclino).



Figure 9. The women, men, and children seated in front are believed to be members of the church choir. This photo was part of an exhibit at the old Cuartel of Oslob.



Figure 10. "Members of the Oslob Parochial Band during the time of Rev. P. Constantino Batoctoy." This was taken in 1980. (Scanned from *Memorare I*)



Silvino Luna is the next identified band master of Oslob. His dates of tenure are also undetermined. There are at least 8 works penned by him in the collection, all undated. He is said to have studied at the Sto. Niño Basilica in Cebu City and was also a member of the *Hijos Band*. Magdaleno Trapila became band master after Silvino Luna passed away. There are at least 16 works by him in the collection. The earliest was dated 1947, the latest 1956.<sup>36</sup> It is possible that he is included in the photo of the Oslob processional band seen in Figure 7.

Pedro Ondiano Luna, father of Wilfredo Sabandal Luna, became band master after retiring from his post at the Philippine Army Band<sup>37</sup> in the 1970s. He penned at least 2 works in the collection, both undated. He also studied at the Sto. Nino Basilica and was member of the *Hijos Band* in Cebu City. He joined the Philippine Harmony Band before becoming a member of the Philippine ArmyBand.<sup>38</sup>

The last band master of Oslob was Pedro Luna's son, Wilfredo, who lived from 1946 to 2012(see Figure 11). Wilfredo has no manuscripts in the collection. He served as organist in San Nicolas Parish in Cebu City. After his father passed away, he became active as band master in Oslob.<sup>39</sup> At that point, the band tradition in the town had already declined.<sup>40</sup> Wilfredo tried to revive the band by soliciting funds and sponsorships for new instruments. Before he died in 2012, he had been able to form a band of young musicians from the town.<sup>41</sup>

**Table 3. Other Copyists**

<b>Name</b>	<b>Number of Manuscripts</b>
M. Abadia <sup>42</sup>	1, dated 1909
P.C. Davis	2, one dated 1919
F. Cortis <sup>43</sup>	1, dated 1920 (Seminario de San Carlos, Cebu City)
Florencio Q. Luna	8, earliest 1923, latest 1930
Mariano Luna Cuico	2, dated 1927 and 1971
Silvino Cuerpo Vasion	6, one dated 1927
Sinforoso Q. Cortes	11, one dated 1928
Eleuterio Villamor	2, one dated 1929
J. B. Labiste <sup>44</sup>	2, dated 1933 (Oslob) and 1938 (Talisay)
Dionisio D. Piano	4, 2 dated 1939
Amancio R. Sabandal	11, earliest 1939, latest 1982
Jesusa L. Aviles	2, one dated 1947
Reverend Francisco Boltaon?	1, dated 1950
Pedro Luna Ortiz	2, undated
Monica Durban	1, undated
Vicente V. Garcas	1, undated
Manuel Mascariñas	1, undated

As seen in Table 3, at least sixteen other copyists contributed to the collection. Some of these copyists may have also been band musicians, organists, or choir members



in Oslob. One of the identified copyists is Mariano Cuico, son of bandmaster Filomeno. He penned 2 works, one from 1927 and another from 1971. Mariano married a local from San Fernando, and later became the town's *maestro*. Another identified copyist is Amancio R. Sabandal, who penned at least 11 works, dating from 1939 to 1982. Sabandal was the uncle of Wilfredo Luna, and was the latter's first organ teacher. Sabandal worked as organist at the Sto. Rosario Church in Cebu City. This is evidenced by a work copied in the Sto. Rosario Rectory in Cebu City in 1953.<sup>45</sup> Jesusa L. Aviles was the elder sister of Bernardo Luna. She was married to Juan R. Aviles. After Aviles' passing, she married Magdaleno Trapila.

## Sacred Music Composers

From an initial survey, the Oslob collection (like the Corella collection) shows a strong leaning towards 19th to early 20th century Spanish sacred music composers. These compositions could well represent what Kendall refers to as one of two types<sup>46</sup> of Latin liturgical music in the Philippines during the late 19th to early 20th century, which were often "set in three parts, with two triples (boy sopranos) mostly in parallel thirds and sixths and a very harmonic bass, accompanied by organ, though there are also sometimes accompaniments for wind band or mixed string-wind ensemble." (84)

Many of the identified composers were organists and conductors of chapel choirs in Spain, bandmasters, or were zarzuela composers. Cosme J. Benito<sup>47</sup>, Remigio Calahorra<sup>48</sup>, Pablo Hernandez<sup>49</sup>, Julian Vilaseca<sup>50</sup>, and Hilarion Eslava<sup>51</sup> (names found in the Corella collection) are also in the Oslob collection. Nineteen other Spanish composers have been identified for the sacred works.<sup>52</sup> They are Luis Vicente Arche,<sup>53</sup> Antonio Merce y Fondevilla,<sup>54</sup> Candido Candi,<sup>55</sup> J. R. de Prado,<sup>56</sup> Aureliano de Valle,<sup>57</sup> Jose Sancho Marraco,<sup>58</sup> Domingo Mas y Serracant,<sup>59</sup> Juan Cabas Galvan,<sup>60</sup> Roman Jimeno,<sup>61</sup> Valentin Zubiaurre,<sup>62</sup> Alfredo Javaloyes,<sup>63</sup> Julian Calvo,<sup>64</sup> Cristobal Oudrid,<sup>65</sup> Pablo Ronso,<sup>66</sup> Agapito Insausti,<sup>67</sup> Clemente Santamarina,<sup>68</sup> Juan Ignacio Busca Sagastizabal,<sup>69</sup> Juan Carreras,<sup>70</sup> and Manuel Arostegui.<sup>71</sup> While the majority of the masses are in Latin, there are also many devotional works with Spanish texts including *villancicos*<sup>72</sup> and several Marian hymns.

There are also works by non-Spanish, European-born composers such as Lorenzo Perosi,<sup>73</sup> Oreste Ravanello,<sup>74</sup> Luigi Bordese,<sup>75</sup> Enrico Piglia,<sup>76</sup> Geremia Piazzano,<sup>77</sup> Theodore de la Hache,<sup>78</sup> Michael Haller,<sup>79</sup> Edward Julius Biedermann<sup>80</sup> and John Wiegand.<sup>81</sup>

The collection also includes compositions of Manila-based Filipino composers such as Jose Canseco Jr,<sup>82</sup> Francisco Santiago,<sup>83</sup> Jose Estella,<sup>84</sup> and Alfredo Buenaventura.<sup>85</sup>



Music by Brigido Lakandazon,<sup>86</sup> a composer originally from Manila who relocated to Carcar, Cebu, is also part of the collection. A copy of his *Salve Regina* is seen in Figure 12.



Figure 12. Bass part of *Salve a 3 voces* by B. Lakandazon

Composers of sacred music with texts in Cebuano include Rodolfo Villanueva,<sup>87</sup> M. S. Ortega,<sup>88</sup> Camilo A. Rabor,<sup>89</sup> Hilarion B. Tudtud,<sup>90</sup> Sean Lavery,<sup>91</sup> Domingo Carceller,<sup>92</sup> Jose Maria Alcacer,<sup>95</sup> and C. G. Faelnar.<sup>94</sup> There are also Cebuano hymns and devotional songs written by Manuel Tan Villareal,<sup>95</sup> G. Villaver,<sup>96</sup> M. Cerin,<sup>97</sup> E. Tenchavez,<sup>98</sup> Oping Villanueva,<sup>99</sup> and V. Cabanlit.<sup>100</sup>

## ENTERTAINMENT MUSIC COMPOSERS

The entertainment pieces in the Oslob collection are not as numerous as the sacred works. They were probably used for festivities in Oslob, the most important of which would be the feast of town's patron saint, the Virgin of the Immaculate Conception on December 8. Some of the marches could have also been played for processions and funerals.

Part of the collection are a number of European entertainment piece, although many have no indicated composer. An example of a popular Spanish work is *Moraima Capricho Caracteristico* a piano setting composed by Gaspar Espinosa de los Monteros (1836–1898). This work was published as early as 1882 in Madrid and recorded between 1898 and 1901.<sup>101</sup> There are also popular Italian compositions such as *La Serenata* by Gaetano Braga (1829–1907) and *Czardas* by Vittorio Monti (1868–1922).<sup>102</sup>

Several 20th-century U.S. popular standards were also found in the collection. A 1916 copy of the setting *Rockaway Hunt Foxtrot* composed by Milton Ager and Pete Wendling in 1915 could attest to how quickly popular printed music found its way into the repertoires of musicians in Cebu and Oslob. Likewise, the popular song *I'm Always Chasing Rainbows* first published in 1917 and composed by Harry Carroll<sup>103</sup> with lyrics by Joseph McCarthy, is part of the set. Other U.S. American-based composers in the list are John Stepan Zamecnik,<sup>104</sup> John Philip Sousa,<sup>105</sup> Frank H. Losey,<sup>106</sup> David Guion,<sup>107</sup> William Huff,<sup>108</sup> George Botsford,<sup>109</sup> John Rosamond Johnson,<sup>110</sup> Alfredo Antonini,<sup>111</sup> and David Rose.<sup>112</sup>

Except for Brigido Lakandazon's *Ynchang March*,<sup>113</sup> most of the local entertainment music in the collection consists of popular songs/folk songs with no indicated composer. The songs with identified composers are "Larawan ni Dodong" (Dodong's Portrait) by M. Abadia (lyrics by A. Sales)<sup>114</sup> and "Moon over Pasig" by Manuel Tan-Villareal.<sup>115</sup> *Guisalikway* (see Figure 13) and *Gugma ng Mabalhinon*, both labeled as "balitaw," were set to music by Juan Aviles.<sup>116</sup> Sadly, many of the works of this genre were not photographed and were lost to the fire.

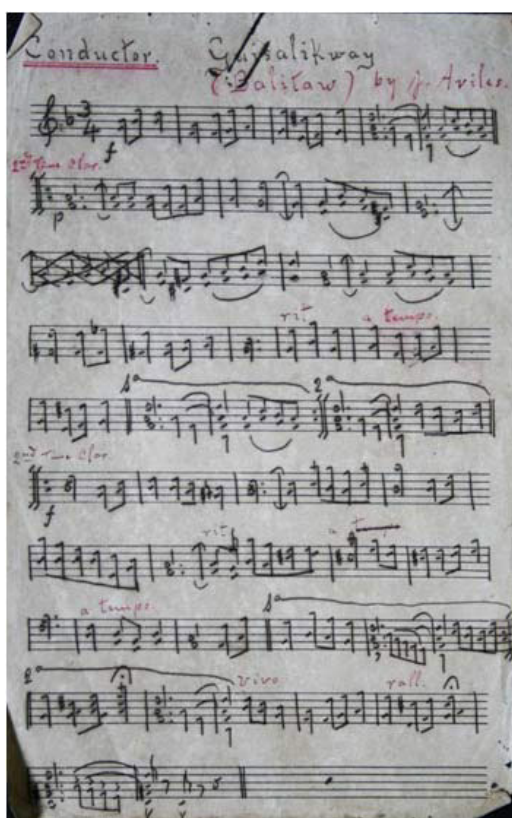


Figure 13. *Guisalikway* by Juan Aviles

## RESPONSES TO SACRED MUSIC REFORMS IN THE 20TH CENTURY: THE CECILIAN MOVEMENT AND VATICAN II

In his study of Corella's sacred music, Summers noted a shift in the repertoire from the works copied by the older *maestro*, Hilario Daray (1868–1957) to those penned by the younger *maestro* Eulogia Darunday (1902–1987). The works copied by Daray, Summers observed, showed a strong preference for 19th-century Spanish composers. During the time of Darunday, however, there was a “marked shift outside the Spanish orbit,” which Summers believes, signaled the influence of the Cecilian Movement on the liturgical music in Corella (Summers 22).

The Cecilian Movement was a campaign for reforms in church music that had begun in France, Germany, and Italy in the 19th century. The movement called for a return to the use of Gregorian chant and renaissance-style polyphonic works in the liturgical rites of the Church as a reaction to the elaborate and lengthy musical style that had been prevalent in churches around the world. The fact that Darunday had copied works by 16th-century Renaissance composers such as Giovanni Pierluigi da Palestrina and Jacob Arcadelt, as well as composers from German-speaking countries, Karl Allmendinger and Michael Haller (whose music were central to the Cecilian movement), reveals this new direction in liturgical music. (Summers 22)

Another possible sign of Cecilian influence are the markings placed by Darunday on a mass copied by Daray. Summers believes the markings were placed in order to omit repetitions of certain texts during performance, thus shortening some works. This was in line with a:

key Caecilian movement dictum that mandates the avoidance of text repetition in sacred music, an earlier practice that was seen (only after the fact) to place inordinate musical focus upon certain words at the expense of the meaning in general.(49)

Summers interprets this practice as a way of incorporating some of the Cecilian reforms, but without completely letting go of an older tradition.

It is believed that these same Cecilian reforms influenced Oslob's repertoire. This can be evidenced for example by the presence of the works of Giovanni Pierluigi da Palestrina, Jacques Arcadelt, Tomas Luis de Victoria, and Michael Haller, composers who were held up as historical models of church music excellence and believed to espouse Cecilian ideals of sacred music.

Also found in the collection were two works by Lorenzo Perosi, an alumnus of the Regensburg church music school<sup>117</sup> and the former director of the Sistine Chapel

choir in Rome during the term of Pope Pius X. In 1903, Pius X promulgated a *Motu Proprio* that articulated the principles of liturgical ritual in the Church and stressed the importance of maintaining the rite's sanctity and solemnity. The *Motu Proprio* called specifically for the restoration of Gregorian Chant, seen as the model of sacred music, and praised the qualities of classic polyphonic music (as embodied by Palestrina's works). It also advised the use of the organ to accompany vocal music and prohibited bands in church, unless given special permission by the bishop ("Motu Proprio of St. Pius X on Sacred Music," *americancatholicpress.org*). Perosi's two masses, the *Missa Te Deum Laudamus*, written for two voices and organ, and *Messa a 3 voci maschili*, written for three male voices and organ, display a clear alignment with the new standards.<sup>118</sup> The two masses have a quiet and subdued aesthetic, achieved through the use of Gregorian-style melodic lines (see Figure 14).

**MISSA**  
 «Te Deum laudamus»  
 AD DUAS VOCEs  
 FACILISSIMA  
 comitante ORGANO  
 Prosb. LAURENTIUS PEROSI

**KYRIE**

**MAESTOSO** *mf*

**ENORI** Ky - ri - e - lei -

**BASSI** (Thema) Ky - ri - e - lei -

**ORGANO** (8.4)

- son, Ky - ri - e - lei - son, Ky - ri -

- son, Ky - ri - e - lei - son, Ky - ri

- e - lei - son, - lei - son.

- e - lei - son, e - lei - son.

Proprietà G. RICORDI e C. Editori-Stampatori, MILANO.  
 Tutti i diritti di riproduzione e trascrizione sono riservati.

Copyright 1890, by G. RICORDI & C.  
 102299

Figure 14. *Missa Te Deum Laudamus* by Lorenzo Perosi (music downloaded from Petrucci Music Library, <http://imslp.org>)

The *Misa Coral de Pio X* by Julian Vilaseca, published seven years after the *Motu Proprio* came out, could also be seen as exemplifying the principles mentioned above.<sup>119</sup> This mass, written for four voices and organ, is not as austere as Perosi's works. However, the work shows a marked avoidance of elaborate melodic lines and melismatic passages to ensure the clarity of words (see Figure 15 for example). This piece must have been a staple in Oslob because there are several copies of this work in the collection penned from as early as 1919 by P.C. Davis and extending to as late as 1980.<sup>120</sup>

**GLORIA**

**Maestoso**

Una Voz

Et in ter - ra pax ho -

mi - nibus bo - nae vo - lun - ta - tis. Lau - da - mus te. Be - ne - di - ci - mus

te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te. Grá - ti - as á - gi - mus

ti - bi pro - pter ma - gnam glo - ri - am tu - am. Dó - mi - ne De - us, Rex coe -

CORO

CORO

CORO

CORO

Vda. de J. N. LL. 327

© Biblioteca Nacional de España

Figure 15. Gloria of *Misa Coral de Pio X* by Julian Vilaseca (music downloaded from Biblioteca Digital Hisoanica <http://bdh.bne.es>)







The fact that these works were used in Oslob show the impact of Cecilian reforms on the sacred music repertoire of the parish. Interestingly however, the masses of Perosi, Vilaseca, and Gruender, consistently written for voice and organ, have additional parts for orchestral accompaniment, all arranged by local musicians. Oslob's copy of Perosi's 1898 *Messa a 3 voci maschulini*, originally for a male chorus and organ, was arranged for orchestra by Brigido Lakandazon.<sup>123</sup> The Vilaseca *Misa Coral de Pio X* has settings for cornet, flute, double bass, clarinet and first violin copied/arranged by Magdaleno Trapila.<sup>124</sup> Gruender's mass has parts for orchestral accompaniment, also copied/arranged by Magdaleno Trapila.<sup>125</sup>

This observed habit of adding orchestral parts to existing works does not seem to have been limited to the Cecilian compositions. As an example, orchestral accompaniment was added to a mass originally written for 3 voices and organ by Roman Jimeno.<sup>126</sup> The practice was not limited to sacred music either. The piano piece *Moraima Capricho Caracteristico* by Gaspar Espinosa has additional parts for trombone, bass, flute, clarinet, saxhorn, cornet, horn, baritone, flugelhorn, and requinto.<sup>127</sup>

These examples could suggest that the practice of adding orchestral accompaniment was a common practice in Oslob (and perhaps throughout Southern Cebu) even before Cecilian reforms began to influence the repertoire. However, the extension of this practice towards the new (Cecilian-influenced) liturgical music would have been a step in the opposite direction of the movement, which rejected ornate musical styles of the 19th century and endeavored to restore sacred music to the aesthetic purity of the 16th century. Thus, this could be another example of what Summers observed in Corella, a means of complying with the new rules, but not totally abandoning existing habits.

Towards the latter half of the 20th century, we see sacred music set to the vernacular as a product of the Second Vatican Council reforms in the 1960s. In line with the resolutions of the Church after the Council, several changes were implemented in the celebration of the liturgy, including promoting the use of the vernacular language for the texts of the Ordinary of the mass. This new policy reflected the Church's belief that the liturgy should be better understood by the laity to make it more meaningful and relevant. In the Oslob collection, there are publications of Cebuano masses commissioned by the archdiocese from the 1960s onwards.

Bernardo Luna wrote at least four *contrafacta* (masses where the original Latin text is substituted with Cebuano). An example of this can be seen in Figures 17 and 18. The masses, labeled "*Binisaya*," are by P. Bonafonte,<sup>128</sup> J. Garcera,<sup>129</sup> F. Tavoni,<sup>130</sup> and John Wiegand.<sup>131</sup> Published settings by Rodolfo Villanueva, Sean Lavery,



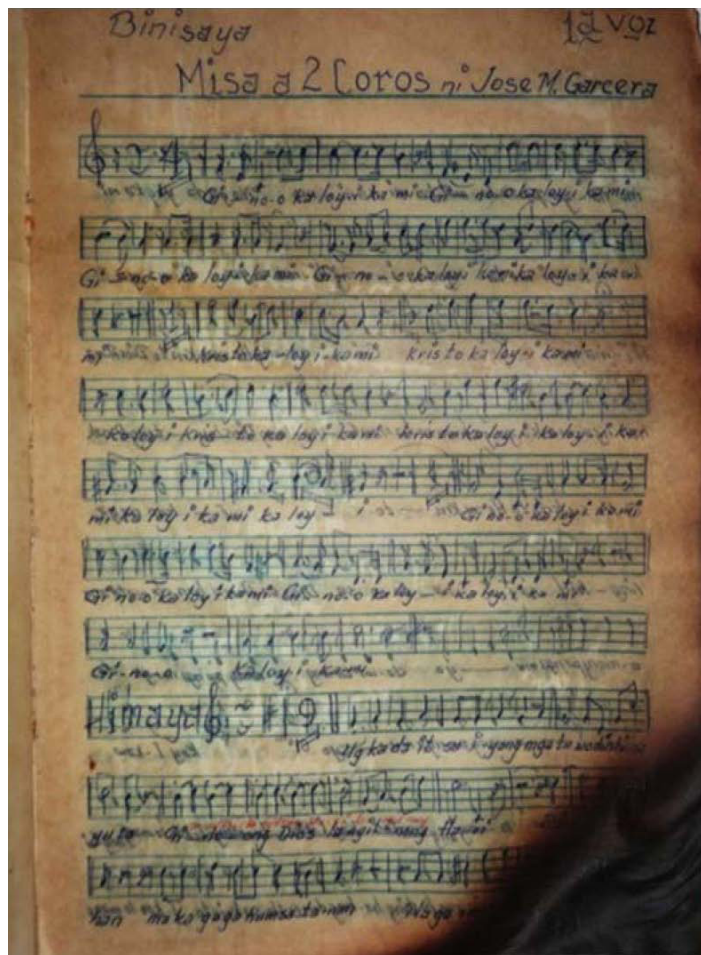


Figure 18: “Binisaya” Misa a 2 coros ni Jose Garcera

It is significant that alongside this ‘new’ repertoire, Luna continued copying Latin masses from 1964 to 1980, suggesting that the ‘old’ music continued to be performed in Oslob despite the liturgical reforms set in place by the archdiocese.<sup>134</sup> That Luna copied or arranged instrumental parts also some of the performances included a wind ensemble or orchestral accompaniment. To provide an example, a mass by J. Cabas Galvan penned by Luna in 1976 has parts for trumpet, double bass, violin, clarinet, baritone, and horn, apart from the soprano and alto voices. It is also worth noting that in 1971, Luna copied/arranged parts for clarinet, bass, violin, trumpet, trombone, and horn, to accompany Rodolfo Villanueva’s *Mass in the Popular Style*, thus continuing the tradition of adding orchestral accompaniment.<sup>135</sup> The trumpet section written by Bernardo Luna is seen in Figure 19.

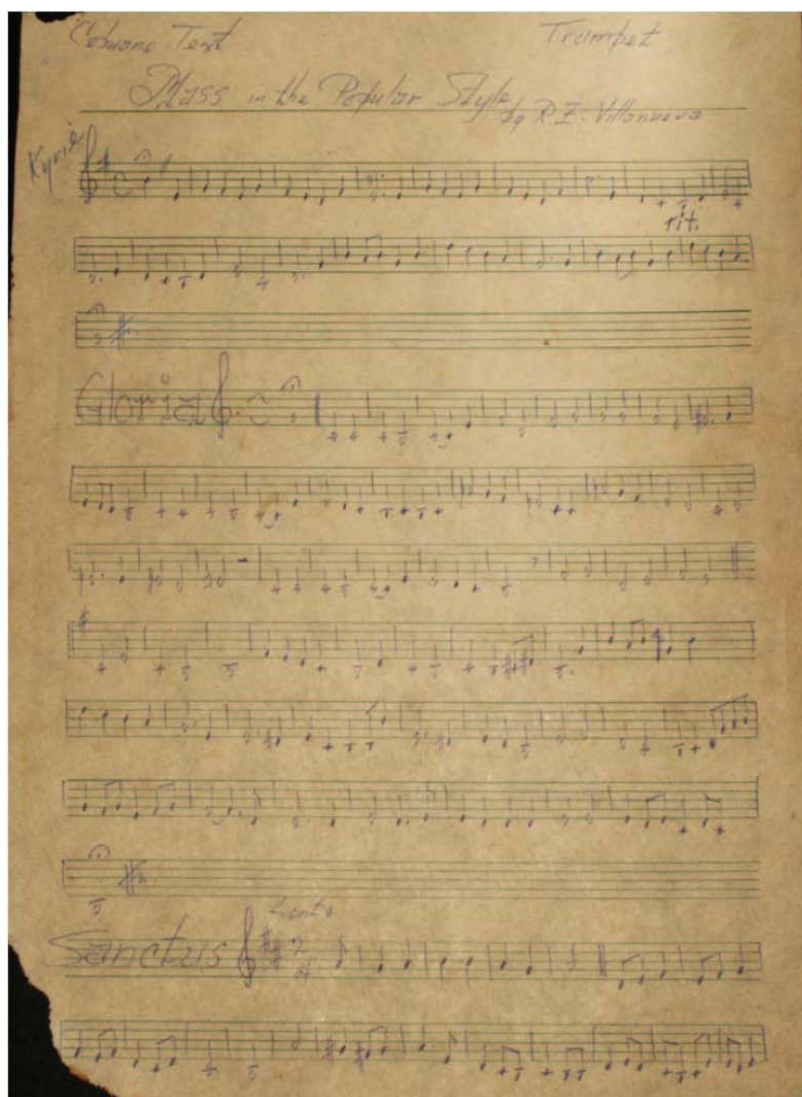


Figure 19. Trumpet part of Mass in the Popular Style by Rodolfo Villanueva, signed by Bernardo Luna in 1971 (photo by author)

## CONCLUSION

This paper has sought to provide information on parochial music in the 20th century through the documentation of a music collection from Oslob, Cebu. The initial research reveals that town musicians in Oslob used a relatively wide and diverse musical repertoire comprised of works by Spanish, European-born, U.S. American, and Filipino composers.



Taking off from Summers' study of Corella's music, two factors were recognized in the shifts in liturgical music in Oslob—the Cecilian Movement in the early 20th century, and the sacred music reforms after the Second Vatican Council in the mid-20th century. The inclusion of works by composers believed to exemplify Cecilian ideals in the Oslob collection is read as a manifestation of this influence. In addition, copies of liturgical music set to the vernacular reveal the reforms of Vatican II.

Several examples in Oslob suggest that musicians in the area had a practice of adding orchestral parts to works (both for entertainment and religious purposes) that were originally written for voice and piano or organ. This practice would persist despite the efforts of the Cecilian Movement to move away from the lengthy and elaborate musical styles of sacred music in the 19th century and to encourage the use of Gregorian chant and Renaissance-style polyphonic music in liturgical rituals. Adding orchestral parts would also continue after the implementation of the reforms under Vatican II, as seen in Bernardo Luna's arrangement of parts for a Cebuano mass by Rodolfo Villanueva in 1971. Moreso, even though the Church had mandated the use of the vernacular in its liturgical rituals, Latin masses continued to be performed in Oslob until at least 1980.<sup>136</sup>

The music collection thus paints Oslob in the early to late 20th century as a town with a vibrant music-making tradition made possible by the presence of many skilled band and church musicians. The music used for religious rituals show that church musicians adhered to the shifting policies and standards that governed liturgical ritual in the 20th century. At the same time, musicians like Bernardo Luna responded to the various changes imposed by the Church while keeping alive established local practices. It is therefore possible to see in the manuscripts the musicians left behind signs of worldwide trends in Catholic church music, but also traces of local musical sensibilities.

This paper puts forward these findings knowing well that the materials could be interpreted from different perspectives and that new materials could come up in the future that could easily challenge any conclusions made. Despite this, the

research hopes to have added to the body of writings on “rediscovered” music collections in the country, bringing to light potential areas of study surrounding musical practices in small towns. A more in-depth analysis of the music could be done to explore local sensibilities both in sacred and entertainment music. Further research may also reveal how common the practice of adding orchestral parts was across Cebu or the Visayas region and why musicians did it. Lastly, more information could be found on the local composers identified in the collection.

As a final note, it must be stressed that without the documentation and preservation of music manuscripts, similar periods of music history may never be fully studied. The fires that destroyed the Oslob church and convent and the Faculty Center in U.P. Diliman are painful reminders of the precariousness of valuable historical documents in the Philippines. There is an urgent need to find more music collections in the country and to actively work towards preserving them for future research.

## ENDNOTES

- <sup>1</sup> See Irving's introduction to *Colonial Counterpoint* for a more comprehensive discussion of this concept.
- <sup>2</sup> See for example Mirano et al.'s *The Life and Works of Marcelo Adonay* (2009), Chua's *Hispanic Sacred Music in 19<sup>th</sup> Century Bohol, Philippines* (2010), and the various essays in the very recently published *Saysay Himig: A Sourcebook on Philippine Music History:1880-1941* (2018).
- <sup>3</sup> From the 479 number of compositions originally listed, at least 204 works have been found. The loss of several works that were not photographed made it impossible to further discuss some of the contents of the collection beyond the data I have from my notes.
- <sup>4</sup> A catalogue of published music for sale in Manila in 1887 provides an idea of the range of music that was widely used at the time. Some of the composers listed in the catalogue were also found in the Corella and Oslob collections. (See *La Lira: Catalogo de Las Obras Musicales que se expendenen la Casa Editorial de Musica de A.S. Del Valle*. Manila, 1887.
- <sup>5</sup> These are movements set to the ordinary of the mass. There were at least 41 in Latin, 19 in Cebuano, 1 in Lineyte-Samarnon, and 1 in English. After the fire, 26 Latin masses, 12 Cebuano masses, 1 Lineyte-Samarnon, and 1 English mass were recovered.
- <sup>6</sup> At least 113 works were recovered after the fire.
- <sup>7</sup> This could reflect the town's strong devotion to Mary, as discussed in another essay (see Lopez 2016).
- <sup>8</sup> A balitaw is a type of folk song form known to be popular in Cebu. This word however, also refers to an "extemporaneous poetic debate between man and woman that is sung and danced simultaneously" (See Kintanar-Albuero, "Cebuano Literature in the Philippines," [ncca.gov.ph](http://ncca.gov.ph)).



- <sup>9</sup> 48 works were recovered after the fire.
- <sup>10</sup> The first name of this composer has yet to be identified.
- <sup>11</sup> Another work, *Gozo a San. Roque* is written on the opposite page.
- <sup>12</sup> The title on the manuscript was spelled as “Commune Confessores Pontifices.” The vowels E and I are often interchanged among Cebuano speakers.
- <sup>13</sup> Palestrina was an Italian, Renaissance composer of sacred music. Villanueva is a Filipino priest who was commissioned by the Archdiocese of Cebu to compose masses in Cebuano.
- <sup>14</sup> For this paper, “penned” refers to having the created a manuscript by either copying existing musical compositions, writing new arrangements, or composing new works.
- <sup>15</sup> Some works also bear the names of choir members or band members. A copyist usually signed his initials or name at the end of the piece, sometimes with the date and the place, providing information as to when the work was used.
- <sup>16</sup> The information on Bernardo Luna and other musicians are from oral accounts of Fermina Luna, Salud Luna (Bernardo’s niece and former church choir singer), Wilfredo Sabandal Luna (Salud’s husband and the last known band master of Oslob), and my own grandmother, Rosario Yncino (former church choir singer).
- <sup>17</sup> Unlike in Corella, the line of church maestri in Oslob cannot be clearly established because of the loss of the parish’s records. The Oslob church and its *convento* burned in 2008. There was another fire that destroyed the church in 1955.
- <sup>18</sup> Gonzalez served as parish priest until 1918, when the Spanish Augustinian priests once again took over Oslob. The manuscript was signed by S.C.V., which could refer to Silvino Cuerpo Vasion. We can surmise that the work was first copied or first used in Oslob not later than 1918.
- <sup>19</sup> This could be translated to “Sons of the People.”
- <sup>20</sup> A work here refers to one musical composition, which could comprise several parts for voice or instrument (each a separate manuscript). Some works have multiple copies of the same part. The manuscripts that have Aviles Bros. or Aviles and Aviles, or Luna and Aviles on them were not counted.
- <sup>21</sup> It was an Ave Maria by John Wiegand. The copies did not survive the fire.
- <sup>22</sup> One work could have multiple copies as they were meant to be used by the choir or the instrumentalists.
- <sup>23</sup> Another town in Southern Cebu.

- <sup>24</sup> There seems to have been a practice of a parish priest ‘taking’ an organist with him to his new assigned parish, but I’m not sure how common this was all over Cebu.
- <sup>25</sup> “Tiple” is the Spanish term for the soprano voice which was usually sung by young boys trained to sing for the liturgical rituals of the Catholic Church. The word is also used to refer to a choir boy.
- <sup>26</sup> The fact that there are so few manuscripts by Allego and Castroverde, and none by Durens could mean that they kept their own copies or they did not sign their works. It could also be that their copies were burned or lost.
- <sup>27</sup> This number does not account for works that were stamped with his name. Only the works with his signature were counted.
- <sup>28</sup> The Basilica de Sto. Niño de Cebu was the base of the Augustinian order in Cebu. It was established in 1565.
- <sup>29</sup> There are no records available at the Basilica to verify this point. If there were documents kept at the Basilica, they were either lost or brought to Spain. There are several manuscripts however that were stamped with “Hijos del Pueblo Band”.
- <sup>30</sup> The exact date of his return is unverified.
- <sup>31</sup> The familial relationship between Bernardo Luna and Juan Aviles could explain why Aviles’ copies were in Luna’s possession. There are two manuscripts in the collection with the name Jesusa L. Aviles, one dated 1947. It is not certain whether she penned the works or if they were her copies as a member of the choir. Aviles passed away around that period and Jesusa remarried shortly after. Her first child with her second husband was born in 1949.
- <sup>32</sup> Sadly, these works were burned.
- <sup>33</sup> The copies may have been lost or burned.
- <sup>34</sup> The exact year is not known; neither is the name of the priest. We can surmise that Filomeno was in Oslob prior to 1913, the year Rosario was born.
- <sup>35</sup> Rosario recalls that during the war, the locals went to hide in the mountains of Oslob, fearful of the Japanese soldiers who came to the town. It was around this period when Filomeno passed away.
- <sup>36</sup> Trapila was Jesusa Luna’s second husband. This could also explain why his copies were with Bernardo.

- <sup>37</sup> In the interview with Wilfredo Luna, he said his father became a member of the Philippine Constabulary Band. However, this band was renamed as the Philippine Army Band after the Second World War.
- <sup>38</sup> These details and exact dates of tenure have yet to be verified.
- <sup>39</sup> The exact dates are undetermined.
- <sup>40</sup> The parish could not afford to purchase new instruments. There was also a decrease in the number of young people who had musical training. After the older musicians passed away, there was no younger generation to continue the tradition.
- <sup>41</sup> It is not determined if the group has a new leader.
- <sup>42</sup> M. Abadia also appears as a music composer of hymns, *A Libera a 3 Voces, Santo Dios, Letania a duo y solo, and Gozos a San Jose*. It could be that the 1909 work is his original.
- <sup>43</sup> This could be a Visayan spelling for Cortes. Another manuscript signed F.L.C. could be by the same person.
- <sup>44</sup> A manuscript signed J.L. could also be by the same person.
- <sup>45</sup> Sabandal made manuscripts in Toledo (1940) and in Sibonga, Cebu (undated).
- <sup>46</sup> The other type is *estilo parrochial* (Kendall 84).
- <sup>47</sup> Cosme Jose de Benito (1829-1888) was a composer, cellist, and organist from Madrid. He served as *Maestro del Real Capilla del Escorial* from 1859-1885 (See “Benito (y Barbero), Cosme Damian Jose de,” [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com)).
- <sup>48</sup> Remigio Calahorra, born in Villafranca, Spain, became the *maestro de capilla* at the Manila Cathedral. He was also listed by Bañas, along with his brother Apolinar, as one of the professors of the Colegio de Niños Tiples de la Santa Iglesia Catedral of the Manila Cathedral (Bañas 112).
- <sup>49</sup> Pablo Hernandez y Salces (1834–1910) was an organist and composer from Zaragoza. He was a student of Hilarion Eslava at the Conservatory in Madrid (Summers 38).
- <sup>50</sup> Julian Vilaseca (1853–1929) was, for a time, a professor of piano and solfeo at the Colegio de San Ignacio de Sarria (See Summers 65).
- <sup>51</sup> Miguel Hilarion Eslava (1807–1878) was a composer, organist, and music teacher born in Burlada, Navarre, Spain. He was *maestro* of the *Capilla Real de Madrid* and was a professor of composition and later director of the Madrid Conservatory. (See “Hilarion Eslava”, [www.biografiasyvidas.com](http://www.biografiasyvidas.com)) His *Metodo de Solfeo* was a popular text for teaching music in the Philippines.

- <sup>52</sup> Most information on the composers was from internet sources.
- <sup>53</sup> A printed copy of the violin section of a mass by Luis V. Arche was part of the Oslob collection. The composer could be Luis Vicente Arche (1815–1879) who has published works in the Biblioteca Digital Hispanica. This composer and his son may have been based in Manila for a time. Bañas mentioned Spanish composers Arche and son as having published music in the magazine *La Lira Filipina* in 1877 (131). Bañas also listed Luis Vicente Arche as one of the early professors of the Colegio de Niños Típicos de la Santa Iglesia Catedral of the Manila Cathedral (112).
- <sup>54</sup> Antonio Merce y Fondevila (ca. 1810–1876), former *maestro* de música del Real Seminario de Escuelas Pías de S. Antonio de Madrid, is listed in the Biblioteca Nacional de España. A copy of his mass *Misa de Sacramento a cuatro voces con acompañamiento de órgano obligado, obra 36*, was available in the Oslob collection. A digital copy of the same mass is available online from Biblioteca Digital Hispanica. The work was published in Madrid in 1862.
- <sup>55</sup> Several works of Candido Candi (1844–1911) are listed in the European Library catalogue. Two hymns by him, *Venid a Jesús a 2 voces* and *Jesús que Desconsuelo* are in the Oslob collection.
- <sup>56</sup> J.R. de Prado could be José Ramón de Prado, who composed *Una aurora de Belén: villancico al Nacimiento de Jesús, a 3 o 4 voces con acompañamiento de armonium o piano y oboe a voluntad letra y música*, published in 1900, available at Biblioteca Digital Hispanica. A *Salve Regina* by this composer is in the collection.
- <sup>57</sup> Published works by Aureliano de Valle (1846–1918) are listed in the Biblioteca Digital Hispanica. His copy of a *Salve Regina* was part of the collection.
- <sup>58</sup> Some works of José Sancho Marraco (1879–1960) are available in the Biblioteca Digital Hispanica. His copy of a *Salve Regina* was in the Oslob collection.
- <sup>59</sup> Published works by Domingo Mas y Serracant (1870–1944), former *Maestro de Capilla de San Pedro* are available in the Biblioteca Digital Hispanica. A work titled *Misa en Bb* is in the Oslob collection.
- <sup>60</sup> Published works by José Cabas Galvan (1853–1909) are available in the Biblioteca Digital Hispanica. A mass by him is in the Oslob collection.
- <sup>61</sup> Roman Jimeno (1799–1874) was the former organist of La Real Iglesia de San Isidro de Madrid and professor of the conservatory. His *Misa al Santísimo Sacramento a 3 voces y órgano* is found in the Oslob collection. An 1876 published version of this work is available at the Biblioteca Digital Hispanica. The Oslob version included parts for orchestral accompaniment, but the copies were burned.

- <sup>62</sup> Works of Valentin Zubiaurre (1837–1914) are available in the Biblioteca Digital Hispanica. A *Salve Regina* by him was part of the collection.
- <sup>63</sup> Alfredo Javaloyes (1865–1944) was a composer and bandleader from Alicante (“Alfredo Javaloyes Lopez” *Patrimonio Musical* website). Some of his works are listed in the Biblioteca Digital Hispanica. A *Letania* set to 2 voices by A. Javaloyes was in the Oslob collection.
- <sup>64</sup> Julian Calvo (1835–1898) has published works listed in the Biblioteca Digital Hispanica. A *Letania* by him is in the collection.
- <sup>65</sup> Cristobal Oudrid (1825–1877) was a conductor and composer. He composed several works for the zarzuela. A work titled *Salve a Estrella de los Mares* set to 4 voices was in the collection.
- <sup>66</sup> Some of Ronso’s published works are listed in the Biblioteca Digital Hispanica. They were published from around 1875 to 1884. His *O Salutaris, Panis Angelorum*, and *Oh Sacrum* were part of the collection.
- <sup>67</sup> Copies of *Jesus Amante* and *Padre Nuestro* by A. Insausti were in the Oslob collection before the fire. The composer could be Agapito Insausti, an organist and composer born in Navarra in 1851 (“Insausti Morras, Agapito,” *Auñamendi Eusko Entziklopedia* website).
- <sup>68</sup> Santamarina (born in 1849) has published music on the Biblioteca Digital Hispanica website. A copy of his *Salve a 3 voices con acompañamiento de organo obligado* is in the Oslob collection, although in a lower key. The Oslob copy was also arranged for orchestra.
- <sup>69</sup> Sagastizabal (1868–1950), an organist and composer born in Zumarraga (see “Ignacio Busca Sagastizabal Apuntes Bibliograficos,” *Familia Busca*) has published music on the Biblioteca Digital Hispanica website. He composed the official hymn for the 22<sup>nd</sup> International Eucharistic Congress held in Madrid in 1911. A copy of his *Gozos al Sagrado Corazon de Jesus* was in the Oslob collection.
- <sup>70</sup> A printed copy of *Benedictus a Duo de Tiples* and *Salve Regina* by Juan Carreras is in the Oslob collection. This composer could be Juan Carreras y Dagas (1828–1900) a composer and conductor from Gerona (“Carreras y Dagas (Juan),” *Enciclopedia Universal Ilustrada*). Juan’s son, Laureano (1848–1887), also a musician and composer, was based in Manila for a time (see “Carreras y Roure (Laureano),” *Enciclopedia Universal Ilustrada*). Bañas also mentioned a Spanish composer named Carreras who published a mass dedicated to the Archbishop of Manila in *La Lira Filipina* in 1877 (131). Whether that work was composed by Juan or Laureano (or someone else) is not determined.

- <sup>71</sup> Arostegui (1854-1903), known as “Agustino Filipino,” was an Augustinian composer and conductor from Spain who worked at San Agustin Church in Manila for a time. (See Bañas, 27-28). A *Letania* and a *Despedida a la virgen* by him were in the Oslob collection.
- <sup>72</sup> Villancicos are usually songs for Christmas in the Philippines. However, Chua (2018) describes it as an “Iberian musico-poetic form” that was “the most popular and widely disseminated paraliturgical genre of the Spanish colonial enterprise that flourished from the fifteenth to the nineteenth centuries.” (91)
- <sup>73</sup> Lorenzo Perosi (1872–1956) was an Italian composer of sacred music and director of the Sistine Choir in Rome. Some of his works are available online on the IMSLP Petrucci Library website. Two masses by him are in the collection.
- <sup>74</sup> Oreste Ravanello (1871–1938) was an Italian composer and organist. Some of his works are available online on the IMSLP Petrucci Library website. The Oslob copy of his mass was burned, but the *Ave Maria* survived.
- <sup>75</sup> Luigi Bordese (between 1810 and 1825–1886) was a composer who was born in Naples and died in Paris. Some of his works are available online on the IMSLP Petrucci Library website. Two masses by him are in the collection, as well as a work titled *Motetes al Santísimo*.
- <sup>76</sup> Piglia (born in 1887) was an Italian organist and composer (“Enrico Piglia,” *requiemsurvey.org*). A mass by him is in the Oslob collection.
- <sup>77</sup> Piazzano (1841–1921) was an Italian composer. A copy of his libretto is available on the Library of Congress website. Two works by him are on the IMSLP website. A printed copy of his *Salve Regina* describes the composer as an organist from Vercelli. A mass by him is in the Oslob collection.
- <sup>78</sup> A website dedicated to him spells his name as Theodore Von la Hache (1822–1869). He was born in Dresden, Germany and migrated to New Orleans in 1842. Aside from composing various works, he was the Chief Organist of the Church of St. Theresia (“A brief introduction,” *vonlahache.com*). A mass by him is in the collection.
- <sup>79</sup> Michael Haller (1840–1915) composed music that was central to the Caecilian movement (Summers 46). A work titled *Ardiente sol de gracia* by him was in the collection.
- <sup>80</sup> Edward Julius Biedermann (1849–1933) has works listed on the IMSLP website. The pieces were published in New York. A mass by him is in the collection.
- <sup>81</sup> John Wiegand (1841–1923) was born in Germany. Some of his works, which were published in the U.S., are available digitally at [museopen.org](http://museopen.org). A mass by



- him is in the collection but with Cebuano text. A copy of his *Ave Maria* however, did not survive the fire.
- <sup>82</sup> Jose Canseco Jr. (1839–1902) was a composer from Manila. A *Salve Regina* and 2 *Letanias* by him are in the collection.
- <sup>83</sup> Francisco Santiago (1889–1947) was a composer from Manila who came to be known as the “Father of Kundiman.” His *Ave Maria* is in the collection.
- <sup>84</sup> Jose Estella (1870–1943) is another composer from Manila considered to be the “Waltz King of the Philippines.” Two versions of *Despedida a la Virgen* by him are in the collection.
- <sup>85</sup> Alfredo Buenaventura was a Filipino composer who wrote *The Philippines for Christ: Official Hymn for the Third National Eucharistic Congress*.
- <sup>86</sup> Brigido Lakandazon (1877–1955) was the former *maestro* of Carcar, Cebu. He was originally based in Manila and was a member of a theater troupe but later settled in Cebu after marrying a local. Two masses and a march by him were burned. His *Salve Regina* is in the collection.
- <sup>87</sup> Villanueva is a priest and composer from Cebu. He was commissioned by the archdiocese to write masses in Cebuano.
- <sup>88</sup> Ortega could be Rdo. Miguel S. Ortega, who set ordinaries of the mass in Cebuano to music as seen in a blog entry posted on January 17, 2016 titled “Eucharistic Congresses in the Philippines” ([deipraesidiofultus.blogspot.com](http://deipraesidiofultus.blogspot.com)). Ortega could have also been the parish priest of Boljoon from 1976 to 1982 (based on a list of Boljoon’s parish priests displayed in the Boljoon church museum). The violin section of his *Misa Sto. Nino* was in the Oslob collection but did not survive the fire.
- <sup>89</sup> Camilo “Milong” Rabor (ca. 1900s–1973) was a composer and saxophone player from San Fernando, Cebu. According to an interview on June 9, 2018 with Manuel Manugas, a music teacher from the same town, Rabor composed many works for both sacred and entertainment purposes, but his manuscripts have been lost. Rabor is said to have written 2 masses in Cebuano, *Misa Uno*, for soprano, tenor, bass, and a wind and string ensemble (trumpet, trombone, saxophone, clarinet, bass, and violin), and *Misa Dos*, for soprano, alto, tenor, and bass, to be accompanied by orchestra (the instruments were not specified by Manugas). Rabor also composed music for the *Amahan Namô* (Our Father) and *Maghimaya Ka Maria* (Hail Mary). A 1971 copy of the *Maghimaya Ka Maria*, penned by Mariano Cuico, was found in the Oslob collection but was burned. Only photographs of this work remain. Manugas, and some of the older generation choir members in San Fernando, still remember the tunes of these works.

- <sup>90</sup> Tudtud composed *Misa a Virgen sa Guadalupe* and *Santisimo Sacramento: Binisayang Misa sa Tanan*. The copies survived the fire.
- <sup>91</sup> Sean Lavery was an Irish Columban priest and composer based for a time in Ozamiz City. The installing of the Ozamiz Cathedral Pipe organ is largely credited to his efforts (see Naval 13). A printed copy of Lavery's *Misang Misamisnon, Para sa mga Batan-on, Cebuano Community Mass*, dated 1968, is in the Oslob collection.
- <sup>92</sup> Carceller's (1894–1967) nationality is undetermined. He was an Augustinian Recollect priest who was active in the Philippines. According to Kendall, Carceller wrote *Coleccion de Canticos Sagrados*, a collection of sacred hymns set to music, specifically for the 33<sup>rd</sup> Eucharistic Congress in Manila in 1937, which would be widely used in parish churches in the country (87–88). A photograph of him appears in a blog post by Dennis Kit Miguel ("On Music," *The Augustinian Recollect Gallery*). Two masses by him and a printed copy of *Himno Oficial del Congreso Eucaristico Int. Letre de E. Barcelon y Musica de Carceller* are in the Oslob collection.
- <sup>93</sup> Alcacer (1899–1994) was a priest and sacred music composer from Spain who wrote a book of hymns, *Cancionero Religioso* (see Boyero 2004). A printed copy of a community mass with texts in English and Cebuano are in the Oslob collection.
- <sup>94</sup> A printed copy of Fr. C. G. Faelnar's *Ulaysa Fatima Misang Binisaya* published in 1971, with the imprimatur of the Bishop of Palo is in the collection. We have no information on the composer.
- <sup>95</sup> Manuel Tan Villareal was a composer from Boljoon, Cebu. He wrote *Himno Nasyonal sa Kasingkasing ni Jesus* (1936), found in the Oslob collection. He also published *Unforgetful*, a foxtrot, (lyrics by Cenaro Ruiz, no publication date). A copy of this work was found in a music collection in Boljoon.
- <sup>96</sup> We have no information on this composer. He wrote 2 versions of *Palandong* and 1 *Pangamuyo*. The music was photographed but the copies burned.
- <sup>97</sup> We have no information on this composer. He wrote a *Palandong*. The music was photographed but the copy burned.
- <sup>98</sup> This could be Estanislao Tenchavez, a 20<sup>th</sup> century Cebuano composer. He wrote a *Pangamuyo*. The music was photographed but the copy burned.
- <sup>99</sup> We have no information on this composer. He wrote *Gozossa Virgen Cananay nga Panabang*. This copy was burned.

- <sup>100</sup> We have no information on this composer. He wrote the music of *Himno sa Virgen sa Lourdes* (words by P. E. Villoria). The music was photographed but the copy was burned.
- <sup>101</sup> See Biblioteca Digital Hispanica catalogue.
- <sup>102</sup> Both copies burned.
- <sup>103</sup> Carroll (1892–1962) was a composer born in New Jersey (“Harry Carroll”, *Songwriters Hall of Fame website*).
- <sup>104</sup> John Stepan Zamecnik (1872–1953) is known as an American film-music composer of the early 20<sup>th</sup> century. See “J.S. Zamecnik” in *The Mont Alto Motion Picture Orchestra website*. A copy of his *Bachelor Girls March* and *Jolly Bandit Overture* are in the collection. The copy of *Allegiance March* was burned.
- <sup>105</sup> Sousa (1854–1932) was a popular conductor and composer. A copy of *The Stars and Stripes Forever March* was part of the collection.
- <sup>106</sup> Losey (1870–1931) was a conductor and composer born in Monroe County, New York (Edwards, *ragpiano.com*). A copy of his *March Gloria* was in the collection before it was burned.
- <sup>107</sup> Guion (1892–1981) was a composer from Texas (Dick, “Guion, David Wendel”).
- <sup>108</sup> A copy of his *Square Deal March* was in the collection.
- <sup>109</sup> Botsford (1874–1949) was a ragtime pianist and composer from South Dakota (Edwards, *ragpiano.com*).
- <sup>110</sup> Johnson (1873–1954) was a composer and pianist from Jacksonville, Florida, considered an important figure in early 20<sup>th</sup> century black music (“J. Rosamond Johnson”, *Library of Congress website*).
- <sup>111</sup> Antonini (1901–1983) was a composer and conductor from Milan, who later moved to the U.S. (“Alfredo Antonini,” *IMDb website*).
- <sup>112</sup> Rose (1910–1990) was a composer and musical performer born in London (“About David Rose,”  *davidrosepublishing.com*).
- <sup>113</sup> This copy was burned.
- <sup>114</sup> This copy was burned.
- <sup>115</sup> This copy was burned.
- <sup>116</sup> This copy was burned.
- <sup>117</sup> This music school was established with Cecilian goals in mind (Ruff n.p.)
- <sup>118</sup> The copies of both works survived the fire.

- <sup>119</sup> There are two printed versions of this mass in the Biblioteca Digital Hispanica.
- <sup>120</sup> A photocopy of a handwritten work has the note, “Misa Coral de Pio X” *para sa fiesta* Dec. 8, 1980.”
- <sup>121</sup> A printed copy of this mass survived the fire.
- <sup>122</sup> The Oslob copy was also printed by Mclaughlin and Reilly. I cannot make out the publication date due to damage from the fire.
- <sup>123</sup> The manuscripts were copied by Florencio Luna in 1929. These were damaged but survived the fire.
- <sup>124</sup> These were damaged by the fire.
- <sup>125</sup> These were damaged by the fire.
- <sup>126</sup> The copy of this work was burned.
- <sup>127</sup> The copies were burned. It’s not verified if the parts were there to accompany or replace the piano part.
- <sup>128</sup> There is no information on this composer. Both the original and the Binisaya version were burned. There are photos of the Latin mass.
- <sup>129</sup> There is no information on this composer. Both the original and the Binisaya version survived the fire.
- <sup>130</sup> There is no information on this composer. Both the original and the Binisaya version were burned.
- <sup>131</sup> Copies of a *Misa Inmaculada* by John Wiegand (Binisaya version) survived the fire.
- <sup>132</sup> The copies of Villanueva, Tutud, Lavery, and Alcacer survived the fire.
- <sup>133</sup> O’Mora was also a Waray writer and poet. There is no information available on Grol at the moment. Both copies survived the fire.
- <sup>134</sup> The Latin masses copied include *Misa Pastoril* a duo by V. Casanovas in 1964, *Misa a 3 voces de hombres* by L. Perosi in 1965, *Misa a 3 voces* by M. Garcia in 1965, *Misa de la Virgen a 3 voces* by R. Calahorra in 1966, *Misa a 2 voces* by J. Garcera in 1971, Pablo Hernandez in 1974, *Misa Requiem* by D. Carcellerin 1975, *Misa a 2 voces* by J. Cabas Galvan in 1976, *Misa al Santisimo Sacramento a 3 voces y organo, orquestraby* R. Jimeno from 1965 to 1980, and *Misa a 3 voces* by C. De Benito (undated).
- <sup>135</sup> The copies of these arrangements burned but there are photographs.

<sup>136</sup> It is possible that the Latin masses were only performed for special occasions. A photocopy of the choral part of *Misa Coral de Pio X* by Julian Villaseca has the note "Misa Coral de Pio X para sa Fiesta Dec. 8, 1980." Bernardo also copied vocal parts for *Misa al Santisimo Sacramento a 3 voces y organo, orquesta* by Roman Jimeno on March 28 and 29, 1980, perhaps in preparation for Easter Sunday (April 6) or for the Lenten masses.

## WORKS CITED

- "About David Rose." *davidrosepublishing.com*, 2008, <http://www.davidrosepublishing.com/about-david-rose>. Accessed 3 Sept. 2017. Web.
- "Alfredo Antonini." *IMDb*, [http://www.imdb.com/name/nm0031350/bio?ref\\_=nm\\_ov\\_bio\\_sm](http://www.imdb.com/name/nm0031350/bio?ref_=nm_ov_bio_sm). Accessed 3 Sept. 2017.
- "Alfredo Javaloyes Lopez." *Patrimonio Musical*, [http://www.patrimoniomusical.com/consulta\\_autor.php?id=297](http://www.patrimoniomusical.com/consulta_autor.php?id=297). Accessed 12 Sept. 2017.
- Boyero, Marceliano. "Jose Maria Alcacer, C.M. (1899-1994)." *Vincentiana* 48.6 (2004), <http://via.library.depaul.edu/vincentiana/vol48/iss6/12>. Accessed 10 Oct. 2017.
- Chua, Maria Alexandra Inigo. *Hispanic Sacred Music in 19<sup>th</sup> Century Bohol, Philippines*. Ateneo de Manila P, 2010.
- . "The Appropriated Villancico Filipino in the Rituals of Philippine Christmas." *Saysay Himig: A Sourcebook on Philippine Music History 1880-1941*. U of the Philippines P, 2018. 91-99.
- Dick, James. "Guion, David Wendel," *Handbook of Texas Online*, <http://www.tshaonline.org/handbook/online/articles/fgu16>. Accessed 3 Sept. 2017.
- Edwards, Bill. "George James Botsford." *ragpiano.org*, <http://www.perfessorbill.com/comps/botsford.shtml>. Accessed 3 Sept. 2017.
- . "Frank Hoyt Losey." *ragpiano.org*, <http://www.ragpiano.com/comps/fhlosey.shtml>. Accessed 3 Sept. 2017.
- Enciclopedia universal ilustrada europeo-americana [European-American Illustrated Universal Encyclopedia]*. Barcelona: J. Espasa, 1907.
- "Enrico Piglia." *requiem survey.org*, <http://requiemsurvey.org/composers.php/composers.php?id=2955>. Accessed 3 Sept. 2017.

- “Eucharistic Congresses in the Philippines.” *Dei PraesidioFultus*, 16 Jan. 2016, <http://deipraesidiofultus.blogspot.com/2016/01/eucharistic-congresses-in-philippines.html>. Accessed 3 Sept. 2017.
- “Harry Carroll.” *Songwriters Hall of Fame*, [https://www.songhall.org/profile/Harry\\_Carroll](https://www.songhall.org/profile/Harry_Carroll). Accessed 3 Sept. 2017.
- “Hilarion Eslava”. *La Encyclopedia Biografica En Linea [The Online Biographical Encyclopedia]*. <https://www.biografiasyvidas.com/biografia/e/eslava.htm>. Accessed 20 Oct. 2018.
- “Ignacio Busca Sagastizabal Apuntes Bibliograficos” *Familia Busca*, 19 May 2017, <http://alvarobusca.webcindario.com/MUSICA.htm>. Accessed 6 July 2017.
- “Insausti Morras, Agapito.” *Auñamendi Eusko Entziklopedia [Auñamendi Eusko Encyclopedia]*. <http://aunamendi.euskoikaskuntza.eus/eu/insausti-morras-agapito/ar-151978/>. Accessed 8 Sept. 2017.
- Irving, D.R.M. *Colonial Counterpoint: Music in Early Modern Manila*. Oxford U P, 2010.
- “J. Rosamond Johnson (John Rosamond), 1873-1954.” *Library of Congress*, <https://www.loc.gov/item/ihas.200038845/>. Accessed 3 Sept. 2017.
- “J.S. Zamecnik (1872-1953).” *The Mont Alto Motion Picture Orchestra*, <http://montalto.com/photoplaymusic/zamecnik/zamecnik.html>. Accessed 3 Sept. 2017.
- “Kasaysayan sa Lungsod sa Oslob ug Simbahan Katoliko Romano [History of Oslob City and the Roman Catholic Church].” *Memorare I: 1830-1980*. Immaculate Conception Parish Church, 1980.
- Kendall, David. “Roman Catholic Liturgical Music in the Intracolonyal Period in the Philippines, 1880-1940.” *Saysay Himig: A Sourcebook on Philippine Music History 1880-1940*, edited by Arwin Tan, U of the Philippines P, 2018, pp. 83–90.
- Kintanar-Alburo, Erlinda. “Cebuano Literature in the Philippines.” *National Commission for Culture and the Arts*, <http://ncca.gov.ph>. Accessed 20 Oct. 2018.
- Lopez, Patricia Marion. “Mary as Mother in the Flores de Mayo in Poblacion, Oslob.” *Humanities Diliman* 13.1 (2016): 98–133.
- Miguel, Dennis Kit. “On Music.” *The Augustinian Recollect Gallery*, <http://oarhistory.blogspot.com/2012/08/on-music.html>. Accessed 3 Sept. 2017.



- Mirano, Elena et al. *The Life and Works of Marcelo Adonay*. U of the Philippines P, 2009.
- “Motu Proprio of St. Pius X on Sacred Music.” *American Catholic Press*, [http://www.americancatholicpress.org/articles Motu Proprio.html](http://www.americancatholicpress.org/articles/Motu_Proprio.html). Accessed 8 Sept. 2017.
- Naval, Lhem. *The Grand Northwest of Mindanao: Vignettes of Misamis History and Other Essays*. Misamis Occidental: Synoptika, 2014.
- Ruff, Anthony. *Sacred Music and Liturgical Reform: Treasures and Transformations*. Chicago: Hildebrand Books, Kindle Edition, 2012.
- Stevenson, Robert. “Benito (y Barbero), Cosme Damian Jose de.” Oxford Music Online. <https://doi.org/10.1093/gmo/9781561592630.article.02695>. Accessed 20 Oct. 2018.
- Summers, John William, “Rediscovering the Hidden Muses of Bohol: Filipino Music Maestri from Corella Church, Bohol” *Budhi* 15.3 (2011): 1–108.
- Tan, Arwin, editor. *Saysay Himig: A Sourcebook on Philippine Music History 1880-1941*. U of the Philippines P, 2018.
- Theodore Felix von La Hache*. [http://www.vonlahache.com/en\\_kort.php](http://www.vonlahache.com/en_kort.php). Accessed 3 Sept. 2017.

---

**Patricia Marion L. Abrera** <pylopez@up.edu.ph> is Assistant Professor from the Department of Art Studies, College of Arts and Letters in the University of the Philippines Diliman. She holds an MA in Art Studies, major in Art History from the same University.