

PRESERVATION COPY

UNIVERSITY OF THE PHILIPPINES  
FILIPINIANA SECTION  
LIBRARY

DEC 4 1981

# The Music Magazine



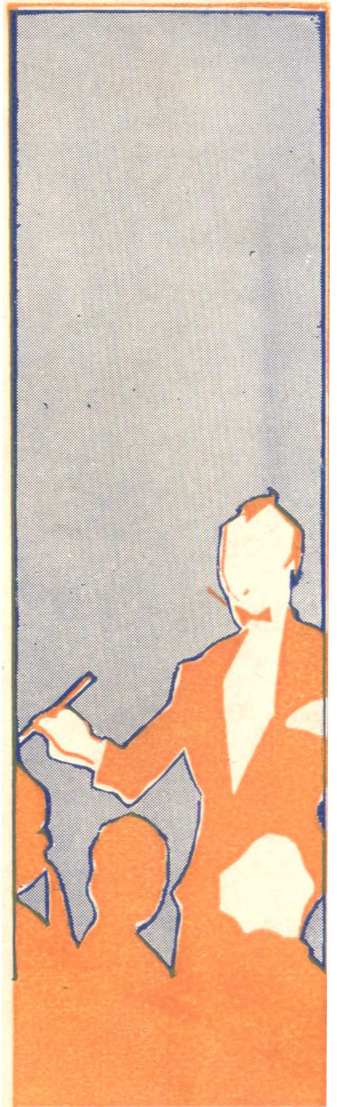
Vol. I

Manila, P. I., November, 1933

8 - a - No. 1



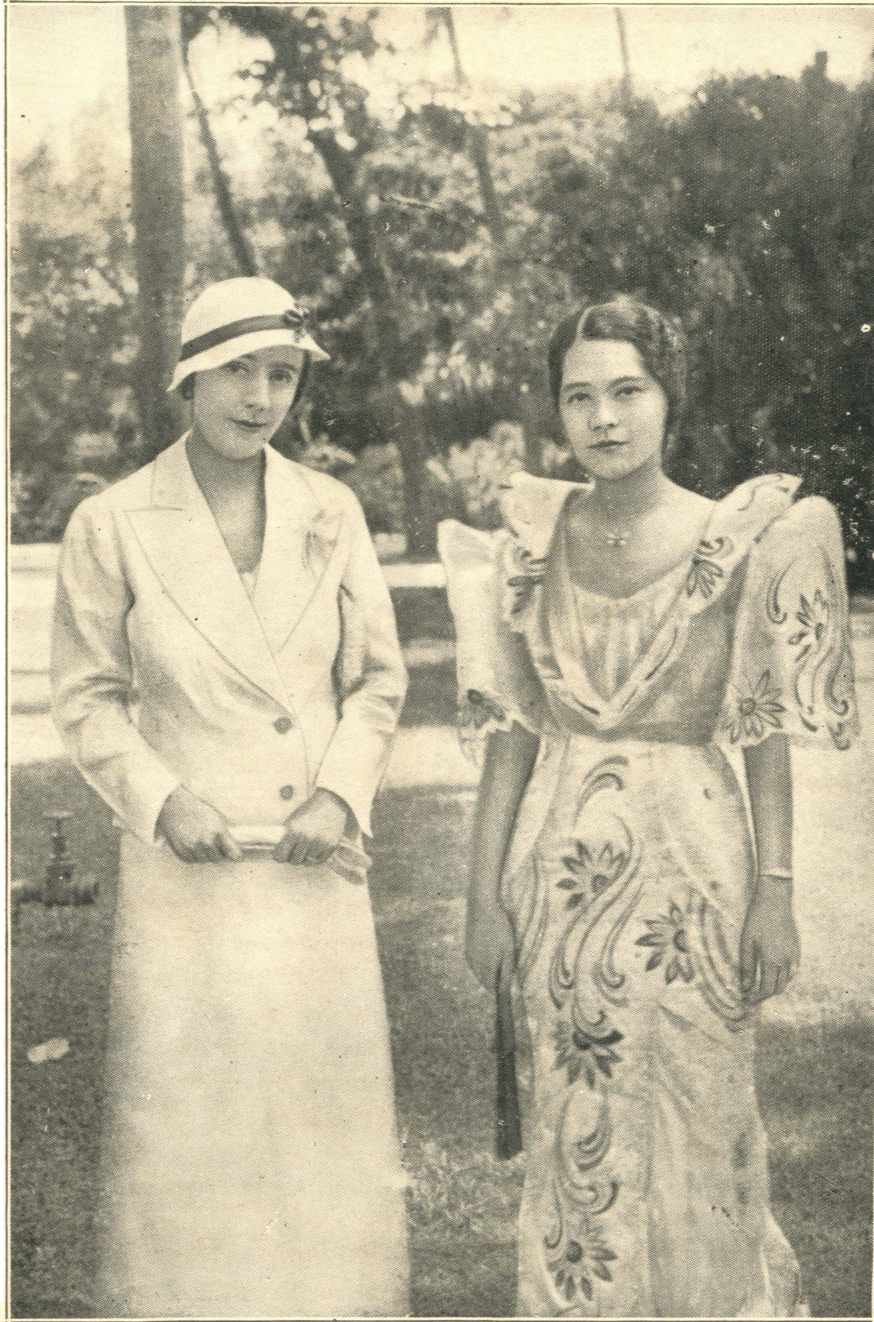
Miss Jovita Fuentes, the Celebrated Filipina Prima Donna,  
in the leading role of "Madame Butterfly".  
ANTONIO J. MOLINA COLLECTION



Featuring: "SEA SHELL" (Song)

20 centavos a copy

**THE FIRST LADY OF THE LAND, AND  
THE "MISS PHILIPPINES" OF 1933**



**Mrs. Marguerite M. Teahan and Miss Engracia Lacónico,  
two accomplished pianists.**

**LA SRA. MARGUERITE M. TEAHAN  
ELOGIADA POR SU LABOR SOCIAL.**

De un despacho cablegráfico procedente de Washington, D. C., el 18 del actual, se dice lo siguiente:

"La administración del Gobernador General Frank Murphy es objeto de sinceros elogios por todos los que tienen interés por las Islas Filipinas. La labor de su hermana, Mrs. Marguerite Teahan, en relación con sus actividades sociales, es considerada como un importante factor para el éxito de la administración del actual Jefe Ejecutivo demócrata de Filipinas."

**Rodolfo R. Cornejo**  
*Editor and Business  
Manager*

**Hilarion F. Rubio**  
*Associate Editor*

Offices:  
Room 8, La Defensa Bldg.  
Manila, P. I.  
P. O. Box 1545



Published Monthly as Official Organ of the  
National Federation of Music

**SUBSCRIPTION  
RATES**

In the Philippines:  
One Year . . . P 2.20  
Six Months . . . 1.20  
In U.S.A. and Foreign  
Countries:  
One Year (gold). \$2.00  
Single Copy . . . .20

**Vol. I**

**Manila, P. I., November, 1933**

**No. 1**

## **EDITORIALS**

### **Salutatory**

With this the initial issue of THE MUSIC MAGAZINE, we take pride and pleasure in offering to the public what, in the beginning, may seem more laudable in the effort than in the accomplishment. In all modesty, we must admit that we have no claim to what we can do; for all that we can be sure of now is that we are burning with a desire to serve the interests of music and of a public that has long suspected the meaning and the message of what Shakespeare referred to as "the concord of sweet sounds."

It is a sad commentary upon our taste as a nation that, with all the centuries of classical influence upon a national temper attuned to "the couches of sweet harmony" good music, durable music, the music that elevates and refines and brings out the god in mortal man, has not found a single exponent among the country's well-nigh hundred periodicals. As a result, the charming kundimans that once thrilled many a heart, the native element in our present-day music, the airs that moved the soul when the nation was rocked in a cradle, are sported with by chance, most of them lost forever beyond repair. As a result, no real and systematic effort has been made to bring music to the mind of man, to make it more intelligible and therefore better appreciated. As a result there has been no active discussion on music, no intelligent discussion that will make music of vital interest to the public and make the people realize that music is a necessity and not a luxury, that it feeds the soul where rice and fish sustain the body.

As we have admitted, we are not promising success; for much of the success of this undertaking will depend upon the support the public will give us. In this salutatory, may we express at least the hope that the public, fully aware that

the promptings of the soul for expression and delight are vaster than the claims of the body for food and drink, would help in making THE MUSIC MAGAZINE truly an exponent of good music in this country?

### **Our Mission**

THE MUSIC MAGAZINE calls on you today and will continue making its regular call once a month, as an exponent of native genius in the musical art, a token of the high degree achieved by our people in the field of music. Its sole mission is thus very obvious and needs no elaborate delineation.

The official organ of the National Federation of Music of the Philippine Islands, an organization of Philippine musicians and music patrons, THE MUSIC MAGAZINE naturally occupies a unique place in Philippine journalism. It is the pioneer in musical journalism in this country, with a rich background of the traditions and progress of the art. It stands on the pedestal of our musical civilization as its trustworthy sentinel, ever zealous, always wide-awake to the changing environment of the musical world.

As a people the Filipinos are music lovers; they are instinctively music-minded. History records this fact, which is recognized by historians. From time immemorial, the natives of this country had had their own primitive ways of soul-expression. In the days of Lakandola the different tribes in Luzon were found to have weird songs and equally weird musical instruments made of bamboo. Even in these days of modern civilization, in some out-of-way places, in mountain communities, the people still cling to the primitive music of their forebears, unaffected, unswayed by the influence of present-day music.

The preservation and development of the native music of old, in all its pristine beauty, in its

entire originality, is a thing which this publication will undertake, and it hopes to accomplish this end with the spontaneous support and cooperation of the members of the National Federation of Music of the Philippine Islands. Another task which this magazine hopes to accomplish is the elevation of our musical standard and the edification and crystallization of the remarkable feats of our artists in the musical field.

The dissemination of musical education and the cultivation of music in the country are things that every music lover should take into account. This is one of the purposes for which the Federation is organized. The Federation does not claim to be self-sufficient and all knowing. No human effort is self-sufficient and can succeed in pursuit of its goal without outside help and assistance, direct or indirect. This truism applies as well to the most powerful and richest nation on earth. Collective cooperation in this and in all instances is imperative. Team work is important. The Federation's aims, the magazine's mission, cannot be realized without cooperation and team-work among its members and support from unaffiliated music lovers.

## In The Interest of Music

THE INTRODUCTION of jazz as an element in music, welcomed in the beginning by modern composers and critics alike as a possible source of new factors and principles in legitimate music, has proved a failure. The modern age in revolt

against orthodox and classical rules invaded new fields and hurled classical principles to the winds. It was a war on melody and harmony. Jazz pieces were composed and made popular because of their rhythmical qualities which unfortunately appeal to the feet rather than to the soul. However, there are few exceptions in the sense that harmonic background, despite the crude melodies set forth above it, is being elevated through the introduction of various dissonant chords—one of the important elements of modern music.

We are not out to crusade against jazz. We are willing to admit that a few jazz pieces, rather the exceptions than the rule, have been able to capture some meaning and some significance and have utilized a little melody and harmony to give them a life more durable than the rest of the output. We are not even against those who find some pleasure in singing or humming their favorite jazz hit, or of dancing to jazz—for it is ridiculous to suggest that people dance to the tune of an operatic aria or a symphony score. But our idea is to point out to the music-loving public where jazz has failed and where real music is a thing of vast delight, the magic that suggests—

“There's not the smallest orb which thou  
behold'st

But in his motion like an angel sings,  
Still quiring to the young-eyed cherubins.”

If some people differ with us, we would be glad to hear their views on the matter. There would be a discussion, a clash; and the clash might produce some sparks of real, permanent good. It is all in the interest of good music.

WE WELCOME CONTRIBUTIONS FROM MUSICAL ARTISTS AND COMPOSERS WHO MAY DESIRE TO PUBLISH THEIR WORKS—ARTICLES OR COMPOSITIONS—IN THIS MAGAZINE, SUBJECT, OF COURSE, TO THE APPROVAL OF OUR BOARD OF MUSIC CENSORS.

## Messages from Pres. Palma of the U. P., and from Lieut. Fresnido, P. C.

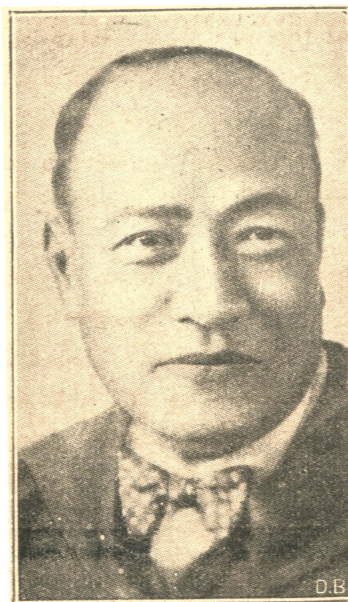
### UNIVERSITY OF THE PHILIPPINES

Manila, October 30, 1933.

I am indeed glad to learn that, through the initiative of some enterprising musicians, the National Federation of Music has been established. While workers in every conceivable phase of human activity have banded together to protect and promote their common interests, Filipino musicians have not until now responded to inevitable tendency of the times—combination and association on a large scale. The organization of this federation, therefore, comes to fill a long felt need.

The purposes of the Federation are of the highest constructive value. They are: "to foster and cultivate the spirit of brotherhood and comradeship among its members; to elevate or promote the standard of local compositions as well as the standard of the music profession; to encourage music studies or culture; to give public and private recitals; to copyright and publish good popular as well as classical music, songs and operas written by local composers; and to organize, operate and maintain symphony orchestras and choral entities." If consistently adhered to, these purposes will bring about unity of efforts among Filipino musicians, inspirational guidance of the best kind, and a better appreciation of music on the part of the general public.

Music, here in our country as everywhere, is an instrumentality of culture, of civilization. To the extent that it is developed and cultivated depends the cultural levels of our people.

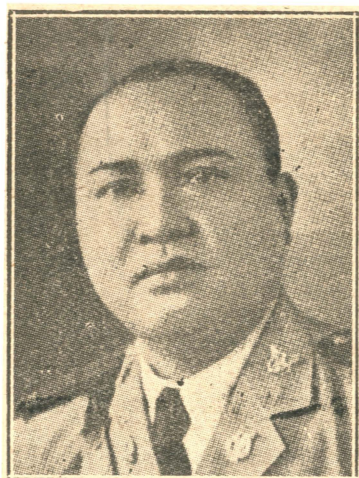


**Dr. Rafael Palma**

It is an art which rises above the materialistic and sordid interests of mankind and which urges our soul to soar over things material and tangible.

Realizing as I have always done the high value of musical education and the necessity of cooperation among Filipino musicians, I welcome the National Federation of Music in our midst which, if we can judge from the sincere efforts that are being put forth to place it on a working basis, will in the long run become an instrumentality of the highest value.

**RAFAEL PALMA**  
President.



**Lt. Alfonso J. Fresnido, P. C.**

The timely appearance of a local Music Magazine is an event to be hailed with delight by all music lovers throughout the country. All

Philippines might be encouraged and stimulated to move general musical activities. The musical activities in various fields having increased enormously during the past few years, it is high time that at least one of this sort of reading material should exist. It will be a valuable help, worth while and serviceable information for every conceivable of the musical field, be it professional or commercial.

Conditions are constantly bringing radical changes in the musical profession. In view of the developments and changes, it stands to reason that method of musical journalism is needed nowadays in the Philippines to keep the music loving and professional public not only in the locality but also in the remote places posted through its pages on what is going on.

**Lt. ALFONSO J. FRESNIDO**  
Conductor, Philippine Constabulary Band

# Tendencies of Filipino Music

By FRANCISCO SANTIAGO, Mus. D.

Director, Conservatory of Music,  
University of the Philippines

IN every country, music like literature, is the most beautiful and the most spontaneous expression of the character and individuality of the people. Whether in the midst of civilization or in barbarism, in joys or in sorrows, at their temples or at their festive tables, in war or in peace, in victory or in defeat, every people resort to music to give vent to the feelings of their soul.

The Filipinos as a people are endowed with a natural gift for music. They appreciate and love music to a degree comparable to that professed and manifested by other civilized peoples of the world. This is the consensus of opinion among many foreigners who have lived in the Philippines and who have come in contact with the Filipinos for many years.

The autochthonous, original and primitive music is found preserved even to these days in all its pristine beauty and purity among the groups of Philippine population which did not entirely yield to foreign domination and who now inhabit the mountain fastnesses of the northern provinces of the Island of Luzon and the forest regions of the Islands of Mindanao. Among the Christian groups, however, autochthonous music has practically disappeared, having succumbed to the influences of Spanish and American musical airs and forms. There is, however, noticeable today, in the wake of a growing sense of nationalistic spirit, a growing tendency to purge this autochthonous music of its foreign essence.

Despite these Latin and Anglo-Saxon influences, Filipinos have a music of their own, and to preserve it for posterity should constitute one of our national endeavors. Of course, in the present stage of civilization and progress of the Philippines, it should not



Dr. Francisco Santiago

be our aim to return to primitive music, as this would be tantamount to retrogression, a historical absurdity. Music is affected by environment, and progress in civilization reflects in the progress of music.

A wave of tense nationalism is sweeping over the country. Nationalism in Filipino music does not and can not mean the empty and vain attempt to return to the simple music of days gone-by, but the preservation of its essence for posterity, improved and enriched with the best elements of Spanish and American forms, keeping alive and vigorous the traits and peculiarities which broadly distinguish Filipino music as such.

The formation of the National Federation of Music of the Philippine Islands is very timely. I wish to sincerely congratulate its organizers on their initiative and their zeal. An organization of this kind has a tremendous capacity for the elevation of the music profession.

## *Notice To All Members Of The National Federation of Music*

*THOSE DESIRING TO HAVE FEDERATION PINS WILL PLEASE SEE EITHER MR. ALFREDO LOZANO, PRESIDENT OF BRANCH NO. 1, OR PROF. R. R. CORNEJO, AT THE CONSERVATORY BUILDING, U. P. EACH ORDINARY PIN COSTS ₱0.80; SPECIAL, ₱2.00*

# THE ART OF BOWING

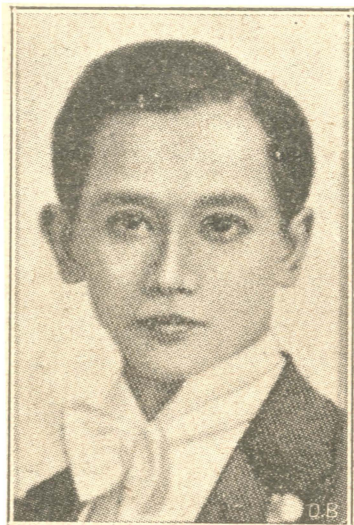
## (For the Violinist)

By Prof. ERNESTO VALLEJO  
of the Conservatory of Music, U. P.

**B**ETWEEN a "musician" and an "amateur", referring to violinists, we can easily and readily discern their difference by the manner each of them handles the bow. The fiddler, a term by which an "amateur violinist" is commonly known, often times commits the mistakes of using his bow in an unbalanced, excessive and unconscious way with which frequently appears conspicuous and distinct to the ordinary music loving observer. The violinist, on the other hand, indistinctly resorts to logic in order to give a most thoughtful "balance" to his bow strokes, and thus transmits to the audience the soul and heart-felt sentiment of the author of the music masterpiece. I consider this to be the greatest asset. Speaking from the intelligent musician's standpoint, the violinist must always base his bowing on fundamental principles and rules governing a most successfully pleasing tone transmission and soul-feeling interpretation. Hence, it is indispensable to each and every violinist to observe and always follow a strict line of conduct as regards the handling of his bow.

Once I had the surprise of my music-career life when on one occasion I had the opportunity in the United States to hear a lecture given by a great and master violinist, in the person of whom he criticized the stroke length of the ordinary full-sized bow. According to him, were it not for the bow's required weight, a violinist can and will certainly play much better and clearer, and thus acquire better achievements, if the bow strokes were shorter. Among other things, he said more or less: "The less a player uses his bow, especially in rapid passages, the better and clearer he plays." Since then I began observing that nowadays the virtuosos in fact do use such a bowing as is scarcely yet sufficiently enough to make rapid passages clearly enough with surprising and astounding results. While I am not any authority on this matter but merely a follower of the lecturer I have just referred to, I would recommend to the young violinists with full ambition of success to heed the hints of the said lecturer when confronted with rapid passages.

There are many different kinds of bowing, but for the present time I shall attempt only to elucidate superficially the characteristics of some of them; namely, the *Martele*, *Sautillé* and *Spiccato*.



Prof. ERNESTO VALLEJO

### MARTELE

In the application of this important bow stroke, in my opinion, the student should be guided by his individual and normal physique. He should see to it that his right hand and arm be normal violinistically before he can hope to achieve successful "martelé" strokes. "Martelé" means "hammered". This stroke can only be achieved by a short sudden attack, musically speaking, followed immediately by a complete relaxation of both the right hand and arm. The pressure of the first finger with a sudden relax should be followed after either or both an "up" or "down" stroke. The majority of great violinists get the best results by applying a "two-third" bowing strokes.

### SAUTILLE

This term means "hopping" or "jumping". The best results in this stroke may be achieved by exerting the utmost care in evenly balancing the down and up bowing. I suggest and recommend the use of the middle part of the bow. Begin first with light even stroke up and down, or vice-versa, without lifting the bow from the string. Greater care must be taken to the "up" bowing upon noticing that the bow begins to jump, and upon acquiring an even bow-jumping, the player must make such a jumping lighter and shorter until he reaches a point of clarity.

### SPICCATO

"Spiccato" means "distinct", "detached", "pointed", "separated". This stroke is played with the point of the

## ABOUT ARTISTS

ANTONINO BUENAVENTURA

The Music Magazine takes pleasure in introducing to music lovers a young man from Baliuag, Bulacan, who has distinguished himself as a composer, a conductor and a band leader. He is Mr. Antonino Buenaventura, a member of the faculty of the conservatory of music of the University of the Philippines and band leader of the well known U. P. Cadet Band with the rank of cadet major. He is the author of the song "SEA SHELL" which was sung at the concert that was held at the Central Student Church on Saturday evening, November 18, 1933, and which is published for the first time in this issue (see pp. 14-15), dedicated to Miss Elena Mapua, a pharmaceutical chemist, member of the faculty of the Mapua Institute of Technology, and at present a student of Mrs. E. Reysio-Cruz in voice culture in the Conservatory of Music.

Mr. Buenaventura, who is only 28 years old at the present writing, came to Manila in 1923, when he enrolled in the conservatory of music, U. P., and graduated in Science and Composition in 1929. While yet a student, he was appointed an assistant teacher in 1925. In 1927 he was given the appointment as band leader of the U. P. Cadet Band, having graduated in military science and tactics from the same university in 1929.

Moved by his own ambition to further his musical career, he enrolled in 1932 to continue his postgraduate course in science and composition, and, as a result of his honest endeavors, he was awarded his diploma in March, 1933, by the University of the Philippines, which diploma is equivalent to bachelor of music degree. He intends to go to the United States to take up his Master of Music course.

Besides his duties as instructor in the state conservatory and band leader of the U. P. Cadet Band, Mr. Buenaventura is assistant conductor of the Conservatory Philharmonic Orchestra and Acting Secretary of the National Federation of Music of the Philippine Islands. He was the one who conducted the Song Cycle (The Seasons) which was sung by Miss Mercedes Matias with the orchestra accompaniment at the recital given by Prof. Cornejo at the Ma-

(Continued on page 11)

bow mostly and with wrist stress. The student should see to it that his bow should not be too loose if he expects to achieve success in this kind of stroke.

# Nationalism: A Musical Idiom

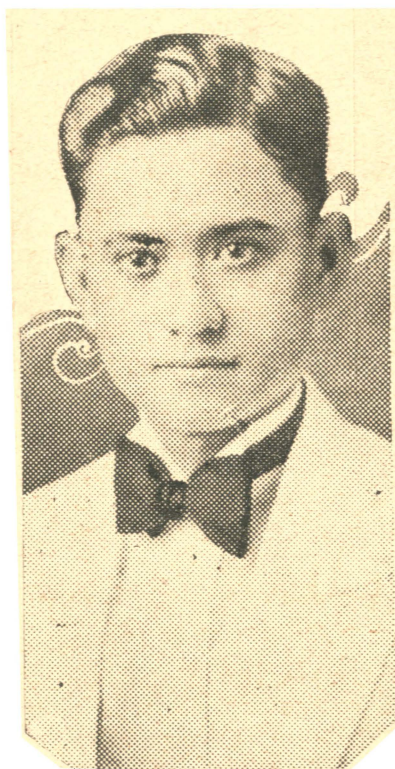
By HILARION F. RUBIO  
*Composer - Conductor*  
*Graduate in Science and*  
*Composition, Conservatory*  
*of Music, U. P.*

**W**HEN we speak of Art we mean a thing which is imperceptible, unimaginable and sometimes intolerable. Why imperceptible and unimaginable? The magician lures the spectators by his treacherous stunt that makes them spellbound. After all, the excuse for such mental disposition is the power of magic art.

Why intolerable? When we behold the nudity of a maid in such a care-free mood as to throw us into the whirlpool of delight, we can not tolerate the situation until we argue against the naked exhibition. But, such lively fresco is wrought by Art. Speaking of Musical Art: The modernity, nay, the ultra-modernity, of advanced writers can not be tolerated by the composers of the Romantic Age; yet such license in idiomatic expression is admired as the progress of Art.

Here lies the difference between Science and Art. Science is governed by primordial laws based on facts which do not constantly change in the course of universal life (freaks are, of course, excepted). Art has its rudimentary principles. But, as soon as these principles are comprehended, it wanders aloof from the arena of classicism and creates laws that are consistent within itself.

No matter what laws are adapted by the Musical Art, there is a distinct element which permeates the corporeal being of a musical composition. This distinguishing element is termed "figure" or "theme" used to enlarge the embryonic idea in the composer's mind to a symphony or concert, the two biggest of concert compositions. There are composers of the classical, romantic and modern periods who use the so-called "International" themes; and we can classify the compositions using such themes as "absolute", "theoretical", "abstract", "immaterial", etc. While compositions using the so-called "Folk-tunes" of the rural communities as themes can be grouped as "programmatic", "practical", "concrete", "material", etc. Composers, at the very first wake, discovered the possibility of utilizing the folk-music. And, since formal music was born, tribal songs and airs serve as guiding spirit of light and serious compositions. No composer has denied the feasibility of such thematic materials. In the first place, they make themselves figure of sympathy and admiration amongst their people; in the second place, they become patriotic to the utmost, using the latent materials of their country. The high adoration they receive from their com-



Hilarion F. Rubio

patrics and the heroism they establish by such practice are worthy of imagination.

Composers of all nations have shown heart-felt interest in the people's bare music and they have, at times, analyzed that "Nationality is the basis of musical Art." Tunes of varied rhythm and melodious trend aggregated from different sources and combined a compact-whole serve as the representative music of a nation. Hence, nationality is affirmed. This nationalism is easily discernible in countries where the inhabitants are politically inferior. It seems as if music is the proper medium of expressing their suppressed emotion.

The nations that have shown leadership in the presentation of this nationalistic idiom through music are the following:

## GERMANY

This nation is one of the oldest in developing musical art in all its phases. The representative composer who had developed the people's music is Johann Sebastian Bach. "Probably no

influence in the whole range of music has been so widely spread and so deeply rooted in national feeling as the Chorale of Germany. Among the chief factors which contribute to this result were the rise and spread of the Lutheran movement. Apart from his two hundred and twenty-nine cantatas nearly all of which introduce chorales, Bach founded over one hundred and forty-eight organ pieces on chorale-tune. He was rightly described by Forkel, soon after his death, as 'the first great voice out of Germany since Luther'".

## POLAND

The Polish woh suffered much under the ban of their mother country have resorted to the expression of nationalism through music. And the composer who heralded this aim is Frederic Francois Chopin. "He loved to talk about nationality and Art. Chopin's mazurkas conveyed a vivid picture of rural Poland. He had never collected these folk-tunes in a book, but had listened to them lovingly as a child, a boy, and a youth. And so it is with the polanaises, the 'walk-dance' of the Polish Court ceremonies. Chopin was strongly influenced by the marvellously rich folk-music of his own country. The tunes of the harvest field, marketplace, and village festival scenes, were all well known and loved by him."

## HUNGARY

"Franz Liszt, the foremost Hungarian composer, was not a nationalist of the racial order of Grieg or even of the patriotic order of Chopin. Compared with the fierce deep nationalism of his later compatriot Bela Bartok, Liszt's 'magyarism' has a 'tinny' sound. Yet his nineteen Hungarian Rhapsodies speak by themselves. His own use of the Hungarian folk-music was only a small part of his work for nationalism, although he wrote fairly large treatise on the music of the Hungarian gypsies".

"Bela Bartok's view of folk-songs is not the easy-going nationalism of Liszt, who never knows a word of Magyar. If ever there was a folklorist heart and soul, it is Bartok. In his rooms in Budapest he has nearly three thousand phonograph records of Hungarian songs alone with their many variants, all taken down on the spot. He knows every inch of his country as well as its people. "Franz Joseph Hadyn had popularized the Croatian idiom."

(Continued on page 17)



# Edvard Grieg's Influence on Music

When the promising young Norwegian composer, Rikard Nordraak, died in 1866, 24 years of age, Edward Grieg became heir to his place in the struggle to establish a Norwegian national music. As Nordraak's close friend, he received an impression of those ideas that was to become of such import in shaping his artistic destiny. He became the spokesman for the "national" in Norwegian music. Consciously he endeavored to find that which was a distinctly Norwegian mode of expression, and succeeded in creating an art that was his very own and at the same time unmistakably Norwegian in every detail. Never before had Norwegian music spoken with so full a voice, with such nuances, so forcibly, or so opulently. In Edward Grieg, it possessed a means for an almost unlimited wealth of expression. For his music gives utterances to morbid fanaticism just as well as to tenderness, grace and charm.

## A New Norwegian Musical Language

Besides he understood how to impart to each measure the impress of his personality. The reason for this may be found in the fact that his was a potent, independent, ingenious, and creative imagination. His love of country endowed him with an intuition for that which was peculiarly and characteristically Norwegian. Its folk music could give him guidance in rhythmic and melodic outlines. But in the harmonies, where most of us have the feeling that Grieg is Norwegian through and through, he had but little else than his own instinct upon which to build. Fortunately his personality was so richly endowed that he did not stick to the accustomed forms or modes of expressions, and at the same time so Norwegian that in giving expression for his own individuality, he created a new Norwegian musical language.

## His Music Not Understood in Norway at First

For us, who are now living, Grieg's music stands for the most Norwegian of all things Norwegian. And we imagine that it must have been immediately understood by the Norwegian as their own language. But that is not the case by any means. When the piano concerto was performed for the first time in Oslo, the audience did not receive it with wholly kind feelings. They did not understand it. The story about how Edward Grieg's own father once asked him to play—but for safety's sake added, "but please nothing by Grieg," is

characteristic of the general attitude. Not even those nearest him felt akin to this musical language which seems so natural to us.

## This Music Is More Griegish Than Norwegian

But, while in the beginning, Grieg's music had such a novel and curious effect, the reason for this is obviously to be found in the fact that it not only is Norwegian, but also because it is peculiarly "Griegish." The individually personal and the national in his music have been fused into an indissoluble whole. The national characteristics did not, as they did with the older Norwegian composers such as Halfdan Kjerulf and Waldemar Thrane, become his "second self". They became just himself. The Norwegian musical accent simply provided him with a mode of expression for his all-around nature, for his deep feeling, his overpowering temperament, his restless strength, and his sensitive and dreamy spirit.

## Grieg Has Added Much New Material to Music

So those of the opinion that most of the individuality in Edward Grieg's music lies in its national characteristics are most certainly in error. Grieg is a personality of such powerful and peculiarly individual characteristics that he can easily stand on his own feet. Henry T. Finck emphasises that, at most, not more than six other composers have added as much new and worthwhile material to music as Grieg has. If one studies his works carefully it will easily be seen that all the "new material" he created is not at all really national. For the most part it lies entirely outside the peculiarly Norwegian as the Norwegians know it from their real folk-music. And when we nowadays take it for something Norwegian something that Edward Grieg has only uncovered, then he is only being treated like most other great creators. They enlarge the conception of a given nationality, and give it both a new substance and a new impress. But just as German intellectuality was not the same before and after Goethe, and Norwegian intellectuality was different after Ibsen, so it is in this case. Grieg has actually expanded Norway. By means of his potent individuality he has added a new realm to the nation. And now we accept this added domain as wholly Norwegian. Of course, it is Norwegian. But it is a "Norwegianess" created by Grieg rather than discovered by him, for no matter how

"Norwegian" this new domain may be, it is even more "Griegish."

## Grieg's Influence on Other Composers

Edvard Grieg has enriched music to such an extent that composers in nearly all other countries are his debtors. It is very striking in how many instances there is evidence of the Grieg influence. Reminiscences (which, by the way, are only interesting as curiosities), are not only to be found in Scandinavian music but also in English music as in Cyril Scott's "A Balled Told at Candlelight." Edition Scott, page 4, line 4. measures 2 and 3; in American music as in the last few measures of MacDowell's "Witches' Dance," and "A Deserted Farm" from the Woodland Sketches (The Arthur P. Schmidt Co.), the first four measures; in Italian music as in Puccini's "La Boheme," second act, page 160, measures 3, 4, 5 and 6 in the piano and vocal score, G. Ricordi & Co.; also in Verdi's "Othello," prelude to act 4, page 324, measures 6, 7, 8 9 and 10 in the piano and vocal score, G. Ricordi & Co.; in French music as in Debussy's "Arabesque No. 1", page 3, measures 5, 6, 7 and 8. A Durand & Fils; and in Ravel's "Sonatine," first movement, page 2, measure 2, 3, 4 and 5. A Durand & Fils; as well as others too numerous to mention. In passing it may be of interest to look a little closer at an old argument. In the second theme of his Rhapsody, opus 79, No. 1 (in B minor), Brahms has made use of a theme which bears a curious resemblance to "Aase's Death" from the Peer Gynt music. And in this connection Grieg has often been accused of having "lifted" this idea from Brahms; but very unjustly. The Peer Gynt music was given to the world quite a few years before the Rhapsody.

## Grieg's Share in the Creation of Impressionism

Perhaps the most decisive influence Grieg exerted was in France. During the eighties, Wagner's music had completely conquered not only the French public, press, executants, and composers but the poets and painters as well. For from 10 to 15 years Wagner dominated French art. The reaction came around 1890, and it began, according to Romain Rolland, with a violent enthusiasm for Grieg. His music, together with the new Russian music, pointed in a direction away from the German influence, from the old strict and logically deve-

(Continued on page 22)

# The National Federation of Music

At the invitation of Prof. Rodolfo R. Cornejo, of the faculty of the Conservatory of Music, University of the Philippines, a meeting of musical artists and music lovers was held for the first time at 327 Raon, Santa Cruz, Manila, one Sunday morning, September 24, 1933, for the purpose of forming a federation; but, because only about sixteen musicians were present at said meeting, they decided to postpone the discussion of the Constitution and By-Laws which was drafted by Prof. Cornejo for the proposed association. On October 1, 1933, another meeting was held and the Constitution and By-Laws were discussed and approved by those present at said meeting.

Among the signers of the Constitution and By-Laws were: Francisco Santiago, Mus. D., pianist, composer and conductor, Director of the Conservatory of Music, U. P.; Prof. Rodolfo R. Cornejo, Mus. B., Mus. M., pianist, composer and conductor; Prof. Nicanor Abelardo, Mus. M., composer-conductor; Prof. Juan S. de Hernandez, Mus. B., composer-conductor; Prof. Julio Esteban-Anguita, Mus. B., pianist; Prof. Antonio J. Molina, A. B., composer-conductor; Prof. Antonino Buenaventura, composer-conductor; Prof. Jeno Von Takacs, pianist-composer; Prof. Ernesto Vallejo, violinist; Prof. Ramón Tapales, violinist; Prof. Ramón Mendoza, violinist; Prof. Bernardino Custodio, pianist; Prof. Rosario Lopez Garcia, pianist; Prof. Lucia Francisco, pianist; Prof. M. Monserrat, pianist; Prof. Concepcion Rodas, pianist; Prof. Benedicta Macaisa, pianist; Prof. Veneranda Acayan, Mus. B., violinist; and Prof. Emilia Cobarrubias, singer, all of whom are members of the faculty of the state conservatory; Miss Mercedes Matias, soprano-coloratura, teacher in voice culture; Dr. Vicente F. Bustamante, a practicing physician and former student in piano in the conservatory of music, U. P.; Mr. Hilarion F. Rubio, composer-conductor and writer, a graduate in composition from the conservatory of music and band leader of the "Zapote Band," Bacoor, Cavite; Mr. Alfredo Lozano, pianist and president of the student council of the conservatory of music, U. P., Mr. Lucino Sacramento, a senior student in composition of the same conservatory; Miss Matilde Rivera, soprano, a member of the graduating class of the same institution; and Mr. José V. Carreon, a young pianist.

Immediately after the adoption of the constitution and by-laws, the organizers held the election of temporary officers with the following results:

President: Rodolfo R. Cornejo; secretary: Antonino Buenaventura; treasurer: Julio Esteban-Anguita; and members of the board of directors: Ernesto Vallejo, Ramón Mendoza, Mercedes Matias, Conchita Rodas, Alfredo Lozano, and Lucino Sacramento, who shall act as such officers until their successors are duly elected and qualified in accordance with said constitution and by-laws of the Federation.

The headquarters of the Federation are now located at Room 8, La Defensa Building, near Plaza Santa Cruz, Manila.

## New Members of the Federation

MISS AMPARO ACUÑA, professor in piano and harmony and member of the faculty of the Academy of Music of Manila, joined the National Federation of Music on October 25, 1933. She was born in Capiz, Capiz, on March 3, 1907, and graduated from the "Academia Viella" on December 30, 1931. She is a member of the Asociación Musical de Filipinas. Her present residence is at 433 M. H. del Pilar, Ermita, Manila.

MR. HILARION F. RUBIO, composer writer and conductor who graduated in Science and Composition from the Conservatory of Music, U. P., on March 21, 1933, joined the Federation under date of November 8, 1933. He is at present the band leader of "Anak-Zapote Band" Bacoor, Cavite.

DR. ALFREDO Z. FERNANDEZ, a practicing physician and an accomplished pianist and composer, was admitted to the Federation on November 11, 1933. He was born in Mabitac, Laguna, in August, 1896, and is at present residing at 1037 O'Donnell, Manila.

MISS MARIE JEWETT, a student of Miss Jovita Fuentes in voice culture in the Academy of Music of Manila and a member of the Asociación Musical de Filipinas, Manila, joined the National Federation of Music under date of November 12, 1933. She was born in Manila on

August 8, 1911, and is at present an employee of the La Salle Extension University at the Masonic Temple. Her address is: St. Scholastica's College, Manila.

MR. ANGEL C. MONTENEGRO, a piano teacher who has graduated in pianoforte from the Winn School of Music, New York, U. S. A., on May 24, 1922, was admitted to the Federation on November 8, 1933. He is at present organizing a branch of the Federation in Bauan, Batangas. His home address is 82 Remedios St., Bauan, Batangas.

MR. SEBASTIAN C. HERNANDEZ, a baritone, who for seven years had stayed in Chicago, Ill., U. S. A., was admitted to the Federation on October 11, 1933. His address is: 323-A, P. Campa St., Sampaloc, Manila.

MR. ANTONIO AVILA, a cornetist, trombonist and composer, and at present the Municipal Secretary of Tanauan, Leyte, where he was born January 17, 1896, joined the Federation under date of October 21, 1933. He is the conductor of a local band in said municipality. Residence address: 17 Rosario, Tanauan, Leyte.

DR. HENRY A. START, a practicing physician in the City of Manila and formerly a choir conductor, singer and composer, who is a holder of a certificate from the Albion Conservatory and also from the Royal Conservatory of Music in Florence, joined the Federation on October 11, 1933. He was born in Georgetown, Michigan, U. S. A., on December 19, 1869. His address is 428 Rizal Ave., P. O. Box 1696, Manila.

MISS MARIA KALAW, actual student in voice culture of the Conservatory of Music, U. P., and Queen of the Manila Carnival and "Miss Philippines" of 1931, has also joined the National Federation. She arrived only two months ago from the United States where she obtained her Master of Arts degree. Her residence is: Santol, Santamesa, Manila.

# U. P. Conservatory Organized Branch No. 1 Of the Federation

## CEBU GLEE CLUB Cebu, Cebu

### The Election of Permanent Officers For 1934 Will Be Held Before Coming Christmas

With the co-operation of the officers, members of the faculty and student body of the Conservatory of Music, University of the Philippines, and upon the advice of Prof. Cornejo, Mr. Alfredo Lozano, President of the student council of said institution, has organized the first branch of the National Federation of Music, with the following officers and members:

#### OFFICERS

Mr. Alfredo Lozano, pianist, Acting President.  
Miss Matilde Rivera, soprano, Acting Vice President.  
Mr. Lucino Sacramento, composer, Acting Secretary.  
Miss Elena Mapua, soprano, Acting Treasurer.  
Miss Amparo R. Luz, Acting Auditor.  
Mr. Celso Estrella, violinist, Acting Councilor.  
Mr. José V. Carreon, pianist, Acting Councilor.  
Mr. Diosdado N. Risos, baritone, Acting Councilor.  
Miss Evelina Kalaw, soprano, Acting Councilor.  
Miss Rizalina Belen Exconde, violinist, Acting Councilor.

**MISS ENGRACIA LACONICO**, a student in piano of the Conservatory of Music, U. P., and "Miss Philippines" of 1933, is now a member of the National Federation of Music. She is the daughter of Mr. Panfilo Lacónico, a prominent business man of Manila, and president of the well known National Volunteers and of the National Military Academy. Her address is: 1414 Azcarraga, Manila.

**MR. JUAN BENASA**, tenor and copyist, has also joined the National Federation of Music. Mr. Benasa will be one of the participants in the opera "Madame Butterfly" which will be held at the Metropolitan Theatre on December 1, 1933, with Miss Jovita Fuentes in the leading role.

#### MEMBERS

##### Misses—

Maria Kalaw, singer.  
Engracia Laconica, pianist.  
Marcela Aquino, violinist.  
Lourdes Victoria, pianist.  
Modesta F. Arceo, pianist.  
Carolina M. de Leon, pianist.  
Brigida Reyes, contralto.  
Belen T. Bongco, pianist.  
Natividad R. Castillo, pianist.  
Amparo Barrios, pianist.  
Victoria José, pianist.  
Leonor Gonzaga, soprano.  
Leonor P. Moreno, pianist.  
Apolonia Exconde, pianist.  
Trinidad Trigal, pianist.  
Salvación A. Oppus, pianist.  
Pomposa R. Decena, pianist.  
Purita B. Beltran, pianist.  
Julita Cuaderno, soprano.  
Antonina de los Santos, soprano.  
Jesusa Bello, pianist.  
Marina P. Navoa, pianist.  
Isabel Tablante Mesina, pianist.  
Belen C. Vicente, pianist.  
Rita Villacorta, pianist.  
Virginia de Leon, soprano.  
Manzuela Gumila, pianist.  
Jesusa Bello, pianist.  
Candida Bautista, pianist.  
Felicidad P. Dionisio, pianist.  
Marina M. Diakno, pianist.  
Fé L. Patungan, pianist.  
Pacita P. Ferro, pianist.  
Purificación Papa, pianist.  
Angelina Obiña, pianist.  
Gertrudis Iral, pianist.  
Ignacia L. Ang, pianist.  
Valenta P. Bulan, pianist.  
Elvira Castillo, pianist.  
Aida Acuña Sanz, pianist.  
Consolación Gonzales, pianist.  
Nenita M. Maiquez, pianist.  
Lydia T. Kamatoy, pianist.  
Juanita de la Santa, pianist.  
Natividad R. Pajarillo, pianist.  
Remedios Reyes, pianist.  
Rizalina Ochangco, pianist.  
Alicia G. Cruz, pianist.  
Lily T. Valero, pianist.  
Amelia J. Marfori, pianist.

##### Messrs.—

Tomas de la Rosa, pianist.  
Jesus del Carmen, pianist.  
Pacífico Banzon, pianist.  
José S. Robles, Jr., violinist.  
Eliseo Clamor, cornetist.  
Evaristo M. Bolante, violinist.  
Lucio D. San Pedro, banjist, oboist and pianist.  
Jesus Aguilar, violinist.

Through Mrs. A. M. Francisco, president of the Cebu Glee Club, this society joined the National Federation of Music in a body, with Miss Angelina Obiña as delegate to the general convention or assembly.

Her letter, dated at Cebu November 8, 1933, reads as follows:

"Inspired by the invaluable purposes of the National Federation of Music, the Cebu Glee Club, a musical society in Cebu, wishes to apply for membership.

We give our full authority to Miss Angelina Obiña as our delegate who will decide matters for us.

In the hope that we may contribute to the realization of your excellent projects for our national common good, I am,

Yours sincerely,

(Sgd.) A. M. FRANCISCO,  
*President, Cebu Glee Club*."

Alfredo Z. Narvas, violinist.  
Ernesto Garcia, violinist.  
Felicísimo J. Bautista, pianist.  
José R. Cordero, pianist.  
Agustin C. Bagasao, violinist.  
Emigdio A. Dumaraos, violinist.  
Laurelio C. Bañez, pianist.

According to Mr. Lozano, the election of permanent officers for the year 1934 will take place sometime before this coming Christmas and the induction into office will be held in the early part of January.

Students of the Conservatory who desire to join the Federation shall see either Mr. Lozano or Prof. Cornejo at the Conservatory Building.

### Antonino Buenaventura (Continued from page 7)

nila Grand Opera House on September 15, 1933. He is also the assistant director of the Choral Art Association and conductor of the Baliuag Band, Baliuag, Bulacan.

Other compositions made by Mr. Buenaventura are as follows: "String Quartet in A Minor, Op. 12", "Concert Overture, Op. 5", "Double Fugue for String Orchestra", "Sinfonietta for Symphony Orchestra," "Historic Fantasy," "President Palma" (March), and "U. P. Forever" (March).

## A WORD OF THANKS

The MUSIC MAGAZINE wishes to thank the following subscribers for their kind and valued assistance in encouraging its publication by sending in their advance payments before the first number was printed:

Miss Modesta Arceo, Batangas, Batangas.

Miss Lucia Francisco, 832 O'Donnell, Manila.

Miss Eugenia Agoncillo, 1146 M. H. del Pilar, Manila.

Prof. Jenó von Takacs, Cons. of Music, U. P.

Miss Conchita Rodas, 606 Kansas, Manila.

Mr. Julio Esteban-Anguita, 936 P. Faura, Manila.

Miss Consolacion Gonzales, Phil. Women's College

Miss Felicidad Dionisio, 16 Ocampo Cardona, Rizal.

Miss Valenta Bulan, St. Theresa's Dormitory.

Miss Lourdes Guerra, 57 Victoria, W. C.

Mr. John Haussermann, Jr., 712 Indiana, Manila.

Mr. Emigdio Dumaraos, Cons. of Music, U. P.

Miss Mary Gordon, 56 Ortigas Ave., Pasay, Rizal.

Miss Benedicta Macaisa, Cons. of Music, U. P.

Mr. Ramon Tapales, 566-B Taft Ave., Miss Genoveva Perlas, 108 Nebraska,

Mr. Angel C. Montenegro, Bauan, Batangas.

Miss Aida Sanz, 435 M. H. del Pilar, Miss Pacita Chicote, P. O. Box 658, Manila.

Mr. Pedro Roxas, 178 Guipit, Manila.

Miss Milagros Fermil, Rizal Memo. Hosp., Zamboanga.

Miss Angelina Obiña, Phil. Women's College Hall.

Miss Gregoria Jesef, 95 Bacood, Sampaloc.

Miss Natividad Pajarillo, Cons. of Music, U. P.

Miss Belen Vicencio, Malabon, Rizal.

Miss Rizalina Ochangco, 1041 Mangahan, Manila.

Miss Felicisima Pleno, 710 Firmeza, Sampaloc.

Mrs. Consuelo Belmonte, 1379 Gral. Luna, Manila.

Miss Veneranda Acayan, Universitarian Dormitory.

Miss Isabel Mesina, Cons. of Music, Miss Belen Bongco, Sta. Isabel College.

Miss Ramona Mojica, Normal Hall, Taft. Ave.,

Miss Lily Valero, Beaterio College, Intramuros.

Mr. Federico H. D. Santos, Baclaran, Parañaque.



Miss Magdalena Licauco, 1026 Soler, Manila.

Miss Patrocinio, 1 Riverside, San Juan del Monte

Miss De Leon, Cons. of Music, U. P. Mr. Pacifico Banzon, Cons. of Music.

Miss Salvacion Oppus, 1456 Abreu, San Miguel

Miss Vicenta Noel, Sta. Isabel College Mr. Jesus Concepcion, Pasig, Rizal

Miss Matilde Rivera, 229 Grey, Ermita Mr. Ramón Mendoza, 459 Padre Rada, Tondo

Miss Marina Diokao, 2033 Ilustre, Sta. Cruz

Miss Rosario Coronado, 3191 Taft Ave. Ext.

Miss Bienvenida Goloy, 1163 Magdalena, Int. 3.

Miss Elsa de Aenlle, 115 Legaspi, W. C. Mrs. Manuela Monserrat, Cons. of Music, U. P.

Miss Avelina Barbeito, 3273 Taft. Ave. Ext. Pasay.

Miss Esperanza Garma, Phil. Women's College

Mr. Antonio H. Tobías, San Carlos, Occ. Negros

Mr. Juan C. Bañez, Lingayen, Panga-

sinan

Mr. Jesus del Carmen, 100 Moret, Sampaloc

Mr. Lausit Kwan, Cons. of Music. Mr. Tomás de la Roca, 542 G. Tuason, Sampaloc

Miss Purita Beltran, Calamba, Laguna Miss Candida Bautista, Cons. of Music,

Miss Francisca Eustaquio, San Juan del Monte, Rizal

Miss Rosario Zanduetta, 229 Cristobal, Paco

Miss Adelaida Baja, Conservatory of Music, U. P.

Mr. Laurelio Bañez, do.

Mrs. Elisa Maffei de Lopez-Luna do.

Mr. Santiago Canivel do.

Mr. Villaroman Katwiran, do.

Mr. José Robles, jr. do.

Miss Pilar Gomez, do.

Miss Patrocinio Gallardo, do.

Mr. Marcelo Flores, do.

Prof. Nicanor Abelardo, do.

Pablito M. Osuna, Lopez, Tayabas

Esteban T. Zeta, Zumarraga, Samar

Rufe M. Bruan, Urdaneta, Pañgasinan

L. R. Aguinaldo, 514-520, Juan Luna, Manila



**Miss ELENA MAPUA**  
*(Pharmaceutical-Chemist)*  
*Member of the Faculty of the Mapua*  
*Institute of Technology.*

# “Sea Shell”

(SONG)

Dedicated to Miss Elena Mapua

by

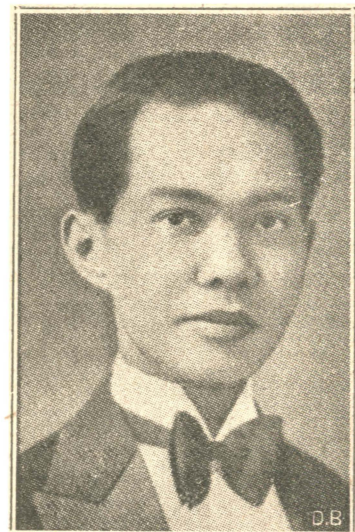
**ANTONINO BUENAVENTURA**

Tagalog Version of the

## “Sea Shell”

By the Editor, Music Magazine

Irog, irog, gandang napañgarap  
 Dibdib ko ay may hirap  
 Dam’hin mo’t ikaw ay mahabag  
 Sa tuituina’y hinahanap  
 Tinutunton lagi’y iyong bakás  
 Umaasa na ang lunas  
 Ay nasa sa iyo’t ang ulap ay lilipas  
 Tingni, O! liyag, tañging awa  
 Ang hanap..... Irog,...irog...



**ANTONINO BUENAVENTURA, P. G.**  
*Member of the Faculty of the*  
*Conservatory of Music, U. P.*  
*Acting Secretary, National Federation*  
*of Music*

Lyrics by  
Amy Lowell

# Sea Shell

(Song)

Music by  
Antonino Buenaventura

Moderato

Piano *mf*

Sea shell Sea shell Sing me a song O!

Please — A song of ships and sail-or men And par-rots and tro-pi-cal

*Poco Agitato*

trees — Of Is-lands lost in the Span-ish main which no man e-ver may

find a-gain of fish — er and co-rals un-der the waves and sea

The musical score is written for piano and voice. It begins with a piano introduction in G major, 2/4 time, marked 'Moderato'. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The lyrics are: 'Sea shell Sea shell Sing me a song O! Please — A song of ships and sail-or men And par-rots and tro-pi-cal trees — Of Is-lands lost in the Span-ish main which no man e-ver may find a-gain of fish — er and co-rals un-der the waves and sea'. The score includes dynamic markings such as *mf*, *pp*, and *Poco Agitato*. The piece concludes with a final piano flourish.

NEXT ISSUE: "Valse Palma" (Concert Waltz) by Rodolfo R. Cornejo  
Dedicated to Dr. Rafael Palma, President, University of the Philippines

2 *Poco meno*

horns - essia - bled in great green caves Sea shell Sea shell

*sfz* *P*

1 *VRZ.*

Sing of the things you know so well

L.H.

2 *VRZ.*

Sea shell

Sea shell

*P*

Copiado por Juan Benasa.  
10 / 30 / 33.

# Constitution and By-Laws

United by the same ideas and inspirations and moved by the same spirit of comradeship and good will, we, the undersigned musicians, a majority of whom are residents of the Philippine Islands, in our desire to elevate the standard of local compositions and to promote the interests of music in this country, have, this first day of October in the year of Our Lord nineteen hundred and thirty-three, organized in the City of Manila an association of musical artists, and do hereby adopt and promulgate, for the guidance of its members, the following:

## CONSTITUTION

### I

#### NAME

*Article 1.* This association or corporation shall be known as the "NATIONAL FEDERATION OF MUSIC of the Philippine Islands," or briefly, the "NATIONAL FEDERATION OF MUSIC."

### II

#### PURPOSES

*Art. 2.* The purposes for which this Federation is formed are:

(a) To foster and cultivate the spirit of brotherhood or comradeship among its members and to establish friendly relations with other musicians outside of the Federation that harmony and mutual co-operation between all musicians may exist and unpleasant rivalry and hatred which are common among brethren of the same profession be completely eliminated in this country;

(b) To elevate or promote the standard of local compositions as well as the standard of the music profession so as to make them abreast of American and European music and thus serve the best interests of the musical world;

(c) To encourage music studies or culture and the practice of music profession by lending all possible aids and protection to local musicians, professional or amateur, and to pension exceptionally bright music students, who, by reason of their poverty, can not continue their studies in any conservatory or academy of music in the Philippines or abroad;

(d) To give public and private recitals, concerts and other musical programmes for the benefit of the Federation or of its members or branches, as well as for the benefit of the general public or of any charitable or benevolent institution;

(e) To copyright and publish good popular as well as classical music, songs and operas written by local composers and to appoint for the purpose of passing upon their works a board of music censors composed of music critics, composers and pedagogues of recognized standing, regardless of nationality; and, finally—

(f) To organize, operate and maintain symphony orchestras and choral entities for the development and progress of music playing and singing and to form a real Filipino opera company which will eventually interpret the works of local composers as well as those of the world-renowned authors.

### III

#### PLACE

*Art. 3.* The principal office of the Federation shall be established or located in the City of Manila and branch offices or committees may be established in any part of the Philippine Islands or in any foreign country.

### IV

#### MEMBERSHIP

*Art. 4.* No person shall be admitted to this Federation unless he or she is (a) a musician, player, singer, conductor or composer, whether professional or amateur or student, (b) of good moral conduct and reputation, (c) a citizen or resident of the Philippine Islands, and (d) recommended by a member in good standing.

Musicians or music students below sixteen years old shall be classified as Junior Members, while those of the age of 16 or above shall be known as Senior Members.

Music lovers, who may desire to join the Federation or to lend their assistance in the attainment of its aims and purposes, may be admitted as Honorary Members or Patrons and Patronesses.

*Art. 5.* Any musical association, society, club or guild; music school, conservatory or academy; band or orchestra; or any kind of musical organization, choral or glee club, etc., may be admitted as a group or unit and given the status of a branch of the Federation with all the rights and privileges enjoyed by any other branch of this Federation; provided, that each individual member or at least two-thirds of the members of such a musical association, society, club or guild, etc., shall sign the application for membership provided for the purpose by the Federation.

Each musical association, society, club or guild, music school, conservatory or academy, band or orchestra, which may be admitted as a group or unit or branch of this Federation, shall be entitled to a representation of one for every ten members thereof. Each delegate to the convention may be eligible for election to any office in the Federation.

Musicians who do not belong to any musical association or club or guild may form their own branch or committee under the Federation. Each branch or committee shall elect its own officers in accordance with the Constitution and By-Laws of the Federation.

### V

#### OFFICERS

*Art. 6.* The officers of the Federation shall be: One president, one vice-president, one second vice-president, one secretary, one assistant secretary, one treasurer, one assistant treasurer, one auditor, one assistant auditor, and six members of the board of directors or supreme council. With the exception of the secretary, assistant secretary, treasurer, assistant treasurer, auditor and assistant auditor all officers of the Federation shall be elected and qualified to hold office for a term of one year in accordance with the provisions of Article 19 of this Constitution.

Each branch or committee established by the Federation shall have the following officers: One president, one vice president, one secretary, one treasurer, one auditor, and five members of the council. With the exception of the secretary, treasurer and auditor, all officers of the branch or committee shall be elected by the members thereof once every year. The manner of holding their elections shall be in accordance with the By-Laws or rules and regulations duly adopted and promulgated by the branch concerned, with the approval of the Supreme Council or Board of Directors of the Federation.

Other branches, which have been admitted to the Federation as a body or unit, may hold their own elections in accordance with their own Constitution and By-Laws, provided that same shall not be in conflict with any provision of the general Constitution and By-Laws of the Federation.

Each branch or committee shall elect at its general meeting or local convention its own delegates or representatives to the General Convention or Assembly. There shall be a delegate for every ten members or a number of delegates to represent the branch according to said proportion. Any officer or member of a branch may be elected delegate to the general convention or assembly.



## VI

## DUTIES OF OFFICERS

*Art. 7.* The President shall have the following duties and powers:

(a) To exercise general supervision over the affairs of the Federation;

(b) To preside over all meetings of the Board of Directors or Supreme Council and of the General Convention or Assembly;

(c) To sign all documents, contracts and other obligations in writing, for and in the name of the Federation with the approval of the Board of Directors, and other papers pertaining to his office;

(d) To countersign all checks issued by the Treasurer or his deputy and to approve or disapprove any or all payments made not in accordance with the regulations or by-laws of the Federation;

(e) To appoint all officers and employees under him with the approval of the Board of Directors;

(f) To prepare and submit to the Board of Directors and to the General Convention or Assembly an annual report covering the activities and finances of the Federation and to make recommendations which he may deem fit and proper for the good of the Federation; and

(g) To represent the Federation in all affairs wherein his presence is necessary or his intervention is required.

*Art. 8.* The Vice-President shall assume the office of the President by designation in writing, or in case of sickness, absence, incapacity to act, resignation, separation from office, or death of the latter, the second Vice-President, in the absence of the President and of the First Vice-President, shall assume the duties of the President, or shall act in place of the First Vice-President in case of the latter's absence or sickness. Both the First Vice-President and the Second Vice-President shall perform other duties that the President may assign to them or to each of them with the approval of the Board of Directors or Supreme Council.

*Art. 9.* The Secretary shall have the following duties and powers:

(a) To attend all meetings of the Board of Directors or Supreme Council and of the General Convention or Assembly and to take record or minutes of all matters transacted or approved therein;

(b) To certify all the minutes of the meetings held by the Board of Directors, the General Convention, or Special Committees of the Federation;

(c) To make reports of all appointments made in favor of certain members or officers or employees which

shall form the various committees created by the Board of Directors, and to keep a record book of all members duly admitted to the Federation;

(d) To keep the books and records of the Federation and to turn same over to his successor or assistant secretary upon his separation or resignation from office; and

(f) To sign all documents or papers which require his signature as secretary and to perform other duties that may be designated by the President or by the Board of Directors or General Convention.

*Art. 10.* The Assistant Secretary shall assist the Secretary in the performance of his duties and shall do the work assigned to him by the latter or by the President in connection with his office.

*(To be continued in next issue.)*

## Nationalism..

*(Continued from page 8)*

### RUSSIA

This big nation whose view of political organization comes from different standpoints has shown distinct nationalism in music. "Mikhail Ivanovitch Glinka was the father of modern Russian music. In his first opera, 'A Life for the Tzar', he used a great national subject. In his second, 'Russlan and Ludmila's'; he is still more nationalistic. There, the long shadows of his ancestors loom over his music; he calls up their phantoms and listens to their mysterious soliloquies. In his 'Kamarinskaya' and the two rhapsodies on Spanish themes, he sets the model for a form founded on national tunes which was destined to be widely adapted as a form of tone-poem".

### NORWAY

"The music Edward Hagerup Grieg is a sufficient proof of the international qualities of a consciously 'National Music'. No one has put folk-music to a more artistic use. He penetrates to the core and extracts the essentials from it."

### BOHEME.

"Friedrich Smetana, in the first period, proclaimed himself to be a follower of Liszt, and his earliest works, the symphonies, poems, and the piano study, 'On the Sea-shore', are deeply impregnated with national feeling".

Antonin Dvorak is described by McDowell as "notable qualities or rhyth-

mic life and glowing color of nationalism."

### SPAIN

This romantic Spain which has endowed to us the doubt on the propriety of our typical music also practices nationalism in a very high degree. "Whereas Bartok derives his inspiration from the folk-song, the Cimbalom and Hungarian pipe, Manuel de Falla draws his from Spanish history and scenes, the guitar and the dance. He begins with the severe discipline of folk-music".

### PHILIPPINE ISLANDS

The Filipinos, who have fought indefatigably for their political and artistic emancipation since the beginning of their racial history, are now at the culmination of this activity. Deprived as they are of their valuable properties that originally and lawfully belong to them, there exists a revolting conscience among the leaders in politics and in Arts specially. Prominent composers who have attained higher standard through the sincere study of musical Art have already discovered the layer of nationalism in their folk-music. Let us hear what some of them say on the subject.

Dr. Francisco Santiago, the Director of the Conservatory of Music, in his "Development of Music in the Islands", as a concluding paragraph, says: "A wave of tense nationalism is sweeping over the country. Nationalism in Filipino music does not and cannot mean the empty and vain attempt to return to the simple music of days gone-by, but the preservation of its essence for posterity, improved and enriched with the best elements of Spanish and American forms, keeping alive and vigorous the traits and peculiarities which broadly distinguish Filipino music as such."

Prof. Nicanor Abelardo, Mus. M., in one of his class lectures, emphatically said: "We must encourage local composers to promote musical nationalism by inspiring them with the spirit of national tendencies and by making a research of necessary materials which may be utilized to promote this end. These materials are the folk-songs of remote villages not influenced by occidental conventionalities."

Prof. Antonio J. Molina, A. B., in an interview by a newspaper representative, stated: "... a nationalism that makes sure the discovery of new strokes of beauty in the 'airs', songs, and dances of the land, is the unique one that, I believe, is possible, logical, and idealistic in the creation of an artist".

*(Continued on page 20)*

# MUSIC APPRECIATION

By

Prof. NICANOR ABELARDO, Mus. M.  
Instructor, Conservatory of Music, U. P.

**T**HE appreciation of music is the same as the appreciation of any other thing in the sense that one could only measure the value of the thing by the knowledge of its contents or components.

The first thing that we hear in music is the superficial side or the extreme part, in other words, the melody. But this melody might be placed in any other part except extreme, in which case, we fail to appreciate the full value of the melody much more if it is veiled with contrapuntal or harmonic devices. Then, there are also some hidden beauties which the ordinary layman in the field of music fails to recognize. Some of these are: The subtle harmonies outside of the ordinary plain chords; the imitative devices which are subsequently recurred every now and then; the figurative treatment of a certain pattern or model which makes the principal characteristic of the whole composition; and, the proportionate regularity or irregularity of phrases. Then, there are also the effects of performance referring to technique, dynamics, accoustical effects, and tone colouring.

We really appreciate the beauty of music by aural means. We even wonder why such music has appealed to our emotional senses, but, the full appreciation of music only belongs to those who have indulged in the learning of the inherent component parts of composition. And for these, the study of harmony, counterpoint, musical forms and at least an instrument is indispensable.

(Next issue: "On Music Interpretation")

## Cornejo Music Studios

206 Apelo Cruz, Pasay, Rizal  
315 Raon St., and Room 8, La Defensa Bldg.  
Santa Cruz, Manila, P. I.



Offering:

Counterpoint and Composition

Private Lessons in Pianoforte

Special Coaching and Review in Radio  
and Concert Repertoire

Orchestra or Piano Arrangements

Class Hours:

Any time most convenient to Students.  
Home Lessons by Special Arrangements.

Moderate Tuition Fees

**RODOLFO R. CORNEJO, Mus. B., Mus. M.**  
Instructor

## Cavite Branch of the Federation

Prominent musical artists in Cavite, Cavite, have recently organized a branch of the National Federation in said town with the following officers:

President: Miss Isabel Gonzales, pianist.

Vice-Pres.: Miss Lourdes Calugdan, pianist.

Secretary: Mr. Rosendo Tolentino, bandmaster (retired), U. S. Navy.

Treasurer: Miss Dolores Manalo, pianist.

Members of the Council:  
Misses Josefa Encarnacion and Irena Santos, pianists, and Mr. J. E. Paller.

## Other Applicants For Membership

Other applicants for membership in the Federation are as follows:

F. del Rosario, P. O. Box 372, Manila

Prudencio Ramos, Baliuag, Bulacan  
Gil Carlos, Baliuag, Bulacan  
R. A. Burnia, Fort Mills, Corregidor

Federico R. Santos, 1000 Anak ñg Bayan, Int. 77-B, Malate, Manila.

Esteban T. Zeta, Zumarraga, Samar

Antonio H. Tobias, San Carlos, Negros Occidental.

## The National Piano Repair Shop

306 A. Bautista, Punta, Sta. Ana, Manila  
Telephone 5-51-09

Tuning—Repairing—Painting;  
Body-building—Ordinary Pianos;  
Automatic Pianos—Electric Pianos;  
Organs and Armoniums  
Satisfaction Guaranteed  
Reasonable Price

**J. E. Paller**  
Manager

# News of Music Schools, Colleges and Studios

## Conservatory of Music, U. P.

The formal inauguration of the new conservatory building will be held on November 29, 1933. It will be an open house. The senior luncheon will be held at 12 o'clock noon, and the concert at nine o'clock in the evening. Those who will take part in the program are mostly members of the faculty, such as Prof. Jenó von Takacs, pianist-composer; Prof. Ramón Tapales, violinist; Prof. Ernesto Vallejo, violinist; Prof. Ramón Mendoza, violinist; Prof. Veneranda Acayan, violinist; and others. Miss Matilde Rivera, soprano ('34), will sing a song. The guest artists who will participate in the musical program are Miss Mercedes Matias, soprano-coloratura, and Mrs. Regina Feldman, noted cellist. The Conservatory Philharmonic Orchestra will be directed by Dr. Francisco Santiago, director of the conservatory.

In the evening of December 3, 1933, the reception and ball will be held at the concert hall of the new building, according to announcement made by the committee in charge of the affair.

With the assistance of faculty members, the following candidates for graduation of class 1933-34 gave their senior recitals in the early part of this month at the concert hall of the old conservatory building, namely:

Miss Rosario Zanduetta, pianist, assisted by Miss Brigida Reyes, contralto, with Miss Rosita Sandejas, as accompanist.

Mr. José Robles, tenor, in joint recital with Mr. Santiago Canivel, pianist

Miss Emma Cosme, pianist; Miss Ludivina Gonzales, soprano; and Mr. Marcial Elepaño, violinist, in joint recital, assisted by Mr. Bernardino Custodio and Mr. Tomas de la Rosa, pianists.

Miss Jacinta Acosta, pianist, assisted by Miss Sepulveda, soprano, and Mr. José V. Carreon, pianist.

Miss Rosario Valdez, pianist; Miss Matilde Rivera, soprano, and Mr. Celso Estrella, violinist, in joint recital, assisted by Miss Rosita Sandejas and Miss Purita Papa.

Miss Jesusa O. Santos, pianist, assisted by Miss Rizalina Exconde, violinist.

Mr. Pacifico Banzon, pianist assisted by Mr. Modesto Maiquez, cellist.

Miss Adela Lagdameo, pianist, assisted by Miss Brigida Reyes, contralto.

Miss Encarnación Esguerra, pianist, and Mr. Lucino Sacramento, composer, in joint recital, assisted by Misses Enya

Gonzales, Aida Santa, Rizalina Exconde, and Apolonia Exconde.

## ACADEMY OF MUSIC

The Art String Quartet, composed of mostly members of the faculty of the Academy of Music of Manila, gave a concert on November 4, 1933, at the Masonic Temple, for the benefit of the Abiertas House of Friendship. Those who took part in the program were: Prof. M. Waxler, 1st violin; Miss F. Legarda, 2nd violin; Mrs. R. W. Duckworth, viola; and Mrs. Regina Feldman, 'cello. The assisting artists were Mr. A. Belloti, tenor, and Mr. Julio Esteban Anguita, pianist.

The complete opera, entitled "Madame Butterfly," will be presented to the Manila public at the Metropolitan Theatre on December 1, 1933. All voice students of the Academy will take part. Miss Jovita Fuentes, popular soprano and member of the faculty, will take the leading role, while one of her advanced pupils, Miss Marie Jewett, alto, will assume the part of Suzuki. Maestro Fabio Giampietro, coaching.

## ST. SCHOLASTICA'S COLLEGE

On Wednesday, November 22, the St. Cecilia's Club under the able direction of Miss Eugenia Agoncillo, celebrated the Saint Cecilia's Day with an elaborate program to be held at the Saint Cecilia's Concert Hall. Among the distinguished participants were Mrs. Caridad Hizon, Mrs. Pura Lacson Villanueva, Mrs. Blanca Castillo S. Dinglasan, Miss Beatriz Ortaliz, and Miss Amanda Cabrera.

The Saint Cecilia Club was founded three years ago by the directress, Sor Baptista Battig, O. S. B., of the St. Scholastica College. Sor Battig is preeminently known piano professor, pedagogue and composer under whose spiritual and educational leadership, ability and activity said institution has been very popular, especially in the musical field.

## COLEGIO DE SANTA ROSA

On October 28, 1933, the annual musical contest of the students of the Santa Rosa College was successfully held. To the winners in each class, three prizes were awarded.

The "Asociación de Angelitos" gave a concert on November 11 under the auspices of the Santa Rosa College. It

was attended by a selected crowd. Mrs. Resurrección Santa Ana (formerly Miss Bunye), the popular lady composer and directress of the music department of said institution, was the one in charge of the concert.

## ST. THERESA'S COLLEGE

On Wednesday, November 22, at 5:30 p. m., a recital was held at St. Theresa's College in honor of St. Cecilia, patron saint of music. Those who took part were Misses:

Cleofe Enage	Gloria Paredes
Josefa Rodriguez	Maria Gavino
Juanita Lumankan	Lucia Raymundo
Angelita Gozon	Alice Hunt
Anita Corominas	Dorothy Price
Mary Writh	Remedios Abesamis
Carmen Guerrero	Nieves de los Reyes
C. de los Reyes	Margarita del Rosario
Egmidia Aranda	Maria Alañon
Rosario Ledda	Josefina Bulatao
Ines Paredes	Salud Santiago
Luz Macabulos	Elvira Altavas
Patrocínio Paez	Pilar Carballo
Fe Perfecto	Lourdes Carballo
Dorothy Price	Guillermina Castillo
Consuelo Arranz	Rosario Coromina
Magdalena Castillo	Carlota Tan
Germelina Paredes	Cristina Tan
Margarita Caston	
Paulita Hernandez	

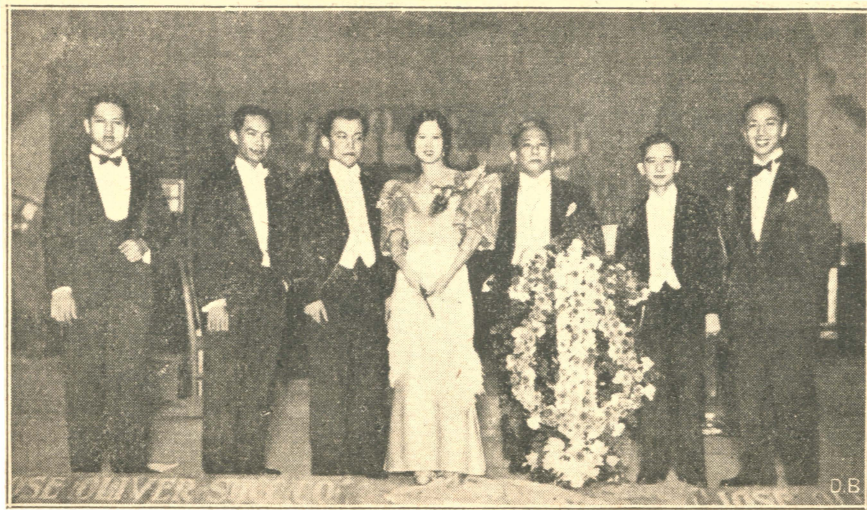
Melencio Arranz and Reynaldo Gregorio and the Senior and the Junior Choristers also took part in the program.

## MAPUA INSTITUTE OF TECHNOLOGY

The Architectural Club of the Mapua Institute of Technology will present a pageant based on the period of Cleopatra's reign in Egypt at the special Fete Egyptienne scheduled to be held on board the s. s. Visayas on the night of December 2. The boat will cruise around Manila Bay, and decorations will be in keeping with the Egyptian motif. All those attending are asked to be in costume.

Maria Kalaw will be Cleopatra in the pageant, which will depict the queen's rule with her mother Ptolemy XV, the campaign of Marc Antony in Alexandria, the voyage of Cleopatra upon the river Cyndus and Tarus on a splendidly adorned vessel to meet the famous Roman triumvir, and the subsequent life he led in Egypt's court.

With Miss Kalaw will be Maria Marta Albert, Charity Crow, Miss Purita  
(Continued on page 20)



In the above group, from left to right: Bernardino Custodio, Antonino Buenaventura, Rodolfo R. Cornejo, Miss Mercedes Matias, Dr. Francisco Santiago, Ernesto Vallejo, and Jose Robles.

The picture on the left was taken by the Juan de la Cruz Studio at the Manila Grand Opera House on the night of September 15, 1933, immediately after the recital given by Rodolfo R. Cornejo, our editor, who graduated as Master of Music from the Chicago Musical College, Chicago, Ill., U. S. A., last June.

Governor-General Murphy, his sister, Mrs. M. Teahan, his aides, Col. Van Schaick and Maj. Garfinkel, Senator Osmeña, Rep. Tirona, Mrs. Aurora A. Quezon, Mrs. Trinidad Roxas, General Bowers, Pres. Palma, Sec. Albert, Senator Aquino, Col. P. Santos, Don V. Madrigal, Miss E. Agoncillo, Miss Maria Kalaw, Miss Engracia Laconico, and other prominent people of Manila were present at this concert, which was considered a big success.

### Mapua Institute . . .

(Continued from page 19)

Kalaw, Elvira Lagdameo, Lydia Zuleta, Margarita Adrosa.

Dance numbers: Soloist, Rosario Llamas; duet dancers, Guia Lagdameo; Mr. Tecson; supported by Misses Carmen Llamas, Carmen Kennedy, Teresita de Jesus, Amalia Balunsal, Lydia, Duque, Ester Concepcion, Elvira Lagdameo, Remedios Yatco, Esperanza Vales, Rita Aranda, Piedad Montenegro, and Anita Concio. Choral numbers: Soloist, Miss Nelia Manalo of the Manila Chamber Music, and Vicente Villanueva.

Arrangements for this costume affair of the club have been in the process of completion for the past four weeks. The cover of invitation is in colors, and depicts personages and symbolic motifs characteristic of the episodes of the pageant. The selection of the cover design was done through a competition among the members of the club.

Attractive prizes for the most beautiful, most original, most comical and most typical costumes will be awarded to those attending. The costume dance and pageant will illustrate in practical manner the influence of Egypt on art and architecture.

The committee is formed by Miss Rosario Elizaga Cue, Fe Lagdameo and Filomena Valenzuela.

They are being assisted by the following: Misses Maria Kalaw, Monina Acuña, Charity Crow, Maria Marta Albert, Lydia Zuleta, Purita Kalaw, Nelia Manalo, Elena Mapua, Rosario Llamas, and Elvira Lagdameo.

### Nationalism . . .

Continued from page 17

The works of Prof. Juan S. de Hernandez, Mus. B., particularly his overtures, "Simoun" and "Rizal", "Cruzado de la Patria", are enveloped in the sparkling hue of nationalism. The same verdict falls upon the works of Profs. Jose Estella, Bonifacio Abdon, Antonino Buenaventura, and Rodolfo Cornejo.

As we have seen, the springs of music are found amongst the country-folks. It began in the country glade and round the hearth, before it passed to the church. The concert-room and the grand opera house are comparatively recent inventions. In the case of politically subordinate nations we have observed that

*Music is a language which begins  
Where the spoken word ends.*

## Juan Benasa

Tenor and Copyist

505 Magdalena, Int.  
Manila, P. I.

### Obituaries

THE MUSIC MAGAZINE, as organ of the National Federation of Music, begs to inform all the members of the Federation of the deaths of the

I

Father of Miss Matilde Rivera, soprano, member of the Class '34 of the Conservatory of Music, U. P.

II

Father of Miss Enya Gonzales, mezzo-soprano, student of the Conservatory of Music, U. P.

III

Father of Mrs. E. Reysio-Cruz, member of the Faculty of the Conservatory of Music, U. P.

IV

Daughter of Prof. Ernesto Vallejo, member of the Faculty, Conservatory of Music, U. P.

V

Wife of Dr. Vicente F. Bustammante, practicing physician and former student in piano of the Conservatory of Music, U. P.

We hereby extend our deep sympathy to our dear comrades for the irreparable loss of their beloved ones.

Rodolfo R. Cornejo  
*Director y Administrador*

Hilarion F. Rubio  
*Director Asociado*

Oficina:

Cuarto No. 8, La Defensa  
Bldg. Esq. Ongpin y Plaza  
Sta Cruz, Manila, I. F.  
Apartado No. 1545.



Se publica mensualmente como Organó de la  
Federación Nacional de Música de Filipinas

Precios de Subscripcion:

En Filipinas:

Un Año . . . . P 2.20

Seis Meses . . . „ 1.20

En EE. UU. y Otros

Países:

Un Año (oro) . \$ 2.00

Un Ejemplar . . „ 0.20

Vol. I

Manila, I. F., Noviembre, 1933

No. 1

## **EDITORIALES**

### **Nuestro Saludo**

Con este primer número del "THE MUSIC MAGAZINE" ofrecemos con orgullo y placer al público lo que al comienzo podría parecer más loable cómo un esfuerzo que cómo una ejecutoria. Hablando con toda modestia, tenemos que admitir que no hacemos ninguna pretensión de lo que podemos realizar; pues todo lo que aseguramos ahora es que estamos ardientes de deseo de servir los intereses en pro de la música y de un público que ya ha tiempo ha percibido el significado del mensaje de lo que Shakespeare llamara "la armonía de los dulces acordes".

Es un triste comentario sobre nuestro gusto cómo una nación que, con todos los siglos de influjo clásico en nuestro temperamento nacional, templado a los "toques de la dulce armonía", de la buena música, de la música duradera, de la música que eleva y sutiliza y hace brotar los mejores sentimientos del hombre mortal, no haya encontrado un sólo exponente entre los aproximadamente cien periódicos del país. Cómo resultado, los suplicantes "kundimans" que en un tiempo enternecieran muchos corazones, los elementos nativos de nuestra música actual, los aires que conmovían el alma cuando aún el pueblo se mecía en su cuna son ejecutadas con ligereza casualmente, cuando no sean perdidos para siempre, sin esperanza de reconstituir. Cómo resultado, ningún esfuerzo real y sistemático se ha hecho para llevar la música a la mente del hombre, para hacerlo mas comprensible y así mas apreciable. Cómo resultado no ha habido ninguna discusión vívida sobre la música, ni discusión inteligente que podría hacer la música de interés para el público y hacerlo realizar que la música es una necesidad y no un lujo, que alimenta el alma tal cómo el arroz y el pescado sostienen el cuerpo.

Cómo ya hemos admitido, no prometemos un rotundo éxito; y es porque la mayor parte del éxito de esta empresa dependerá del apoyo que el público pueda darnos. Con este saludo permítanos expresar, al menos, la esperanza de que el público, plenamente consciente de que las insistencias del espíritu por la expresión y la delicia, son mas amplias que los clamores del cuerpo por la comida y la bebida, nos ayudará a convertir el "THE MUSIC MAGAZINE" en un verdadero exponente de la buena música en este país.

### **Nuestra Mision**

El "THE MUSIC MAGAZINE" aparece ante usted este día y continuará apareciendo regularmente una vez al mes, cómo un exponente del genio nativo en el arte musical, una prenda del alto grado alcanzado por nuestro pueblo en el terreno de la música. Su única misión es por tanto tan obvia que no merece ninguna detallada elaboración.

Como el órgano oficial de la Federación Nacional de Música en las Islas Filipinas, una organización de los músicos filipinos y patrocinadores del arte, el "THE MUSIC MAGAZINE" ocupa naturalmente un puesto único en el periodismo filipino. Es el explorador en el periodismo musical en el país, siempre celoso, eternamente sensible a la atmosfera inestable del mundo musical.

Como un pueblo, los filipinos son amantes de la música; son instintivamente conscientes de la música. La historia registra este hecho y lo comprueban los historiadores. Desde tiempo inmemorial, los naturales de este país, tuvieron sus medios primitivos de la expresión de los sentimientos bellos. En los tiempos de Lakandola las diferentes tribus de Luzon, fueron descubiertas hacien-

do uso de cantos raros e instrumentos de música tambien raros, hechos de caña. Aún en estos dias de civilizacion moderna, en los lugares lejanos, como en las reconditeces de las montañas, los habitantes todavia se adhieren a la música primitiva de sus antepasados—música inadulterada, intacta, por el influjo de la música moderna.

La conservacion y el desarrollo de la música nativa de antaño, en toda su prístina belleza, en su entera originalidad, es una cosa que tratará de realizar esta revista, y espera conseguirlo con el apoyo espontaneo y la cooperacion de los socios de la Federación de Música de las Islas Filipinas. Otra tarea que esta revista espera emprender es la elevación de nuestro "standard" musical y la edificacion, cristalización de las ejecutorias admirables de nuestros artistas en el mundo musical.

La diseminacion de la educacion musical y el cultivo de la música en este país, son cosas que todo amante de la música debe tener en cuenta. Este es uno de los propositos de la federacion. La federacion no pretende ser independiente, y podrá triunfar en su misión, sin ayuda externa, directa o indirecta. Este altruismo se aplica asimismo a la nacion mas poderosa y mas rica del mundo. La cooperacion colectiva en esta y en todas las ocasiones es imperiosa. El trabajo en conjunto es importante. Los fines de la federacion, la mision de la revista, no podrán realizarse sin la cooperacion y el trabajo colectivo de sus socios y de los aficionados que no pertenecen a la entidad musical.

## En Aras de la Música

La introduccion del "jazz" como un elemento de la música, bien acogido al comienzo tanto por los compositores como por los criticos modernos como una posible fuente de nuevos factores y

principios de la musica legitima, ha resultado en un fracaso. La edad moderna en desafio contra las reglas ortodoxas y classicas, invadió nuevos campos y desbarató todos los principios classicos. Era una guerra contra la melodía y la armonia. Las piezas de "jazz" se compusieron y se hicieron populares por sus cualidades ritmicas que infortunadamente apelan a los pies y no al alma. Sin embargo, hay algunas excepciones en el sentido de que el fondo armonico, no obstante las melodias crudas superpuestas sobre ello, se esta elevando mediante la introducción de varios acordes disonantes, que es uno de los elementos esenciales de la música moderna.

No estamos emprendiendo una campaña en contra del "jazz". Admitimos gustosos, de que algunas piezas de "jazz"—que son la excepcion antes que la regla—han conseguido realizar alguna orientación y cierta significacion y han utilizado un poco de melodía para darles una vida mas perdurable que el resto de lo que se ofrece al público. Ni tampoco nos oponemos a los que encuentran algun placer en cantar y tararear su pieza favorita de "jazz" o en bailar al son de un "jazz", puesto que será ridiculo sugerir que las personas bailen al tono de un aria operatica o una pieza sinfonica. Pero nuestra idea es indicar al público aficionado de la musica, donde ha fracasado el "jazz" y dónde la música verdadera es una cosa de gran delicia, es la magia que sugiere lo que dice el bardo:

"There's not the smallest orb which thou  
behold'st

But in his motion like an angel sings,  
Still quiring to the young-eyed cherubins".

Si algunas personas opinan lo contrario, nos gustaria saber sus ideas sobre la materia. Habria entonces una discusion; un encuentro; un choque que podria dar algunas chispas de beneficios permanentes, verdaderos. Es todo en aras de la buena música.

## Edvard Grieg's . . .

(Continued from page 9)

loped harmony, to a freer and yet ingratiatingly sounding one. Grieg's harmony became the starting point for an entirely new direction in music. The facts are that Grieg, in a much higher degree than most of the older composers, emphasized the harmonic color of the individual chord. In much the same manner as for Chopin, it had a special significance for him. It was not sufficient

for him simply to build his harmonies in accordance with the movement of his themes. Nor was he content to tread the well traveled harmonic road. He followed his own intuition and sought to endow each chord with something peculiarly personal. There is an example of this, among multitudinous others, in the Fourth Symphonic Dance for full orchestra, the last ten measures on pages 28 and 29 in the composer's arrangement for four hands at one piano. Peter's Edition No. 2857. Here a "troll" expresses his anguish because

longing. In reality these are the means which Debussy uses later on. Grieg's significance in the history of music is therefore enormous. The time when the "learned" endeavored to reduce him to a minor position, when it was customary to refer to his mode of expression as a dialect, and to his music as "small art" is rapidly passing. Edvard Grieg has arrived at that position which only the truly great reach; he is loved both by the many and the few!

# Consideraciones Sobre Una Nueva Obra Musical

*A propósito del Primer Movimiento del Concierto en Re Menor para Piano y Orquesta de Rodolfo R. Cornejo, cuya primera audición tuvo lugar recientemente en la "Manila Grand Opera House"*

Por **ANTONIO J. MOLINA, A. B.**

*Profesor del Conservatorio de Musica de la Universidad de Filipinas.*

## PRODIGIOSA CONTINUACION.

**T**ENIENDO en cuenta que el compositor es un joven de veinticuatro años, y esta es la primera vez que escribe una obra musical de acuerdo con las severas leyes de la forma clásica, sería una impertinencia, si no una herejía artística, el hacer creer que el "Concierto en Re menor" de Rodolfo R. Cornejo, pertenece al rango de una obra maestra, o representa un acontecimiento trascendental en la historia de la Literatura Pianística de este país.

Pero una crítica consciente e imparcial, una crítica no muy dada a fatalismos cobardes, bien impuesta de los esfuerzos inauditos que suponen las producciones de este género, y bien impuesta también de sus meritos positivos y de los defectos que pudiera entrañar toda primera obra, admitiría, y es más, proclamaría su mención honorífica como digna y prodigiosa continuación de los "Conciertos" de autores filipinos ya conocidos por nuestros filarmónicos: el de Abelardo y el de Santiago.

Tres movimientos integran el "Concierto" de Cornejo: el primero, está escrito en el tono de Re menor, y lleva dos indicaciones: "Maestoso e risoluto" y "Allegretto"; el segundo, es un "Andante" y está en el tono de La mayor; y el tercero, vuelve otra vez al tono original de Re menor y es un Rondo llevado "Poco Allegro".

Se dió comienzo a esta composición el Noviembre de 1932, habiéndose terminado el 15 de Mayo de 1933, como tesis, que es un requerimiento puramente académico, previo al diploma de "Master of Music" por el "Chicago Musical College".

De los tres movimientos, sólo uno, el primero, se dió a oír en esta localidad. Y así, los comentarios subsiguientes se refieren, limitándose, a esta parte de la obra.

Al igual que todas las obras cíclicas de los grandes clásicos, el primer movimiento presenta las consabidas tres divisiones: la Exposición, el Desarrollo y la Recapitulación, y al igual que en las Sonatas de los pre-clásicos y en las innovaciones de Beethoven, antes de la Exposición hay una Introduc-

ción, y después de la Recapitulación, una Coda.

Tres temas melódicos y rítmicos, de características bien definidas, construidas sobre escalas peculiares, en particular, la de tonos enteros, forman la base sólida y orgánica sobre la cual está construido todo el edificio sonoro de este primer movimiento: Para su pronta y fácil identificación se las llama: El Tema de la Introducción, el Tema Primero, y el Tema Segundo.

## EL DILEMA DE HOY.

Dos notas en un intervalo de cuarta: la primera, una triple corchea, y la segunda, una corchea con doble puntillito, conectada en ligadura de unión con una negra, viene a ser una especie de "leit-motif"—consonante y disonante,—de la Introducción, y como indicación de carácter y de movimiento figuran en la partitura estas dos palabras: "Maestoso e risoluto".

Magestuosidad y nobleza, la de un ideal, de una ambición o de un ensueño!

Y resolución: firme, absoluta e indomable determinación, el "alea jacta est" de César, el "preciso es" beethoveniano de realizar ese ideal forjado, hacer de esa ambición, una conquista, un triunfo, y hacer del ensueño, un hecho indiscutible, real y positivo, estos son los agentes psicológicos que parecen impulsar a este "leit-motif" enunciado en un "tutti" unísono por los instrumentos de cuerda, a aparecer rítmico y formidable, en síncopas vibrantes, robustas y llenas de vigor, con una respuesta vehemente y exaltada en el Piano, también vibrante, también robusta y vigorosamente formidable.

Algunos impacientes, ya lo están preguntando: ¿Es pues arte nuevo o arte viejo? ¿Es vino añejo en odres nuevos, o es vino nuevo en odres antiguos?

Músicos que saben pensar y saben escribir sobre música, ya lo han dogmatizado: el dilema es pueril!

Lo que hay que preguntar es, si ese arte, es arte vivo o arte muerto.

Y el ritmo, el vigor, la vehemencia y la exaltación de ese "leit-motif" ofre-

cen para esa pregunta una respuesta absolutamente afirmativa y categórica.

## EL "OCHETUS" Y EL "INCLINED DEVICE."

Un glissando" tempestuosa y feróz, y que abarca cuatro octavas del Piano, sirve de conjuro mágico a la aparición del Tema Primero.

Como indicación de tiempo, no se lee más que un simple "Allegretto", y es que, la melodía ondula jugueteando y frívolamente dentro de los límites de una séptima mayor, pasando por diversas notas de la escala, diatónicas las unas y cromáticas las otras, sin pretensiones de ser profunda, sublime o trascendental.

Pero eso sí, dan un tinte peculiar a este Tema Primero, las cuatro notas punteadas (pizzicato) de los instrumentos de cuerda que parecen completar esta idea musical enunciada por los graciosos Clarinete y los bufonescos Fagotes. Y este ejemplo de "inclined device" que el Profesor Nicanor Abelardo menciona en las Notas Programáticas que ha escrito para esta obra, aparece profusamente ilustrado en la presentación del Tema Segundo, en el Desarrollo, en la Recapitulación y hasta en la Coda.

Es de advertir que este "inclined device" que algunos han tomado por "moderno", no tiene nada de nuevo más que el nombre,—"le nom ne fait rien a la chose",—y tal vez su uso en la orquestación.

Ya en los albores del siglo catorce, si no antes, se comentaba no solamente el uso si no hasta el abuso de una forma de canto que desde entonces se llamaba "Ochetus".

En alemán, esta palabra "Ochetus" equivale a "durchbrone Arbeit", y en castellano se traduce literalmente por sollozo, o suspiro.

De acuerdo con la definición de Eduardo Lopez Chavarri, el "Ochetus" que también se escribe "Hoquetus," consiste en entrecortar las notas del cantante por medio de ligeras pausas, mientras el "cantus firmus" continuaba íntegro.

## El Coro del Conservatorio de Música, U. de F.



Se encuentra en el centro de este grupo el Prof. Antonio J. Molina, director del coro y autor del artículo que se publica en este número del "Music Magazine", con las Profesoras Asuncion Loanco, Elisa Maffei de Lopez-Luna, Pacita Nolasco, Monserrat Iglesias, Emilia Cobarrubias, Isabel Padua, Concepción Rodas, Rosita Sandejas y Benedicta Macaiza.

Y el "inclined device" viene a ser lo mismo: También consiste en entrecortar las notas de una melodía repartiéndola en las diferentes voces o en los diferentes instrumentos, de tal suerte que si la primera voz, entona la primera nota o las primeras notas, la segunda voz lo completa entonando la continuación o el complemento del motivo melódico.

### HERVIDERO, VORAGINE, O KALEIDOSCOPPIO.

Lo que en las otras divisiones no parece mas que un mero coloquio familiar entre el Piano y la Orquesta, en el Desarrollo, en cambio, va resultando una inesperada polémica, apasionada y altisonante. Apenas enuncia la orquesta por dos compases y en unísono "fortissimo" el Tema Primero,—en movimiento contrario,—ya el Piano que parece resentido de tanto arrogancia, inunda la sala con una cascada de perlas en un continuo arpeggiar, también de dos compases y también en "fortissimo", acompañado por trinos en la Flauta, el Oboe y los dos Clarinetes, y por tremolos en los dos Violines y la Viola, mientras que el Tema Segundo, antes tan suave, romántico y soñador, se vuelve ahora vengativo y provocador—un Jupiter tronante?—en el enfático unísono de las dos Trompetas en Si bemol (Trumpets in B flat), presentándose esta vez en una imponente y pomposa "aumentación".

Y de esta guisa, van el Tema Primero y el Tema Segundo pasando por figuraciones a cual mas complejas, como si el autor intentara hacer con estos cuarenta y ocho compases del Desarrollo, un resumen, un brevariario de todas las paradojas de su vida: Presentimientos de una lejana felicidad, o presagios de un doloroso desengaño; obstinada e irrevocable determinación de poder ofrecer a su país y a los suyos, un nombre o un prestigio; la cruenta lucha, desalentador y mortal, entre la voluntad optimista del joven soñador y el ambiente materialista tan poco propicio al desenvolvimiento del arte; aquel ansia y aquel divino anhelo de crear y aquellos sueños de gloria: gloria en el arte, o gloria en el amor, o gloria en ambas cosas a la vez, en fin, como si en estos cuarenta y ocho compases pudiera alguna vez describirse todo un hervidero de pasiones contradictorias, una vorágine de sentimientos, encontrados, un mágico kaleidoscopio de incongruencias y de fatalidades.

### ALARDES DE VIRTUOSISMO

En la Recapitulación, no queda mucho por comentar. Ya se sabe que los dos temas presentados en la Exposición, tienen que reaparecer con ligeras modificaciones en la tonalidad, o en la instrumentación, para amoldarse a aquel principio estético de la Variedad, pues, es también muy conocido ya, aquel decir "Varietas delectat".

La "Cadenza",—que no debe confundirse con la Cadencia,—viene a ser un pasaje obligatorio en toda obra musical calificada de "Concierto" para el instrumento-solista.

En esta obra abarca unos cincuenta y cinco compases erizados—como es de esperar,—de dificultades técnicas en su ejecución.

Sirve de material ductil y flexible a esta "cadenza" el mismo Tema Primero, elaborado y extendido por medio del "tratamiento de las figuras" o de los "cambios de motivo", tal como estan prescritos en los tratados de Composición Musical, habiéndose utilizado esta vez, la Aumentación, la Transposición, la Ornamentación, el Movimiento Contrario, el Cambio Ritmico y otros artificios que la técnica moderna en su continuo perfeccionamiento, ofrece generosamente a la libre disposición del compositor.

Y así, se hace admirar, aun a los mas familiarizados, aquel desfilarse tumultuoso de acordes que corren incansables tras los pasajes de escalas rápidas y vertiginosas; aquel derroche de arpeggios que con el cruzamiento de las dos manos van recorriendo como almas perseguidas, las notas de casi todo el teclado; aquellos trinos entrecortados en las voces interiores para acompañar al Tema Primero en "aumentación"; aquella temeraria sucesión de dobles notas alterándose en octavas y cuartas para la mano derecha, mientras que la izquier-



da canta y se acompaña libre y plenamente la melodía ampliada del mismo tema; y, en resumen, aquel alarde olímpico y retador, peligroso y audaz de virtuosismo o de bravura pianística, que, en la mayoría de los casos, parece ser una condición "sine qua non" de toda obra musical que se titule "Concierto".

#### LA LEY DE GRAVEDAD

La "Coda" también está caracterizada por pasajes de bravura, no sólo para el Piano solista, sino también para casi todos los instrumentos de la Orquesta que le acompaña, impregnando la de una sonoridad, a veces, redundante, y otras, genuinamente brillante y deslumbradora.

Las cuerdas, al principio y un poco después, las maderas que las secundan anuncian de nuevo aquel Tema rítmico e inquisidor de la Introducción, pero muy pronto, como si se arrepintieran de haberlo hecho, entonan con más viveza y con más ímpetu, el fragmento principal del Tema Primero, pero esta vez contestándose las cuerdas, las maderas y el instrumento solista en una sucesión cada vez más abreviada y más estrecha, en un "stretto" inquietante, ruidoso y perturbador.

Los mismos elementos psicológicos de las otras divisiones, pugnan en esta parte por revelarse con más o menos preponderancia, pero como si obedecieran a la ley de gravedad, todos los artificios de elaboración van hoy concentrándose en una sola tonalidad, para establecer de una manera definitiva y concluyente el tono original, para finalizar el movimiento en el tono—hecho magnífico y regio,—de Re menor.

#### LA NIEVE EN LOS DESIERTOS.

La descripción del Tema Segundo, debiera haberse escrito inmediatamente después de la del Tema primero, pero de entre todos los temas presentados en este movimiento, el segundo, parece ser el de más alta jerarquía estética, de ahí es que se ha reservado deliberadamente esta su caracterización para servir de epílogo al presente artículo.

La melodía del Tema Segundo, dulce y amorosa, suplicante y acariciadora se presenta discreta pero expresiva en la aterciopelada sonoridad de los Violonchelos, reforzados por los Fagotes acompañados de un misterioso tremolo de los Violines "sul porticello" y el suave trinar de la Flauta en las regiones agudas para ser después casi ahogada en un perlino arpeggiar de tresillos en el Piano y no parece ser sino una ilus-

tración hecha inconcientemente de un "Paisaje" de Ruben Dario:

"La dama era hermosa; el, un gentil muchacho que le acariciaba con los dedos y los labios los cabellos negros y las manos gráciles de ninfa.

Y sobre las dos almas ardientes y sobre los dos cuerpos juntos, cuchicheaban en lengua rítmica y alada las dos aves. Y arriba el cielo con su inmensidad y con su fiesta de nubes, plumas de oro, alas de fuego, vellones de púrpura, fondos azules fiordelizados de ópalo, derramaba la magnificencia de su pompa, la soberbia de su grandeza augusta."

Hablando también de este Tema Segundo, mucha razón tenía el Dr. Francisco Santiago al insinuar: "La melodía es muy hermosa, pero, a mí, me dá la impresión de que esta cortada, interrumpida, y esa modulación... ese cambio inesperado..."

Y así es en efecto; es bella y es breve.

Es apenas un pequeño ensueño, apenas un momento de serenidad y ya está turbado por la prosaica realidad!

Para su autor, es concreción paradójica de "nostalgias y ansiedades, sueños de amor, esperanza y consuelo, presentimiento e incertidumbre, melancolía y pesimismo."

Y algún poeta preguntaría: ¿Esas notas que tanto dicen amor, no querrian hacernos sentir también el primer resplandor, el dichoso y alegre presentir de una aurora imposible? O ¿es que no querrian sino deleitarnos con un bello poema del bello dudar?

Y otro poeta, quizás preferiría evocar en esa incitante y enigmática brevedad el recuerdo amable del ilangilang fosforescente, o de la nivea y virginal sampaguita, o de otras flores también luminosas y delicadas que pronto se marchitan al beso del sol.

Pero, no hay por que cavilar: Ya los versos inmortales del "Rubaiyat" de Omar Khayyam y de Manuel Bernabe, parecen confirmarlo:

"El mundo de ilusiones del Rey y de la Plebe,  
Conviertese en cerizas o brilla,  
pero breve;  
Una hora o dos es sólo su término de vida,  
Igual que en los desiertos la immaculada nieve."

ANTONIO J. MOLINA

Octubre 30, 1933

## NOTAS BREVES

### La Función de la sociedad "Kabataang Tanque"

Una función literario-musical se celebrará en el University Theater el domingo, 26 del actual, bajo los auspicios de la sociedad vernacular "Kabataang Tanque". Esta función se celebra todos los años por dicha sociedad, siendo el local escogido, en esta ocasión, el University Theater. Uno de los números atractivos del programa será ejecutado por la Srta. Feliciano Gopilan.

### La Opera "Madame Butterfly" en el Teatro Metropolitano

Por primera vez en la historia musical de Filipinas se interpretará por artistas filipinos la entera opera "Madame Butterfly" cuya función tendrá lugar en el Metropolitan Theater en la noche del día 1.º del mes próximo. La afamada diva filipina, Srta. Jovita Fuentes, cuya fotografía aparece en la cubierta de esta revista, desempeñará el papel principal, con la Srta. Marie Jewett como Suzuki. La Srta. Fuentes es una de las profesoras de canto en la "Academy of Music of Manila."

### El gran coro del Festival Musical en la Luneta

Los ensayos del gran programa para el Festival Musical Anual de las Escuelas se hallan muy adelantados. La fase principal de este festival musical los coros a cargo de los alumnos de high school, intermedia y primaria. Los coros de las escuelas de provincias se reunirán en un sitio determinado de la localidad. El coro de Manila se reunirá en el paseo de la Luneta y allí cantará a las tres de la tarde del día 9 de Diciembre fecha señalada para la celebración del Festival Musical. Este coro interpretará el "Philippine Christmas", del Dr. Francisco Santiago, director del Conservatorio de Música de la Universidad de Filipinas, y letra del Sr. Francisco Carballo, principal de las escuelas públicas de la Ciudad.

El programa general preparado para el Festival Musical incluye las siguientes piezas:

'Gloria', de Mozart; 'Cantique de Noel', por Adam; 'Hallelujah Chorus', de Handel; 'El Primer Noel', 'Alegres Campanas de Navidad', 'Somos los Reyes Magos', 'Atención, los Angeles Heraldos Cantan', 'Noche Silenciosa', 'Noche Sagrada.

# ∴ Manila Professional Directory ∴

*EDITOR'S NOTE.—The following directory is hereby published for the convenience of the public in general and of the music lovers in particular. Oftentimes a person or society desiring to avail of the services of a certain musician or musical artist, accompanist, singer, band or orchestra, piano repairer or tuner, or wishing to communicate with a music store or dealer in musical instruments, etc., finds difficulty in doing so for lack of a guide or directory. Hence, this section. Those desiring to have their professional cards published under this directory section will please communicate with the Business Manager of The MUSIC MAGAZINE, Room 8, La Defensa Bldg., corner of Ongpin and Plaza Santa Cruz, Manila.*

## ACCOMPANISTS

CORNEJO, Rodolfo R.  
P. O. Box 1545, Manila

CUSTODIO, Bernardino  
611 Cataluña, Sampaloc

ESTEBAN-ANGUITA, Julio  
936 Padre Faura, Ermita

SANTIAGO, Dr. Francisco  
Conservatory of Music, U. P.

## BAND INSTRUMENTS

ILAYA MUSIC STORE CO., Inc.  
600 Ave. Rizal and 238 Carriedo,  
Santa Cruz.

LA LIRA  
303 Carriedo, Sta. Cruz

LYRIC MUSIC HOUSE, INC.  
633 Escolta, Manila

PARSONS HARDWARE CO., INC.  
806 Echague, San Miguel

THE  
PHILIPPINE MUSIC STORE, INC.,  
241 Carriedo, Sta. Cruz

## COMPOSERS

ABDON, Bonifacio  
806 Escaldo, Quiapo

ABELARDO, Nicanor  
224 Nebraska, Ermita

CORNEJO, Rodolfo R.  
P. O. Box 1545, Manila

PRESNIDO, Lt. Alfonso J.  
Philippine Constabulary Band  
Gagalangin, Manila

HERNANDEZ, Juan S. de  
66 Gastambide, Sampaloc

LIPPAY, Dr. Alexander  
Academy of Music of Manila  
44 Mabini, Ermita

MOLINA, Antonio J.  
15 A. Farnesio, Sampaloc

RUBIO, Hilarion F.  
La Defensa Bldg., Room 8  
Manila.

SANTIAGO, Dr. Francisco  
Conservatory of Music, U. P.

## CONDUCTORS

ABDON, Bonifacio  
806 Escaldo, Quiapo

ABELARDO, Nicanor  
224 Nebraska, Ermita

BUENAVENTURA, Antonino  
224 Nebraska, Ermita

CORNEJO, Rodolfo R.  
P. O. Box 1545, Manila

PRESNIDO, Lt. Alfonso J.  
Philippine Constabulary Band  
Gagalangin, Manila.

HERNANDEZ, Juan S. de  
66 Gastambide, Sampaloc

RUBIO, Hilarion F.  
La Defensa Bldg., Room 8  
Manila.

MOLINA, Antonio J.  
15 Alejandro Farnesio, Sampaloc

SANTIAGO, Dr. Francisco  
Conservatory of Music, U. P.

## CLUBS AND SOCIETIES

Asociacion Musical de Filipinas  
Choral Art Association  
Escuela Confederada de Musica  
Manila Chamber Music Society  
Manila Musical Guild  
Monday Musical Club

## DANCING

(See Next Issue)

## DRAMATIC ART AND EXPRESSION

(See Next Issue)

## H A R P

(See Next Issue)

## O R G A N

(See Next Issue)

## PIANISTS AND PIANO TEACHERS

ACUNA, Miss Amparo  
Academy of Music of Manila  
44 Mabini, Ermita

CORNEJO, Rodolfo R.  
Room 8, La Defensa Bldg.  
Cor. Ongpin and Plaza Sta. Cruz

CUSTODIO, Bernardino  
611 Cataluña, Sampaloc, Manila

ESTEBAN-ANGUITA, Julio  
936 Padre Faura, Ermita, Manila

FRANCISCO, Miss Lucia  
832 O'Donnell, Manila

## COUPON

The Business Manager,  
The MUSIC MAGAZINE,  
P. O. Box 1545, Manila

PLEASE enter my name as a  
subscriber to your magazine for a  
period of ..... months/year be-  
ginning .....  
for which am enclosing herewith  
the sum of .....  
..... pesos  
(P.....) in postal money  
order, or check, by registered mail.

Name: . . . . .

Address: . . . . .

# MANILA PROFESSIONAL DIRECTORY

LOPEZ-GARCIA, Mrs. Rosario  
816 Trabajo, Manila

MACAISA, Miss Benedicta  
126 Bambang, Manila

MONSERRAT, Mrs. Manuela  
719 Paz, Manila

RODAS, Miss Concepcion  
606 Kansas, Paco, Manila.

SANTIAGO, Dr. Francisco  
Conservatory of Music, U. P.  
Corn. P. Faura and Taft Ave.

## PIANO TUNING AND REPAIRING

(See Next Issue)

## RECITAL HALLS

(See Next Issue)

## SCHOOLS

ACADEMY OF MUSIC OF MANILA,  
44 Mabini, Ermita, Manila

CONSERVATORY OF MUSIC, U. P.  
Corner Taft. Ave. and P. Faura

ST. SCHOLASTICA'S COLLEGE  
1532 Pennsylvania, Manila

## THEORY

ABELARDO, Nicanor  
224 Nebraska, Ermita, Manila

CORNEJO, Rodolfo R.  
Room 8, La Defensa Bldg.  
Corn. Ongpin ang Plaza Sta. Cruz

BUENAVENTURA, Antonino  
224 Nebraska, Ermita

HERNANDEZ, Juan S. de  
66 Gastambida, Sampaloc

MOLINA, Antonio J.  
15 Alejandro Farnesio,

SANTIAGO, Dr. Francisco  
Conservatory of Music, U. P.

## VIOLINISTS

ACAYAN, Veneranda  
309 Padre Faura, Ermita, Manila

MENDOZA, Ramon  
459 Padre Rada, Tondo, Manila

TAPALES, Ramon  
556 Taft Ave. Manila

VALLEJO, Ernesto  
905 Georgia, Manila

## VIOLINCELLISTS

ESGUERRA, Martiniano  
c/o Conservatory of Music, U. P.

FELDMAN, Regina  
c/o Academy of Music of Manila

FRESNIDO, Lt. Alfonso J.  
c/o Phil. Constabulary Band  
Gagalañgin Barracks, Manila

MOLINA, Antonio J.  
Alejandro Farnesio, Manila

REYES, CARMEN  
c/o Conservatory of Music, U. P.

## VOICE

CARRION, Victorino  
410 Martin Ocampo, Quiapo

COBARRUBIAS, Emilia  
c/o Conservatory of Music, U. P.

COROMINAS, Jose  
c/o Academy of Music of Manila  
44 Mabini, Ermita

FUENTES, Jovita  
Academy of Music of Manila

MATIAS, Mercedes  
389-A Tanduay, Manila

NOLASCO, Pacita O.  
c/o Conservatory of Music, U. P.  
Cor. Taft Ave. and P. Faura, Ermita.

REYSIO-CRUZ, Mrs. Emilia  
c/o Conservatory of Music, U. P.  
Cor. Taft Ave. and P. Faura, Ermita.

URIZAR, Marcelo  
c/o Conservatory of Music, U. P.  
Cor. Taft Ave. and P. Faura, Ermita.

## PROVINCIAL DIRECTORY

### PIANO TEACHER

MONTENEGRO, Angel C.  
32 Remedios St., Bauan, Batangas

### FEDERATION PINS

Members of the National Federation of Music, who desire to have their own pins, may secure them from Mr. Alfredo Lozano, or from Prof. Cornejo, at the new Conservatory Building. Each ordinary pin costs ₱0.80; special, ₱2.00.

## IMPORTANT NOTICE

**O**UR CHRISTMAS NUMBER will be an extraordinary one. It will contain more pages, more news items, very interesting articles on music, and a music novelty by Mozart for violin, besides the

## CONCERT WALTZ

(For Piano)

By RODOLFO R. CORNEJO

Do not miss this December issue. Subscribe now to save both time and money. It costs just ₱2.20 a year or ₱1.20 for six months. You will get the worth for your money. Use the Coupon opposite this page.

**Musicians and Music Lovers:**

Watch for our Special  
Christmas Number, featuring

# **CONCERT WALTZ**

(For Piano)

**By Rodolfo R. Cornejo**  
and the Music Novelty for Violin  
**By W. Amadeus Mozart**

---

**SUBSCRIBE NOW**

**₱2.20 a year**

**₱1.20 for 6 months**

---

**THE MUSIC MAGAZINE**

**Room 8, La Defensa Bldg., Manila**  
**P. O. Box 1545**