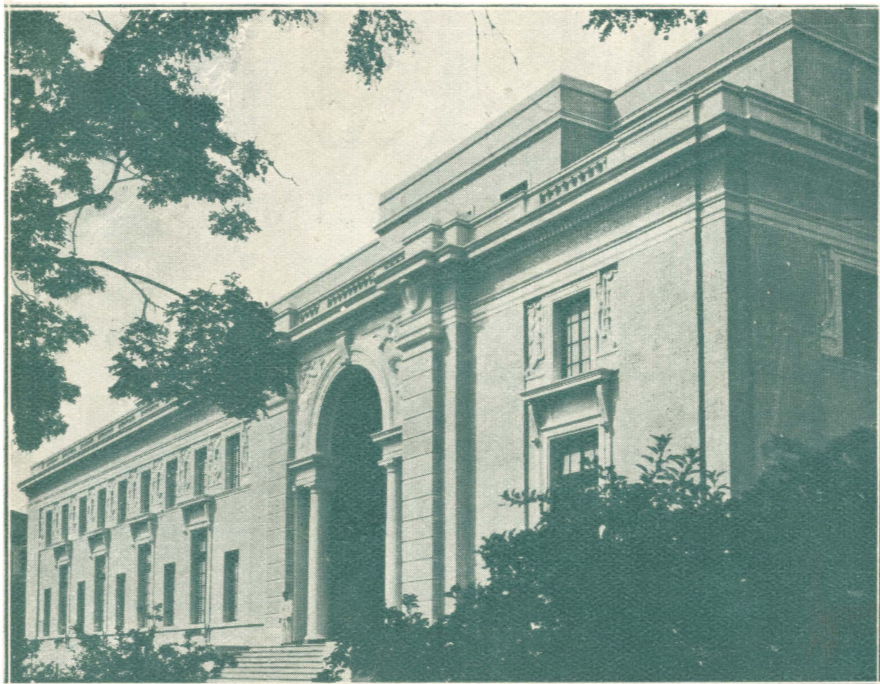


The Music Magazine



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VILLAMOR HALL

The New Conservatory of Music and Fine-Arts Building
University of the Philippines

ANTONIO J. MOLINA COLLECTION

CONSTITUTION OF THE NATIONAL FEDERATION OF MUSIC

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No. 2

EDITORIALS

CHRISTMAS SPIRIT

To have a true Christmas spirit, we must understand and appreciate the spiritual significance of this glorious day when Christ came to redeem us, to show us how to be humble and clean, and how to be good and kind to others that the world may be in perfect harmony. But one thing we cannot overlook is the fact that music plays an important part in making Christmas day more joyous and happy, for then we often hear the ringing of the bells that awake us from our deep slumber very early in the morning from the 16th to the 24th of this month, the customary playing of the band throughout the streets before the mass is begun, and the happy chorus that is sung during the ceremonies to remind us of the coming of the Lord, Jesus Christ, from a humble parentage at Bethlehem.

Christmas spirit is Christ's spirit, and Christ's spirit makes the real Christmas. Real Christmas, in other words, does not mean the celebration of the birth of Christ with excessive eating, drinking, and dancing, but it serves to inspire in us the sweet and blessed memories of Christ's wholesome and useful life which every good Christian should emulate to make present life worth living.

SUPPORT THE FEDERATION

The National Federation of music has been organized, not for any selfish motive on the part of its organizers, but for the sole purpose of inviting all musicians of this country to join in and lend their support to this organization that it may accomplish its noble aims and purposes to serve

the best interests of the musical world here and abroad.

While it is true that there are at present existing several musical clubs, guilds and associations in Manila and other parts of the Philippines, yet it can not be denied that no attempt has so far been made to bring all such organizations into a better mutual understanding and co-operation as this National Federation tries to accomplish as a part of its mission. Its aim must not be misunderstood as to mean the absorption and control of such associations by this Federation; no, on the contrary, its aim is to help each and every one of them and not to obstruct their progress, to cooperate with them rather than to discourage them in their work of promoting music as an art and as a profession.

If each and every musical association, guild or club shall only send its representatives to the convention of the National Federation of Music of the Philippines, it will be much easier to accomplish the work of nationalizing and improving Philippine music that it may stand on the level of European and American compositions. By this we do not mean to belittle the quality of our local music, but the plain truth is that our music has no universal acceptance, that it is not known to other people of the world and no effort has as yet been made to elevate its standard.

To encourage our ordinary musicians in their career and to improve their knowledge in musical arts, the National Federation of Music is organized with a view to extending them such help or service that they may need for their guidance. Support the Federation by joining it without further delay.

VILLAMOR HALL

PROGRAM OF THE DEDICATION CEREMONIES

On Wednesday, November 29, 1933, at about 9:30 a. m., the Villamor Hall was formally inaugurated with fitting ceremonies. His Excellency, the Governor-General and staff, the Board of Visitors, the Board of Regents, the Acting Archbishop of Manila, the President, the Sponsors, the Deans and Directors of the U. P. Colleges and Schools, and the Faculties of the Conservatory of Music and School of Fine Arts entered the hall, followed by a select crowd of people who witnessed the occasion.

The sponsors were Mrs. Marguerite Murphy Teahan, Mrs. Manuel L. Quezon, Mrs. Quintin Paredes, Mrs. Sergio Osmeña, Mrs. Rafael Palma, and Mrs. Ignacio Villamor.

The prayer and invocation was performed by the Most Rev. Mons. William Finnemann, acting Archbishop of Manila, while the dedicatory address was delivered by the Hon. Rafael Palma, President of the University of the Philippines.

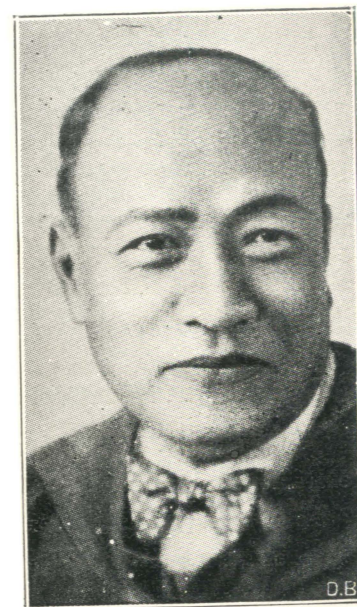
His Excellency, Governor-General Frank Murphy, made a stirring address which won the admiration of the entire audience. Among other things he said: "In present day life, we place too much emphasis on bread — on the material things. These are important enough and even indispensable, but man has spiritual yearnings and cravings that must be satisfied. Music is the language of man's soul: through it he identifies himself and it must not be denied him."

Governor Murphy enumerated three qualities of an educated mind: First, the mind that is always curious, always moving on endlessly, never standing still or idle; second, freedom from bigotry or intolerance, respecting the opinion of others, no matter how humble or lowly, nor how great or powerful; and third, interest and appreciation in the choice of things of life—things of the spirit, the sweet harmony of sounds.

"Let us," he said, "in that sense aspire to be educated." In this connection he spoke of the flowering of musical genius which followed the French Revolution when society was in despair and national life in decadence and ruin. It was out of natures and out of their belief in spiritual values this era that there came forth those remarkable geniuses who, from the depth of their spiritual natures and out of their belief in spiritual values gave the world undying music.

President
RAFAEL PALMA
of the
University of the
Philippines

Whose patronage of art and music stands as invulnerable as the beautiful and imposing building which he has erected in the preservation and consecration of the intangible elements of culture and civilization in this country.



Dr. RAFAEL PALMA

He spoke of the life of Mozart who, from infancy, showed such remarkable musical genius and, who, in his early thirties, died a poor man after having lived a life of hardship and suffering. Nevertheless, he had left mankind a priceless and imperishable legacy in his inspired compositions.

"Let us diffuse the sunshine of music," he said, and pointed out that in the grinding poverty of all kinds of depression there is a clear call for music. The beauties of idealism and culture in our hands should be diffused so as to give light and hope throughout the nation.

Governor Murphy concluded his speech with a plea for a better appreciation of music, which, he said, would bring joy and happiness to the humblest of the land.

The music during the morning affair was furnished by the Philippine Constabulary band.

At 9:15 P. M., the gala concert was successfully held.

On Sunday, December 3, 1933, at 12:00 noon, the inaugural luncheon was held under the auspices of the Senior Class Organization of the Conservatory of Music; and at 9:00 p. m., the formal reception and ball was held at the Concert Hall. About five hundred people attended the ball which lasted until 12:00 midnight.

Ignacio Villamor, First Filipino President of the University of the Philippines

SPEECH DELIVERED BY PRES. RAFAEL PALMA, UNIVERSITY OF THE PHILIPPINES, AT THE DEDICATION OF THE VILLAMOR HALL HELD ON NOVEMBER 29, 1933.

"Man is not content to love and revere the memory of his kind in his bosom alone, but is urged to give outward expression to those feelings. Thus, he builds monuments of bronze and marble, imposing mausoleums, stately shafts of granite as material tokens to evidence his respect and love for his departed contemporaries.

So it is that today, in obedience to a resolution of the Board of Regents, we find ourselves gathered together to dedicate this building to the memory of Ignacio Villamor, the second president of the University of the Philippines. He was truly a great mind and a great heart. Born in Bangued, Abra, in 1863, of humble parentage, he climbed to the highest positions in the government and to an enviable social standing, not through scheming and political pull but through sheer merit and ability. As teacher and educator, as judge and Attorney-General, as Executive Secretary, as President of the University, as Census Director, as Justice of the Supreme Court, as scientific researcher, he exemplified in himself that versatility and catholicity of knowledge which is the privilege belonging only to a select few. In the domain of the humanities and of law he gained recognition for the valuable works that he published and that now remain as lasting monuments of the productive activity of his mind.

Perhaps the most outstanding characteristic of his life was his unceasing love for self education. Education, it has often been said, is fundamentally a readaption of the individual to his environment and to subsequent changes. He did not rest content with what he learned from the old school system. He cultivated himself, and like a perennial tree that renews its foliage with every season of the year, he grew in intellect and wisdom with the passing of the years and with the ever changing condition of his age. This was the reason for his success in the various governmental positions that had fallen to his lot. He was not shackled by inertia but was ever alert and responsive to the influences of the times. He not only accumulated information that built up a thinking power which he turned at will to any subjects on which he was called upon to pass judgment. His eye was critical, his mind open, and his heart overflowing with human emotion. To him edu-



HON. IGNACIO VILLAMOR
First Filipino President of the University of the Philippines

to whom the Conservatory of Music and the School of Fine Arts Building is dedicated by a resolution of the Board of Regents upon recommendation of the U. P. Alumni Association.

cation was not such much external accretion, but the inner growth and expansion of his own faculties.

So, as by this testimonial of reverence we recall his memory in our midst, we cannot help gathering from a glance at his life as a public servant and as a private citizen, the highly significant lesson that those who aspire to be truly educated cannot afford to stop where they are, but should forge ahead, making every step an impulse to something higher; and that through self development and judicious employment of the faculties, one can rise above the flattery, the din and rear of our every-day life.

The man after whom we have named this edifice and to whom we now dedi-

cate it, love art and music, appreciated its ennobling influence, and believed in its great possibilities as a cultural and civilizing influence in this corner of the globe. So, as day by day within these halls, the artist and the musician come in and go out for their education they can draw inspiration from the life of such an eminent man and citizen who always found solace and contentment in work and study as a means to enhance his knowledge and usefulness in the service of his people and the State.

The memory of this solemn manifestation will fade away but Villamor Hall will stand the vicissitudes of Time, a mute but eloquent testimony of our esteem and veneration for a man who in life was loved, and in death, revered.

Concert in Honor of Dr. Rafael Palma, Outgoing President of the University of the Philippines



The above picture of the members of the faculty and student body of the Conservatory of Music, U. P., was taken at the Villamor Hall shortly after the concert was held on the evening of December 18, 1933, with the guest of honor, Pres. Rafael Palma, seated in the center of the front row. All of them took part in the program.

A concert in honor of the outgoing President of the University of the Philippines, Dr. Rafael Palma, was given by the Faculty and Students of the Conservatory of Music, U. P., at the Villamor Hall, Taft Avenue, on Monday, December 18, 1933, at 9:00 p. m.

The program was as follows:

PART ONE

- I. *Overture to "Lodoiska"* . Cherubini
Conservatory of Music Orchestra.
Antonino Buenaventura, *conducting*
- II. "*Blue Danube*" Schulz-Evler
Piano solo—*Pacifico Barzon*
Dr. Santiago's Speech
- III. *Concerto for Two Violins.* J. S. Bach
Veneranda Acayan, Rizalina Exconde
Largo ma non tanto
Largo
String Quartette accompaniment
1st Violin *Gelso Estrella*
2nd Violin *Marcela Aquino*
Viola *Federico Daval Santos*
Cello *Modesto Maiquez*
Pianoforte Ripieno *Purificacion Papa*
- IV. (a) "*Good-bye*" Tosti
(b) "*Ritorna Vincitor*" aria from
Aida Verdi
Matilde Rivera—*Soprano*
Bernardino Custodio—*Accompanist*
- V. "*Angelus*" F. Santiago
Women's chorus in three voices
with orchestral accompaniment
The Director, *Conducting*

PART TWO

- I. *Trio in B flat major*. Schubert
First Movement—Allegro
Manila Pro Arte Trio
Piano *Jeno von Takacs*
Violin *Ramon Tapales*
Cello *Regina Feldman*
- II. "*Pahimakas*" N. Abelardo
Soprano Solo with orchestra accompaniment
Pacita Nolasco
The Composer, *Conducting*
- III. *Concerto in D minor for Piano-forte and Orchestra* . . R. Cornejo
First Movement—Maestoso—Allegretto
Rodolfo Cornejo
The Director, *Conducting*
- IV. (a) *Hymn to President Palma*—
F. Santiago
(b) "*Sumilang na ang Marunubos*"
(*The Birth of the Redeemer*) *Philippine*
Christmas Carol F. Santiago
Words by Deo. del Rosario
Mixed Chorus with orchestral accompaniment
The Director, *Conducting*

Dr. Santiago's Address

Dr. Francisco Santiago, director of the Conservatory of Music, University of the Philippines, made the following speech at the banquet given as a part of the dedication and inauguration ceremonies of the Villamor Hall on December 3, 1933:

"My Friends:—

This banquet is part of the dedication and inauguration ceremonies of the imposing building of the Conservatory of Music, named after the late President Ignacio Villamor of the University of the Philippines.

When the fruitful administration of the affairs of the University of the Philippines of our beloved and esteemed President, Hon. Rafael Palma, patriot, statesman, jurist and scholar, is recorded in the pages of the history of our educational progress, his interest for the development of the Conservatory of Music and the uplifting of Filipino musician will be recounted as one of his paramount attainments.

As I stand before you today, I cannot help but feel elated for being associated with the Conservatory of Music, one of the Departments of the University of the Philippines. I am sure each and every one of you harbor the same feeling, a mixture of pride and gratitude for the man who has done his duty well as the head of the highest institution of learning and who has cherished most the ennobling purpose of elevating the standard of Filipino Musician.

(Continued on page 7)

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IS A FILIPINO SCALE EXISTING?

By Prof. Jenó von Takacs
Instructor in Piano and Composition
Conservatory of Music, U. P.



Prof. Jenó von Takacs

If we want to know something about original Filipino music, we have to begin with the primitive people. The cultivated centers of this Island are too much under the influence of new civilization and culture, and through the adoption of foreign musical elements, they use the commonly known minor and major scale system. But if we go to the more remote places like Bontoc, Zambales, Abra, etc., we find an unusually rich usage of the pentatonic or five-tone scale, not necessarily of Chinese origin, but may be still just as original and as old as the Chinese Ritsusen-scale (g, a, b, d, e) which is known in Science as the anhemitonic-pentatonic scale (five-tone scale without half tone steps) one of the oldest among all we know.

As very little purely musical library material is available about Philippine primitive music, I undertook several trips in order to collect original melodies. If we have recorded melodies enough of the same people, we can deduct the scale, which is the most used. So I found that especially the Negritos of Zambales were using the pentatonic scale in a form which has an entirely different character from the Chinese scale. This difference is made through the augmentation of the second note with a half tone so that the Negrito scale is composed of: G, A sharp, C, D, E, or in more developed form with 6 tones, like B, D, E, F, Sharp, G, A. Between A sharp and E we have three

whole-tone steps (tritones), which is very characteristic in modern music and is forbidden in our harmony and counterpoint books. I have not seen any other people of this island using this scale. The Tinguians of Abra are using besides the Chinese minor and major scale, the Japanese' "Hyojo" which is probably independently developed from Japan, which country is almost entirely based upon the Chinese system, which is from the standpoint of history, the oldest, as they had in China already many thousand years ago the standard bamboo pipes tuned like our present tempered chromatic scale which is a "proud" physical musical invention of our 18th century.

One thing is almost sure: Among the primitives of this Island, we can find characteristic and original scales, but about their age and origin, history never will be able to give even an approximate conclusion.

Dr. Santiago's Address

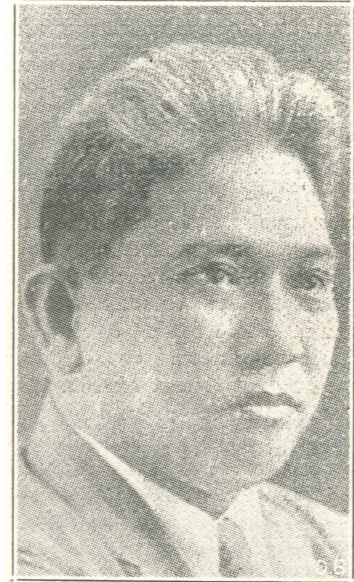
(Continued from page 6)

This Villamor Hall will stand perennially as the living monument to the successful efforts of our distinguished President Palma in his tireless endeavours for the dignifying of music in our country.

The commemoration of the 18th Anniversary of our dear Conservatory of Music brings back to our mind its modest beginnings, amidst an unsympathetic influence, when to be a musician was regarded below the standing of a professional. But with the cooperation of all, faculty members and students, the efforts of the Presidents and Boards of Regents are now bearing fruit, as the Conservatory has slowly but steadily developed into its importance of today.

As I view the progress of the Conservatory since its inception 18 years ago, the personality of President Palma projects itself in the background, because he was really the surging force who pushed the institution to the forefront.

He is a patron of music, because he is an artist, and music is art in its finest expression. In his endeavours to uplift music as a profession, he sought to develop the spiritual side of life, because music, good music, is essentially for the inner feelings of man.



Dr. Francisco Santiago

We regret that President Palma was unable to join us in this banquet, but he wants me to convey to you his greetings and good wishes for our continued progress. Because of what our beloved President Palma has done for the Conservatory of Music, we the members of its faculty, its alumni and the student body want to express to him our eternal gratitude for his solicitous interest and devotion to the musical education in the Philippines, which have resulted in the uplifting of music as a profession. We want to also voice our deep regret for his impending departure as the Head of the highest institution of learning in the country, as it will deprive the youth of the land of his wise counsel and guidance, of his same preachings and ideals and of his inspiring tutorship.

May Providence grant him all the success he fully deserves in the new line of activities to which he has chosen to devote his tested ability!

In closing, permit me to ask you to stand in silence for one minute in communion with the late President Villamor. Permit me also to enjoin you to continue lending your unreserved cooperation so that our Conservatory of Music may attain higher heights in its advancement and progress. I thank you.

HOW TO IMPROVE OCTAVES

By *STELLA WHITSON HOLMES*

Many otherwise proficient pianists still lack the achievement of clear, clean octaves. Others may accomplish their performance, but become completely exhausted by the time a few measures are finished.

In eradicating a fault the first step is to discover its cause. Now, faulty octaves usually have one of two sources. First of all, the trouble may be in the hand, which may be too small, may have too short fingers, or may be too tightly bound. The second cause—and this is the more general one—is that the player has not taught himself to endure whatever stiffness or contraction is necessary in octave playing. It is a fact that the hand cannot be so relaxed in playing octaves as in scale passages or even arpeggios; and so the pianist must train his hand and his mind to minimize tenseness and yet to endure what must exist.

However this problem may be attacked, it must be done with both great slowness and patience. Many good hours may be lost if the player becomes encouraged to speed up his work before he is really ready to do so. In fact, should he achieve good playing of octaves, it will be necessary to take them at various times at slow tempo, lest they deteriorate from constant rapid practice. One must keep the attitude that he is "practicing octaves," even in his better performance, lest he become mentally slack over the belief that he has completely achieved them.

TAKING RISKS

Octave Playing involves so many risks that the teacher of young pupils may well be discreet in the selection of pieces and studies where octaves are found. A small, undeveloped hand may be spoiled for many years, for chord and octave playing, if these are introduced too early or in too large doses. A small hand—of adult or child—will do well at the beginning to practice occasional octaves rather than entire passages or pages of them; for the small hand will need to stretch to play them more than the large, well-developed hand and will weary more easily.

In either case the problem is mainly one of endurance. Much of slow, patient practice will be needed, for rapid playing when undertaken too soon means an

undue stiffening of the hand and arm muscles.

Let us discard the printed page and do our octave-practice as we do much other technical work, by using the scales. If we can visualize a hand grasping a dipper, which dips up water with sudden speed, only to fling it out, bottom-side up, with equal force, we will have a picture of the hand in good octave-playing. By this is meant that the hand swoops upward in striking accented notes, downward for unaccented notes.

In swooping upward on the accented note, the hand flies upward and the wrist downward. In playing the unaccented beats, the wrist is upward and the hand hangs downward from it with this action slightly increased at each note. This action tends to relieve the monotony of many consecutive octaves, produces a clean accent and rests the hand and arm by keeping the mind clear.

Let us take first the problem of poor or weak tones. The problem of making both tones of the octave clear is simplified if each tone is studied separately. For example, let us take the descending scale of E Major. Instead of crashing haphazardly through it, in octaves, to commence with, we shall first take the thumb and exercise it alone. Using the action described above, we shall practice very, very slowly, being careful each time that the thumb has moved to its new tone before time to strike. This is the main benefit to be derived from slow practice. Be sure, also, that the hand is kept perfectly relaxed.

When this can be well done, then try the same scale descending, with the fifth finger only, being always careful that the finger slips without effort or spasm to the next key in anticipation of the time to strike. These two exercises emphasize the need of both tones of the octave being clear; and they will help the ear to judge better as to whether or not they are of equal strength and clearness when taken together. After both have been practiced a reasonable number of times, it is well to alternate the two, listening keenly to see that the fingers have accomplished an equal performance.

Having attended to clear, clean tone production, we are now ready for

the problem of endurance. Since the hand must achieve its widest possible extension, it is incumbent that all unnecessary stiffness be eliminated. Slow practice here comes partially to the rescue; but slow practice is not always enough to insure octave-playing that is not too tiring. Some other practice may be needed as a gradual up builder, so that the hand does not take the "home stretch" on insufficient preparation. A good endurance study is to "measure" the octave from finger to finger, sinking down upon it in a relaxed but poised state. Now lift the hand slowly to the top of the keys, being careful not to stiffen it in the least. Tip inward on the thumb and, with this stretched and poised position, play the note for the thumb only. Greater judgment than ever will be needed, to keep out all undue stiffening while the hand remains stretched, and, at the slightest stiffness or trembling, to let the hand sink back on the keys or lap to rest. When rested, try measuring again with the same care as to relaxation, and, lifting the hand to the key-tops, tip outward and play the scale slowly with the fifth finger.

When this latter exercise can be successfully performed, then work up gradually toward the main difficulty. To do this, "measure" the octave as before, with a relaxed, poised hand, sinking to rest on the keys. Lift carefully to the keytops, strike the octave clearly with the upward stroke, tip inward, and play the unaccented notes with the thumb alone.

When the octaves ring out more clearly, play an octave for the D-sharp and G sharp also. Reverse this practice by playing with the fifth finger.

Now add octaves to the performance until the whole scale is played in octaves. This filling in of the octaves, as improvement justifies, induces good concentration and cooperation between the mind and muscles.

By keeping the hand stretched and poised without over-stiffening in the foregoing exercises, the hand and arm muscles are prepared more gradually for their final task of playing the octaves complete with increasing clearness and endurance.

DO YOU USE VIBRATO?

By Prof. RAMON TAPALES
Instructor in Violin and Chamber Music,
Conservatory of Music, U. P.

To this question, any mediocre violinist would readily give the answer yes or no according to his practical experience. But an intelligent violinist is prone to answer the same question with another question, especially if he suspects the inquirer to be not well versed in the subject,—“What kind of *vibrato*?” Of course, this counter-question is seeking to differentiate the correct from the wrong kind of *vibrato*, which the average layman or the second rate violinist cannot usually distinguish. And yet, as Carl Flesch says in his *Art of violin playing*, “Not one of the famous violinists likes the *vibrato* of the others” This observation may be true, although it cannot be denied that all of them use one or another correct kind of *vibrato*.

Clearly, then, the real differentiation lies in the difference of personalities and tastes, and in this is to be found the reason why all the famous violinists are considered great. Should all of them play in the same way and give the same emotions to their hearers, not one of them would be as great as they are now. The very sameness of their playing would give them the semblance of oneness of pattern as if they were to bear the same factory name or trademark.

Of course, there are many factors that influence an artist's personality, but we shall limit ourselves to *vibrato* as the most important of all these factors. Again, quoting Carl Flesch, “if different violinists would play natural harmonics on a certain open string one after another, only by chance can we distinguish them separately.” Only when they use the *vibrato* can we recognize each of them distinctly. And we can go on citing many experiments to prove that *vibrato* is almost the only means by which a violinist differs from the rest. Two violinists differ from each other not because one uses a faster *vibrato* than the other, for two violinists who use the same speed of *vibrato* can be as contrasting as heaven and earth. The truth of this assertion can be readily recognized by any one who has had the chance to hear such world famous artists, for instance, as Adolf Busch and Yehudi Menuhin, or Lehner of the famous Lehner quartette. The real difference lies in something psychic, very much outside of technique. A singer does not give that wavy effect in her voice just for the sake of doing it; it is her emotions, her passions that give that vibrant and intense ardor to every tone that she produces, and unless her feeling is studied and artificial, the vi-



Prof. RAMON TAPALES

brato is subject in the same way to different shades. After all, the violin is the instrument that most closely approximate the human voice; consequently after mastering the technical difficulties of *vibrato*, it must be used only as a result of inspiration and emotions. Here is where real artists differ if they are sincere in their playing and interpretation. Those who abuse this phase of a violinist's prerequisite can be termed either as amateurs who have not yet developed their taste and sense of proportion, nobility of line, or as absolutely insincere and are only after showmanship and effect for the gallery's applause. Leopold Auer once said, “An excess of *vibrato* corresponds to too much dessert at a dinner being cloying to the appetite. Nor is too little *vibrato* desirable since it sounds cold and stiff.” But suppose we want to give the effect of a calm, rather indifferent phrase, what then,—for after all music does not wholly consist of warm and exciting phrases? Certainly, we must use the least *vibrato*, directly proportional in intensity to the volume of tone that we must produce in order to get the real color. I do not mean to belittle Auer's assertion, but I want to make it clear that it is not the speed of the *vibrato* but the inspiration that counts. With his prescription of “not too excessive and not too little,” how can we deter-

mine the exact dose? And even if we could, must it always be that amount throughout a piece? Surely this is not what Auer means when he wrote that phrase; but he certainly wrote it only for good violinists, and he knew that they know what is proportion.

As to the technical phase of the question, until now there is still a great diversity of opinion even among the great pedagogues in violin on whether *vibrato* should be taught or not.

I do not propose to end the controversy by a categorical pronouncement as to which side is right and which is wrong. All I can do is to express my personal opinion, however humble it may be,—an opinion based in the limited teaching experience I have had since I started as assistant teacher to Hermann Kaplan and as a regular teacher from then on, and it is this: whether *vibrato* should be taught or not depends upon the predisposition of the pupil's left hand. This is not mere theory but is based on practical observation and experience. I have observed that in cases where there is no *vibrato* predisposition at all in the left hand, no *vibrato* over develops without the aid of such methods as those employed by Rivardi, Carl Flesch and Auer. In cases where *vibrato* predisposition exists, these methods have served only to confuse the natural movement of the wrist and arm, so that ninety out of a hundred acquire a stiff *arm vibrato*, or a very slow *wrist vibrato*, which gives the effect of the meowing of a cat, or even very quick *vibrato* of the finger.

My personal and humble opinion of an ideal *vibrato* is that which is produced by the coordinated movements of the finger, the wrist and the arm combined. The arm regulates the movements of the wrist and fingers which must almost be completely in a state of relaxation. The arm itself, however, should not move outwardly, i.e. its movements must be almost internal, invisible:—it represents the motive power. Some teachers preach the theory of holding the neck of the violin on the thumb only while vibrating. This is all very good, if we are to limit ourselves to that already well nigh old fashioned way of using *vibrato* only in sustained notes, as in the time of Sarasate, Joachim, and Ysaye. But in this modern time of ours, when the ideal playing consists of continuous, though not by any means *uniform*, *vibrato*, we cannot possibly adopt this way of holding the

(Continued on page 10)

MUSIC AS A SCIENCE AND ART

By Dr. HENRY A. START

There is a wide-spread idea that music is a luxury, not in any sense a necessity; that musicians are a pleasure-loving and giving group of practically useless individuals who are to be tolerated, but hardly encouraged; and that the study of music ought not to be taken seriously, as it should be thought of as a pastime only, and never as a vocation by anyone with any considerable amount of grey matter in his head.

All which, as is usually the case with popular opinions and prejudices, is nothing but pure, unadulterated BUNK. If music is of so little use in the world that we can afford to think so lightly of it, just why did the All Wise Creator pay so much attention to it when He was forming our Universe? There is so much music in all nature that one is apt to wonder if Creation is not largely for the sake of disseminating music in one form or another. Most animals have vocal organs or musical instruments which they use for producing their special species of music. Ducks quack, hens cackle, roosters crow, horses neigh, asses bray, birds twitter and sing, crickets and other insects make musical sounds by rubbing their wings together, flowing waters murmur, winds sigh among the trees, the heavens roar with thunder, and we are even told that the stars of the morning sing together the music of the spheres. Surely God must hold music in high esteem or He would not have made for it so large a place in Creation. How shortsighted are those men who think music has no place in this busy world of action and accomplishment!

It is but rarely that one meets with a lone individual who says he does not like music. In the vast majority of men, music is the source of the keenest pleasure and inspiration. Indeed it is generally acknowledged that the man who does not enjoy music has something radically wrong within him, and, as one bard puts it, is only "fit for treasons, stratagems and spoils." Therefore be careful, thou wise man of big business who can see naught of good or value in music, or you may haply find yourself classified in a most uncomplimentary manner.

Music is the answer to a great primordial demand in all our souls. What healthy child does not seek and thoroughly enjoy a big noise? It is music to his ears and without it occasionally he will be dissatisfied and unhappy. Properly cultivated, this primitive urge will develop into a keen appreciation of the highest forms of the musical art.

Music is true tonic to a tired body. Thousands of overwrought businessmen find rest and relaxation in listening to their favorite forms of music. It has been scientifically established that under the stirring strains of martial music, soldiers can endure more and often accomplish the seemingly impossible in their desperate onslaughts. Tired muscles respond gallantly, the fading eye lights up again, courage is renewed and hope's flickering torch relighted by the passing of a military band.

Music has actual therapeutic value in the cure of the sick, especially those mentally deranged. This has long been known but it is only recently that it has been given anything like the attention it deserves. Who of us would dare deny that the lulling sound of mother's voice has actually eased our childhood pains? Simple as this may sound, these early experiences have developed into a scientific exposition of the effect of music upon the sick. Today there are hospitals where certain diseases are regularly treated by listening to properly selected music. Any musician knows that a Tarantelle is a musical composition that is considered to have a good effect in soothing the convulsions resulting from the sting of a tarantula. This may be more fancy than fact, but today, in advanced medical circles it is frankly acknowledged that some hopeless forms of insanity are greatly benefited by listening to soothing music.

Much of the disrepute into which music has fallen is due to the unwisdom of musicians themselves. As a class they are markedly unbusinesslike. Perhaps their professional tasks so fill their minds that they have neither energies nor inclinations left for other matters. Hence, the disorder in their ranks, the lack of organization and the absence of discipline.

Of late years there has been noticeable improvement in this respect. Genuine, businesslike, workable musical clubs and federations are being established everywhere, a step in the direction of wisdom and success. For this reason, the writer welcomes wholeheartedly the appearance of a Philippine Federation of Music. Their aims are praiseworthy and success ought to crown their efforts. Let us all give them our hearty support and do our best to aid them in bringing order where heretofore only chaos reigned, in creating harmony where before was only cacophony, and in placing the divine art of music in its proper sphere, as fully equal to any other of the arts and sciences.

DO YOU USE VIBRATO?

Continued from page 9

violin if we are not to endanger our intonation. We know, as we ought to know by now that perfect intonation comes not only from a good ear but also from the correct and steady holding of the violin's neck and the correct shifting from one position to another. With only the thumb holding the neck, we are deprived of that sure grasp that gives us the full control, mental and physical, of the intervals.

Coming back to vibrato, my first advice to students who are studying it is to be patient!! Vibrato is one of the hardest and longest to acquire. It can not be mastered (if it must be studied) by starting to move the finger, the wrist and the arm all at once. Study the wrist first, then the finger, and then both with the arm. This requires not only time and patience but concentration and energy.

My next advice is that vibrato should not be studied with a printed instruction as the sole guide. Only the teacher's observation and even his psychological study of the pupil can decide what kind of treatment he should give a beginner and what must be done to correct a wrong vibrato already acquired. If the teacher requires a student to abandon the vibration wholly, it does not mean going back to the A, B, C's in his studies but simply taking the short cut, in the abandonment of what is wrong, the application of a careful analysis, the giving of rest to a tired, almost uncontrollable hand. But beyond all these theories and analysis, there is still a most important rule to follow to get the quickest result in studying the vibrato or any other phase of technique in violin; and that is,—the pupil must have absolute faith in the teacher but without following his advice blindly. He must understand the explanations clearly, and in studying at home he must use the utmost of concentration, avoiding, however, forcing himself to work if he is too tired. Intervals of 5 minutes for relaxation every hour may be practised if necessary. The teacher's part, I need not write here, for I have confidence that all my colleagues (at least in Manila) are able to handle each and every case individually, according to the intelligence, physical, psychological condition, and whatever other peculiarities a student may present to us for solution.

Christmas Bells

(Christmas Song)

Words and Music by
RODOLFO R. CORNEJO

Rhythmical, not fast.

Christ - mas bells are ring - ing, ring - ing
We must not be cry - ing, cry - ing
We must not be worry - ing, worry - ing

we must all be hap - py, Christ - mas birds are sing - ing, sing - ing, all with joy and
sob - bing all the time — We must not be think - ing, think - ing, of the days gone
as we're marching on - ward, We must not be sor - ry, sor - ry, if we're working

glee all of us are wait - ing, wait - ing, for pros - pe - ri - ty — hold
by hard We must all be hap - py, hap - py, take a glass of wine —
hard We must all be cheer - ful, cheer - ful, doing all our part —

a-tempo.
Nine - teen thir - ty four will bring us "Hap - py days" you'll see!
Toast and wish for bet - ter health — Stand and toast it high!
Life would't be so bit - ter if we on - ly take it light!



The Student Council of the Conservatory of Music, U. P.

DIOSDADO RISOS

Mr. Diosdado Risos, the first man standing in the last row of the picture herein, died after a short illness on December 27, 1933.

Mr. Risos was a trombone soloist in the Conservatory Philharmonic Orchestra and first trombone player in the U. P. Cadet Band, with the rank of Cadet Sergeant. He was a student in piano in the Conservatory of Music, U. P., and an active member of the National Federation of Music. He took part in the farewell concert given December 20, 1933, by the members of the faculty and student body of the said institution in honor of Pres. Rafael Palma. Though at that time he was not feeling well, still his willingness to perform his duty induced him to play for the last time as trombone soloist in said concert.

The U. P. Cadet Band, the Conservatory Philharmonic Orchestra, the entire Conservatory of Music, U. P., and the National Federation of Music, greatly feel the irreparable loss of such a gifted young man, whose devotion to duty is worthy to emulate.

THE CONSERVATORY OF MUSIC

By **ALFREDO LOZANO**

President, Student Council Conservatory of Music, University of the Philippines

The Conservatory Student Council is composed of representatives elected annually by the different class organizations of the Conservatory of Music. Each class organization is represented by two representatives and its class president as ex-officio member. A member of the faculty is also selected by the council as faculty representative. The executive officers of the Student Council are elected annually by the entire student body.

To finance the activities of the council a fee of two pesos a semester is collected by the Treasurer and the total collection is deposited with the Secretary-Treasurer of the University. No money is expended without the express consent of 2/3 of the members of the council and approved by the Director of the Conservatory, who is the adviser.

Among the yearly activities of the Student Council which involve expenditure of the student council fund are the following:

1. It shoulders the expenses of the Annual Concert of the Conservatory by way of paying all bills of rental of either the Opera House or San Beda College Hall; services from 10 to 15 of Constabulary men in rehearsals with the Conservatory orchestra; printing of sou-

venir programs and tickets; materials for string instruments and other incidental expenses.

2. It offers an annual scholarship consisting of tuition and instrument fees to a deserving music students.

3. It donates to the Conservatory of Music books for the library, book cases, class-room tables and other furniture.

4. It holds an annual free excursion and dance for the enjoyment of all Conservatory students.

5. It holds a Xmas party where refreshments are served without additional contribution.

6. In connection with U. P. National Heroes' Day, it awards a prize of P50.00 to the winners of the best musical compositions.

7. It presents bouquets of flowers to visiting and outgoing Filipino and foreign artists.

8. It occasionally gives informal parties to renowned Filipino and foreign musicians.

9. It lends without interest small amounts of money to poor students to help them pay their fees during registration.

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EDITORIALS

FILIPINO OPERAS

The recent successes achieved by our local musical associations and guilds in staging "Lucia di Lammermoor", "Madame Butterfly", "Rigoletto" and other European operas performed by all Filipino artists, are a clear sign of a better possibility for creating and performing Filipino operas and melodramas which in the near future may be a good substitute for cinematograph films or talking pictures that are imported from abroad. If we really want to practice protectionism, we must see to it that we love everything and anything Filipino whenever obtainable. But, of course, we have to learn many a lesson yet from other nations, which for centuries have developed their arts, sciences and industries.

We have artists in our own country who can ably compose and perform modern operas, but they need not only encouragement but also financial assistance to enable them to devote their time to the perfection of their own lines. It is, therefore, suggested by THE MUSIC MAGAZINE that the Philippine Legislature, in its coming session, appropriate reasonable amounts for the pensioning of exceptionally talented music composers and singers to specialize in operas, or for creating a special board of music, which shall be composed of well-known music composers and directors to pass upon the works of local authors who may care to submit their compositions for the approval of said board, and that huge prizes be awarded to the winning competitors. As for the maintenance of a Filipino Opera Company, the Legislature should also give an annual subsidy of, say, twenty thousand pesos, instead of giving this amount to the Philippine Carnival, from which the people derive no benefit whatsoever except the "blessed few".

JUST A SUGGESTION

To determine the real ability of each individual instructor of the Conservatory of Music, University of the Philippines and to keep the high standard of said institution, THE MUSIC MAGAZINE suggests to the administration of the University that all members of the faculty of the Conservatory be required to give recitals, and that the benefit to be derived therefrom be used for the improvement of the Conservatory.

We know of some instructors, who, since their graduations, have hardly made use of their musical knowledge except in teaching their students how to play or sing their assigned lessons, but, to teach is one thing and how to execute it is another. One may be a good critic but never a good performer.

Another good thing the Conservatory of Music will get from these recitals is the enthusiasm the students and the public may have in music, and it is hoped that the Board of Regents of the University will give this suggestion the consideration it deserves. Director Santiago has now the say. He should endorse this idea if he thinks it fit and proper.

The Concert Hall of the Conservatory of Music can easily accommodate 800 people and the Conservatory Philharmonic Orchestra, under the direction of Dr. Santiago and Mr. Buenaventura, can assist such instructors in giving their recitals without any additional expense to the Conservatory. There is no reason why this idea should not be followed if the instructors are really desirous of maintaining the high standard and efficiency of the institution, which certain politicians have time and again tried to abolish.

ANIMA MUNDI

Ode Written for the Century of Progress
Exposition, 1933

By WESLEY LaVIOLETTE

Behold, there shall come a morning
When the sea shall break forth into floods;

Behold, there shall come a noontime
When the chariot of the Sun shall sweep across
the skies;

There shall come an evening
When the mountains shall break forth into flames;

There shall come a midnight
When the sickle of the Moon shall flash across
the earth.

The Sun with all his fiery hosts,
The Moon with all her silvery train,
Shall cover the sea,
Shall cover the mountains
With light,
With Heavenly Flame!

O light celestial,
O flame terrestrial,
O radiance from the heavens
O flame out from the earth:
Blaze forth, O burning artery of fire.

O billowy cloud of flame,
O great sea-wall of fire;
Cover us—burn us!
Sweep across our plains;
Carry us upon your pinions;
Wing us along red skies;
Hurl us as bolts of lightning;
Blaze us into white-hot earth;
Wash as great waves wash us;
Dash as high billows dash us;
Deep as deep ocean sink us;
Whiter than any flame,
Bring us forth, O God,
Bring us

To thy presence,
O Light Eternal,
O Flame Supernal,
Creator of the All.

O light of life, the crucible of flame,
O heart of thine, a cup for love's desire,
Effulgent flame, unbounded save by the fire
Of magic wrought within your mystic name:
O Light Divine, shine from the heavenly choir
In music regnant with the votive flame
To liberty from death's dark tomb, in name
Of truth and freedom whence our songs aspire.

O heart whose throbbing pulse is passionate song,
O light whose lambent flame burns land and sea,
Infuse us with thy strength which cleft a tomb,
Thy love which understands and waits so long
For man who blindly climbs to that high noon
Where singer and the singer's song are free.

Beneath the soundless shadow of the Evening Star,
In breathless adoration of her jeweled spell
We wait a music from afar,
Wait for beauteous things of fragile loveliness
Which though they fade
And seem to pass away,
Are like white pebbles dropped into the quiet sea
Whose waves whirl outward through eternity.

Then shall we whose hearts are still before a rose,
Whose breath is caught by golden shaft of iridescent
moon,

Shall we be fearful that from nothing all things come
And back to nothings go?
That cannot be with Beauty but ironic jest,
And love a sunset smoldering in the west!
Illumined by a spark within,
(Moon-madness though it be to some)
Out from our cave of night we come
Who gladly travel onward to the Sun.

O Great Spirit transcendent,
On universe attendant,
Creator of the All:
Thy creation hails thee,
Triumphant and free!

In radiance from that new morning,
In glittering splendor from the sea:
O clothe us with a radiant beauty
Prepared for thy adorning.

Wash as great waves wash us;
Dash as high billows dash us;
Deep as deep ocean sink us;
Cover us—burn us
Whiter than any flame.
Weld us in thy kinship,
Make us worthy of thy name:

O Flame Terrestrial,
O Light Eternal
O Fire Supernal
Creator of the All!

Palma Waltz

(VALE PALMA)

Concert Waltz, Op. 66

By RODOLFO R. CORNEJO

Introduction: *Moderato é marcato*

Piano

The musical score is written for piano and grand staff. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 3/4. The first system includes a piano (Piano) marking and a dynamic of *mf*. The second system features a grand staff with an 8va marking and a dynamic of *sfz*. The third system includes dynamics of *sfz*, *fp*, *pp*, and *rit.*, along with the instruction *a tempo*. The fourth system includes the instruction *molto rit*. The fifth system includes the instruction *a-tempo.* and features triplet markings. The sixth system includes an 8va marking and triplet markings. The seventh system includes an 8va marking and triplet markings. The score concludes with a *Copiado por Juan Benasa.* credit.

This page of musical notation is a piano score consisting of seven systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is characterized by intricate patterns, including triplets and slurs. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The notation includes various accidentals and articulation marks, such as staccato and accents. The piece concludes with a final cadence in the bass staff.

This page of musical notation is divided into seven systems, each consisting of piano and orchestra parts. The piano part is written in a grand staff (treble and bass clefs), while the orchestra part is written in a single staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Performance instructions are provided throughout the score.

System 1: Piano part begins with an *8va* marking. The first measure of the piano part has a *sfz* dynamic. The orchestra part has a *sfz* dynamic.

System 2: Piano part has an *8va* marking. The orchestra part has a *sforzato* dynamic.

System 3: Piano part has an *8va* marking. The orchestra part has a *marcato* dynamic.

System 4: Piano part has an *mp* dynamic. The orchestra part has an *mp* dynamic.

System 5: Piano part has an *8va* marking. The orchestra part has an *fz* dynamic.

System 6: Piano part has an *8va* marking. The orchestra part has a *sfz* dynamic. The trumpet part (Tpo. I^o) has a *mf* dynamic. The instruction *calando e rit.* is present.

System 7: Piano part has an *8va* marking. The orchestra part has a *mf* dynamic. The instruction *calando e rit.* is present.

The musical score is presented in seven systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *p*, and *poco vivo*. It also features performance instructions like *8va.* and *loco*. The piece concludes with a *ffz* marking.

Next Issue:

“ROMANZA”

FOR VIOLIN
AND PIANO

By JUAN S. DE HERNANDEZ

On Music Interpretation

By Prof. Nicanor Abelardo, Mus. M.

Instructor in Theory and Composition

Conservatory of Music, U. P.

A thing well done is well understood. But the understanding of the thing depends upon certain elements which are inherent in the thing.

People have a very erroneous idea of how to interpret things. They are more prone to give emphasis to the superficial or rather the melodic line than to the other inherent qualities of the music. For the right interpretation of music, there are several things we have to take into account. First, the melodic line. It needs a certain amount of time and space to explain the details of the melodic line, but it is enough to say that when a melody ascends, there is a tendency of increasing the force, which in other words means *crescendo*. Second, the harmonic line. There are certain harmonies towards which other disturbing elements in harmony have a tendency to go. These disturbing elements of harmony should be well emphasized, otherwise their disturbance would not create any sensation. In other words, the more dissonant the harmony, the stronger it should be. Third, the sequential line. A sequence is a certain pattern which is persistently repeated at different degrees of the scale. It might have a tendency to ascend or descend, but the force of the sequence is to increase the strength of each succeeding imitation of the pattern, so that whether ascending or descending, it has the tendency of being *crescendo* throughout, the last pattern being the strongest.

Regarding rhythm, we have the accents to deal with. There are two kinds of accents. The grammatical and the rhetorical accents. The grammatical accent is the natural subdivision of parts in a measure. The accent being the first of the subdivision. The rhetorical accent is the beginning of each motive or figure. Then we have the law of the slur. The beginning of the slur should be accented while the end of the slur should be cut short to about half its value.

Many other things would contribute to the success of a performer besides these technical matters. There is the technical preparation of the performer; there is the normal or the abnormal temperament of the performer in the time of the performance; there is the



MANILA PHILHARMONIC
ACADEMY

The second musical causerie of the Manila Philharmonic Academy, founded and headed by Mrs. Resurrección Bunyi Santana, Filipina pianiste and composer, was held last month, with Prof. Antonio J. Molina as guest of honor.

Among those who were present were:

M i s s e s —

Josephine Beebe	Celestina Marcos
Nena Periquet	Elena Andrade
Corazon Fernandez	Constancia Ferrer
Anita David	Gloria Trinidad
Corazon Bunyi	Juanita Gabriel
Asuncion Ibañez	Estela Antonio
Nena Vargas	Rosa Victorio
Delia Hernandez	Mercedes Molina
Apolonia Cruz	Mercedes Tison
Maria Cabral	Concordia Manalo
Joaquin Gutierrez	Paula Zamora
Remedios Aguilar	Nenita Buera
Celia Makapugay	Gloria Hipolito

All piano students of the Manila Philharmonic Academy under Prof. Resurrección Bunyi Santana.

perfect or imperfect quality of his instrument; there is the acoustical condition of the place; there is the attitude of the audience upon the reaction created by the piece performed. Because they might lack the necessary qualifications to understand the piece. Then there are certain devices in counterpoint, harmony, or forms which should be understood to be discriminated.

The interpretation of a piece, no matter how trifle, should therefore require such knowledge as I have stated above for the correct and right justice to a composition.

Una Explicación de la Presidenta Del "Cebu Glee Club" Sobre el Concierto que se Dio en Cebu Por La Srta. Fuentes

La Sra. Dña. Amparo M. Francisco, presidenta del *Cebu Glee Club*, en su carta de fecha 6 de Enero, 1934, dirigida al Presidente General de la Federación Nacional de Músicos, dice lo siguiente:

"Sería una ingratitud si no hiciéramos público el verdadero sentir del *Cebu Glee Club* y del público cebuano, por la reciente venida de nuestra eximia compatriota, la Soprano Jovita Fuentes. Es indescriptible la alegría que se apoderó de todos los corazones, por la excelente oportunidad que se daba al público de esta región, de escuchar a tan afamada cantatriz filipina.

"Algunos creyeron que los bajos precios que habíamos puesto para la entrada al concierto, eran para rebajar la categoría de la Srta. Fuentes, pero esos tales se olvidan de que el *Cebu Glee Club* no ha invitado a dicha cantante para fines de negocio, sino solamente para dar ocasión a que nuestro público oyera en persona a la Srta. Fuentes. Y ella ha sido tan generosa que ha ayudado a la desinteresada labor del *Cebu Glee Club*.

"En vista del corto tiempo disponible para la Srta. Fuentes y por sus compromisos anteriormente contraídos, hemos preferido cancelar el segundo concierto a fin de dar oportunidad al público de otras regiones del país a oír la privilegiada voz de dicha artista.

"En nombre, pues, del *Cebu Glee Club*, doy las gracias a todos los que han ayudado al éxito del acontecimiento artístico que aquí hemos tenido, y especialmente a la Srta. Fuentes, por el sacrificio que se ha impuesto, en aras del Arte y para ayudar al *Cebu Glee Club*.

AMPARO M. FRANCISCO
Presidenta, *Cebu Glee Club*

Next Issue: "ON PSYCO-ANALYSIS OF MUSIC"

COMO UN CUENTO EN RUTA A GNOMOLANDA

(Sobre el "Humoreske", Opus 10, Núm. 2 de Tschai-kousky)

Por Prof. ANTONIO J. MOLINA

Instructor, Conservatorio de Música, U. F.

PREAMBULO

Lectora amable: Ahi vá, otro cuento forjado sobre otra producción genial del mismo autor: el "Humoreske" de Peter Iljitsch Tschai-kowsky, Opus 10, Núm. 2.

Una tarde que ha sido para mi, de efluvios sugirientes y de inductoras influencias, oí de un piano, en el que se ensayaba un maestro, un gran maestro del teclado (cuyo nombre me es vedado confiártelo) esta pieza, una pieza jovial y plancentera, que habla de primaveras espléndidas, pletóricas de alegría y llenas de luz.

Recordé que me pedías un cuento más, y, por eso, si te place, acógelo, acepta y lee—niña hermosa—eso que vuelvo a ofrendarte a tus pies.

I.

EN LA PRADERA

Por aquella vez, el crepúsculo no era tan triste como las otras agonias del idolo-Sol; Se podría suponer que es la fiesta de Eros. Hay un himno sinfónico de fragancias que cantan a coro los rosales en flor, y hay una mágica danza de colores que bailan las voluptuosas mariposas.

—*Trala, trapa, tra-picaro.*

Trata, trapa tras pié!

De lejos, canturreaba vurlescamente un gnomo-auriga que conducía una carreta-jaula, casi colosal para un gnomo, con un payaso y un hermafrodita adentro—también de Gnomolanda— tirada por un asno pensador, incrédulo y pesimista.

—*Trala, trapa tra-picaro,*

Trata, trapa, traspie!—

Repetían en grotesca imitación los dos gnomos-guardianes de la jaula. De pronto bajaron, suavizando, la voz, comenzaron a parlotear murmurando e intentaron esforzándose por ponerse serios en lo posible.

—Ya llega!—anuncia el auriga.

—¿Quién—pregunta el hermafrodita.

—Un poeta y músico a la vez—describe el payaso.

—Mal um, mal-um, mal-um!—*bajea* el asno, y como un dogma, añade:

—No puede ser ni poeta, ni músico.

—Callaos—les advirtió el auriga—que nos puede oír; pero, yo os diré: es un músico, y quiere ser un poeta.—Mientras los gnomos platicaban, el asno continuaba incesantemente bajando:

—*Mal-um, mal-um, mal-um!*—y más

firme en su dogma, murmuraba:

—No puede ser ni músico, ni poeta.

II.

EL EXTRAVIADO

Suavemente y sin pereza, caminaba un adolescente no muy guapo ni feo. Cabizbajo, errante y meditabundo llegaba extraviado por aquella pradera encantada... y desencantada: aquella carreta colosal con tres gnomos encima y un asno que tira pensador, ya había causado la huida de las mariposas y el silencio de las rosas.

Aquel errante, era un cazador, un simple cazador huérfano de pretensiones, un cazador de ensueños y de melancolías. Hubo algunos que le llamaban poeta, cuando escribía y músico, cuando tenía su arpa griega, pero él, no lo consentía, y siempre protestaba con más tristeza que modestia:

—Yo soy un cazador!

Seguía caminando por la pradera encantada y desencantada, suavemente y sin pereza, cuando de repente, rápida como una avalancha, vió al rededor de sus rodillas los filos de tres hachas diminutas pero mortíferas que sujetaban los tres gnomos en gesto amenazante, amedrantador, firmes y decisivos.

—Que queréis de mi, seres extraños de la creación—inquiría el cazador, más por querer saber, que por guardar miedo. De lejos, el asno pensador, amarrado a la carreta-jaula, inundaba desaforado la pradera ya tranquila con un durroche de carcajadas: carcajadas de incrédulo, de pensador, de pesimista, por un rato, continuas y torturantes. El cazador repitió la pregunta y el gnomo-auriga le explicó:

—En la cueva necesitamos para entretener a nuestra soberana princesa la Rana del Tango, un poeta que la declame estrofas incongruentes, ya un tiempo, un músico que la entone canciones deformes.

—Creen ustedes, qué podría yo si quiera franquear la entrada de esa cueva?—preguntaba el cazador.

—Precisamente,—dijo vanidoso, el gnomo-auriga—por eso quise preferir dos en vez de uno, poeta y músico a la vez, porque dos de tu tamaño, llenarían la cueva.

III.

EN CAMINO

El cazador, más curioso que teme-

roso, asintió a todo lo que le dijeron, y se resignó a todo lo que de él quisieron hacer. Le ordenaron que se metiera dentro de la carreta-jaula, en marcha, camino a Gnomolanda!

Trala, trapa, tra-picaro.

Trala, trapa, traspie?—canturreaba burlescamente el gnomo-auriga.

Trala, trapa, tra picaro.

Trala, trapa, traspie!—repetían en grotesca imitación los dos gnomos-guardianes de la jaula.

El cazador estaba intrigado a pesar suyo, por lo que pudiera significar aquel canturreo, pero no quiso preguntar. El asno pensador, adivinó la preocupación del joven, y *contrabajando* le dió la solución.

—Al fin, te hemos atrapado, picaro que no dás en el mundo más que traspies!

Ya a lo largo de la caminata, el gnomo—payaso gritaba exaltado:

—Salud al poeta fracasado!

—Salud al músico mediocre! gritaba también el hermafrodita. Mientras el asno pensador, seguía su *contrabajo* monótono y uniforme:

—*Mal-um, mal-um, mal-um.*

Ya lo dije: Ni es poeta, ni es músico!

IV.

LO IGNORADO

No se supo ya, que fué, del cazador: la música de Tschai-kowsky termina sin descifrar el desenlace, sin descorrer el velo que cubre la misteriosa historia del pobre cautivo. Sólo me describe—y en secreto—que, la carreta desapareció en una lejana semioscuridad; la burla de los gnomos y el contrabajar del asno pensador ya no se podían percibir; al crepúsculo, que no era triste, sucedía una noche de presagios... quizás venturosos también; las mariposas, aquellas mariposas festeras y danzarinas, volvían silenciosas a la pradera, reposando dulcemente, una a una, por sobre las flores, aquellas flores acariciadas por el idolo-Sol, exhuberantes, aromosas, aquellas que, con su voz que nunca se oye supieron cantar a coro el himno sinfónico de las fragancias. Ya en la pradera, todo es quietud: las mariposas van durmiendo, y las rosas van soñando.

MUSIQUE et LETRES

By HILARION F. RUBIO

Music and letters...

Two inseparable elements of wisdom...

Yet, there is a lustrous contrast betwixt. For there is a boundary line between music and poetry. May literature not exert itself as a true art in the absence of either melodious or homophonous sound?

A humble acumen...

A solitary thought...

As a beautiful maiden demands a multi-colored panorama for the background to augment the charm and grace in her, so an art summons for a kindred art to exalt itself within the halo of aesthetics. So, with the planets... The cold and dead moon, in the serenity of the evening's report, casts the mellowness of its suffusing radiance the origin of which is the unsophisticated reflection of the King of Light—the Sun.

Of music...

Much has been heaped unto this Art in pros and cons. Philosophers, pedagogues and art-critics essay on the subject. They scrutinize the newer Art (considering its historic development) at different standpoints. The works of Nietzsche, Schopenhauer, Ruskin, and Tolstoi deal with the demerits of music. Why? Men of letters as they are, they could find neither beau ideal nor realism in this much-debated Art. Too egotistical! The treatises of Elson, Tapper, Finck, Hull, and Henderson are in contra distinction to the speculation of those literary demi-gods.

Ignoring the "insufficiency" and the "sheer ugliness" of music as expounded by the fault finders, we, as musicians, support the Art at its own pedestal. We can peer through the microscopic vantage point in scanning the amplitude and fertility of its artistic field. We note that within the coherent layout of musical details there lies the layer of another art—literature—vivid and unportentous. This creditable truth, those men of letters overlook.

When the outline of a music melody is snatched by our perception, we could hear within our mind the proper verse to such melody. Harken to the inimitable works of masters—the symphonic poems of Liszt, and Strauss, the tone sketches of MacDowell and Elgar, the Kuntslied of Schubert, Schumann and Mendelssohn! What would they be? Would they fall under the jurisdiction of absolute music alone?

A humble acumen...

A solitary thought...

Of Schumann, it is said, "Schumann's songs are poems in music".

"Music had been too long in the laboratories of the WISE men. To free it from its Egyptian bondage, to make it the Tongue of ALL life..." said Huneker.

Of letters...

The world has been wrought by the sublime power of word alone—the Word of God. And letters are naught but the written word.

The Bible, poetry, and prose soar up to the immaterial, ethereal, and spiritual kingdom. They are ultimately concerned with the things that the average mind can not conceive of. For them, these are the best pieces of literature.

These literary men are deceived by their shortsightedness.

For the longest poems, seemingly haughty and truthfully mythical, that the world has produced, music is created in perfect juxtaposition. The verses of Milton, Spencer, Shakespeare, Shelley, etc., have their music parallels. The librettos of operas and melodramas are written by versatile poets.

How could they (literary men) comment negatively?

As music depicts lines of poetry, so poems inspire the harmony of music.

Of Mendelssohn, it is said, "Mendelssohn's songs are verses set to tunes."

Schubert, the composer of hundreds of songs, took inspiration from poems. The first reading of the poem usually gives the complete idea, both tune and accompaniment.

Lathrop could not refrain from describing music in his stanza:

"Music is in all growing things,
And underneath the silky wings;
Of smallest insects there is stirred
A pulse of air that must be heard;
Earth's silence, lives and throbs,
and sings."

And Schlegel:

"'mid all the chords that vibrate
through
Earthly strangely chequered dream,
There runs a note whose gentle tone
Is heard aright by him alone
Who lists with care extreme."

There exist composers who think poetically and there are litterateurs who write musically. Of the former, we have already instanced. Of the latter, we can quote Browning in the "Abt Vogler"; Coleridge in the "Ancient Mariner"; and Tennyson in the "Maud".

Music and letters...

Community Concert Series of the Central Student Church

The third concert of the Community Concert Series was held at the Central Student Church, corner of General Luna and San Luis, Manila, on Saturday, November 18, 1933, at 8:30 p. m.

The program was presented by the Conservatory of Music, University of the Philippines, under the able direction of Dr. Francisco Santiago, Conductor, and Reverend J. C. W. Linsley, Organist.

The members of the faculty who took part in said program were Prof. Rodolfo R. Cornejo, pianist composer; Miss Veneranda Acayan, violinist; Prof. Antonino Buenaventura, composer-conductor, and Prof. Bernardino Custodio, pianist. All string numbers were prepared by Mr. Ramón Tapales, instructor in violin and chamber music. Prof. Cornejo played two of his own compositions, entitled: "A Pleasure Trip to Hongkong, Op. 31" and "The Gossipers, Op. 59".

The other participants from the Conservatory of Music were: Miss Marcela Aquino, violinist; Mr. Celso Estrella; violinist; Miss Apolonia Exconde, pianist; Miss Rizalina Exconde, violinist; Mr. Modesto Maiquez, 'cellist; Mr. Eliseo Pajaro, bass; Miss Purificación Papa, accompanist; Miss Carmen Reyes, cellist; Miss Matilde Rivera, soprano; Mr. Pedro Roxas, tenor; Mr. Federico Daval Santos, violist; Mr. Lucino Sacramento, celesta, and Miss Antonina de los Santos, soprano.

Two inseparable aspects of cosmopolitan life...

One has its faithful apostles while the other possesses a long line of believers.

Yet, there are world figures who claim the two as their divine saints. Robert Schumann had two well-established inclinations, literature and music. This was evidently shown by his "Die neue Zeitschrift fur music," a music magazine. Richard Wagner wrote the librettos for his own operas and his two-sided nature is shown by his music-literary work, "Opera und Drama." Paderewski the pianist after Liszt, became the first Prime Minister of Poland on account of his literary quality.

What emotional pang will these two create within the sensitive heart of a duofold natured man! How glorious it is to be an ardent disciple, sincere and faithful from the start to the finish, of these two universal arts:

Music and letters...

Constitution of the National Federation of Music

(Continued from first issue of November, 1933)

ART. 11. The Treasurer shall have the following duties and powers:

(a) To receive and keep, in accordance with the regulations, all funds and property of the Federation;

(b) To issue or cause to be issued official receipts for all such funds and property received by him or by his subordinate officers;

(c) To deposit within two (2) days after receipt, all the funds of the Federation, in the bank or banks designated by the Board of Directors, except the necessary amount reserved for petty or ordinary expenses of the Federation;

(d) To make all payments by means of checks duly countersigned by the President and approved by the Auditor, and to make proper accounting of all receipts and expenditure in accordance with the rules of accounting adopted by the Auditor with the approval of the Board of Directors;

(e) To keep the books and vouchers of the Federation open for inspection by any member at all times during office hours;

(f) To file a bond, in an amount fixed by the Board of Directors, for the faithful performance of his duties as Treasurer of the Federation; and

(g) To render financial reports at the end of every month and at the end of each calendar year, for the information of all members and officers concerned.

ART. 12. The Assistant Treasurer shall assist the Treasurer in his work and shall do other duties which the latter may assign to him as Assistant Treasurer. In the absence of the Treasurer, the Assistant Treasurer shall discharge his duties and powers.

ART. 13. The Auditor shall have the following duties and powers:

(a) To prescribe the system of accounting and the manner in which the books and accounts of the Federation shall be kept by the Treasurer;

(b) To approve the books and accounts of the Treasurer and to sign as Auditor all the checks issued by the former;

(c) To examine all the vouchers and accounts of the Treasurer as often as necessary and to make a report thereof to the Board of Directors when required to do so, or at least once every three months; and

(d) To report immediately to the Board of Directors any irregularity, error or omission, in the accounts or books of the Treasurer, as well as any anomaly in the management or disbursement of the Federation's funds and disposition of its property that he may have discovered.

ART. 14. The Assistant Auditor shall assist the Auditor in his work and

shall perform other duties that the Auditor may assign to him. He will, in the absence of the Auditor, act in the latter's place unless disqualified by the Board of Directors for justified causes.

ART. 15. Each and every member of the Board of Directors shall have the following duties and powers.

(a) To attend all meetings of the Board of Directors and to take part in the deliberations of all matters brought before it;

(b) To make motions or file resolutions for the approval of the Board; and

(c) To vote for or against any motion or resolution which comes up before the Board of Directors.

VII

BOARD OF DIRECTORS

ART. 16. The Board of Directors shall be composed of the President, the Vice-Presidents, the Secretary and the six Members or Directors.

ART. 17. The Board of Directors, as governing power, shall approve of all appointments made by the President and shall from time to time adopt and promulgate the necessary rules, by-laws and resolutions concerning the administration of the affairs of the Federation, as well as other measures concerning its finances, discipline, etc.

ART. 18. The Board of Directors shall have powers to discharge any officer or member and to decide all administrative cases brought before it on appeal.

VIII

ELECTIONS

ART. 19. The President, the two Vice-Presidents, and the Six Members of the Board of Directors shall be elected by the Delegates to the General Convention or Assembly held in the City of Manila on the first Sunday of October of each year or on any date that may hereafter be designated by the Convention in case of adjournments.

IX

APPOINTMENTS

ART. All other officers of the Federation shall be appointed by the President with the approval of the Board of Directors.

X

FINANCES

ART. 22. The General Convention or Assembly shall fix the amount of membership fees or dues, or may so delegate this power by resolution duly adopted to the Board of Directors, which may also create other sources of revenue for the Federation to carry out its aims and purposes as outlined in Article 2 hereof.

ART. 23. The Board of Directors may also receive voluntary contributions, gifts and donations from any of its members or from any other person, corporation, or the public by all legal or lawful means.

XI

GENERAL CONVENTION OR ASSEMBLY

ART. 24. The General Convention or Assembly shall be composed of a number of delegates from each and every musical association, club or guild, duly admitted and recognized as members in good standing. The convention will be held in the City of Manila once a year or as often as business exigencies of the Federation may so require.

Each delegate to the convention must present his credential, showing his name in full, the name of the musical association, club or guild he represents at the convention, and his Manila or home address, and the Secretary shall make a list of such delegates and post a copy thereof on the Bulletin Board of the Federation for the information of all concerned.

ART. 25. Each musical association, club or guild duly admitted as member of the Federation shall be entitled to have one delegate for every ten members. All musicians or artists who do not belong to any of such associations, clubs or guilds and who may care to join the Federation, may be admitted as members of any branch of this Federation and as such they may be entitled to have their own delegates to the Convention in the same manner as that outlined above.

ART. 26. The General Convention or Assembly shall be the legislative chamber or law-making body of the Federation and as such it has the powers to amend any provision of the Constitution and By-Laws of the Federation as well as the rules and regulations promulgated by the Board of Directors, and to pass any resolution concerning the affairs or life of the Federation.

XII

QUORUM

ART. 27. Four or more members of the Board of Directors present at any meeting called in accordance with the By-Laws shall constitute a quorum to transact business. Whereas in the Convention or Assembly, at least one-third of the total number of Delegates or representatives from the different branches, associations, clubs or guilds, must be present at the meeting in order to constitute a quorum for the convention to transact business. In all

(To be Continued)

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The above is an inside view of Prof. Cornejo's music studio in the Conservatory of Music taken on the occasion of the inauguration of the Villamor Hall November 29, 1933.

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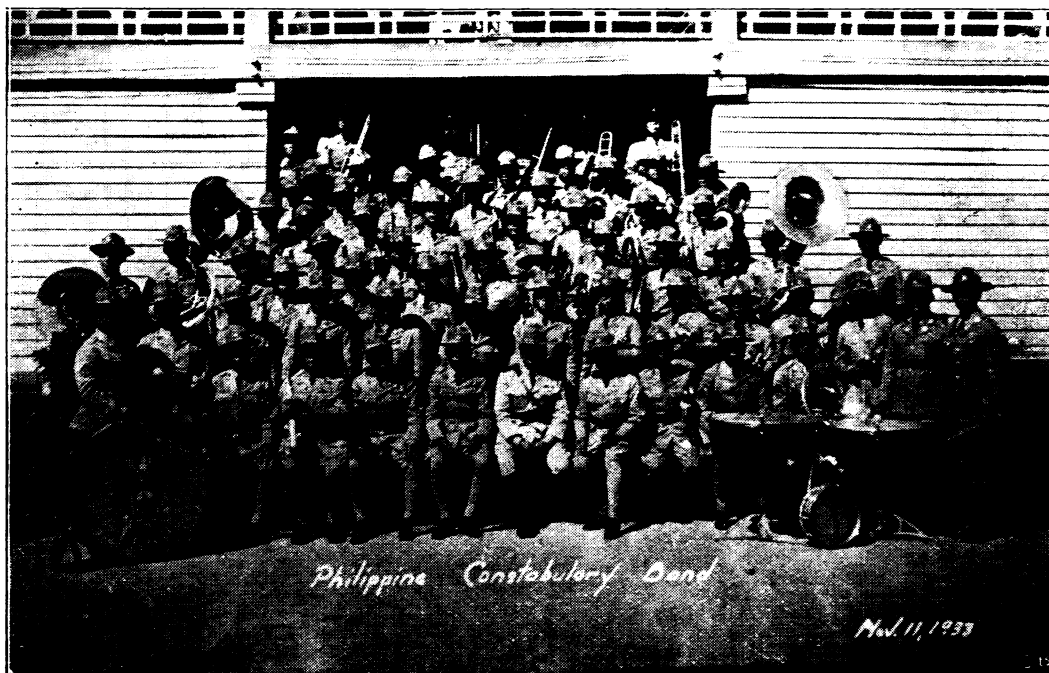
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