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The Manila Symphony Society: 1926-1958

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The Manila Symphony Society 1926-1958

CARMITA L. CARRION

THE Manila Symphony Society is a pioneer symphonic group which has, over a period of twenty-six years, contributed to the cultural advancement of the Philippines by bringing great "live" music within the reach of the average Filipino.

THE ASOCIACION MUSICAL

In the mid-1920's Alexander Lippay, then director of the conservatory of music of the University of the Philippines, conceived the idea of forming a symphony orchestra and requested a group of Manila citizens to help him organize it. Among these were Colonel George Langhorne, adviser at Malacañang, Mrs. Thomas Cary Welch, Miss Mary Jordan, Mrs. Trinidad F. Legarda, Dr. María Paz Mendoza Guazon, Mr. Manuel Arellano, Atty. Julian A. Wolfson and Mr. Ben F. Wright. Lippay (who upon his untimely death in 1939 was given the title of "father of symphonic music in the Philippines" by local newspapers and admirers) was aware of the wealth of local artistic talent available in the country, waiting to be tapped.

The first concert of the newly-organized orchestra was given on 22 January 1926 at the old Manila Grand Opera House as a benefit for the music library of the Philippine Constabulary Orchestra. Filipinos who had been abroad realized at this concert (as did the majority of foreigners who were

present) that at last here was a man who could mold local talent into an orchestra that sounded like orchestras they had heard in other countries.

Following this successful concert, the Asociación Musical de Filipinas (founded in 1919) sponsored the periodic appearances of the orchestra. It was not smooth sailing in the beginning. There were difficulties with finance and with audiences who were not acquainted with symphonic music. There were also other difficulties. In the late 1920's certain orchestra musicians staged a walk-out one week before a scheduled concert, claiming that Dr. Lippay was "insulting." The Manila press however whole-heartedly supported Lippay because it was apparent that the real reason behind the walk-out was the musicians' objection to Dr. Lippay's discipline. Mr. Francisco Kilayko and officials of the University of Santo Tomás were able to recruit other musicians to take the place of the striking orchestra members (none of whom proved indispensable) and the concert was held as scheduled. In spite of these obstacles the organizers (Prof. Victorina Lobregat, Mrs. Rosario Roensch, Mrs. Filomena R. Legarda, Mrs. Basilio Valdés and Mr. A.V.H. Hartendorp) were undaunted.

For five years the Asociación Musical (the parent organization of the Manila Symphony Society) carried on the difficult pioneering cultural movement of making the Philippines symphony-conscious and of acquainting the people with the glorious music of the masters and of local composers. Local artists were invited to appear as soloists with the orchestra, and the legitimate aspiration of musicians to make a living out of their profession was given due recognition.

SYMPHONY SOCIETY ORGANIZED

In 1931 the spacious Metropolitan Theatre (with a seating capacity of 1670) opened its doors to the public. At the theatre's inauguration on 10 December 1931 the Manila Symphony Orchestra conducted by Dr. Lippay was a featured participant in a program which included Strauss' *Fledermaus* Overture, Sibelius' *Valse Triste*, Beethoven's *Turkish March*,

Grieg's *Peer Gynt Suite No. 1*, and Meyerbeer's *Coronation March*.

That same year the Manila Symphony Society was organized (with Mrs. Filomena Roces de Legarda as first president) to take over the work of the Asociación Musical and to assure Manila a regular season every year. Composed of the leading citizens of the country and duly incorporated in accordance with law, the society was cosmopolitan in its membership.

The first concert under the auspices of the Manila Symphony Society was held on 18 November 1932 at the Metropolitan Theatre, with Julio Esteban Anguita playing the Grieg Piano Concerto as soloist. The orchestra included over eighty Filipino musicians, most of whom had been trained by Dr. Lippay. Under the sponsorship of the Society the orchestra was able to give creditable performances regularly. This ushered in a new era for symphonic music in the Philippines.

FINANCIAL DIFFICULTIES

The going was quite difficult. Audiences were small and financial difficulties loomed large at every turn. The Society's financial reports of those early years often left the item for the conductor's salary blank, explaining in a terse footnote: "Unpayable; no money." Even such sacrifices on Dr. Lippay's part did not seem to help much. There came a time when even he, the most tenacious believer in the orchestra's future, seemed ready to give up.

During the intermission of a concert in 1934, Mrs. Trinidad F. Legarda (elected president of the Manila Symphony Society in 1933) mounted the stage of the Metropolitan Theatre and addressed an emergency appeal to friends of the orchestra to help it out; otherwise, she said, that evening's performance would mark the orchestra's last concert. The response of donors and patrons was instantaneous and gratifying. Lippay and the orchestra could continue their work. During this time, besides being conductor of the Manila Symphony Orchestra, Lippay

was also director of the Academy of Music of Manila which was founded after his connection with the University of the Philippines ended in 1930.

POPULAR CONCERTS

The biggest innovation introduced by the Manila Symphony Society was the holding of popular Sunday morning concerts starting in early 1935, with tickets costing as low as 30 centavos (the first time, and the lowest price, in the musical history of the Philippines) in order to enable music lovers with small incomes to attend them. These popular concerts were "popular" only in price and attendance. The music offered was just as excellent as at the regular evening concerts. So well attended were these pre-war popular concerts that once, in spite of a No. 4 typhoon signal, a "Standing Room" sign had to be posted at the Metropolitan. *La Vanguardia* reported on 8 November 1937 that "for the first time in the history of symphony concerts in the Philippines, the theatre was completely filled by an enthusiastic audience that insistently sought tickets until the last minute." The *Philippines Free Press* on 13 November 1937 editorialized:

The sell-out of Manila's largest auditorium was a tribute to the hundred Filipino musicians who have spent uncounted hours in long and arduous rehearsals without particularly munificent remuneration. It was an acknowledgment of the generous financial assistance of patrons and members of the symphony society, which has made the long and patient rehearsals possible. But above all it was a magnificent vindication of Dr. Alexander Lippay who for twelve years has struggled against all sorts of obstacles to bring his orchestra to its present stage of perfection.

The heavy orchestra expenses for these concerts were underwritten by prominent Manila citizens among whom were the Roces brothers, the Legarda family, Don Joaquín Elizalde, Attorney José Yulo, Mr. Joseph P. Heilbronn, Mr. Horace B. Pond, Don Andrés Soriano, Mr. José McMicking, Judge John Haussermann, Mr. Jan Marsman, Mr. Arthur Hoyer, Mr. Paul Meyer, Mr. John W. Mears, Mr. Clyde A. De Witt, Colonel Frank Hodsoll and many others. It seemed that symphonic music had come to stay.



The Manila Symphony Orchestra
Dr. Herbert Zipper Conducting



Professor Alexander Lippay

An important contributory factor to the orchestra's success was the example of public leaders. The late President and Mrs. Manuel L. Quezon were staunch supporters (both moral and financial) of the Manila Symphony Orchestra. On one occasion they surprised concert-goers by taking their guests after a Palace dinner to attend a symphony concert at the Metropolitan Theatre. Mrs. Quezon was known to have missed concerts only on very rare occasions when she was ill.

Thus it seemed that Lippay's labors of many years and the faith his supporters and those of the orchestra had in him were crowned with success.

DR. LIPPAY'S DEATH

But tragedy struck on 3 May 1939 when Lippay succumbed to a heart attack in his summer hut at Tip-Top overlooking Baguio. Often referred to as "The Man Who Gave Us Music" he was a poor man at the time of his death. His most valuable legacies were a trained orchestra composed overwhelmingly of Filipinos and worthy to be ranked with many of the better orchestras in other parts of the world, and a collection of his own compositions in manuscript, most of which had first been performed by the Manila Symphony Orchestra under his direction. In these compositions he made liberal use of Philippine themes: folk songs, melodies from the Mountain Province, and even the National Anthem, indicating thereby his deep attachment to the land of his adoption. A simple grave in the Manila North Cemetery marks his final resting place, to which he was borne on the shoulders of the men who had played under him.

DR. ZIPPER

Fortunately a capable successor was found within a few weeks in the person of Dr. Herbert Zipper who at the time had just gained his freedom from the notorious Nazi concentration camp at Dachau. He continued Lippay's work, making good use of the new instruments which Lippay had ordered in the last days of his life (he never got to hear them) and which were shipped from Czechoslovakia just a few days before Hitler marched into that country.

Dr. Zipper's first concert on 15 August 1939, a Lippay Memorial Concert, was an event to remember. The opening part of that concert was thus described by F. B. Icasiano in *The Tribune*:

The audience entered into a hushed hall. Upon the podium in the center of a vacant stage was a floral wreath of deep green and white to which was attached Dr. Lippay's baton. The members of the orchestra entered quietly one by one. Professor Ernesto Vallejo (concert master), Ramón Mendoza, Luis Valencia and José Robles, violin soloists, and Professor Vassili Prihodko, cello soloist, came in last and remained standing around the podium. Playing without a conductor, the orchestra struck up the first sad strains of the somber Second Movement of the Concerto grosso in B-flat major by Handel. The piece having closed with the last dirge-like note, the orchestra stood in silence for a minute out of respect for the late Dr. Lippay.

Then the wreath was removed from the podium, and the baton which was attached to it placed on a velvet cushion and carried to the podium by little Master Vallejo, the concert master's eldest son. Entered Herbert Zipper and Mrs. Benito F. Legarda, president of the Manila Symphony Society, who removed the black ribbon from the baton and presented it to the new conductor.

Dr. Zipper expanded the activities of the orchestra. He formed the Manila Concert Chorus and presented Mozart's *Requiem*, Bach's *Magnificat*, Brahms' *Liebeslieder Walzer* and other choral numbers for the first time in this country and in the Far East. The *Ninth Symphony* of Beethoven was performed for the first time in the Philippines on 22 October 1940 in the auditorium of the Ateneo de Manila at Padre Faura and Dakota Streets. The number of concerts was increased from six to eight yearly.

The orchestra traveled to Baguio in the vacation months of 1940 and gave a festival of three concerts which proved so successful that another Baguio Festival with four concerts was held in 1941. In connection with this second Baguio Festival a composition contest open to Filipino composers was held. The Board of Judges awarded the prize to Antonino Buenaventura's "By the Hillside." This tone poem was given its premiere and won acclaim at the Festival. (It is reported that the Cincinnati Symphony Orchestra under Thor Johnson performed this same composition only recently.)



Mrs. Filomena Roces de Legarda,
First President of the Manila Symphony Society



Mrs. Trinidad F. Legarda
Present President of the
Manila Symphony Society

The closing days of that year, 5 December 1941 to be exact, saw a Mozart Anniversary Concert commemorating the sesquicentennial of the composer's death. A historic concert, it was the last time that the orchestra was to play before the start of hostilities, its last performance at the old Metropolitan Theatre (soon to be destroyed in the war). It was also the last appearance with the orchestra of its famous concert master, Ernesto Vallejo, one of the soloists of the evening, who was to die during the war.

THE WAR

The Society stopped its activities completely upon the outbreak of the war and the subsequent years of the Japanese occupation. Dr. Zipper was detained by the Japanese as a "political prisoner" in the early days of the occupation on the top floor of Villamor Hall, ironically enough the pre-war seat of the U.P. Conservatory of Music. Shortly after his release, feelers were sent out by the Japanese authorities to the Society with the object of persuading it to resume giving concerts in order to show the world that "peace and order" had returned to the Philippines under the Japanese "co-prosperity sphere." The Society would have nothing to do with collaboration and turned down the Japanese overtures.

Fortunately the orchestra survived the war almost intact. The music library and most of the instruments were safe, having been stored in a secure place all through the war. The most painful loss was that of the concert master, Ernesto Vallejo, who was killed by the Japanese with his whole family in the massacre of Tanauan. Other musicians (as many as twenty-six at one time) were with the guerillas and reported back for work as their respective regions were liberated.

LIBERATION

Immediately after the arrival of the liberation forces, the orchestra was re-organized by Dr. Herbert Zipper with Professor Bernardino F. Custodio (now director of the University of Santo Tomás conservatory of music) and Captain (now Lt. Colonel) Antonino Buenaventura as associate conductors.

The first post-war concert of the orchestra (an unforgettable experience) was given in the ruins of Santa Cruz church on 9 May 1945. There were two symphonies played at this concert: Beethoven's *Eroica* which was played in honor of the heroic dead of World War II, and Dvorak's *New World* which was dedicated to the United States of America. At intervals during the concert the rat-tat-tat of machine guns and the boom of artillery fire could be heard in the distance from the direction of the mountainous areas around Novaliches, Antipolo and Montalbán.

Guests of honor at the concert included President and Mrs. Sergio Osmeña, Mrs. Douglas MacArthur, and General and Mrs. Manuel A. Roxas. Many of the U.S. Army top brass in the Philippine Liberation Forces were present. Before the concert started, Mrs. Trinidad F. Legarda delivered introductory remarks which later found their way into a 28-page magazine ("passed by G.H.Q. censors") called *Songs and Movies*. We quote the following excerpts from her speech:

This glorious music rising above the cacophony of war, these heroic strains rising so soon from the ruins which surround us in this desecrated church, are symbols of the aspiring and invincible spirit of men, which, it has again been proved, cannot be crushed to earth forever even by the most brutal tyranny.

In Europe complete victory has been achieved, while here and elsewhere, men are still daily risking their lives on land, sea and in the air, and unhappily, many more will give up their precious lives before the war is over.

We in the Philippines cannot yet celebrate victory. . . .

Against the most tremendous odds and obstacles, the Manila Symphony Society has once more embarked on its cultural mission of developing the musical life in this country, just as it has been doing for the past fourteen years.¹

The same magazine from which the preceding quotation, was taken also carried "Concert Notes" on the Sta. Cruz church program:

... amid the Sta. Cruz Church ruins, great music was heard as the Manila Symphony Orchestra, on a makeshift platform where the high altar was, played Beethoven's "Eroica" and Dvorak's "From the New World," to an audience of Filipinos and Americans, civilians and soldiers, officials and humble men. Even the music chosen was sym-

¹ *Songs and Movies* Vol. I No. 2 (June 1945).

bolic of the promise rising from the rubble of a shattered city... The rains came during the concert... the sky was the ceiling (but) both concertists and GI's didn't budge an inch.

This concert was followed by a series of more than 150 concerts given for the Armed Forces of the United States at the Rex Theatre (a small theatre in Binondo which featured Chinese movies) and at army bases. It is estimated that more than 300,000 members of the Armed Forces were entertained during the post-liberation days. For this contribution, the orchestra received a special citation from General Douglas MacArthur and special write-ups in such well-known magazines as *Time*, *Life*, *Musical America*, *Etude* and *Musical Digest*. In the 1946 supplement to the *American Encyclopedia* the orchestra received mention for its cultural contribution to the Philippines.

After the army of liberation left, the real post-war problems of the Manila Symphony Society emerged. Instruments and scores were there, musicians were available but public interest was at a low ebb. Most disheartening, the Metropolitan Theatre (as likewise the Ateneo auditorium) was in ruins. The war had left its mark. From 1946 on the Society began an uphill battle for survival.

Dr. Zipper left for the United States in 1946. Through the generosity of Don Andrés Soriano, the Society was able to continue sponsoring monthly concerts under Bernardino F. Custodio, Antonino Buenaventura, Antonio J. Molina, Liwanag P. Cruz and others. Memorable post-war concerts given by the orchestra under Director Custodio were those commemorating the inauguration of the Philippine Republic on 5 July 1946, the benefit concert for the Boy and Girl Scouts of the Philippines, and the two necrological concerts at the funeral services of two Philippine presidents: the late President Manuel L. Quezon and the late President Manuel A. Roxas.

In the early part of 1948 the Australian pianist Valda Aveling was a soloist in several Manila Symphony Society programs. Later that year the Society sponsored a series of ballet programs featuring two renowned artists, Alicia Markova and Anton Dolin. That same year the world-famous violinist Yehudi Menuhin came to Manila for a series of performances

with the Manila Symphony Orchestra. The Markova-Dolin presentations were staged at the newly-rebuilt Manila Grand Opera House while the Menuhin programs were held at both the University of Santo Tomás gymnasium and the Rizal Memorial Stadium. The Aveling and Menuhin concerts were directed by Professor Custodio who was mainly responsible for keeping the Manila Symphony Orchestra together after Dr. Zipper left for the United States.

In 1949 the Manila Symphony Society was forced to suspend its regular concert seasons for several reasons, chief among which were (a) the lack of a good concert hall, (b) the imposition of the 30% tax on concert receipts, (c) the employment of most of its musicians elsewhere, and (d) the loss of most of its regular members and patrons. However, it found another avenue of service. Responding to an appeal made by Professors Victorina Lobregat and Julio Esteban Anguita, the Society embarked on the project of printing music scores by well-known Filipino composers. For its initial (and, so far, sole) venture it financed the printing of Hernández's Piano Concerto which was thus made available to all piano students at a reasonable price. Activities gradually came to a standstill and by the end of 1949 it seemed that the Manila Symphony Society was destined to fade away.

REVIVAL

In 1951 however the Asociación Musical de Filipinas headed by Mrs. Basilio Valdés sponsored the Manila Symphony Orchestra in a season of three performances under Dr. Zipper, who, upon being invited to conduct the series, volunteered his professional services free in order to help reactivate the orchestra. Ironically enough, many of the former orchestra members, though still around, were not available because most of them made it understood that they had a contract with Federico Elizalde's Little Symphony Orchestra which prevented them from playing with the Manila Symphony Orchestra. Dr. Zipper, when he arrived in June 1951, was faced with the problem of getting an almost entirely new orchestra together and of getting it ready to play its first concert within the space of

three weeks. The task was a gigantic one but Zipper came through with flying colors.

Given at the Rizal Memorial Stadium, thousands attended the orchestra programs which were climaxed by a ballet presentation of Mendelssohn's *A Midsummer Night's Dream* complete with choral ensemble. There were countless difficulties to reckon with in the staging of the programs, chief among them the fact that NCAA basketball games were being played in between the various performances. This meant that the specially-built stage had to be removed for the games and put up again at a staggering cost for the next performance. Needless to say the Asociación went deep in "the red" with this venture,² but it provided the necessary momentum. The Manila Symphony Society, heartened by the public interest displayed at the concerts, decided to rehabilitate the orchestra on a more permanent basis. It worked successfully for the repeal of the 30% tax on concert receipts which gave added impetus to the project.

OPERA AND BALLET

The following year, this time under the banner again of the Manila Symphony Society, the Zippers returned to Manila. From the summer of that year (1952) until the present the orchestra has been presented in yearly concert seasons of three programs each. These programs have featured performances of major works including Beethoven's *Ninth Symphony* and Verdi's *Requiem*. In answer to the cry for more varied presentations the Society branched out to staging ballet programs under Trudl Dubský Zipper's direction. Several operas were presented in English, namely, Mozart's *Bastien and Bastienne*, Strauss' *Die Fledermaus* and Smetana's *The Bartered Bride*, and one opera was presented in Tagalog, Bizet's famous *Carmen*. All these operas were directed by Mrs. Zipper. Nick Joaquín and R. Zulueta da Costa provided the English adaptations for the librettos of the operas in English while Manuel Car. San-

² This was, in fact, its last great project before its dissolution in 1956. The Asociación Musical (1919-1956), like the Manila Symphony Society, has earned a permanent niche in the cultural history of the Philippines.

tiago and Vicente Liwag provided the Tagalog adaptation of *Carmen*.

Ernest Korneld, Vienna-born Manila resident and long-time friend and collaborator of the Zippers, was responsible for most of the stage sets, having made the designs for *Fledermaus*, *Bartered Bride*, *Carmen*, and most of the ballets presented since 1951. Ralph Fabri of New York contributed some slide paintings for *Midsummer Night's Dream* in 1951 (repeated in 1953) and Cesar F. Legaspi, well-known contemporary Filipino painter, furnished the designs for *Bastien and Bastienne* in 1952. The pre-war stage sets by Hans A. Heimann were used again in the 1946 and 1952 productions of Mussorgsky's *Pictures at an Exhibition*.

SYMPHONY CHORUS

In 1952 the Society sponsored the formation of the volunteer Manila Symphony Chorus, composed of many nationalities from Manila's cosmopolitan community and successor to the pre-war Manila Concert Chorus. Among the most active in the formation of the chorus were Mr. Karl Kreutz, Mrs. Salvación O. Yñiguez, Mr. René Frei and Mr. Benito Legarda Jr. This group provided the choral forces for Beethoven's *Ninth*, Mussorgsky's Prologue and Coronation Scene from *Boris Godunoff*, Verdi's *Requiem* and the various operas. Of the Beethoven presentation, Bessie Hackett wrote in the *Manila Daily Bulletin* on 6 August 1952:

A capacity audience as international as the chorus it came to hear responded with all-out applause and a standing ovation last night to one of the most ambitious and cooperative musical efforts undertaken in Manila—the performance of Beethoven's Ninth Symphony.

Rosalinda Orosa wrote in the *Chronicle* under the same date:

The performance served as an eloquent commentary on the valiant efforts of the Manila Symphony Society to revitalize art in the country.

THE HARVARD GLEE CLUB

In 1953 the Society co-sponsored with the Harvard Club of the Philippines a contest in arranging Philippine songs for male voices to be sung by the Harvard Glee Club in the United States. The winners, who received cash prizes, were Rosendo

Santos Jr. of the U.P. conservatory of music and Román Salvación, for their arrangements of *Sampaguita* and *Lulay* respectively. These arrangements were given twenty-seven performances (in Tagalog) from coast to coast in the United States by the Harvard Glee Club under Professor G. Wallace Woodworth in 1953-54, thus helping to make Filipino music better known abroad.

"FLEDERMAUS"

In 1954 the Society presented Strauss' *Die Fledermaus* which met with overwhelming success and broke all the Society's previous records. *Fledermaus* was presented four times instead of the scheduled two and attracted standing-room audiences. Ramón Cristóbal wrote in the *Philippines Herald* of 6 September 1954: "To the dedicated and brilliant Zippers, the Manila Symphony, and the entire cast of *Die Fledermaus*, our cordial, sentimental and grateful bravos..."

IN THE SCHOOLS

That same year (1954) the Society inaugurated a program of taking the orchestra to the public schools of the city in order to give students from their tenderest years first-hand contact with musical masterpieces (following a practice which Dr. Zipper inaugurated in the United States). This program was extended to the rural areas in 1955 with concerts given in San Pablo City.

SILVER JUBILEE

In 1956 the Manila Symphony Society celebrated its silver anniversary and marked the occasion with an Anniversary Program which was held on 10 July 1956. The first number of the Anniversary Concert, Brahms' *Tragic Overture*, was dedicated to the memory of the orchestra's first conductor, Dr. Alexander Lippay. The Society's original founders were special guests that evening and were awarded plaques of appreciation during the program at intermission. Among them were Mrs. Filomena Roces vda. de Legarda, first president of the Society (now 85 years old but who never fails to attend a concert), Mrs. Rosario A. Roensch (who was the first treasurer), Mr. A.V.H. Hartendorp (a member of the Society's

original board) and Mrs. Rosalind Duckworth (first vice-president) who was given the award *in absentia* since she is now a permanent resident of New York City. Surviving members of the 1932 orchestra were also given awards.

The second concert of the Anniversary Year was a Mozart Festival in commemoration of the bi-centennial of the great composer's birth. The Society sponsored a Mozart Piano Concerto contest open to all non-professional pianists in the Philippines. Thirty-six contestants took part. First prize went to talented sixteen-year-old María Luisa López-Vito who gave a brilliant performance of the D Minor Concerto. Surprisingly enough, both performances of this concert attracted standing-room audiences.

"CARMEN" IN TAGALOG

By far the crowning achievement of the Society was the presentation of Bizet's opera *Carmen* in Tagalog.³ *Carmen* was performed five times within the space of nine days and played to capacity audiences each time. The first-night audience included the late President Ramón Magsaysay and his family, President Carlos P. García (then Vice-President) and his wife, the late United States Ambassador to the Philippines Albert Nufer, the British Ambassador George Clutton, and several other high government officials among whom were the late secretary of education Gregorio Hernández and the former undersecretary of foreign affairs Raul Manglapus. The late Ambassador Nufer was one of the most enthusiastic admirers of the Tagalog *Carmen* and after the opening night's performance he was led to reminisce on the fact that as a child he had once sung in the chorus of the street urchins in *Carmen*.

The third performance of the Tagalog *Carmen* on the afternoon of 2 September 1956 was unique in the history of music in this country. Outside, the streets and sidewalks were flooded ankle-deep, there was a torrential downpour and a typhoon signal was up, but the Far Eastern University auditorium was jampacked. People were sitting in the aisles and in

³ Discussed at length by the present writer in "Carmen in Tagalog" PHILIPPINE STUDIES IV (1956) 363-371.



Mrs. Trudl Dubsky Zipper
and Dr. Herbert Zipper



Professor Bernardino F. Custodio

the passage ways. They were standing wherever it was possible to stand, most of them soaked to the skin.

If audiences reacted with unprecedented warmth to the presentations, most critics and reviewers went overboard in their praise of the Tagalog *Carmen*. We quote only one of the many (Mabini R. Centeno in the *Evening News*, 30 August 1956):

This year's opera season opened on an entirely new note—a scintillating vibrant new note that rings up the curtain on a fresh and sparkling vista for the opera in the Philippines. The first-night crowd that filled the Far Eastern auditorium to overflowing last night to attend the presentation of Bizet's *Carmen* for the first time in Tagalog was visibly and emotionally impressed.

The standing-room audiences did not end with *Carmen*. In October 1956 Eduard Strauss, grand-nephew of Johann Strauss, was here to conduct an evening of Strauss music. That night the F.E.U. auditorium was again filled to overflowing. Two days later Strauss conducted the same program at the Rizal Memorial Stadium for 10,000 school children partially under the sponsorship of the *Manila Times*.

THE 1957 SEASON

In 1957 the Manila Symphony Society opened its regular season with "Philippine Festival," a program featuring the works of five contemporary Filipino composers: Lucino T. Sacramento, Lucio San Pedro, Lucrecia R. Kasilag, Rodolfo Cornejo and Eliseo Pájaro. This concert was conducted by Colonel Antonino Buenaventura and was made possible by the sponsorship of the Music Promotion Foundation under the chairmanship of Miss Jovita Fuentes. It is sad to note, however, that this well-balanced concert featuring music by contemporary Filipino composers was poorly attended; even some ultra-nationalists who clamor vocally for more presentations of Philippine numbers and who should therefore have been present at this concert were missing from the audience.

On 9 July 1957 the Society presented an all-Beethoven program in commemoration of the tragic passing of the late President Ramón Magsaysay and the other victims who pe-

rished in the crash of the presidential plane *Mt. Pinatubo* on Manúng-gal mountain in Cebu. The program opened with a choral and orchestral rendition of the *Elegy* followed by the *Eroica* Symphony, and ending with solo and choral renditions of parts of the opera *Fidelio*.

In August the Australian pianist, Valda Aveling, was again featured as soloist in the Society's third regular concert. Both the Beethoven and Aveling concerts were conducted by Dr. Zipper who had come from the United States for the purpose. For its final concert of the season the Society presented an all-Tschaikovsky program conducted by Bernardino F. Custodio and featuring pianist Lydia Ignacio, who won first prize in the Tschaikovsky Piano Concerto contest held earlier in 1957 under the auspices of the Society.⁴

A TOUCH OF MELODRAMA

A touch of melodrama occurred in connection with this Tschaikovsky contest. The contest had been held early in the season with Miss Aveling and other pianists on the screening board. The contestants were required to play behind a screen so that the judges did not know who was playing. The better players were selected and the finalists were then required to play in a final contest held under similar circumstances. The winners were thus chosen in what seemed to be as fair and objective a fashion as could be desired. Yet on the morning of the all-Tschaikovsky concert, when the winning pianist was to appear with the Manila Syphony Orchestra as soloist, Mr. Benito Legarda Sr., one of the Society's chief contributors, received anonymous telephone calls (presumably from a disappointed contestant) threatening dire things if the concert should be held as scheduled. The concert was held as scheduled but extra precautions were taken to guard the premises. And sure enough, during one of the earlier numbers, certain extraneous sounds were heard emanating from the projection room. On inspection, a little boy carrying a bell was discovered, having appa-

⁴ The 1956 Mozart Piano Concerto Contest and the 1957 Tschaikovsky Contest were both under the chairmanship of Mrs. Stella Gol- denberg Brimo.



Lt. Col. Antonino Buenaventura



Benito F. Legarda Sr.

rently been planted there to make distracting noises intended to ruin the concert. The boy was sent home and the concert went on as usual with few the wiser.

Instead of the regular three concerts, the Manila Symphony Society presented four concerts in 1957. Little by little, the Society hopes to get back to its pre-war schedule of six to eight regular symphony programs a year. Without the full support of the Filipino public, however, it will be many years before this hope can be realized.

FRIENDS IN AMERICA

Perhaps it might be of interest at this point to mention that in the United States there is a group of music-lovers, most of whom are former Philippine residents, who call themselves "Friends of the Manila Symphony Orchestra in the United States" and who give their support to the Society in terms of material aid, such as the purchasing of new scores and materials not available here. Their chairman until the end of 1957 was Mr. Charles E. Griffith, music publisher, a long-standing friend of the Philippines. In spite of this help, the Society barely manages to break even (it is usually "in the red") at the end of each season; and it is only the tenacity of the Zippers who come back year after year, and the generosity of the few donors (e.g. San Miguel Brewery, *Manila Times*, Legarda Brothers), sponsors, patrons and members, that make possible three months of great musical programs every season.

PATRONS AND ASSOCIATES

In evaluating the significant role that the Manila Symphony Orchestra and the Manila Symphony Society have played in the cultural life of our country during the past thirty years, due credit should be given to the aid extended by associated organizations, particularly the Asociación Musical de Filipinas. Likewise appreciation should be expressed to the

helping hand of the Friends of the MSO in the United States and the cooperation and goodwill of contemporary musical organizations like the Artist's Guild of the Philippines, Don Juan Javier's National Opera Company, and the Music Promotion Foundation.

The Society's main sources of revenue are donations from private individuals and firms, notable among whom is Don Andrés Soriano who was a contributor in pre-war days and is still one of its most generous supporters. Other sources of income are members' subscriptions,⁵ concert receipts and advertising in programs.

The biggest seasonal expense item in the symphony budget is always the orchestra payroll. The Society has always endeavored to protect the interests of its musicians and to treat them as members of a family rather than as mere employees. Musicians are allowed to draw against their salaries in advance for necessary expenses, which is one reason why the Society requires adequate working funds from its members, patrons and donors at the start of each season. Both in pre-war and post-war days, the Society encouraged the banding together of the musicians and the establishment and observance of adequate wage scales, despite its own financial difficulties.

Many major and very necessary expenses which the Society would ordinarily have to cope with—such as the rental of an ample rehearsal hall, the storage of instruments, stage properties, costumes, musical scores and the safe-keeping of the Symphony library, as well as the local living and transportation expenses of the Zippers every season—are graciously donated by private individuals. The officers and board members of the Society, who generally meet once a month, serve without remuneration and are elected for a year's term

⁵ Seasonal Subscription Rates:

Sponsors	P500 and up
Patrons	P100 and up
Members	P 50
Junior Members	P 25

(with the possibility of re-election) by a majority of the members present and voting at the Society's annual meeting.

In the Society's constant marking of musical milestones, much credit belongs to its sponsors, patrons and members, and to its friends who give freely of their time and effort to bring about the successful realization of the Society's projects. In this connection special mention should be made of Mr. and Mrs. John G. Brimo, Mr. Carmelo Cristi, Mr. Ernest Korneld and Mr. Hans Inhelder who have been active friends of the Society for many years. Great credit is due also to the orchestra's regular conductors who take care of countless details which, as a rule, conductors do not concern themselves with within the preparation of musical programs.

LIPPAY'S PERSONALITY

The most dominant personality in the Society's early history was the orchestra's first conductor, Alexander Lippay, who, respected and loved by those who knew him best, was also the subject of many amusing anecdotes. One of the most-often told stories concerns Dr. Lippay's outstanding idiosyncrasy, which was that he could not eat the mango fresh but had to dip it in boiling water first.

From talks with some of the Society's early organizers the fact emerges that Dr. Lippay had very little sense of finance. He often plunged into programs regardless of expense so that very often there was no money with which to pay his own fee as conductor. But although he was never a rich man he had a very generous heart. One musician whom he had trained, fondly recalls that sometimes Dr. Lippay would offer to pay a musician's rehearsal fee out of his own pocketbook because he realized that the Society could not afford to pay for a great many rehearsals. Lippay believed in rehearsals: in the case of Richard Strauss' *Death and Transfiguration* he held fifty rehearsals! The outstanding thing about Lippay seems to have been his complete and utter dedication to his work and to his art.

PRESENT-DAY CONDUCTORS

Herbet Zipper is just as idealistic as Dr. Lippay. He is just as dedicated and as energetic. Highly resourceful, he helps the Society immeasurably by cutting down expenses whenever possible but without lowering the quality of performances and productions. His wife, Trudl Dubsky, is the perfect partner and it is owing partly to her tireless labors that the Society is able to keep production expenses down. She is talented not merely as choreographer but also as painter, costume-designer and stage-director. The Zipper husband-wife team is a rare combination, and the Society is fortunate indeed to have them in the Philippines even for only three months every year. Critics, reviewers and (what is more important) people in general are beginning to realize this fact. Morli Dharam in his 11 July 1957 *Manila Times* review of the all-Beethoven program made the following comment: "It is disconcerting to be reminded . . . that Manila's symphony season, and for that matter, the entire country's since there isn't any noteworthy season elsewhere, is entirely contingent on Mr. Zipper's summer availability . . ."

The orchestra also performs outside the regular concert season under its permanent conductor, Bernardino F. Custodio, who has conducted it in countless school and graduation recitals, as well as in several ballet presentations. During the 1955 Southeast Asia Regional Music Conference held in Manila he conducted the Manila Symphony Orchestra in a highly successful contemporary Southeast Asian Symphony Concert. In recognition of his musical contributions towards the development of Philippine culture, he was awarded a Smith-Mundt Fellowship in 1956 by the American government. This grant was awarded Professor Custodio in his capacity as conductor of the Manila Symphony Orchestra.

DRAWBACKS

Going over the records of the Manila Symphony Society, it is evident that although during the liberation days the

Society presented the orchestra in over 150 concerts to the U.S. Armed Forces, it did not make one centavo of profit from those concerts. All the money collected went towards the musicians' salaries. The Society even had to defray some expenses (such as the moving of pianos etc.) which were not foreseen in the contract and which the U.S. Army did not shoulder. The Society should probably have charged for itself a small fee per concert if only because of the depreciation of instruments used which it owned. Today one of the main problems facing the Manila Symphony Society is to raise enough money to buy new instruments. Perhaps at that time (1945) the Society was looking forward to better days and was guided by a misplaced, if admirable, idealism. All the publicity given the Manila Symphony Society in the United States at that time did not help the state of its orchestra here, and four years later it had to disband temporarily.

The war left its tragic mark in more than one way. In pre-war days the Society enjoyed a "cultural overhead" which the Society post-war has sorely lacked. By "cultural overhead" we mean that there was an adequate theatre from 1931 on—the spacious Metropolitan Theatre. There was also the smaller (seating capacity 1000) but very elegant auditorium of the Ateneo de Manila. Both were destroyed during the war. Moreover the Academy of Music of Manila was related to the Manila Symphony Society by an interlocking directorate: Dr. Lippay was director of the Academy and at the same time conductor of the orchestra. So was Dr. Zipper until 1941. Then there were the Constabulary Band musicians who were always available. One notable exception was in 1933 when the Constabulary Band members for some reason had to get special permission from President Quezon to play with the Manila Symphony Orchestra. This incident spurred the Society to train its own musicians. Some of today's better-known orchestra musicians were scholars of the MSS during their student days.

Today all these advantages are gone and nothing has arisen to replace them.

SOLOISTS

In the records of the Manila Symphony Society it is also interesting to note that most of its concert soloists have been local talent. The best and most frequently presented pre-war soloist was Ernesto Vallejo whose violin renditions always elicited a warm response from his audience. Many who are now well-established artists in their own right made their first professional appearance with the Manila Symphony. Only two (pianist Valda Aveling and violinist Yehudi Menuhin) were imported by the Society for specific concerts. All the other soloists were local residents or were imported by others such as impresario Alfredo Lozano, or brought in by the U.S. Army.

PROBLEMS

Today, almost twenty-seven years after its organization, the Manila Symphony Society is still plagued by many of the old problems and difficulties that beset the original board as well as by those that have arisen because of the war. In 1955 Dr. Zipper stated some of those problems before a board meeting and warned that unless these problems were solved in the very near future, they would become insoluble and would endanger the continued existence of the Society.

Summarized, these problems are: (1) The orchestra personnel of the Manila Symphony Society are employed only sporadically, i.e. for three or four months each year, and thus cannot depend on a steady income from playing only with the Manila Symphony Orchestra but must look for other employment. (2) Many of the key musicians who were trained at the expense of the Manila Symphony Society have joined the Armed Forces Band and are available to the Society only when the army can spare them. The handicaps that this situation offers are obvious. (3) Moreover, as a result of the financial unattractiveness of the profession of an orchestra musician, there is no new generation of capable orchestra instrumentalists. With the exception of violinists there are few students seriously studying any of the orchestral instruments

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and should anything happen to any of the key players in the orchestra, an adequate replacement would be difficult if not impossible to find locally. (4) Yet even if there were a demand for serious instruction there are no teachers for certain orchestral instruments here in the Philippines. (5) In addition there are no orchestral instruments available that could be loaned to students. Even the instruments belonging to the Manila Symphony Society are suffering from age, having been purchased in 1939. In the last two concerts of the 1957 season, one of the trumpets cracked and one of the bassoons broke in half during critical parts of each program. And (6) finally, very little is being done to educate young musicians in the art of conducting.

Thus, though twenty-seven years are not an extraordinary length of time for a symphony society to remain in existence, the fact becomes significant when the Society's existence is marked by continued progress in the face of so much adversity. In other countries the government subsidizes and encourages serious music and provides the necessary theatres for an adequate enjoyment of the arts by the ordinary citizen. Since this is not the case here, we are dependent on the continued existence of symphony societies to provide us with the avenues for the enjoyment of great live music.

OTHER DRAWBACKS

There are other factors. Higher taxes have diminished the amount of private money that could be contributed to cultural projects. No mean factor is the speed and improvement of air travel which is partly responsible for the fact that the cosmopolitan community in Manila has become more of a floating group than an established community. Many Manileños are abroad a good deal of the time. The move to the suburbs and the location of the most tolerable auditorium in the midst of Manila's downtown traffic have had an adverse effect on general concert attendance. So has the prevailing low level of public taste. Some of our own people who could do much

more to help the cause of the arts in our country tend to look elsewhere for their cultural entertainment. Others even have a patronizing attitude towards any cultural venture undertaken locally.

Another point may be mentioned. The widespread use of high fidelity machines and the mass production of excellent musical records may possibly tend to decrease the number of patrons of a live orchestra, since symphonic music is so easily available at home.

THE FUTURE

There is much hope for the symphony orchestra however. Most Filipinos are willing to recognize the fact (stated by Dr. Zipper in his 1955 report to the MSS Board) that "the Manila Symphony Society consistently upholds artistic standards above all other considerations, and that its board of directors and officers further no personal ambitions or private interests, but are a group of disinterested citizens who give freely of their time and energies to further the cause of great music for the people of the Philippines."

Moreover the Manila Symphony Orchestra has established a good name for itself abroad. A small proof of the orchestra's fame abroad is the fact that when Walter Hendi, conductor of the Dallas Symphony Orchestra, came to the Philippines in 1953 he asked to conduct the Manila Symphony Orchestra although his sponsors had not originally scheduled it on his program.

It is to be hoped, therefore, that the efforts expended by the members of the Manila Symphony Society, past and present, may not prove vain, and that its golden anniversary twenty-three years hence may find it still championing the cause of good music and bringing beauty to the hearts of our people.*

* The author wishes to thank her brother, Dr. Benito F. Legarda Jr., for helping to assemble the archival material needed for this article and for looking over both the manuscript and the page-proofs.

APPENDIX A

Concert Repertoire 1926-1957

The following is a list, necessarily incomplete, of works which the Manila Symphony Orchestra has performed over the last thirty-one years, compiled from such copies of past programs as were available to the writer.

Abelardo, Nicanor
Wedding March

Albeniz, I.
Navarra
Sevilla

Bach, J. S.
St. Matthew Passion: selections
Magnificat
Cantata no. 21 "Ich hatte viel Bekummernis"
Easter Chorale
Concerto for two violins
Violin concerto in A minor
Air and Gavotte from Suite No. 3 in D major
Chorale and Organ Prelude, "Whose Trust is Firm in God Almighty" (Zipper transcription)

Bartok, B.
Roumanian Folk-Dances

Beethoven, L. v.
Symphonies: all
Violin Concerto
Piano Concerti 1, 3, 4, 5
Overtures: Coriolan, Leonore No. 3
Egmont: incidental music
Turkish March from "Ruins of Athens"
Fidelio: excerpts
Elegy, op. 118
Romance in G major for violin and orchestra

Berlioz, H.
Rakoczy March
Roman Carnival Overture

Bizet, G.
Carmen (complete opera, in Tagalog)
L'Arlesienne music
Jeux d' Enfants
Roma Suite (3rd and 4th movements)

Borodin, A.

Selections from "Prince Igor"

Brahms, J.

Symphonies: all

Violin Concerto

Piano Concerto No. 2

Variations Op. 56a

Liebeslieder Walzer

Hungarian Dances 5 and 6

Tragic Overture

Bruch, M.

Violin Concerto

Buenaventura, Antonino

By the Hillside

In the Forest (tone poem)

Mindanao Sketches

Youth (Symphonic Poem)

Minuet

Buencamino, Francisco

Pizzicato Caprice

Busch, C.

Two American Popular Songs

Cherubini, L.

Les Abencerages overture

Lodoiska overture

Medea overture

Cornejo, Rodolfo

The Seasons

Hail, Democracy (Fantasy)

Taurus—A Fantasy for Piano and Orchestra

Cruz, Liwanag P.

Taga Bundok (overture)

Debussy, C.

Petite Suite

Nuages and Fetes

L'Enfant Prodigue

L'Après-midi d'un Faune

Delius, F.

On Hearing the First Cuckoo in Spring

Summernight on the River

The Walk to the Paradise Garden

Piano Concerto in C minor

Donizetti, G.

Lucia (excerpts)

Dvorak, A.

"New World" Symphony

Cello Concerto in B minor

Slavonic Dance No. 3

Dukas, P.

L'Apprenti Sorcier

Elizalde, Federico

Paul Gaugin (first scene)

de Falla, M.

Noches en los Jardines de España

El Amor Brujo

El Sombrero de Tres Picos

Interlude and Spanish Dance from "La Vida Breve"

Faure, G.

Pavane, op. 50

Franck, C.

Symphonic Variations

Garbett

The Lover and His Lass

Gershwin, G.

Rhapsody in Blue

Symphonic Suite "Porgy and Bess"

Glazounow, A.

Une Fete Slave

Les Chanteurs de Noel

Glinka, M.

Russlan and Ludmilla Overture

Gluck, C. W.

Iphigenia in Aulis Overture

Orpheus and Eurydice Overture

Grainger, P.

Molly on the Shore

Shepherd's Hey

Granados, E.

Andaluza and Rondalla Aragonesa

Intermezzo from "Goyescas"

Grieg, E.

Piano Concerto

Peer Gynt Suites 1 and 2

Norwegian Dances
I Love Thee
A Swan
Henrik Vergeland
March of the Dwarfs

Handel, G. F.
The Messiah (selections)
Samson (selections)
Concerto Grosso No. 14 in E minor
Concerto Grosso in B flat major (arr. by Max Reger)
Water Music Suite (selections)

Haussermann, John Jr.
After-Christmas Suite
Nocturne and Dance for Orchestra, op. 8

Haydn, F. J.
Symphonies 13, 88, 97, 100, 104
Concerto for Cello in D major

Hindemith, P.
Mathis der Maler (second movement)

Hirao, Kishio
Cantilena Antique

Ippolitov-Ivanov, M.
Caucasian Sketches

Kasilag, Lucrecia
Love Songs—A Cycle for Soprano and Orchestra

Keller, Homer
Serenade for Clarinet and Strings

Khachaturian, A.
Masquerade Suite

Lalo, E.
Symphonie Espagnole

Lee, Dai Keong
Symphony Renaissance

Leoncavallo, R.
I Pagliacci

Liadow, A.
Glorification
Eight Popular Russian Songs

Lippay, Alexander

- Miniatures on Philippine Folk Songs
- Variations on the Philippine National Hymn
- Kaleidoscope, Tone Pictures based on Popular Philippine Melodies
- Land of the Half-Way Sun, Variations and Fugue based on a Popular Ifugao Melody
- Shepherd, Worshipper of the Sun, an Oriental-Occidental Phantasmagoria... the Themes developed from the Philippine National Anthem and three Melodies of the Mountain Province

Liszt, F.

- Les Preludes
- Hungarian Fantasia
- Piano Concerti in A and E flat
- Hungarian Rhapsody No. 2

MacDowell, E.

- Woodland Sketches (selections)
- Indian Suite (selections)

Mahler, G.

- Andante Pastoral (Second Symphony)
- Urlicht (Second Symphony)
- Adagietto (Fifth Symphony)
- I Breathed the Breath of Blossoms Red

Mandl, R.

- Hymn to the Rising Sun

Marcello, A.

- Largo for Violin Chorus and Harmonium

Marx, J.

- Japanese Rain Song
- Yesterday He Roses Brought

Mascagni, P.

- Cavalleria Rusticana

Massenet, J.

- Scenes Pittoresques

Mendelssohn, F.

- A Midsummer-night's Dream (complete)
- Violin Concerto
- "Italian" Symphony (No. 4 in A major)
- Fingal's Cave Overture
- Piano Concerto in G minor

Meyerbeer, G.

- Coronation March

Molina, Antonio J.

Amihan
Alin Mang Lahi
Pamulinawen (transcr.)
Virgen y Madre Sin Par

Mossolow, A.

Iron Foundry

Mozart, W. A.

Requiem (complete)
Symphonies 39, 40, 41
Bastien and Bastienne (complete)
Piano concerti, A major, D minor, B flat major (K 456)
Violin concerti in D major (No. 4) and A major
Marriage of Figaro Overture
Magic Flute Overture
Don Giovanni—excerpts
Concerto for two pianos
Concerto for three pianos in F
Symphony Concertante for Violin and Viola in E flat major
Abduction from the Seraglio, 2nd Act Finale

Mussorgsky, M.

Pictures at an Exhibition
Prologue and Coronation Scene from "Boris Godunoff"

Nakpil, Julio

Salve Patria

Nardini, P.

Violin Concerto in E minor

Nguyen Van Ty, Louise

Nguyen Dan

Offenbach, J.

Overture to "Orpheus"

Pajaro, Eliseo

The Life of Lam-Ang
Philippine Symphony No. 1

Panchielli, A.

Dance of the Hours

Puccini, G.

Manon Lescaut (excerpts)
Madame Butterfly (excerpts)

Rachmaninoff, S.

Piano Concerto No. 2
Rhapsody on a Theme by Paganini

Rameau, J. P.

Ballet Suite (Mottl arrangement)

Ravel, M.

Bolero

Roger, M.

Mary's Cradle Song

"Valse d' Amour" from Ballet Suite

Respighi, O.

The Nightingale

The Hen

Revueltas, S.

Janitzio

Ronald, L.

Prelude (from The Cycle of Life)

Rimsky-Korsakow, N.

Capriccio Espagnol

Choeur Dansé Russe

Rose, D.

Holiday for Strings

Rossini, G.

La Gazza Ladra Overture

William Tell Overture

Tarantelle

Soirees Musicales (Britten arrangement)

Sacramento, Lucio

Festival Overture

Saint-Saens, C.

Africa (Fantasy for piano and orchestra)

Cello Concerto in A Minor

Danse Macabre

Introduction and Rondo Capriccioso

San Pedro, Lucio

Ang Buan Sa Kabundukan

Suite Pastorale

Santiago, Francisco

Kung Sakali Man

Schubert, F.

Symphonies 5, 7, 8

Gott Meine Zuversicht

Rosamunde-Entr'acte and Ballet Music

Three Military Marches (Simon arrangement)

Fantasy in C Major (Liszt transcription)

Schumann, R.

First Symphony
Piano Concerto

Shostakovich, D.

Piano Concerto

Sibelius, J.

Valse Triste
Finlandia

Silabapanleng, Prasadh

Siamese Suite No. 4

Smetana, B.

The Bartered Bride (complete)
The Moldau
From the Fields and Groves of Bohemia

Strauss, Johann, Sr.

Radetzky March

Strauss, Johann, Jr.

Die Fledermaus (complete)
Thousand and One Nights
Blue Danube
Tales of the Vienna Woods
Vienna Blood
Vienna Life
Swallows in Spring (Lehnert arrangement)
Voices of Spring
Pizzicato Polka (with Josef Strauss)
Artist's Life
Annenpolka
Vacation Time (polka)
Perpetuum Mobile
Aquarellen
Thunder and Lightning (polka)
Emperor Waltz

Strauss, Richard

Death and Transfiguration
Don Juan
Till Eulenspiegel
Burleske in D minor
Last Songs
Rosenkavalier: Waltzes, Suite, and Last Scene

Stravinsky, I.

Firebird Suite

von Suppe

Poet and Peasant Overture

Tapales, Ramon

Philippine Suite

Telemann, G. P.

Suite for String Orchestra and Piano in A major

Tsai Chi Kun

Fishing Light on Sen River

Tschaikowsky, P. I.

Symphonies 4, 5, 6

Piano Concerto in B flat minor

Violin Concerto

Nutcracker Suite

Marche Slav

Romeo and Juliet

Valdes Pica, Alejo

Prelude and Serenade for Small Orchestra

Verdi, G.

Selections from Aida, Otello, Traviata, Rigoletto

Requiem (excerpts)

Vieuxtemps, H.

Violin Concerto No. 5 in A minor

Vivaldi, A.

Concerto Grosso in D Minor

Violin Concerto in A Minor, op. 3, no. 6

Concerto in A minor for Four Pianos (Bach transcription)

Concerto for String Orchestra in A minor

Volkman, R.

Serenade for String Orchestra in C major

Serenade No. 2 in F major for String Orchestra

Wagner, R.

Excerpts from The Flying Dutchman, Gotterdammerung,

Lohengrin, Meistersinger, Parsifal,

Tannhauser, Tristan and Isolde

Keiser-March

The Angel

In a Conservatory

Dreams

Tears

Siegfried Idyll

Weber, C. M. V.

Euryanthe Overture

Invitation to the Waltz (Berlioz arrangement)

Weinberger, J.

Under the Spreading Chestnut Tree—Variations and Fugue

Polka and Fugue from "Shvanda"

Wieniawski, H.

Violin Concerto No. 2 in D minor

Wolf, H.

Sleeping Christchild

Weyla's Song



APPENDIX B

Conductors of the Manila Symphony Orchestra

A. REGULAR

- | | |
|---------------------------|-----------|
| 1. Alexander Lippay | 1926-1939 |
| 2. Herbert Zipper | 1939- |
| 3. Bernardino F. Custodio | 1946- |

B. ASSOCIATE

- | | |
|--------------------------|-------|
| 1. Antonino Buenaventura | 1945- |
|--------------------------|-------|

C. GUEST

- | | |
|--------------------------|------------------|
| 1. Federico Elizalde | 1938, 1949 |
| 2. Leon Zawisza | 1945 |
| 3. Robert Weiskopf | 1945 |
| 4. Liwanag P. Cruz | 1946 |
| 5. Carey Mahaney | 1946 |
| 6. Stephen Markham | 1946 |
| 7. Antonio Molina | 1948, 1952, 1956 |
| 8. Julio Esteban Anguita | 1949, 1952 |
| 9. Walter Hendl | 1953 |
| 10. Paul Abisheganaden | 1955 |
| 11. Michel Nguyen Phung | 1955 |
| 12. Eduard Strauss | 1956 |

APPENDIX C

Instrumental Soloists with the Manila Symphony Orchestra

Numbers indicate years in which soloists performed but not the number of times in a given year.

PIANO

Rosario Lopez Quintos—27
 Fe Mendelbaum—28
 Julio Esteban Anguita: 28-29-32-37-38-39-41-47-52
 Harry Ore—32
 Milagros Ocampo:—32-33-38-41-49-52
 Amparo Acuña Felix: 33-38
 Jose Legarda: 34-35-40-47
 Olga Ifland: 35-38-48
 Stella Goldenberg Brimo: 35-38-41-45-48-52
 Jose Maceda—36
 Concepcion Virtucio—37
 Helen Frederick Drake—39
 Salvacion Oppus—39
 Carolina Monserrat—40-41
 Lourdes Suzara—40
 Aida Sanz Gonzalez—41-52
 Paul Parmelee—45
 Nena V. del Rosario—46
 Regalado Jose—47-54
 Benjamin Tupas—48-52-55-56
 Valda Aveling—48-57
 Leopoldo Querol—49
 Dolores Heras—52
 Rosario Picazo—52
 Herminia Fernandez—52
 Nilda Meneses—52
 Louise Nguyen Van Ty—55
 Maria Luisa Lopez Vito—56
 Marilyn Picazo Gatmaitan—57
 Rodolfo Cornejo—57
 Lydia Ignacio—57

VIOLIN

Ramon L. Corpus—27
 Ernesto Vallejo: 29-30-34-35-36-37-39-40-41

Ramon Tapales—32-33
 Alejandro Romano—35
 Grace Chapman Nash—37
 Carlos Aguilar—37
 Jose Robles—37-39
 Ramon Mendoza—39
 Luis Valencia—39-41
 Basilio Manalo: 45-51-52-53
 Leon Zawisza—45
 Oscar Yatco—46-48-56
 Manuel Bautista, Jr.—46-54
 Frederic Kruse—46
 Yehudi Menuhin—48
 Sergio Esmilla—52
 Magtanggol Bolaños—52
 Goh Soon Tioe—55
 Tai Chui Lung—55
 Kyunsoo Won—55
 Edny Alarcon—57

VIOLA

Ramon Mendoza—41
 Oscar Yatco—53

CELLO

Regina Feldman—32
 Vassili Prihodko: 38-39-41
 Luis de Rudder—45

CLARINET

Richard Drisko—45

ORGAN

Bernardino F. Custodio: 39-40-41

HARMONIUM

Julio Esteban Anguita—28

HARP

Elsa O'Farrell—39

TRUMPET

Adriano Tatlonghari—47

APPENDIX D

Vocal Soloists Appearing With the Manila Symphony Orchestra

Numbers indicate year of performance, but not number of times per year; letters (A, S, T, B) designate voice (alto, soprano, tenor, bass).

- | | |
|---|---|
| Mary Jordan (A)—26 | Salvacion Oppus Yñiguez (S)—52-54-55-56-57 |
| Tinay Arellano (S)—28-29-36-37-39 | Crescencia Pagunsan (A)—52 |
| Montserrat Iglesias Marzoni (A)—29-39 | Don David (T)—52-54-55-56 |
| Rosario Dumlao (S)—30 | Leticia Liboon (S)—52 |
| Jovita Fuentes (S)—30-34-41 | Milo Cristobal (B)—52 |
| Ruth Young (A)—31-38 | Horacio Monzon (T)—52 |
| Mercedes Matias Santiago (S)—33-36-47-52 | Juanita Javier (S)—52 |
| Lourdes C. de Razon (S)—39-40-41-47-52 | Pilar Mariño (S)—52-55 |
| Asuncion Loanco Lopez (A)—39-45 | Arlington Rollman (B)—53-54-55 |
| Ernesto Monzon (T)—39-40-41-45 | Arrigo Pola (T)—54 |
| J. Mossessgeld Santiago Font (B)—39 | Conching Rosal (S)—54-55-56 |
| Maruja Llamas (S)—40 | Fides Cuyugan Asensio (S)—54-56 |
| Isabel P. Padua (A)—40-41 | Irma P.E. Potenciano (A,S)—54-56 |
| Vicente M. Villanueva (T)—40-49 | Jose Barredo (T)—54 |
| Conrado Santiago (B)—40 | Tony Estrada (T)—54 |
| Elsa Aenlle (S)—40-52-57 | Philip J. Santos (B)—55-56 |
| Conchita Gaston (A)—40 | Nelia Manalo Concordia (S)—55 |
| Desiderius Ligeti (B)—40-41-45 | Gaston d'Aquino (T)—55 |
| Dalisay Aldaba (S)—45 | Teresita V. Agana (S)—55 |
| Soledad Villareal Abdon (A)—48 | Dolores Buencamino Francia (A)—55 |
| Elena Ilagan Reyes (S)—48 | Tinchu Duran (T)—55 |
| Raymunda Careaga Ofilada (S)—48 | Remedios Encarnacion (S)—55 |
| Alberto Tirona (B)—48 | Generoso Cabrera (T)—56-57 |
| Kathy R. Sternberg (AS)—48-54-57 | Sylvia La Torre P. de Tagle (S)—56 |
| Remedios Bosch Jimenez (S)—49 | Nenita Villanueva (S)—56 |
| Felicidad Panis (S)—49 | Vicente Antiporda (B)—56-57 |
| Serafin Garcia (B)—49 | Joaquin Melendrez (T)—56 |
| Rene Antonio (T)—49 | Reynaldo Payawal (B)—56 |
| Cora O. de Jesus (A)—49 | Gloria B. Dizon (S)—57 |
| Juana P. Alcoba (Q)—49 | Paulino Capitulo (B)—57 |
| Julio Gonzalez Anguita (B)—49-52-54-55-56 | SPEECH |
| | Gerard A. Burke—53 |
| | (Narrator in "A Midsummer Night's Dream" ballet presentation) |

APPENDIX E

PROGRAMS CONSULTED

All performances from 1926 to 26 February 1939 conducted by Lip-pay. From 15 August 1939 to 20 January 1946 by Zipper unless otherwise indicated. From 5 July 1946 to 1949 inclusive by Custodio unless otherwise indicated. From 1951 to the present by Zipper unless otherwise indicated. This list of programs is not complete, the most notable omissions occurring in 1927-33 and 1946-49. It includes only those available for reference to the writer.

YEAR	DATE AND TIME	PLACE	NOTANDA
1926	Friday, 22 Jan., 9 p.m.	Opera House	
1927	Sunday, 30 Jan., 9 p.m. Friday, 16 Dec., 9 p.m.	" "	Beethoven Program
1928	Friday, 27 Jan., 9 p.m. Tuesday, 20 Nov., 9 p.m.	" "	
1929	Tuesday, 22 Jan., 9 p.m. Tuesday, 5 Nov., 9 p.m.	San Beda College Hall	
1930	Tuesday, 4 Feb., 9 p.m. Tuesday, 16 Dec., 9:15 p.m.	" " " " Opera House	
1931	27 Jan., 9 p.m. 10 Dec., 9 p.m.	Metropolitan Theatre	Inaugural of Met.
1932	19 Jan., 9 p.m. 18 Nov., 9 p.m. 13 Dec., 9 p.m.	" " " " " "	First MSS Concert
1933	Monday, 23 Jan., 9 p.m. 15 Nov., 9 p.m. 13 Dec., 9 p.m.	" " " " " "	
1934	6 Nov., 9 p.m. 18 Dec., 9 p.m.	" " " "	
1935	22 Jan., 9 p.m. Sunday, 3 Feb., 9:15 a.m. Sunday, 25 Aug., 9:15 a.m. Sunday, 22 Sept., 9:15 a.m. Tuesday, 5 Nov., 9 p.m. Tuesday, 17 Dec., 9 p.m.	" " " " " " " " " " " "	First Sunday morning popular concert
1936	Tuesday, 28 Jan., 9 p.m. Sunday, 23 August, 9:15 a.m. Sunday, 27 Sept., 9:15 a.m. Tuesday, 10 Nov., 9 p.m. Tuesday, 15 Dec., 9 p.m.	" " " " " " " " " "	
1937	Tuesday, 19 Jan., 9 p.m. Sunday, 21 Feb., 9:15 a.m. Sunday, 22 Aug., 9:15 a.m. Sunday, 26 Sept., 9:15 a.m. Sunday, 7 Nov., 9:15 a.m. Wednesday, 15 Dec., 9 p.m.	" " " " " " " " " " " "	
1938	Tuesday, 25 Jan. 9 p.m. Tuesday, 1 March, 9 p.m. 22 March, 9:30 p.m. Sunday, 4 Sept., 9:15 a.m.	" " " " " " " "	St. Luke's Hospital Benefit

YEAR	DATE AND TIME	PLACE	NOTANDA
	Sunday, 9 Oct., 9:15 a.m.	Metropolitan Theatre	
	Thursday, 10 Nov., 9 p.m.	" "	
	Tuesday, 13 Dec., 9 p.m.	" "	
1939	Wednesday, 13 Jan., 9 p.m.	" "	
	Sunday, 26 Feb., 9:15 a.m.	" "	Lippay's last concert
	Tuesday, 15 Aug., 9 p.m.	" "	Lippay Memorial, Zipper's first concert
	Sunday, 24 Sept., 9:15 a.m.	" "	
	Sunday, 22 Oct., 9:15 a.m.	" "	
	Tuesday, 17 Dec., 9 p.m.	" "	
	Sunday, 17 Dec., 9 a.m.	" "	Special X'mas concert for schools, a repetition of the Dec. 12 program
1940	Thursday, 1 Feb., 9 p.m.	" "	
	Sunday, 3 March, 9:30 a.m.	" "	
	Friday, 5 April, 8:30 p.m.	Burnham Park Auditorium	Baguio Festival
	Sat., 6 April, 8:30 p.m.	Baguio	
	Tuesday, 6 Aug., 9 a.m.	Metropolitan Theatre	
	Sunday, 1 Sept., 9:15 a.m.	" "	
	Sunday, 29 Sept., 9:15 a.m.	" "	
	Tuesday, 22 Oct., 9 a.m.	Ateneo de Manila	First performance: Beethoven's Ninth Symphony
	Friday, 25 Oct., 9 p.m.	" "	
	Tuesday, 17 Dec., 9 p.m.	Metropolitan Theatre	
1941	Sunday, 19 Jan., 9:15 p.m.	" "	
	Wednesday, 12 Feb., 9 p.m.	" "	
	Sunday, 2 March, 9:15 a.m.	" "	
	Friday, 18 April, 8:30 p.m.	Burnham Park Auditorium	Baguio Festival
	Sat., 19 April, 8 p.m.	Baguio	
	Sun., 20 April, 10 a.m.	" "	
	Mon., 21 April, 8:30 p.m.	" "	
	Tuesday, 5 Aug., 9 p.m.	Metropolitan Theatre	
	Tuesday, 9 Sept., 9 p.m.	" "	
	Friday, 12 Sept., 7:30 p.m.	Rizal Stadium	Special Concert for U.S. Philippine Army and Navy
	Monday, 20 Oct., 9 p.m.	Metropolitan Theatre	Lippay Memorial
	Sunday, 9 Nov., 9:15 a.m.	" "	
	Friday, 5 Dec., 9 p.m.	" "	Mozart Anniversary Program, the last pre-war concert
1945	Wednesday, 9 May, 7 p.m.	Sta. Cruz Church Ruins	First Post-War Concert
	Thursday, 10 May, 7 p.m.	" "	
	Friday, 11 May, 7 p.m.	" "	
	Thursday, 14 June, 7 p.m.	Rex Theatre	
	Sunday, 24 June, 9 a.m.	" "	
	Monday, 16 July, 7:30 p.m.	" "	
	Tuesday, 17 July, 8:15 p.m.	" "	
	3 Aug., 8:15 p.m.	" "	
	21, 28-31 Aug., 8:15 p.m.	" "	
	4-7 Sept., 8:15 p.m.	" "	Conductor: Zawisza
	18-21 Sept., 8:15 p.m.	" "	
	9-12 Oct., 8:15 p.m.	" "	
	23-26 Oct., 8:15 p.m.	" "	Conductor: Zawisza
	21-23, 27-30 Nov., 8:15 p.m.	" "	
	11-14, 18-21 Dec., 8:15 p.m.	" "	Conductors: Buenaventura, Weiskopf
	25 Dec., Time?	Rizal Stadium	X'mas Concert
	26-28 Dec., Time?	Roosevelt Club (Jai-Alai)	" "
1946	? ? ? 8:15 p.m.	Manila Leave Center Theatre	
	15-18 Jan., 8:30 p.m.	" "	Ballet Moderne
	Sunday, 20 Jan., 4 p.m.	U.S.T. Gym	20th Anniversary Concert Benefit Boy & Girl Scouts

YEAR	DATE AND TIME	PLACE	NOTANDA
	13, 15 Feb., 8:15 p.m.	Manila Leave Center	Conductors: Buenaventura, Liwanag P. Cruz
	Sunday, 17 Feb., 9:30 a.m.	U.S.T. Gym	Repetition of above program
	8 April, 8 p.m.	Rizal Stadium	U.S. Army "Manila Night of Stars," Conductor: Mahaney
	5 July, 8:30 p.m.	" "	Inauguration, Republic of the Philippines
1947	12 April, 8 p.m.	Opera House	Inaugural Gala Opening of Manila Opera House
	18 Oct., 4:45 p.m.	U.S.T. Auditorium	Regalado Jose Concert
	Tuesday, 9 Dec., 7 p.m.	U.S.T. Auditorium	Escoda Memorial Concert (NFWC)
1948	Wed., 7 April, 8 p.m.	U.S.T. Gym	Guest Conductor: Molina
	Tuesday, 4 May, 8 p.m.	" "	
	Wed., 7 July, 7:30 p.m.	" "	
	Tuesday, 14 Dec., 6:15 p.m.	Holy Ghost Auditorium	
1949	Friday, 25 Feb., 8:45 p.m.	U.S.T. Conservatory Concert Hall	
	Wed., 16 March, 8:30 p.m.	U.S.T. Gym	MSS presents Federico Elizalde and Manila Little Symphony Orchestra
	Wed., 23 March, 8:15 p.m.	Opera House	Asociación Musical de Filipinas presents Oteyza Ballet
	19 April, 8:30 p.m.	U.S.T. Gym	Leopoldo Querol Concert
	Wed., 4 May, 5:30 p.m.	U.S.T. Auditorium	V. Villanueva presents <i>Cavalleria and Pagliacci</i> : J. Esteban Anguita, conductor
1951	Saturday, 30 June, 8:30 p.m.	Rizal Stadium	Asociación Musical Revival of Manila Symphony Orchestra, Zipper returns.
	Saturday, 28 July, 8:30 p.m.	" "	
	Saturday, 1 Sept., 8:30 p.m.	" "	Ballet: "A Midsummer Night's Dream"
	Saturday, 8 Sept., 5:30 p.m.	U.E. Auditorium	Maryknoll College Students Concert
	Sunday, 9 Sept., 10:30 a.m.	U.S.T. Gym	
1952	Thursday, 6 March, 8 p.m.	" "	UST Faculty Members Concert, Conductor: Custodio
	Tuesday, 8 July, 9 p.m.	F.E.U. Auditorium	Reactivation of Manila Symphony Society
	Sunday, 13 July, 10 a.m.	" "	Beethoven Festival
	Tuesday, 5 Aug., 9 p.m.	" "	
	Sunday, 10 Aug., 10 a.m.	" "	
	Thursday, 4 Sept., 9 p.m.	" "	
	Sunday, 7 Sept., 10 a.m.	" "	Ballet Opera "Bastien & Bastienne"
	Wed., 10 Sept., evening	" "	
1953	Thursday, 2 July, 9 p.m.	" "	
	Sunday, 5 July, 10 a.m.	" "	
	Saturday, 25 July, 4:30 p.m.	Maryknoll College, Q.C.	Co-Sponsor: AMF
	Tuesday, 4 Aug., 10 a.m.	F.E.U. Auditorium	
	Sunday, 9 Aug., 10 a.m.	" "	
	Thursday, 20 Aug., 5 p.m.	U.P. Theatre	Popular Concert for Public and Private Schools
	Saturday, 22 Aug., 9 a.m.	Rizal Stadium	Ballet Festival
	Thursday, 27 Aug., 9 p.m.	F.E.U. Auditorium	
	Sat., 29 Aug., 8:30 p.m.	" "	Walter Hendi Farewell Concert
	Tuesday, 6 Oct., 9 p.m.	" "	

YEAR	DATE AND TIME	PLACE	NOTANDA
1954	Tuesday, 13 July, 9 p.m.	F.E.U. Auditorium	
	Sunday, 18 July, 10 a.m.	" "	
	Tuesday, 3 Aug., 9 p.m.	" "	
	Sunday, 8 Aug., 10 a.m.	" "	
	Tuesday, 24 Aug., 9 p.m.	" "	<i>Die Fledermaus</i> (Opera)
	Sunday, 29 Aug., 10 a.m.	" "	
	Sunday, 5 Sept., 10 a.m.	" "	<i>Die Fledermaus</i> 3rd performance
	Monday, 6 Sept., 8:30 p.m.	" "	<i>Die Fledermaus</i> 4th performance
	Tuesday, 5 July, 9 p.m.	" "	
	Sunday, 10 July, 10 a.m.	" "	
1955	Tuesday, 2 Aug., 9 p.m.	" "	
	Sunday, 7 Aug., 10 a.m.	" "	
	Friday, 26 Aug., 9 p.m.	" "	<i>The Bartered Bride</i> (Opera)
	Sunday, 28 Aug., 10 a.m.	" "	
	Thursday, 1 Sept., evening	" "	
	Sunday, 11 Sept., 10 a.m.	" "	
	30 August, 8:30 p.m.	" "	Music and Dance Festival, 1st Regional Music Conference of Southeast Asia, Conductor: Custodio
	5 March, 6 p.m.	U.S.T. Gym	UST Day Concert, Conductor: Custodio
	Saturday, 24 March, 6 p.m.	F.E.U. Auditorium	Custodio Farewell Concert
	Tuesday, 10 July, 9 p.m.	" "	MSS Silver Anniversary Concert and Lippay Memorial
1956	Sunday, 15 July, 10 a.m.	" "	
	Tuesday, 31 July, 9 p.m.	" "	Mozart Bicentennial
	Sunday, 5 Aug., 10 a.m.	" "	
	Wed., 29 Aug., 9 p.m.	" "	
	Thursday, 30 Aug., 9 p.m.	" "	
	Sunday, 2 Sept., 3:30 p.m.	" "	<i>Carmen</i> in Tagalog
	Tuesday, 4 Sept., 9 p.m.	" "	
	Thursday, 6 Sept., 9 p.m.	" "	
	Wed., 31 Oct., 8:30 p.m.	" "	Eduard Strauss Concert
	Friday, 2 Nov., 5:30 p.m.	Rizal Stadium	Strauss Repeat Concert for students jointly sponsored by the MSS and the <i>Manila Times</i>
1957	Saturday, 18 May, 5:30 p.m.	F.E.U. Auditorium	Custodio Summer Concert
	Tues., 18 June, 8:45 p.m.	" "	Philippine Music Festival, Conductor: Buena-ventura
	Sunday, 23 June, 9:30 a.m.	" "	
	Tuesday, 9 July, 8:45 p.m.	" "	Beethoven Program: Magsaysay Memorial.
	Sunday, 21 July, 10:00 a.m.	" "	
	Tuesday, 13 Aug., 9 p.m.	" "	Valda Aveling (Pianist)
	Sunday, 18 Aug., 10 a.m.	" "	
	Monday, 26 Aug., 5:30 p.m.	St. Cecilia's Hall	Aveling Farewell Recital
	Tuesday, 17 Sept., 9 p.m.	F.E.U. Auditorium	Tschaikowsky Program, Conductor: Custodio