THE PIANO COMPOSITIONAL STYLE OF
LUCRECIA ROCES KASILAG

D.M.A. DOCUMENT

Presented in Partial Fulfillment of the
Requirements for the Degree Doctor of Musical
Arts in the Graduate School of
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By

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ABSTRACT

Often alluded to as the “First Lady of Philippine Music,” Lucrecia “King” Roces Kasilag, born in San Fernando, La Union, Philippines, on August 31, 1918, holds numerous national and international leadership roles as composer, educator, administrator, and researcher. Kasilag has composed more than 250 works covering most genres including orchestra, chamber, organ, piano, vocal, sacred, operetta, dance, theatre, electronic and incidental music.

She is a nationally acclaimed composer and artist in the Philippines. However, most of her works are largely unpublished and difficult to retrieve for use in the academic, as well as in the performance community. Therefore, her contributions are not well known in the Western world to the degree they deserve. This document intends to provide a brief historical background of Philippine music, a biography of Kasilag describing her work and accomplishments, a list of her compositions and her contributions as a composer in
today’s musical world. The writer will present
detailed analyses of selected piano works for their
sound, texture, harmony, melody, rhythm and form. The
writer will also examine Western and Eastern
influences within these piano works, reflecting
Kasilag’s classic and romantic orientation with some
use of twentieth-century techniques. The selected
piano works include *April Morning (Fantasie Tone-Poem)*
(1941), *Theme and Variations (based on a Filipino folk
tune “Walay Angay”)* (1950) and *Elegy on Mt. Pinatubo*
(1991). The writer has chosen these selected works to
extend knowledge of Kasilag’s piano works and their
compositional style, and to promote interest in their
performance.
Dedicated to

my parents,
Engr. Isidro Señeris Salido and
Dr. Monica Aguila Besana-SALiDO,
and to my sister,
Dr. Joan Florence Besana Salido
ACKNOWLEDGMENTS

I would like to express my gratitude to my adviser, Professor Steven Glaser. Thank you for your inspired teaching, wonderful musicianship and your constant encouragement and patience, which have helped me, grow as a person and performer.

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Very special thanks go to Dr. Lucrecia Roces Kasilag, or Tita "King" as I call her, for her kind words and heart. Thank you so much for the permission to study and reproduce your beautiful music in this document.
To Dr. Estela Matriano and Ms. Carole Caparros, thank you for opening the door in my quest for research in the Philippines. Without your help, this document would not have been possible.

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Finally, to my dear parents and sister: Mom, Dad and Joan. Thank you so much for your untiring support, encouragement and love throughout all my years of studying. I would not have been able to finish this document without each one of you.
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract</td>
<td>ii</td>
</tr>
<tr>
<td>Dedication</td>
<td>iv</td>
</tr>
<tr>
<td>Acknowledgments</td>
<td>v</td>
</tr>
<tr>
<td>Vita</td>
<td>vii</td>
</tr>
<tr>
<td>List of Examples</td>
<td>x</td>
</tr>
<tr>
<td>List of Tables</td>
<td>xiii</td>
</tr>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Chapters</td>
<td></td>
</tr>
<tr>
<td>1. Biography</td>
<td>13</td>
</tr>
<tr>
<td>2. Piano Compositional Style</td>
<td>28</td>
</tr>
<tr>
<td>3. April Morning (Fantasie Tone-Poem)</td>
<td>47</td>
</tr>
<tr>
<td>4. Theme and Variations (based on a Filipino folk tune “Walay Angay”)</td>
<td>58</td>
</tr>
<tr>
<td>5. Elegy on Mt. Pinatubo</td>
<td>78</td>
</tr>
<tr>
<td>Conclusion</td>
<td>89</td>
</tr>
<tr>
<td>Appendix</td>
<td></td>
</tr>
<tr>
<td>Complete List of Works</td>
<td>93</td>
</tr>
</tbody>
</table>
A. Songs......................................93
B. Piano...............................98
C. Marches and Hymns.................99
D. Violin and Piano..................100
E. Organ.............................101
F. Miscellaneous Chamber Works......101
G. Incidental Music..................107
H. Voice and Orchestra..................110
I. Indigenous Philippine Instrumental Orchestra...............110
J. Music for Movies................112
K. Choral............................113
L. Ethnic Background Music.........118
M. Piano and Orchestra.............118
N. Mixed Chorus, Solos, Chamber and Orchestra......................119
O. Trumpet and Piano..............121

Contact Information for Lucrecia Roces Kasilag’s Works......................122

Bibliography

Books...........................................123
Published Scores..............................125
Unpublished Manuscripts.....................126
# LIST OF EXAMPLES

<table>
<thead>
<tr>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1 Passacaglia, mm. 1-8</td>
<td>33</td>
</tr>
<tr>
<td>2.2 Elegy, mm. 1-8</td>
<td>35</td>
</tr>
<tr>
<td>2.3 Elegy, mm. 107-111</td>
<td>36</td>
</tr>
<tr>
<td>2.4 &quot;Kojo no Tsuki&quot; melody</td>
<td>39</td>
</tr>
<tr>
<td>2.5 Eight-tone scale with sharp-4 and sharp-5</td>
<td>39</td>
</tr>
<tr>
<td>2.6 Ang Tagak, mm. 42-45</td>
<td>41</td>
</tr>
<tr>
<td>2.7 Scherzino, mm. 1-11</td>
<td>43</td>
</tr>
<tr>
<td>2.8 Rondeau, mm. 1-10</td>
<td>43</td>
</tr>
<tr>
<td>2.9 &quot;Deo Gratias,&quot; Kasilag’s Signature at the Foot of Every Manuscript</td>
<td>46</td>
</tr>
<tr>
<td>3.1 April Morning, mm. 1-4</td>
<td>49</td>
</tr>
<tr>
<td>3.2 Brahms, Sonata in C Major, Op. 1, Andante, mm. 1-12</td>
<td>50</td>
</tr>
<tr>
<td>3.3 Fauré, Nocturne, Op. 99, mm. 54-55</td>
<td>53</td>
</tr>
<tr>
<td>3.4 April Morning, mm. 14-17</td>
<td>54</td>
</tr>
<tr>
<td>3.5 April Morning, mm. 22-23</td>
<td>54</td>
</tr>
<tr>
<td>3.6 April Morning, mm. 24-31</td>
<td>55</td>
</tr>
<tr>
<td>3.7 April Morning, mm. 45-53</td>
<td>56</td>
</tr>
<tr>
<td>3.8 April Morning, mm. 81-85</td>
<td>57</td>
</tr>
</tbody>
</table>
4.1 "Walay Angay" Partial Theme.................60
4.2 Theme & Variations, "Walay Angay"
   Theme, mm. 1-8.................................61
4.3 Theme & Variations, Variation I,
   mm. 9-16........................................61
4.4 Theme & Variations, Variation II,
   mm. 17-18........................................62
4.5 Theme & Variations, Variation III,
   mm. 25-30........................................63
4.6 Theme & Variations, Variation IV,
   mm. 34-40........................................64
4.7 Theme & Variations, Variation IV,
   mm. 45-46........................................65
4.8 Theme & Variations, Variation V,
   mm. 53-58........................................66
4.9 Theme & Variations, Variation VI,
   mm. 61-64........................................67
4.10 Theme & Variations, Variation VIII,
    mm. 76-79........................................68
4.11 Theme & Variations, end of Variation
    VIII and beginning of Variation IX,
    mm. 85-86........................................69
4.12 Theme & Variations, Variation IX,
    mm. 86-88........................................69
4.13 Chopin, Etude in C Minor, Op. 10,
    No. 12, mm. 10-12.............................70
4.14 Theme & Variations, Variation X,
    mm. 98-101......................................71
4.15 Mendelssohn, Rondo Capriccioso,
    Op. 14, Presto Section, mm. 27-30......72
4.16 Theme & Variations, Variation XI,
    mm. 108-112....................................73
4.17  Rachmaninoff, Prelude in C-sharp
      Minor, Op. 3, No. 2, mm. 1-6...........74

4.18  Theme & Variations, Finale, mm.
      118-122..................................75

4.19  Theme & Variations, ending, mm.
      142-144..................................76

5.1   Elegy on Mt. Pinatubo, mm. 1-4...........81
5.2   Elegy on Mt. Pinatubo, mm. 5-8...........82
5.3   Elegy on Mt. Pinatubo, mm. 16-20..........83
5.4   Elegy on Mt. Pinatubo, mm. 21-28..........84
5.5   Elegy on Mt. Pinatubo, mm. 41-48..........85
5.6   Elegy on Mt. Pinatubo, mm. 55-64..........85
5.7   Elegy on Mt. Pinatubo, mm. 75-78..........86
5.8   Elegy on Mt. Pinatubo, mm. 85-90..........87
5.9   Elegy on Mt. Pinatubo, mm. 91-95..........88
## LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1</td>
<td>Kasilag’s Piano Composition Output</td>
<td>30</td>
</tr>
<tr>
<td>3.1</td>
<td>Outline of April Morning (Fantasie Tone-Poem)</td>
<td>52</td>
</tr>
<tr>
<td>4.1</td>
<td>Outline of Theme &amp; Variations on a Filipino Folk Tune, “Walay Angay”</td>
<td>59</td>
</tr>
<tr>
<td>5.1</td>
<td>Outline of Elegy on Mt_Pinatubo</td>
<td>80</td>
</tr>
</tbody>
</table>
INTRODUCTION

Growing up American, my primary music education focused on the contributions of well-known Western composers. However, with the ever-changing face of the nation, diversity became a welcoming and necessary addition to cultural growth. As a Filipina, I find it a continuous journey to recover knowledge of a heritage that exists on the other side of the world. To foster this inquiry, I researched Maurice Hinson’s Guide to the Pianist’s Repertoire and discovered only one name associated with the Philippines, Dr. Lucrecia “King” Roces Kasilag (b. 1918). Only one piece was listed next to it, titled Theme and Variations (based on a Filipino folk tune “Walay Angay”).

This work was incorporated into the program for my final piano recital as part of the D.M.A. degree at The Ohio State University. This provided a challenge for me both musically and intellectually. I continued to research more of Kasilag’s piano music. However,
to my dismay, I was not able to find any. To my surprise, most of her works were not published and readily available, even though she has composed over 250 works.

In April 2001, I had the privilege of visiting the Philippines and meeting the composer. She is a very warm, generous and unselfish person who graciously invited me into her home and allowed me to retrieve and review her works, which are stored at the Philippine Women’s University in Manila. Because little had been written on Lucrecia Kasilag, the article from the New Grove Dictionary of Music and Musicians, Lucrecia R. Kasilag: An Artist for the World by Visitacion R. de la Torre, Lucrecia R. Kasilag: The Western and Oriental Influences in Her Compositions by Angelica Rosario Franquelli, and Lucrecia Roces Kasilag: My Story, a PWU 80th Anniversary Publication, became the primary published resources for my research. The examination of the selected works: April Morning (Fantasie Tone-Poem), Theme and Variations (based on a Filipino folk tune “Walay Angay”) and Elegy on Mt. Pinatubo, is intended
to extend knowledge of Kasilag’s piano works and to promote interest in their performance.

Because music contributes much to a nation’s cultural identity, some discussion of Philippine traditional music is important. This discussion enables one to understand the influences and inspirations of contemporary Filipino composers. Principle ritual practices of the pre-Spanish Filipinos were based upon beliefs in spirits from above and a hierarchy of deities. These spirits were potentially good or evil depending upon one’s daily social relationship with them. These ritual practices included the success of the harvest, who controlled the weather, and other phenomena basic to man’s survival.

The Filipinos interacted with the spirits in generally the same manner as they did with the living. If these spirits were not given the proper respect, they would be offended and would cause illness. The spirits required appeasement through rituals and
séances. These practices of the Filipinos were prevalent before the Spanish colonization.¹

Spanish colonization of the Philippines began in 1565. Every Spanish expedition included a group of missionaries assigned to bring the Christian faith, particularly Catholicism, to the natives. Not only did the conversion involve embracing a new set of religious beliefs but also turning away from a whole culture that surrounded such a system.

The Spanish colonial regime reshaped the face of native Philippine culture in general and of Philippine music in particular. The singing of the exploits of epic heroes and the rhythms of native drums and gongs began to fade before the chants of the Christian church and the harmonies of the organ, harp and guitar.³


In order to clear the way for the Christian faith, the missionaries of the Spanish King sought first to eradicate the sights and sounds of the old rituals among those they converted. As a whole, the performance of native music was discouraged. Much of this virtually disappeared, and only a few manuscripts survived in altered form. As the native ritual music was mixed with the music of the new faith, many forms of secular indigenous music assimilated elements of European secular genres introduced from Spain. Musically, its diatonic melodies and chordal accompaniments showed the influence of Western melody and harmonic progression.

An example of the oldest and most popular song among the Christianized Filipinos is the *kumintang*, an epic set to music designed to inspire warriors. The *kumintang* is cast in quatrains containing twelve syllables to a line and is in slow triple time. This song form later yielded its place to the *kundiman*, a lyric song about romantic love. The love of the country and sorrow over a loss of a loved one are common themes as well. This particular lyric song gained immense popularity. The *kundiman* usually
begins in a minor key and shifts to the major key in the second half. It is in moderate triple time.\textsuperscript{4} From 1896 to 1898 the most famous kundiman, which fired the patriotic sentiments of revolucionarios in the struggle for liberation from colonial rule, was “Jocelynang Baliuag.” Kundiman composers included Francisco Buencamino, Bonifacio Abdon, Nicanor Abelardo, Antonio Molina and Francisco Santiago.

In 1898, the colonial sovereignty over the Philippines was ceded by Spain to the United States. The American tradition, and through it the European tradition, was introduced during the American colonial period from 1901 to 1946. This influence may be seen through its classical music, which includes both western classical music and the art music composed by Filipinos in the western classical or modern idiom.

For the past ninety years, Philippine musical forms evolved because of conditions providing reasons or contexts for musical creativity. These would include the establishment of professional music

schools, like the University of the Philippines Conservatory of Music and Philippine Women’s University School of Music. Such music schools trained and produced musicians and artists of high caliber through formal programs of instruction. Another is the introduction of formal music education in the public school system, which heightened the awareness for music as both an artistic and a social activity among the people. Another is the establishment of musical organizations like the Manila Chamber Society, National Music Council, Music Promotion Foundation of the Philippines, League of Filipino Composers and National Music Competition for Young Artists, which provided opportunities, incentives and support to the Filipino musicians in composition, performance, teaching and research. In addition, the crystallization of a nationalist ideology in music prompted composers to use Filipino folk songs as thematic material, indigenous structural elements as the main melodic motif, and Philippine literature and history as a source of stories or characters. In the study of indigenous music in the Philippines, the introduction of these new perspectives and techniques,
undertaken both by foreign and Filipino scholars, triggered much of this musical creativity.\textsuperscript{5}

Recitals and concerts of this time featured mostly European music from the Baroque, Classical and Romantic periods, while serious music theater leaned towards the operas of Giuseppe Verdi and Giacomo Puccini. In works by Filipino composers, different forms of European music were explored, like concert overture, symphony, sonata, character pieces, opera and the art song primarily presented by kundiman. Some of the first significant works written in the extended classical forms are Nicanor Abelardo’s Piano Sonata, Juan Hernandez’s Fantasie-Concerto for Piano and Orchestra and Francisco Buencamino’s Mayon Concerto.

The more significant classical music events from the 1950s to the early 1960s were the concerts of the Manila Symphony Orchestra under the musical and artistic direction of Herbert Zipper. Other concerts were also presented by the Filipino Youth Symphony

\footnotesize
\textsuperscript{5} Ramon P. Santos, An Essay on the American Colonial and Contemporary Traditions in Philippine Music (Philippines: The Cultural Center of the Philippines, 1994), 4-5.
Orchestra (Luis Valencia, conductor), the University of the Philippines Symphony Orchestra (Ramon Tapales, conductor), the Manila Concert Orchestra, the Quezon City Philharmonic Orchestra (Ramon Tapales, conductor), the Artists’ Guild of the Philippines, the Philippine Choral Society, and the Jeunesse Musicale of the Philippines.

At the beginning of the twentieth century, Filipino composers took pride in having cultivated the ability to write operas, symphonies and concertos, symbols of European high art in the field of music. During the first sixty years, the treatment of the standard classical forms of music was programmatic. No apparent interest or attempt was made to explore the abstract aspects and structural properties of western music.6

Few Filipino local musicians who trained in the west, as well as foreign teachers and artists who came to settle or work in the Philippines, made contact with the “new” twentieth-century music. This “new” music slowly began to provoke interest in the music

6 Ibid., 9.
community. The music of important western composers, such as Stravinsky, de Falla, Prokofiev, Ravel, Debussy, Shostakovitch and Khachaturian, gradually found their place in recital and concert programs, even still with some degree of reservation and resistance on the part of teachers and audiences.

Nicanor Abelardo, upon his return from his studies in the United States, was the first to break away from traditional musical idioms and apply a new harmonic language in his compositions written in and after 1931. Abelardo’s modern style of writing shows the strong influence of the Expressionist School of Arnold Schoenberg, characterized by ambiguous tonalities, long-drawn and disjunct melodic lines and polyrhythmic structures. However, his early death in 1934 prevented what could have been an earlier spread of modernism in Philippine art music.7

Following the death of Abelardo, a number of compositions were written with some elements of early twentieth-century idioms, like highly precipitous rhythms and dissonance, ambiguous and dissonant

7 Ibid., 13.
tonalities and impressionist tonal structures. Composers following Abelardo included Ramon Tapales, Antonio Molina, and Antonino Buenaventura.

Particularly in the 1950s, a number of composers studied abroad and espoused the cause of modern music. This included Lucrecia Roces Kasilag. Kasilag studied theory and composition at the Eastman School of Music in Rochester, New York. Having been exposed to the European classical music tradition in her studies, Kasilag drew interest to the exotic elements of Philippine traditional music and combined the two. She collected and made studies of native instruments, as well as other Asian music during her travels. Her concept of east-west fusion became the main basis for her numerous works, where she combined timbres of native and western instruments, and scales of different musical systems, therefore making her music distinctive. This document will explore this concept particularly within her piano compositions.

This document is divided into five chapters. The first is a brief biography that aims to help the reader understand her music in all genres and recognize her many contributions to music. Chapter
two will be devoted to her piano compositional style including influences, which spans a period of over fifty years. Chapters three, four and five will explore the historical background and provide detailed analyses of each selected piano work. The analyses will consider sound, texture, harmony, melody, rhythm and form within these works. Following is a conclusion, an appendix, which includes a complete list of her works to date and contact information for Lucrecia Kasilag’s works, and a bibliography. It is my hope that this document will provoke further scholarship on Kasilag’s enormous output and encourage wider performance of her piano works.
CHAPTER 1

BIOGRAPHY

Lucrecia “King” Roces Kasilag was born on August 31, 1918, to a middle-class couple in San Fernando, La Union, Philippines. When Kasilag was a young girl, her father, Marcial Kasilag, Sr., then a government district engineer, moved the family to Paco, a district in Manila, where she grew up.\(^8\) Kasilag was the third child in a family of six and had spent a happy childhood. Her family was close knit and her parents made it a point to have time with the children.

Kasilag was first introduced to music by her mother, Asuncion Roces-Kasilag, and learned her first

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solfeggio lessons. Mrs. Kasilag taught music and violin in Boac, Marinduque, before she married in 1910. All six of her children learned and studied the violin and piano. Piano teachers included Doña Concha Cuervo and Doña Pura Lacson-Villanueva. One could say that Mrs. Kasilag had an instant orchestra. While growing up, Kasilag’s interest and talent developed. Predictably, her mother contributed to her decision to take up music as a career.⁹

Kasilag attended Paco Elementary School where she graduated valedictorian in 1930. For high school, she enrolled and attended the Philippine Women’s University (PWU), where she did well in both her studies and her extracurricular activities. Because Kasilag was very intelligent, she finished high school in three years and graduated valedictorian of her high school class in 1933.¹⁰

She continued in the same school at PWU for her college studies between 1933 and 1936. Aware that Kasilag had a natural gift for music, Miss Francisca

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⁹ Ibid., 3-4.

¹⁰ Ibid., 7.
Tirona Benitez, co-founder of PWU, advised Kasilag to attain a degree in music with a liberal arts or a humanities course as an anchor. She completed her studies within three years and graduated with a B.A. cum laude in English.\footnote{Ibid., 9.}

During her studies at PWU, Kasilag also attended St. Scholastica’s College (SSC), an exclusive school for girls founded in 1906 and located in Singalong, near Malate, Manila, for her lessons in music. While at SSC, she pursued a double major: liberal arts at PWU and music/piano at SSC. Kasilag was a student of Sister Baptista Battig, an accomplished concert pianist during her secular life and then became a missionary nun. Battig established the school’s conservatory at SSC in 1908.\footnote{Ibid.}

In 1939, Kasilag received a Music Teacher’s Diploma from SSC and performed her graduation recital. Her recital repertoire comprised J. S. Bach’s \textit{Organ Prelude and Fugue in G Minor} (transcribed from organ to piano), Beethoven’s \textit{Hammerklavier Sonata}, Nicholas
Medtner’s Poeme, Chopin’s Nocturne in G Major, and Liszt’s Hungarian Rhapsody No. 10. In addition, she performed Ignace Paderewski’s Concerto in A Minor for piano and orchestra under the baton of Doña Pura, her former teacher as a young girl. Because it was such an inspiration to Kasilag, she stated:

“I should add that a woman conductor in those days was quite an eyebrow raiser, and raise eyebrows Doña Pura did!”

Kasilag only hoped that she could do just the same.

After her graduation recital at SSC, Kasilag was performing as a pianist in a music tour abroad for a cultural goodwill mission to Japan, China and Hong Kong, sponsored by her father and arranged by Alfredo Lozano. Little did she realize that this trip might well have been the initiation into her future role as an ambassador of goodwill, culture and the arts.

As soon as she returned from her trip abroad, Kasilag began teaching piano and music theory at SSC. As much as she had aspired to be a full-time concert

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14 de la Torre, 13.
pianist, teaching was her only option. At that time, there were no professional concert pianists in the Philippines. Unlike Europe or America where concert pianists had a brighter future, pianists in the Philippines usually performed gratis. Teaching piano and music theory at least allowed a steady income and a base from where Kasilag could develop her contacts with Filipino musicians.\(^\text{15}\)

From 1946 to 1947, Kasilag also taught at the University of the Philippines’ Conservatory of Music where she was concurrently secretary-registrar. However, it was at PWU where Kasilag’s connections with the world of music education would be developed.

Miss Felicing Tirona, Dean of the College of Liberal Arts at PWU and Kasilag’s mentor, called upon Kasilag to come back and teach music at PWU. She accepted and joined the faculty. However, around that time, the Second World War broke out and the Philippines surrendered to the Japanese in 1941. The University of the Philippines was closed during the

\(^{15}\text{Ibid., 15.}\)
occupation and PWU was transformed to serve as a hospital.\textsuperscript{16}

At this time, Kasilag continued to teach and accompany as well. Through Dean Tirona introducing her to song literature, Kasilag was inspired to write her own vocalises to suit her voice, thereby giving her the nickname ‘Baby Komposer.’ “Komposer with a K, for Kasilag,” Tirona said.\textsuperscript{17} Her hidden talent in composing began to unfold and she proceeded to develop it by composing some songs.

In February 1945, the liberation forces finally marched down the streets of Manila in jubilation and victory and PWU was no longer serving as a hospital. By December 1, 1945, Kasilag presented some of her original compositions in a concert at PWU for the first time:

"The joint musical concert of Miss Dalisay Aldaba, Manila lyric soprano, and Miss Lucrecia Kasilag, well-known pianist and composer, also of that city, is set for tomorrow afternoon, starting at 5:15 o’clock at the San Agustin College auditorium.

\textsuperscript{16} Ibid., 17.

\textsuperscript{17} Kasilag, 22.
An interesting feature of this concert is the presentation for the first time of Miss Kasilag’s compositions, two of which will be sung by Miss Aldaba. A composition for the pianoforte will be played by the pianist composer herself.”

While teaching and assuming administrative duties under Dean Tirona, she finally completed and earned her Bachelor of Music degree in 1949. Kasilag’s career began to develop.

Within the same year, Kasilag was in search of a music scholarship in the United States. Dean Conrado Benitez of the University of the Philippines, and his daughter Helena, chairperson of PWU, Board of Trustees, brought copies of Kasilag’s compositions to show Rudolf Ganz, composer and dean of the Chicago Music College. According to Helena, Ganz was impressed with the potential and musicality of her compositions. At the same time, Kasilag, with the help of Dean Tirona, also pursued a graduate scholarship at the Eastman School of Music in Rochester, New York. Awarded a Fulbright Scholar

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18 Ibid., 29.
19 de la Torre, 31.
Travel Grant and a PWU fellowship, Kasilag decided to attend Eastman instead of Chicago Music College in September 1949. She was then awarded an Eastman School of Music fellowship. Kasilag studied theory with Dr. Allen I. McHose and composition with Dr. Wayne Barlow.

Eastman served primarily as a growth experience for Kasilag. This was where she blossomed in composition. She acquired a strong interest in modernism, which included innovative techniques that were just beginning to create an impact on the music world. Western classical music was taking the path towards experimentation: atonal and electronic music. Kasilag wanted to experiment with the idea of fusing Western techniques and modalities with Eastern techniques and modalities. However, she entertained doubts as to whether these were applicable or even functional for Filipino musical tastes and understanding.\(^20\) This reflected Filipino teachers, and audiences, general resistance to “new” music of the twentieth century.

\(^{20}\) Ibid., 24.
After Eastman, Kasilag planned to stay in the United States on a scholarship that the Chicago Music College had offered her. However, her mentor, Dean Tirona, became ill and asked Kasilag to return to the Philippines. Upon her return, Kasilag resumed her job as secretary-registrar at PWU. In the following year, she was appointed Dean of the PWU College of Music and Fine Arts in 1953. In the meantime, Miss Tirona died on April 29, 1952.21

While Kasilag’s career as a composer was progressing, she continued to nurture the dream of becoming a concert pianist. However, she was forced to give up that dream permanently in 1958 on her return visit to the Eastman School of Music. After attending a concert at Eastman’s Kilbourn Hall, Kasilag slipped and fell backwards. In an attempt to break her fall, she injured her fifth finger. Subsequent x-ray examinations showed no fracture however. Kasilag had actually been born with a congenital, degenerate fifth finger. In fact, there was practically no joint at all. From that time on, 

21 Ibid., 26.
Kasilag gave up hope of ever having a career as a concert pianist.\textsuperscript{22} Now even more focused on her career as a composer, her fascination with folk origins of Filipino music began to develop.

From 1954 to 1955 at the International Festival of Dance and Music in Dacca, East Pakistan, Kasilag headed the Philippine delegation of folk dancers and musicians. Four years later, she was the Philippine delegate to the Third ISME International Conference on Music Education at Copenhagen, Denmark. At this conference, Kasilag served on two panels and was co-chairman of the workshop on individual and private music instruction. She was unanimously chosen chairman of the Plenary Session on Eastern and Western music. This honor somehow foreshadowed the central role that Kasilag would play in the development of contemporary Philippine music. Reflecting this Asian country’s cultural debts to Spain and America, Filipino music is neither Eastern nor Western but

\textsuperscript{22} Ibid., 28.
both, something that Kasilag would espouse in her later compositions.\textsuperscript{23}

By 1957, Kasilag organized the Bayanihan Folks Arts Center, a non-profit civic group engaged in research and theatrical presentations. While at PWU, Kasilag became involved with the Center and the Bayanihan Philippine Dance Company. It was also here that she would excel in music education administration, pioneer research into ethnic culture and gain worldwide recognition as the music director of the famous dance company, now known as Bayanihan Philippines. Because folk dancing seemed to be headed for extinction, Kasilag, along with Francisca Reyes Aquino (Philippine National Artist for Dance, 1973), aimed at preserving these Philippine folk dances. The Center created a Filipiniana Folk Music and Dance Committee devoted to collecting and preserving Filipino folk dances, folk music and costumes.\textsuperscript{24} Since 1957, the Bayanihan Dance Company has danced numerous performances all over Europe, Asia, the United States

\textsuperscript{23} Ibid., 31.

\textsuperscript{24} Ibid., 33.
and Mexico, as well as the former Soviet Russia and Eastern European countries.

As music director of the Bayanihan, Kasilag went to where the music originated, whether it be in the mountains, in the plains, or on an island. With such research, she began to identify the roots of Philippine music. This influenced her composition style. From 1958 onwards, her compositions would depart from the usual song cycles, choral works and piano pieces. Kasilag’s compositions have come with a unique stamp, a conscious synthesis of East and West.

From 1958 to 1969, Kasilag began to utilize indigenous instruments, like native Philippine instruments, Moslem gongs, and other percussions juxtaposed with orthodox western instruments. In addition, she utilized Moslem folk rhythms (alternating 2/4 and 3/4 rhythms) and chants and incorporated them in her compositions. These include Toccata for Percussions and Winds (1958), Divertissement for Piano and Orchestra (premiered by the Manila Symphony Orchestra with Milagros de Ocampo as soloist in 1960), Legend of the Sarimanok (1963), Filiasiana (1965) and Dularawan (1969).
Through those years, Kasilag’s fascination for creative expression expanded and she started to include Philippine folk songs. The Kodaly Methodology and Choral Techniques were a realization of Hungary’s foremost nationalistic contemporary composer, Zoltan Kodaly, who spent most of his life in dedicated research in Hungarian folk songs. His dedication was to develop national consciousness among his people as well as draw the world’s attention to Hungary. He set the precepts and developed choral techniques for teaching folk music to children and adults.

Kasilag was fortunate to have met Kodaly and worked closely with him in 1960 at the Interlochen Music Camp in Interlochen, Michigan, where the International Society for Music Education held a music seminar and workshop.25 She had the opportunity to show Kodaly some of her compositions in hopes of obtaining inspiration and guidance from him. After he scanned Kasilag’s works, Kodaly smiled and asked her, “Are you utilizing your own Philippine folk songs in these works?” “Just a bit,” Kasilag replied, “not as

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25 Kasilag, 113.
much as in the works I showed you.” He gave her a hug and told her, “Dear child, go and research more into your own beautiful folk songs. There is so much you can learn from them as expressions of your beloved people. Through them, you assert your distinct national identity for national unity.” This significant meeting gave Kasilag momentum to know more of the Philippine people through the songs that they sing, a guiding preoccupation in King’s creative writing since then. The use of such folk songs became very apparent in much of her musical output.

By 1977, Kasilag retired as Dean and was named Dean Emeritus of the PWU College of Music and Fine Arts. She had to relinquish her post as active dean to assume the presidency and artistic directorship to the Cultural Center of the Philippines (CCP) complex.

On March 18, 1975, Kasilag received her first honorary doctorate, a Doctor of Music from Centro Escolar University. Her other honorary doctorates, given in 1980 and 1981, include a Doctor of Laws from the Philippine Women’s University and a Doctor of Fine

26 Ibid., 114.
Arts from St. John’s University in New York.\textsuperscript{27} And in 1989, Kasilag was proclaimed National Artist in the Philippines, a great honor.

Kasilag never married and devoted her life to her musical career. As of this writing, she currently resides in Paco, Manila and remains active in teaching and composing.

\textsuperscript{27} de la Torre, 91.
Kasilag’s piano composition style encompassed different compositional techniques, like multi-meters and bitonality, which other contemporary composers utilized. The melodies usually were quite simple and usually of Philippine origin or other Asian and Eastern music provenance consisting of quartal and quintal harmonies. These compositional techniques and aspects created the fabric of Kasilag’s compositions. Other aspects were use of octaves and triplets. Rhythmic accompaniment, consisting of triplets using open-fifth octave intervals, was not unusual in most of her compositions. These techniques mentioned above will be discussed in detail for each piano composition.
King’s creative life as a composer began in the 1940s. Her piano composition output is as follows.

[See Table 2.1]
<table>
<thead>
<tr>
<th>TITLE</th>
<th>DATE</th>
<th>REMARKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spinning Song**</td>
<td>1940-1941</td>
<td></td>
</tr>
<tr>
<td>Prelude and Fugue**</td>
<td>1940-1941</td>
<td></td>
</tr>
<tr>
<td>Scherzo in D**</td>
<td>1940-1941</td>
<td></td>
</tr>
<tr>
<td>Sonata quasi una Fantasia**</td>
<td>1940-1941</td>
<td></td>
</tr>
<tr>
<td>Nocturne in A-flat**</td>
<td>1940-1941</td>
<td></td>
</tr>
<tr>
<td>Valse Tendresse ♫</td>
<td>1940-1941</td>
<td>Unpublished; Late intermediate to early advanced level</td>
</tr>
<tr>
<td>April Morning ♫</td>
<td>May 6, 1941</td>
<td>Unpublished; Fantasie Tone Poem based on a poem by Angela Manalang-Gloria; Late intermediate to early advanced level</td>
</tr>
<tr>
<td>Variations on a Philippine Theme: Si Nanay, si Tatay di co Babayaan</td>
<td>Aug. 30, 1941</td>
<td>Unpublished</td>
</tr>
<tr>
<td>Philippine Suite (Allemande, Courante, Sarabande, Minuet, Gigue)</td>
<td>Nov. 16, 1949</td>
<td>Unpublished</td>
</tr>
<tr>
<td>Passacaglia ♫</td>
<td>Jan. 8, 1950</td>
<td>Unpublished; Advanced level</td>
</tr>
<tr>
<td>Rondo in E Minor</td>
<td>Jan. 16, 1950</td>
<td>Unpublished</td>
</tr>
<tr>
<td>Sonata in G Minor ♫</td>
<td>March 13, 1950</td>
<td>Unpublished; Advanced level</td>
</tr>
<tr>
<td>Variations on a Philippine Folk Theme: &quot;Walay Angay&quot;*</td>
<td>April 17, 1950</td>
<td>Published by Peer International; Late intermediate to early advanced level</td>
</tr>
<tr>
<td>Burlesque*</td>
<td>Jan. 27, 1957</td>
<td>Published by Silliman Music Foundation; Late intermediate to early advanced level</td>
</tr>
<tr>
<td>Alitaptap</td>
<td>July 31, 1957</td>
<td>Unpublished</td>
</tr>
<tr>
<td>Elegy ♫</td>
<td>Nov. 8, 1960</td>
<td>Unpublished; Late intermediate to early advanced level</td>
</tr>
<tr>
<td>Derivation I: Buphali raga ♫</td>
<td>Jan. 3, 1961</td>
<td>Unpublished; For prepared piano; Early advanced level</td>
</tr>
<tr>
<td>Sonate Orientale ♫</td>
<td>Dec. 10, 1961</td>
<td>Unpublished; Advanced level</td>
</tr>
<tr>
<td>Fantasy on a Muslim Theme</td>
<td>March, 1962</td>
<td>Unpublished</td>
</tr>
</tbody>
</table>

Table 2.1. Kasilag’s Piano Composition Output. (continued)
Table 2.1: Continued

<table>
<thead>
<tr>
<th>Derivation II:</th>
<th>April 30, 1963</th>
<th>Unpublished; For prepared piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shalom-Aloha</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Derivation III: | Feb. 28, 1966 | Unpublished; For prepared piano; Late intermediate to early advanced level |
| Hendai-Hogaku ♫|               |                                  |

| Derivation IV: | Feb. 9, 1969 | Unpublished; For prepared piano; Advanced level |
| Orientalia ♫   |             |                                  |

| Homage to Sr. Baptista Battig | Aug. 1, 1976 | Unpublished; For two pianos |

| Ang Tagak: Valse Lamentoso ♫ | Feb. 12, 1979 | Unpublished: Written for Teatro Pilipino; Late intermediate level |

| Scherzino 1980* | May 21, 1980 | NAMCYA Commissioned Contest Piece Cat. C; Published by NAMCYA; Intermediate level |

| Rondeau 1981* | June, 1981  | NAMCYA Commissioned Contest Piece Cat. C; Published by NAMCYA; Intermediate level |

| Derivation V: Caprice 1982* | July 4, 1982 | NAMCYA Commissioned Contest Piece Cat. C; With prepared piano; Published by NAMCYA; Advanced level |

| Derivation VIII ♫ | Aug. 1989 | Unpublished; For St. Cecilia’s Concert, for duo-pianists Della G. Besa and Mary Ann Armovit; Late intermediate to early advanced level |

| Elegy on Mt. Pinatubo ♫ | Sept. 16, 1991 | Unpublished; Written for Jovianney Emmanuel Cruz; Advanced level |

| Serendipity ♫ | June 27, 1994 | Unpublished; Dedicated to Dr. Helena Z. Benitez on her 80th birthday; Advanced level |

* Published
** Manuscript Burned During World War II
♫ Copied Manuscript Supplied by the Composer

31
During World War II, Kasilag still managed to compose. She composed mostly song cycles and some piano works. Unfortunately, five of those piano works were burned during the war. These included Spinning Song, Prelude and Fugue, Scherzo in D, Sonata quasi una Fantasia and Nocturne in A-flat (all composed between 1940-1941). Other works composed during this decade borrowed from traditions of the eighteenth and nineteenth centuries, especially as the titles suggest: Valse Tendresse (1940-1941), April Morning (Fantasie Tone Poem based on a poem by Angela Manalang-Gloria; 1941), Variations on a Philippine Theme: Si Nanay, si Tatay di co Babayaan and Philippine Suite (Allemande, Courante, Sarabande, Minuet, Gigue) (1949). The writer will provide a detailed analysis of April Morning, representative of this decade, in Chapter 3.

Raised in the tradition of Western music and composition, Kasilag took a point of departure from the familiar common practices of traditional harmonies of the eighteenth and nineteenth centuries. By the 1950s, she was already in the United States studying theory and composition at Eastman. As previously
stated, she studied theory with Dr. Allen I. McHose and composition with Dr. Wayne Barlow. During her studies there, Kasilag began to employ new compositional techniques to suit her individual purposes. However, these techniques still followed standard forms and leaned towards neo-classicism.

Passacaglia in stilo tradizionale (1949-1950) was composed while Kasilag was at Eastman. However, this composition is not yet representative of her new techniques. Passacaglia is built on an eight-measure ground-bass theme and has a 3/4 time signature. [See Example 2.1]

Example 2.1. Passacaglia, mm. 1-8.

This work opens with a single line statement of the given ground-bass theme in G Minor, which is heard throughout the composition. This ostinato theme is followed by a mounting series of twelve variations
consisting of scale passages, chordal chorales, light running five-note motives with dotted ascending staccato lines and arpeggiated figures, all building to the grand finale with octave triplets, played molto allargando. This composition ends on a grand Picardy third (G Major chord). Other works of this decade included Rondo in E Minor (1950), Sonata in G Minor (1950), Theme and Variations on a Filipino Folk Tune "Walay Angay" (1950), Burlesque (1957) and Alitaptap (1957). Representative of this decade is Theme and Variations on a Filipino Folk Tune "Walay Angay," which exemplifies her use of Filipino folk songs as thematic material. The writer will give a detailed analysis of this work in Chapter 4.

In the 1960s, Kasilag experimented with the new compositional techniques of that time as well as Eastern techniques and modalities. In addition, she composed for prepared piano, which will be discussed later in this chapter.

Paul Hindemith developed a system of tonality consisting of non-diatonic harmonies based around pitch centers. This system lacks the traditional
concepts of major or minor keys. *Elegy* (1960) is an example of this.

Along with quasi-modal harmonies, this composition is an lugubrious lament in ostinato, with alternating $3/2$ and $2/2$ time signatures and a characteristic triplet sobbing figure. [See Example 2.2]

![Example 2.2. Elegy, mm. 1-8.](image)

Starting at measure 61, there is a momentary calm lasting for twenty-one measures. The lamenting ostinato resumes, but the texture is thicker. The quasi-modal harmonies around a pitch-center (G) can be found between measures 107 to 111. [See Example 2.3]
This work ends in quiet resignation (F Minor). This composition is in ternary form.

Other solo piano works in this decade include *Sonate Orientale* (1961) and *Fantasy on a Muslim Theme* (1962). *Sonate Orientale* is a single-movement work with three distinct sections: fast, slow, fast. Although the themes are original, they are largely influenced by Philippine, Indian and Indonesian tunes. This composition is an extremely modified sonata-allegro form. The practice of clear distinction between exposition and development during the Classic-Romantic period is no longer observed. In fact, development has taken over the entire form to such an
extent that the sonata seems to be one continuous development from the beginning to the end.\textsuperscript{28} There is simple rhythmic accompaniment, the most distinct of which is the alternating $2/4$ to $3/4$ rhythm in the third section.

Compositional techniques used within this work include multi-meters, bitonality, chords with intervals of seconds and fifths, rhythmic patterns including triplets, dotted rhythms of particular figures, and placing accents on weak parts of the measure.\textsuperscript{29}

John Cage introduced new sounds produced on the prepared piano in the 1940s. He achieved that objective by placing objects between the strings on the piano, altering the sound of the instrument. Kasilag also composed for the prepared piano. These included Derivation I (Buphali raga) (1961), Derivation II (Shalom-Aloha) (1963), Derivation III

\footnotesize
\begin{itemize}
\item[\textsuperscript{29}] Ibid., 107.
\end{itemize}

Derivation I (Buphali raga) is based on an Indian morning raga. This composition is a free improvisation for prepared piano by using the keyboard and the interior of the instrument to simulate various nuances and rhythms of Indian music. This is helped by use of nylon brushes and plectrums, which are used percussively.

Derivation II (Shalom-Aloha) was first performed in the United States. This piece was composed for the Festival of Music and Art of This Century, sponsored by the University of Hawaii Music Department and the Institute of Advanced Projects, East-West Center. This work is composed in short variation series.

Derivation III (Hendai-Hogaku) is based on a Japanese melody “Kojo no Tsuki” (“Moon over the Castle Ruin”) by Rentaro Taki. [See Example 2.4]
Example 2.4. "Kojo no Tsuki" melody.

This composition simulates Koto zither sounds. This is achieved by use of a plectrum inside the keyboard.

Derivation IV (Orientalia) utilizes an eight-tone scale with sharp-4 and sharp-5 and tone clusters. [See Example 2.5]

Example 2.5. Eight-tone scale with sharp-4 and sharp-5.

This work also includes a glissando along the length of the strings similar to Henry Cowell’s The Banshee.

Kasilag only wrote two piano compositions during the 1970s. The first work is Homage to Sr. Baptista
Battig (for two pianos) (1976). Sr. Baptista Battig was Kasilag’s former teacher and the missionary nun who established St. Scholastica’s College in 1908. This college was where Kasilag received her Music Teacher’s Diploma in 1939. In honor to her former teacher, Kasilag composed this two-piano work. Unfortunately, the writer was not able to retrieve this unpublished work for further discussion.

The other piano composition is Ang Tagak: Valse Lamentoso (written for Teatro Pilipino) (1979). Teatro Pilipino is a theatrical group committed to stage adaptations/translations of well-known English and operatic arias and current popular music into Tagalog. This group was featured at the Cultural Center of the Philippines (CCP), the performing arts center of the Philippines. This particular center was constructed in 1966 by former First Lady Imelda Marcos. It was her dream and desire to convoke the country’s resources for national development. She pointed out:

"Worse than physical destruction (due to the last war) had been the isolation of the people from the artists. This has deprived our countrymen of the joy and enlightenment which can only come
from the beauty and order of the arts."\textsuperscript{30}

Teatro Pilipino was the resident company for drama there. Rolando Tinio, the artistic director, collaborated with Kasilag for her music. Kasilag was appointed president of the Cultural Center on March 27, 1976.\textsuperscript{31}

\textit{Ang Tagak} utilizes quartal harmonies and triplet rhythms, and is in ternary form. [See Example 2.6]

![Example 2.6. Ang Tagak, mm. 42-45.](image)

Although Kasilag only composed two piano compositions during this decade, she composed numerous works in other genres including orchestra, chamber and choral music.

\textsuperscript{30} de la Torre, 68.

\textsuperscript{31} Franquelli, 84.
In the 1980s, Kasilag received commissions from the National Music Competition for Young Artists (NAMCYA) at the Cultural Center of the Philippines, a competition that is dedicated to the young and talented musicians-to-be\textsuperscript{32} for the following works: Scherzino (1980), Rondeau (1981) and Derivation V: Caprice (1982) (for prepared piano). In addition to the competitions, NAMCYA also conducted workshops in music and choral conducting in the Kodaly method and organizes concerts for the youth. Because these compositions were commissioned for this particular competition, the levels of these works are intermediate to late intermediate. Kasilag continues to utilize quartal and quintal harmonies, triplets and multi-meters (alternating 2/4 and 3/4 time signatures). [See Example 2.7 and 2.8]

\textsuperscript{32} de la Torre, 83.
The last composition within this decade, Derivation VIII (1989), was not composed for NAMCYA. Instead, this was composed for a St. Cecilia’s Concert and for duo pianists, Della G. Besa and May Ann Armovit.

Two piano works were composed in the 1990s: Elegy on Mt. Pinatubo (1991) and Serendipity (1994). The writer will discuss a detailed analysis of Elegy on
Mt. Pinatubo in Chapter 5. This particular work is programmatic.

*Serendipity* was composed for her friend, Dr. Helena Z. Benitez, in honor of her 80th birthday. Dr. Benitez is the daughter to Francisca Tirona Benitez, the co-founder to The Philippine Women’s University.

Serendipity is defined as "an aptitude for making desirable discoveries by accident." This title was a nice description of her friend and using it as a title was only appropriate.

In conclusion, Kasilag’s compositional style embodied Classic and Romantic style during the 1940s. However from the 1950s to the present, her style was more experimental and incorporated twentieth-century techniques in standard forms. The following chapters are analyses of *April Morning* (Fantasie Tone-Poem) (1941), *Theme and Variations on a Filipino Folk Tune, "Walay Angay"* (1950) and *Elegy on Mt. Pinatubo* (1991), where the writer will examine Kasilag’s style and compositional traits in further detail.

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Kasilag was a deeply religious woman. She responds to her credo in music:

"Do your utmost and share the best of your gifts with others and God will do the rest."  

Her attitude toward music was reminiscent of composers like Haydn, Palestrina and J. S. Bach, who found a deep sense of service to God through music. As Kasilag put it:

"...there is no secret, no formula [the driving force that impels me to write music] but the same guiding philosophy of the old masters like Johann Sebastian Bach. For I, too, firmly believe that man must look not only straight ahead but up. Just as a child tilts his face to seek guidance from its father so must the composer look upward, ever upward. For the object of all music should be the glory of God!" 

Because of Kasilag’s deeply religious beliefs, she concluded every manuscript with the words “Deo

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35 Ibid.
Gratias," which is Latin for "Thanks be to God." [See Example 2.9]

Example 2.9. Kasilag's Signature at the Foot of Every Manuscript.

For contact information on Lucrecia Roces Kasilag's piano works, refer to the end of the Appendix (page 122).
CHAPTER 3

APRIL MORNING
(FANTASIE TONE-POEM)

April Morning (Fantasie Tone-Poem) was composed and completed by May 6, 1941. This composition is based on a poem written by a Filipina poet, Angela Manalang-Gloria (1907-1994). Her publication of poems marked the first collection of poetry by a Filipina.36

April Morning was written on April 10, 1935. The poem is as follows:

April Morning

I ran to the garden this morning
To scatter my thoughts of you
And empty my heart of yearning
And fill my arms with the blue.

---

I reached for the sky, but it glistened
In whitening unconcern,
And when I stood still and listened,
Morning hid under a fern.

A water hyacinth lifted
Its blue eyes in ridicule
As the shining sun-pollen drifted
Away over grass and pool,

And the spider lilies grew chary
And my heart grew heavy in me:
How could I gather a starry
Beauty that would not be,

Or fill my arms with the bluer
Skies of an April day?
You are my April—and you were
A thousand miles away!

The definition of a tone poem, more familiarly known as symphonic poem, is an orchestral form in which a poem or program provides a narrative or illustrative basis.\(^{37}\) Although this composition is not an orchestral work, there still is a poem providing a narrative to the music.

Other composers that provide a poem(s) within a piano work include Maurice Ravel’s Gaspard de la Nuit (three poems by poet Aloysius Bertrand), Johannes Brahms’ Sonata in F Minor, Op. 5, Andante expressivo

movement (three lines from the poet Sternau), and Intermezzo, Op. 117, No. 1 (Scots folk poem).

Interestingly the poem, April Morning, does not precede the music like the piano works mentioned above. Instead, the poem is above the music. [See Example 3.1]

As unique as this feature is, there is only one other piano work that contains words printed within the piece. This piece is Johannes Brahms’ Sonata in C Major, Op. 1, Andante movement. [See Example 3.2]

The words come from the poem ‘Verstohlen geht der Mond auf’ and are set to music. This folksong is found in Deutsche Volkslieder of Kretzschmer and Zuccalmaglio, a famous collection on which Brahms drew for the majority of his folk-song arrangements. The poem’s translation is as follows:

German:

Verstohlen geht der Mond auf,
Blau, blau Blümlein!
Durch Silberwölkchen führt sein Lauf;
Rosen im Thal, Mädel im Saal,
o schönste Rosa!

English:

Stealthily the moon rises,
blue, blue little flower!
Through silver clouds it makes its way;
Roses in the valley, amid in the hall,
o most beautiful Rosa!³⁸

However, the words written within this work are found only in the first twelve measures of this movement.

April Morning is a mini quasi-sonata-allegro form. This work is programmatic and the music depicts the poem clearly. The formal outline of April Morning (Fantasie Tone-Poem) is as follows. [See Table 3.1]

---
<table>
<thead>
<tr>
<th>Section</th>
<th>Verse</th>
<th>Measures</th>
<th>Key</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exposition</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>First Theme 1</td>
<td>1</td>
<td>1-13</td>
<td>A-flat Major</td>
<td>4/4; Moderato; Very simple, lyrical, descending melody with accompaniment playing a bass note on the main down beat and first inversion chords on all the offbeats; Reminiscent to Fauré</td>
</tr>
<tr>
<td>Second Theme 1</td>
<td>2</td>
<td>14-23</td>
<td>A-flat Major</td>
<td>4/4; Same melody as above but in octaves and forte but calmando towards the end</td>
</tr>
<tr>
<td>Theme 2</td>
<td>3</td>
<td>24-44</td>
<td>F Minor</td>
<td>4/4; Allegretto; Melody and accompaniment are playing triplets; Left hand is playing a rhythmic ostinato containing open-fifth octave intervals that is ascending and descending</td>
</tr>
<tr>
<td><strong>Development</strong></td>
<td>4</td>
<td>45-64</td>
<td>&quot;C Minor&quot;</td>
<td>4/4; Begins chorale style; Key is ambiguous; Lot of descending and ascending scalar lines in all voices; Octaves and open-fifth octaves in left hand; Can hear a clear cadence to C minor but does not really stay there</td>
</tr>
<tr>
<td><strong>Recapitulation</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Only Theme 1</td>
<td>5</td>
<td>65-85</td>
<td>A-flat Major</td>
<td>4/4; Not repeating exactly as the original Theme 1, just some phrases; The last bars of the piece are the same as the first few bars, except switched and played in different octaves</td>
</tr>
</tbody>
</table>

Table 3.1. April Morning (Fantasie Tone-Poem).
This piece begins with two open-fifths on A-flat in the left hand followed by a quick run to the melody in the right hand. The melody is simple and descends from A-flat chromatically. The left-hand accompaniment is on the offbeats with first inversion chords. [See Example 3.1]

This accompanimental pattern is reminiscent of Gabriel Fauré’s Nocturnes. [See Example 3.3]

![Example 3.3. Fauré, Nocturne, Op. 99, mm. 54-55.](image)

The chromatic descending melody line speaks of “emptying my heart of yearning.” As soon as Verse 1 ends, “I reached for the sky.” Theme 1 is restated, but in octaves found in the higher and lower registers. [See Example 3.4]
Example 3.4. *April Morning*, mm. 14-17.

Theme 1 cadences peacefully in A-flat Major. [See Example 3.5]

After having "hid under a fern, a water hyacinth lifted its blue eyes in ridicule." Instead of moving to the dominant (E-flat Major) for Theme 2, it immediately begins in F Minor, its relative minor, which is unusual. This section is marked Allegretto. The left hand and right hand consist of triplet
rhythms. The left hand plays a rhythmic ostinato, consisting of open-fifth octave intervals that are descending and ascending, while the right hand has the melody. [See Example 3.6]

Example 3.6. April Morning, mm. 24-31.

The final two measures in Theme 2 end on a dominant (C7) followed by a Lisztian passage which should resolve to F Minor, the temporary key. However, it does not. Instead, there is a pedal point on B-flat. One can hear "C Minor" within this section along with rhythms changing from triplet to eighth notes and quarter notes. [See Example 3.7]
Example 3.7. April Morning, mm. 45-53.

This is because "the spider lilies grew chary and my heart grew heavy in me." This "C Minor" is developmental and ambiguous. In measure 64, there approaches a clear cadence with an E-flat seventh chord and a fermata.

By measure 65, the recapitulation begins. However, the recapitulation is not in its true sense. It begins with passages found in the end of the first Theme 1 and then followed by passages found in the second Theme 1.

This piece ends very softly (ppp), because "you are my April—and you were a thousand miles away!" The
ending is just like the beginning only backwards. [See Example 3.8]

![Example 3.8. April Morning, mm. 81-85.](image)

During the 1940s, King primarily composed songs. Although April Morning is a solo piano composition, it is in the style of song writing. The words of the poem could be sung to this music. April Morning (Fantasie Tone-Poem) is a programmatic piano work evoking Romantic and Impressionistic traits. These traits are clearly shown in this composition.
CHAPTER 4

THEME AND VARIATIONS
(BASED ON A FILIPINO FOLK TUNE
"WALAY ANGAY")

Theme and Variations (based on a Filipino Folk Tune “Walay Angay”) was composed and completed by April 17, 1950. The Filipino folk tune, “Walay Angay,” is a Filipino love song (kundiman). Its translation is “There is no comparison to the pain of lost love.” This work, representative of Kasilag’s use of Filipino folk songs, is structured as a standard Theme with eleven Variations and Finale. This composition aptly shows Kasilag’s highly imaginative skill in converting a simple melody into various forms challenging the listener’s ear with fresh material by which to perceive an old one.

The formal outline is as follows. [See Table 4.1]
<table>
<thead>
<tr>
<th>Measures</th>
<th>Variation</th>
<th>Key</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-8</td>
<td>Theme</td>
<td>G m</td>
<td>4/4; Moderately; Simple tune</td>
</tr>
<tr>
<td>9-16</td>
<td>1</td>
<td>G m</td>
<td>4/4; Simply; Texture is somewhat thicker by use of descending and ascending scalar lines in the lower voices</td>
</tr>
<tr>
<td>17-24</td>
<td>2</td>
<td>G m</td>
<td>4/4; Slightly fast; Use of triplets in the middle voice while still using descending scalar lines in the lower voice</td>
</tr>
<tr>
<td>25-33</td>
<td>3</td>
<td>G m</td>
<td>4/4; Slightly faster; Triplets have moved to the lower voice</td>
</tr>
<tr>
<td>34-44</td>
<td>4</td>
<td>G m</td>
<td>4/4; Spiritedly; Non legato left hand; Use of broken open-fifth octaves, thirds and fifths</td>
</tr>
<tr>
<td>45-52</td>
<td>5</td>
<td>G m</td>
<td>3/4; Lightly; Canon-like at the octave and delayed by an eighth note; Echo-like effect; Senza pedale</td>
</tr>
<tr>
<td>53-60</td>
<td>6</td>
<td>G m</td>
<td>4/4; Heavily; Similar to Var. 5 but thicker texture and legato; With repeats</td>
</tr>
<tr>
<td>61-75</td>
<td>7</td>
<td>G m</td>
<td>6/8; Smoothly; Left hand playing broken open-fifth octaves and thirds; Right hand playing sixteenth-note open-fifth octaves and thirds with the melody stressed on dotted quarter notes; With repeats</td>
</tr>
<tr>
<td>76-85</td>
<td>8</td>
<td>G m</td>
<td>6/8; Languidly; Left hand melody; Right hand sotto voce outlining G Harmonic Minor</td>
</tr>
<tr>
<td>86-97</td>
<td>9</td>
<td>C m</td>
<td>4/4; Boldly; Left hand arpeggiated; Right hand melody in open-fifth octaves; Reminiscent of Chopin</td>
</tr>
<tr>
<td>98-108</td>
<td>10</td>
<td>G m</td>
<td>12/8; Lively; Sempre staccati; Left hand arpeggiated along with ascending and descending scalar lines; Right hand playing some dotted figures and straight eighth-note patterns in thirds; Reminiscent of Mendelssohn</td>
</tr>
</tbody>
</table>

Table 4.1. Theme and Variations on a Filipino Folk Tune, “Walay Angay.” (continued)
The theme is of a particular interest because only half of the main theme of "Walay Angay" has been utilized. [See Example 4.1]

![Example 4.1. "Walay Angay" Partial Theme.](image)

The translation to the lyrics above is that "there is no comparison to the pain of lost love and loneliness; and to live without happiness."

The theme Kasilag uses for this composition is slightly different rhythmically as well as melodically to Example 4.1. [See Example 4.2]
The theme, in octaves, begins piano (soft) and is in common time (4/4). Its tempo is marked Moderately. The performer should play this simple theme evoking the pain and yearning of that lost love, just as the folk song’s title suggests. The theme ends in a Picardy third (G Major).

Variation I utilizes the same theme and thickens the texture through chords with descending and ascending scalar lines in the lower voices. [See Example 4.3]
Variation II is "Slightly fast" and at a mezzo piano dynamic marking. The Theme can still be clearly heard. The rhythmic use of eighth notes within its scalar lines was found in Variation I. [See Example 4.3] Variation II changes from the rhythmic use of eighth notes to triplets, thus sounding *Slightly fast* naturally. The triplets, heard in the lower voice in the right hand, are initially utilize upper and lower neighbor notes. [See Example 4.4]

![Example 4.4. Th. & Var. on "Walay Angay," mm. 17-18.](image)

In Variation III, it is *Slightly faster*. The dynamic marking is now at mezzo forte. Triplets are still being used in this particular variation, however they are now found in the left hand. [See Example 4.5]
Example 4.5. Th. & Var. on “Walay Angay,” mm. 25-30.

The triplets here are also utilizing upper and lower neighbor notes as well as a little bit of arpeggiation. The melody is not heard as clear as in the previous variations. However, it can still be outlined within its context. [See Example 4.5]

In Variation IV (Spiritedly), the rhythm moves from triplets back to eighth notes. The left hand accompaniment, played non legato, begins with a broken open fifth-to-octave interval followed by series of descending and ascending scalar lines in thirds. The right hand still somewhat outlines the theme while the inner voices are ascending and descending in contrary motion by intervals of fourths. [See Example 4.6]
Example 4.6. Th. & Var. on "Walay Angay," mm. 34-40.

The theme can still be outlined in this variation. [See Example 4.6]

Variation V (Lightly) has a 3/4 time signature. The texture is quite thin. This variation is a canon at the octave delayed by an eighth note. Between measures 45 to 48, the right hand melody begins followed by the left hand melody. Afterwards they switch. The left hand melody begins and the right hand follows. This effect sounds like an echo. This variation is to be played senza pedale. [See Example 4.7]
Example 4.7. Th. & Var. on "Walay Angay," mm. 45-46.

Variation VI is similar to Variation V. The time signature has switched back to 4/4. The texture is Heavily thicker and this variation is forte and legato. The left hand is an inverted imitation at the eighth note played in octaves and open-fifth octaves. [See Example 4.8]
For the first time, Kasilag inserts repeats. The listener had been accustomed so far to hearing an eight-bar theme and simply moving on to the next variation afterwards. Instead, the repeats simply steer the listener away for a moment.

Variation VII also has repeats. The time signature is 6/8 and is marked Smoothly. The left hand begins with the broken open fifth-to-octave (excluding the third), which is in similar fashion to Variation IV. Following are a series of descending scalar lines in thirds. While the left hand has
consistent eighth notes, the right hand has descending
sixteenth-note broken open-fifth octaves with the
melody delineated on dotted-eighth notes. [See Example
4.9]

Example 4.9. Th. & Var. on "Walay Angay," mm. 61-64.

The first ending (m. 74) simply ends in G Minor.
But for the second ending (m. 75), this variation ends
in the major (Picardy third).

With each variation thus far, the character has
shown to gradually get more exciting by use of rhythm
and tempo. Variation VIII decidedly goes the opposite
direction. Still in 6/8 time signature, this
variation slows down a bit as the tempo marking,
Languidly, suggests. The left hand has the melody while the right hand (sotto voce) has an ascending and descending sixteenth-note ostinato outlining G Harmonic Minor. [See Example 4.10]

Example 4.10. Th. & Var. on "Walay Angay," mm. 76-79.

Instead of the usual Picardy third or the dominant (D Major) leading to the next variation in G Minor in measure 85, the theme goes to a secondary dominant of G Major to the new key of C Minor (measure 86) for Variation IX. [See Example 4.11]
Example 4.11. Th. & Var. on "Walay Angay," mm. 85-86.

A Boldly Variation IX has a common time signature (4/4). This is the first time to encounter a virtuosic variation. Though written in common time, this variation should be felt in two (cut time). The left hand plays descending and ascending arpeggios, and the initial note for each phrase outlines a descending scalar line. [See Example 4.12]

Example 4.12. Th. & Var. on "Walay Angay," mm. 86-88.

The right hand plays the theme in open-fifth octaves.
This particular variation is reminiscent to Chopin’s “Revolutionary” Etude, Op. 10, No. 12, also in C Minor. [See Examples 4.12 and 4.13]


Before Variation X begins, Variation IX cadences boldly to C Minor with a fermata at measure 97. Immediately following is an arpeggiated dominant D Major chord played softly (piano), bringing the next variation back to G Minor as well as setting up for the next character in the next variation.

With a 12/8 time signature, Variation X is Lively and *sempre staccati.* This variation begins pianissimo and gradually crescendos to forte throughout this variation. The left hand has ascending arpeggios followed by descending scalar lines. The right hand has some dotted figures and
straight eighth-note patterns in thirds and is played in contrary motion with the left hand. [See Example 4.14]


This variation acquires Mendelssohnian qualities. The Rondo Capriccioso, Op. 14, Presto section, is a good example of this quality found in Variation X. [See Examples 4.14 and 4.15]
At measure 108, there is a G Minor cadence. But in the second half of the measure, this variation moves to A Major acting as a dominant to D Minor, the key for Variation XI. [See Example 4.16]

Variation XI is Majestic[ally] and sonorous. The time signature is 3/4. The following measure is 4/4. For every passing measure, it alternates between 3/4 and 4/4 time signature. [See Example 4.16]
In the 3/4 time signature measures, there are sonorous chords on every main beat outlining the theme, while the offbeats are grace notes in octaves. In the 4/4 time signature measures, there is a sonorous chord on beat one, followed by a series of eighth-note chords that are to be played legato. The right hand plays open-fifth octaves while the left hand plays triads in root position.

This variation is reminiscent of Rachmaninoff’s *Prelude in C-sharp Minor, Op. 3, No. 2*. It follows in
the same way, a sonorous chord on the beat followed by a series of eighth-note chords. [See Example 4.17]


The last measure (m. 117) in this variation is a transitional measure to modulate back to G Minor for the Finale.

The Finale is marked *Animatedly and with vigor*. The time signatures continue to alternate between 3/4 and 4/4. This free variation loses the structural outline of the theme and is no longer recognizable. [See Example 4.18]
Example 4.18. Th. & Var. on "Walay Angay," mm. 118-122.

The left hand has triplets consisting of broken quasi-open-fifth octaves with the bass line ascending and descending. The right hand has open-fifth octaves and harmonic intervals consisting of fourths and fifths. [See Example 4.18] The rhythms are driving and it accelerates to a solid chord between measures 137 to 141.

The last three measures are sonorous chords played fortissimo. These chords are Broadly played with an allargando, which are preceding the final huge G Major chord at fortississimo (fff). [See Example 4.19]
Theme and Variations (based on a Filipino Folk Tune "Walay Angay") is a neo-Classic composition and was composed during Kasilag’s years at Eastman. While studying there, she incorporated new compositional techniques, like multi-meter and quartal and quintal harmonies, into her compositions. Kasilag composed with these particular harmonies in order to create an open sound, heard in most of the variations. Other techniques that she also incorporated were rhythmic patterns including triplets, dotted rhythms of particular figures and placing accents on weak parts of the measure.

As much as Kasilag experimented with new techniques, she continued to use standard forms,
especially Theme and Variations. These compositional techniques will be consistently evident in her later compositions.
CHAPTER 5

ELEGY ON MT. PINATUBO

Elegy on Mt. Pinatubo was composed and completed by September 16, 1991, at the request of Jiovanney Emmanuel Cruz. Kasilag graphically essays a poignant lamentation over the catastrophic tragedy wrought by the volcano, Mt. Pinatubo.

This volcano is located on an island of Luzon, the northern part of the Philippines. After a 460-year period of dormancy, it had erupted on June 15, 1991.

"This catastrophe could easily be described as a once long-dormant volcano suddenly reacting and bursting forth its spit-fire eruptions—as if in wrathful protest against man’s wanton ways—causing massive and violent loss of life and property, its
far-reaching lahar effects widely felt around the globe.

Its awesome implications draw relevant attention to the prevailing ecological imbalance in human environment. It evokes a futile realization of Nature’s vast limitless power and Man’s helpless puniness in the cosmic phenomenon of cause-and-effect in the cycle of life-and-death. Hence comes a fervent entreaty to God for His benevolent blessings, and an urgent appeal to Mankind to mend its ways—a worldwide concern to save this Earth from total destruction.”

This composition is programmatic. The Elegy on Mt. Pinatubo exemplifies all that is described above. The formal outline is as follows. [See Table 5.1]

---

39 Lucrecia Kasilag, notes written by the composer, n.d.
<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Key</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Intro</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adagio</td>
<td>1-29</td>
<td>Phrygian on F</td>
<td>Alternating 4/4, 3/4, 2/4, 1/4; Trills; Ascending scalar lines; Tremolo; L.H. ostinato, R.H. melody; Evoking volcanic eruption</td>
</tr>
<tr>
<td><strong>A</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Andante</td>
<td>21-38</td>
<td>Phrygian on F</td>
<td>4/4; L.H. ostinato consisting of triplets, R.H. melody by use of major seventh grace notes and quartal harmonies; Haunting, realizing devastation of eruption</td>
</tr>
<tr>
<td>Lugubrioso</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>B</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Andantino</td>
<td>39-54</td>
<td>Phrygian on F</td>
<td>6/8; L.H. ostinato, R.H. folk-like melody by use of thirds; Brighter melody to ask for blessing</td>
</tr>
<tr>
<td><strong>Brief</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interlude</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Penseroso</td>
<td>55-64</td>
<td>Phrygian on F</td>
<td>3/4; Pensive; Simple melody; Stretto to a sforzando; Depicting the volcano still active</td>
</tr>
<tr>
<td><strong>B’</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allegretto</td>
<td>65-81</td>
<td>Phrygian on F</td>
<td>6/8; Both hands playing in the upper register; L.H. ostinato, R.H. melody by use of major seventh grace notes, thirds and fourths; Continuing to ask for blessing</td>
</tr>
<tr>
<td><strong>A</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Andante</td>
<td>21-34</td>
<td>Phrygian on F</td>
<td>4/4; L.H. ostinato consisting of triplets, R.H. melody by use of major seventh grace notes and quartal harmonies; Reflecting once more of the devastation</td>
</tr>
<tr>
<td>Lugubrioso</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Coda</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coda</td>
<td>82-95</td>
<td>Phrygian on F</td>
<td>Alternating 4/4, 3/4, 2/4, 1/4; Stretto–Presto–Adagio; Realization that Nature continues to acquire a vast limitless power over Man</td>
</tr>
</tbody>
</table>

Table 5.1. Elegy on Mt. Pinatubo.
Elegy on Mt. Pinatubo is in ternary form inserted between an Introduction and Coda. The Introduction consists of Adagio. The A section is Andante Lugubrioso. The B section consists of Andantino, a brief interlude, Penseroso, and Allegretto. The second A section consists of Andante Lugubrioso. Concluding this composition is the Coda, which contains the same elements as in the Adagio Introduction. Because Kasilag depicts a “cycle of life-and-death” within this composition, note that the sections are mirroring one another (a palindrome).

The Adagio begins with trills on C octaves, acting as dominant, in the lower register following with an ascending scalar line. This is followed by a tremolo using the pitches B-flat, C and D-flat in major and minor sevenths ending on a sforzando. [See Example 5.1]

Example 5.1. Elegy on Mt. Pinatubo, mm. 1-4.
The following measures (mm. 5-12) consist of a left-hand quasi-Alberti bass ostinato on F in thirty-second notes and the right hand playing trills. [See Example 5.2]

Example 5.2. Elegy on Mt. Pinatubo, mm. 5-8.

Afterwards, the trills in the lower register, following with an ascending scalar line, return again. Instead of the C octaves like the beginning, the octaves are a ninth apart. This interval creates tension for the “actual eruption.” The scalar lines accelerate and climb to the top of the upper register. There is a tremolo creating a tone cluster of sound (fff), which immediately glissandos (right hand on the white keys and left hand on the black keys) to the extreme lower register ending the first section. The volcano has erupted. [See Example 5.3]
Example 5.3. *Elegy on Mt. Pinatubo*, mm. 16-20.

The *Andante Lugubrioso* section is exactly as it implies, dismal and gloomy. This section evokes the devastation and realization of the catastrophe. The left hand has an ostinato consisting of triplets that are ascending and descending. The first set of triplets outline an open-fifth octave. The right hand has a melody consisting of major seventh grace notes as well as quartal harmonies. [See Example 5.4]
Example 5.4. Elegy on Mt. Pinatubo, mm. 21-28.

This section expires to a soft open-fifth octave on F in the left hand.

After the realization of the catastrophe, the Andantino section "calls and asks for a blessing." The left hand has a two-measure ostinato, while the right hand has the melody in thirds and eventually in octaves. As opposed to major sevenths and quartal harmonies in the previous section, the melody appears to be brighter because of the faster tempo and the use of thirds [See Example 5.5]

This immediately continues to the *Penseroso* section, which moves from the 6/8 time signature and rhythm consisting of eighth notes, to 3/4 time signature and rhythm consisting of quarter notes. This section is only ten measures long. This is only a brief interlude reflecting that the volcano is still active. [See Example 5.6]

Example 5.6. *Elegy on Mt. Pinatubo*, mm. 55-64.
The pitches seem to focus on B-flat, C and D-flat, which is functioning as a dominant. This interlude ends on a sforzando played in the lower register.

The next section, Allegretto, returns to the 6/8 time signature and to the rhythmic use of eighth notes in the left hand. Here, "Man must still continue to ask for the blessing." The right hand has a simple melody, similarly to the Andante Lugubrioso melody, by use of major seventh grace notes, sixteenth notes, thirds and fourths. [See Example 5.7]

Example 5.7. Elegy on Mt. Pinatubo, mm. 75-78.

At the end of the Allegretto section, this melody returns to and repeats the Andante Lugubrioso section. However, it does not repeat in its entirety. Instead, by measure 35, the melody is interrupted by the
“reality of Nature’s power,” which is the stretto in
the Coda.

This stretto section is followed by a Presto
section. Both hands start on middle C and play scales
in contrary motion, leading to a huge tremolo on the
extreme sides of the keyboard with a big sforzando.
[See Example 5.8]

Example 5.8. Elegy on Mt. Pinatubo, mm. 85-90.

The conclusion, Adagio, returns to the quasitrill melody [See Example 5.2] played in octaves.
Immediately, an explosive ffff sforzando chord is
played on extreme sides of the keyboard. [See Example
5.9]
This composition is programmatic and evokes a clear depiction of the eruption of Mt. Pinatubo in 1991. Kasilag demonstrates it well by use of trills, major and minor seventh tremolos, scalar passages in parallel octaves and ninths, glissandi, extreme upper and lower registers, and quartal harmonies (lacking the third for an open sound). Mt. Pinatubo was the largest eruption in the history of the modern volcanoes in the Philippines and was quite catastrophic. This volcano has been relatively quiet since then, but remains active. Kasilag composed this piece within three months.
CONCLUSION

This paper has examined the life and work of twentieth-century composer Lucrecia “King” Roces Kasilag. Biographical research on Kasilag has revealed her to be a well-known, successful pianist and composer of the twentieth century. She has to her credit over 250 works of many genres. She has earned the respect of her Philippine countrymen and colleagues as well as educators abroad.

Kasilag’s compositional traits for the piano are apparent between 1940 to the present. Although she has composed many compositions between these years, her music does not necessarily show any astonishing differences of significant compositional changes between the decades like most composers. Atypically, her piano composition output has remained consistent of such traits throughout. Although this is the case, she still has successfully fused her unique compositional style with the use of the European
standard classical forms, like theme and variations, sonata, etc. Kasilag’s use of Filipino folk songs as thematic material and indigenous structural elements as the main melodic motif, had introduced a new perspective and technique in the study of indigenous music in the Philippines. These Filipino folk songs triggered much of her musical creativity. Even with some degree of reservation and resistance on her “new” music from her teachers and audiences at first, Kasilag’s music, specifically her successful fusion of East and West elements, gradually found a place in recital and concert programs.

With many influences from different composers, Kasilag’s compositions still were stamped with her own uniqueness. These traits consist of a fond use for multi-meters, especially alternating 2/4 and 3/4 time signatures; second, third, fourth, fifth and seventh intervals; quartal and quintal harmonies (lacking the third) to create an open sound; simple melodies usually of Philippine music or any other Eastern music origin; and triplets, usually as left-hand accompaniment. All of these traits create the fabric in Kasilag’s piano compositions.
Through the years, people have remembered Kasilag as a pianist, administrator, professor, writer, and especially composer. For having composed over 250 works, she truly deserves much credit. The piano works analyzed, *April Morning* (*Fantasie Tone-Poem*), *Theme and Variations* (*based on a Filipino Folk Tune, “Walay Angay”), and *Elegy on Mt. Pinatubo*, all are a valuable contribution to the piano repertory and deserve to be performed more often on the concert stage and introduced to a broader audience. Upon examination by this writer, these pieces were found to be fresh, imaginative, and well-crafted. They appear to merit consideration by both teachers and performers.

It is in the hope that this document will stimulate the interest of pianists who wish to enrich their repertoire of twentieth-century works. For contact information to Lucrecia Roces Kasilag’s works, please refer to the end of the Appendix (page 122).

Lucrecia Roces Kasilag can be best described by Leonor Orosa Goquingco (National Artist in Creative Dance—Philippines) as:

“To wit, that an artist for the world can also become “someone
beautiful to God." For beneath the trappings of success and the laurels of recognition, Dr. Lucrecia Roces Kasilag remains a person down-to-earth, while also looking heavenwards— one who has learned to keep in tune with the Original and Inimitable Creator of Beauty, Truth, and Virtue.⁴⁰

Kasilag is truly all that is mentioned above. She stands today as one of the more successful career women in the Philippines as well as all over the world. It would be impossible to think of the advances in Philippine arts and culture without her.

⁴⁰ de la Torre, ii.
### APPENDIX

#### COMPLETE LIST OF HER WORKS
(as of this writing)

**A. Songs**

<table>
<thead>
<tr>
<th>Title</th>
<th>Text by</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Rosary</td>
<td>Aurelio Alvero</td>
<td>Aug. 9, 1944</td>
</tr>
<tr>
<td>Sampaguita</td>
<td>Ana Maria Chavez</td>
<td>May 10, 1944</td>
</tr>
<tr>
<td>Heaven-Sent</td>
<td>Aurora C. Dino</td>
<td>June 9, 1944</td>
</tr>
<tr>
<td>A Star Bent Low</td>
<td>Aurora C. Dino</td>
<td>Sept. 13, 1944</td>
</tr>
<tr>
<td>The Forget-Me-Not</td>
<td>Anonymous</td>
<td>Sept. 24, 1944</td>
</tr>
<tr>
<td>At Nightfall</td>
<td>Charles Towne</td>
<td>Oct. 6, 1945</td>
</tr>
<tr>
<td>Soul’s Soliloquy</td>
<td>Menonah Stevens</td>
<td>Oct. 13, 1945</td>
</tr>
<tr>
<td></td>
<td>Abbot</td>
<td></td>
</tr>
<tr>
<td>Sonnet</td>
<td>Sidney King Russel</td>
<td>Oct. 17, 1945</td>
</tr>
<tr>
<td>The Message</td>
<td>Adelaide Ann</td>
<td>April 1946</td>
</tr>
<tr>
<td></td>
<td>Proctor</td>
<td></td>
</tr>
<tr>
<td>For You</td>
<td>Gail Brook Burket</td>
<td>May 29, 1946</td>
</tr>
<tr>
<td>Dusk at Sea</td>
<td>Thomas S. Jones,</td>
<td>1946</td>
</tr>
<tr>
<td></td>
<td>Jr.</td>
<td></td>
</tr>
<tr>
<td>Nuptial Prayer</td>
<td>Anonymous</td>
<td>July 28, 1946</td>
</tr>
<tr>
<td>Earthbound</td>
<td>Gail Brook Burket</td>
<td>Oct. 27, 1946</td>
</tr>
<tr>
<td>There Shall be no Returning</td>
<td>Abelardo Subido</td>
<td>1946</td>
</tr>
<tr>
<td>You Shall be Free</td>
<td>Trinidad Tarrosa</td>
<td>1947</td>
</tr>
<tr>
<td></td>
<td>Subido</td>
<td></td>
</tr>
<tr>
<td>Soft Night</td>
<td>Abelardo Subido</td>
<td>July 18, 1948</td>
</tr>
<tr>
<td>Song Cycle (Dawn, Noon, Night)</td>
<td>Leroy V. Brant</td>
<td>July 24, 1948</td>
</tr>
<tr>
<td>The Legend of Maria Makiling</td>
<td>Abelardo Subido</td>
<td>Feb. 2, 1950</td>
</tr>
</tbody>
</table>
Far Meadows (for soprano, solo and mixed quartet) March 24, 1950
A Song of Thanks Anonymous Nov. 17, 1952
Ave Maria Anonymous April 23, 1953
Renunciation* Alice Meynell Nov. 27, 1953

(Published by Music Promotion Foundation of the Philippines in Art Song Album)

Piari (Love Song From India) Trans. And Arr. Feb. 22, 1954
by L.R. Kasilag

Si Nanay, si Tatay di co Oct. 10, 1954
Bicol Folk Song Babayaan

The Woman I Am Glen Allen Oct. 15, 1954

Si Nanay, si Tatay Namasol Feb. 22, 1955
sa Dagat

The Two Streams Thomas Moore May 5, 1955
Anonymous Oct. 27, 1955

Ang Alibangbang Visayan Folk Song Feb. 2, 1956
Tulo sa mga Daga Visayan Folk Song May 1956
Condansoy Visayan Folk Song May 1956

Requiem (for baritone written for Aurelio Estanislao)*
Robert Louis Oct. 30, 1956
Ded. to the late Pedro R. Stevenson

Love Songs Tarrosa Subido

(Tsyle for soprano and piano)*

Ti Ayat Ti Meysa Ilocano Folk Song Nov. 12, 1956
Nga Ubing

Chitchirit-sit Tagalog Folk Song Nov. 12, 1956
Bahay Kubo Tagalog Folk Song 1957
Ohoy, Alibangbang Visayan Balitaw May 12, 1957
Lulay
Tagalog Folk Song May 13, 1957
Widmung
Schumann Arr./ Baritone and June 17, 1957
Violin

Nanonotan Song

No Siak, So Pangasinan Folk Oct. 31, 1958
Mangaro Song

Daw Asu Nga Cebu Balitaw Nov. 3, 1958
Lumalabay

Paruparo at Uod From Rizal’s Jan. 14, 1959
Pamana ng Lahi (also arr. for duet)

Ako Kini si Angi Visayan Folk Song January 1959
Walay Angay Visayan Folk Song January 1959
Dandansoy Visayan Folk Song Feb. 3, 1959
(also arr. for duet)

Manang Biday Ilocano Folk Song Feb. 4, 1959
(also arr. for duet)

Three Tagalog Serenades:
O Ilaw Feb. 15, 1959
Ala-ala Kita Feb. 16, 1959
Lulay (revised) Feb. 15, 1959

Two Humorous Tagalog Songs:
Doon po sa Aming Maralitang Feb. 18, 1959
Bayan Leron, Leron Feb. 19, 1959
Sinta

Three Love From Nina
Sonnets: Estrada’s July 12, 1959
One Glance at “Heart of Clay” Nos. 2, 39, 35
You July 16, 1959
If We Must Part, July 18, 1959
Beloved Across the
Across the Land and
Land and Seas

Songs of the East: I (for voice, instrumen-
(prepared piano) prepared piano)
Balletong-Tardel
(Philippines)
Dorachi Taryung
(Korea)
Piari (India)
Shalom-Mayim
Mayim (Israel)
Sariling Awin: A July 26, 1961 Cycle of Philippine Songs
(for voice, prepared piano, guitar and percussions)
Nan-aantooay-chua-ay (Igorot)
Tawarem lo,
La, ama, a-
Panekod-Taadagara
(Bagobo)
Ohoy, Alibang-bang (Visayan)
Tilibum, Tilibum-
Sa Tulay ng
Kolgante (Tagalog)
Muslim Trio Set Based on original Aug. 21, 1961 (for voice, melody research piano and of the late
Muslim
Intruments)
Bon Fio Libon
Lindugan
Sua-Sua
Never a Woman Helen Cranville Nov. 9, 1964 Barker
Three Philippine Songs:
Uwak (Visayan) March 17, 1966
Ano Dao Idtong March 17, 1966
sa Gogon
(Bicol)
Mahal na Ginoo March 17, 1966
(Tagalog)
Songs of the March 1966
East: II
Meng-Ku Ching
Lo (Mongolia)

Trek Tek Tek
(Malaysia)

Sado Okesa
(Japan)

Dayo Dayo
Kupita
(Philippines)

Nagsaway a
Pintas Mo
(Philippines)

Songs of the East: III  April 1967
Two Love Songs  Feb. 10-12, 1969

In Monologue

Ulan, Ulan!  Jose Lardizabal  July 1970
Song of the Circus  Alexei Arbuzov  March 23, 1981

Narito Na!-Fun  Jose Lardizabal  Sept. 18, 1982
Song (for Bayanihan Bravo ’82)

Princess Datimbang’s Song  Mig Alvarez  March 16, 1983
“In All the Lang-Between Two Seas”  Enriquez

Indak Pambata  Rosa L.  April 17, 1988
Theme Song Puertollano

Lamento: Vocalise-
Reset for Dalisay J.
Aldaba for soprano, flute & guitar (originally composed for Lilía T. Reyes at behest of Rolando S. Tinio, May 30, 1985)

Huling Yugto-for soprano and piano on a poem by Auggusta de Almeidda Sept. 8, 1994
### B. Piano

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
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<tbody>
<tr>
<td>Spinning Song**</td>
<td>1940-1941</td>
</tr>
<tr>
<td>Prelude and Fugue**</td>
<td>1940-1941</td>
</tr>
<tr>
<td>Sonata quasi una Fantasia**</td>
<td>1940-1941</td>
</tr>
<tr>
<td>Nocturne in A-flat**</td>
<td>1940-1941</td>
</tr>
<tr>
<td>Valse Tendresse</td>
<td>1940-1941</td>
</tr>
<tr>
<td>April Morning (Fantasie Tone Poem)</td>
<td>May 6, 1941</td>
</tr>
<tr>
<td>Poe based on a poem by Angela Manalang-Gloria</td>
<td></td>
</tr>
<tr>
<td>Variations on a Philippine Folk Theme: Si Nanay, si Tatay di co Babayaan</td>
<td>Aug. 30, 1941</td>
</tr>
<tr>
<td>Philippine Suite (Allemande, Courante, Sarabande, Minuet, Gigue)</td>
<td>Nov. 16, 1949</td>
</tr>
<tr>
<td>Passacaglia</td>
<td>Jan. 8, 1950</td>
</tr>
<tr>
<td>Rondo in E Minor</td>
<td>Jan. 16, 1950</td>
</tr>
<tr>
<td>Sonata in G Minor</td>
<td>Mar. 13, 1950</td>
</tr>
<tr>
<td>Theme and Variations Based on a Filipino Folk Tune, &quot;Walay Angay&quot;* (Published by Peer International)</td>
<td>April 17, 1950</td>
</tr>
<tr>
<td>Burlesque* (Published by Silliman Music Foundation)</td>
<td>Jan. 27, 1957</td>
</tr>
<tr>
<td>Alitaptap</td>
<td>July 31, 1957</td>
</tr>
<tr>
<td>Elegy</td>
<td>Nov. 8, 1960</td>
</tr>
<tr>
<td>Derivation I: Buphali raga (for prepared piano)</td>
<td>Jan. 3, 1961</td>
</tr>
<tr>
<td>Sonate Orientale</td>
<td>Dec. 10, 1961</td>
</tr>
<tr>
<td>Fantasy on a Muslim Theme</td>
<td>March 1962</td>
</tr>
<tr>
<td>Derivation II: Shalom-Aloha (for prepared piano)</td>
<td>April 30, 1963</td>
</tr>
<tr>
<td>Derivation III: Hendai-Hogaku (for prepared piano)</td>
<td>Feb. 28, 1966</td>
</tr>
<tr>
<td>Derivation IV: Orientalia (for prepared piano)</td>
<td>Feb. 9, 1969</td>
</tr>
<tr>
<td>Homage to Sr. Baptista Battig (for two pianos)</td>
<td>Aug. 1, 1976</td>
</tr>
<tr>
<td>Ang Tagak: Valse Lamentoso (written for Teatro Pilipino)</td>
<td>Feb. 12, 1979</td>
</tr>
<tr>
<td>Scherzino 1980*-NAMCYA (Commissioned Contest Piece Cat. C (Published by NAMCYA))</td>
<td>May 21, 1980</td>
</tr>
</tbody>
</table>
Rondeau 1981*-NAMCYA
Commissioned Contest
Piece Cat. C (Published by NAMCYA)

Derivation V: Caprice 1982*-NAMCYA Commissioned
Contest Piece Cat. C
(with prepared piano)
(Published by NAMCYA)

Derivation VIII-for St. Cecilia’s Concert, for duo-pianists Della G. Besa and Mary Ann Armovit

Elegy on Mt. Pinatubo-for piano solo; Written for Jovianney Emmanuel Cruz

Serendipity-for piano solo; Dedicated to Dr. Helena Z. Benitez on her 80th Birthday

C. Marches and Hymns
(for voice and piano)

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>Arise, Ye Fulbright Fellows-</td>
<td>1951</td>
</tr>
<tr>
<td>Fulbright March</td>
<td></td>
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<tr>
<td>Loyalty Song-East Mindoro Academy</td>
<td>1955</td>
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<tr>
<td>Catholic Charities Theme Song</td>
<td>1955</td>
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<tr>
<td>Easter, “For Others”</td>
<td></td>
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<tr>
<td>EMA Graduation Song-East Mindoro Academy</td>
<td>March 11, 1957</td>
</tr>
<tr>
<td>GSP Silver Jubilee Song (Loreto Sulit)</td>
<td>May 16, 1965</td>
</tr>
<tr>
<td>Alay ng Bayanihan (Leticia P. de Guzman)</td>
<td>Nov. 15, 1968</td>
</tr>
<tr>
<td>Awit ng CAWP (Leticia P. de Guzman)</td>
<td>Jan. 8, 1969</td>
</tr>
<tr>
<td>Marinduque Hymn</td>
<td>January 1975</td>
</tr>
<tr>
<td>College Editors Guild Hymn*               Jan. 29, 1975</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Published by the College</td>
</tr>
</tbody>
</table>
Editors Guild)

**College Editors Guild March**
(Published by the College Editors Guild)

**Paghahandog** (Lyrics by Julia Calixto)-Ded. to Leticia P. de Guzman

**Alay sa PWU** (with orchestra)
(Lyrics by Leticia P. de Guzman on her installation as 4th PWU President)

**Pusong Ginto** (Lyrics by Rodolfo C. de Leon)-Written specially for the Philippine Heart Association

**GSP Ruby Jubilee Song** (Lyrics by Yolanda C. Hernandez)

**It’s Ruby Time** (Lyrics by Milagros A. Villasor)

**The Asia Pacific**-Ruby Jubilee Encouragement Song
(Lyrics by Milagros A. Villasor)

**CAWP Hymn for 3-part treble Voices** (Lyrics by Leticia P. de Guzman)

**ASEAN, Magkaisa!** (Lyrics by Leticia P. de Guzman)-Made for Bayanihan-ASEAN

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### D. Violin and Piano

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
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<tbody>
<tr>
<td>Rondo in F</td>
<td>Jan. 23, 1950</td>
</tr>
<tr>
<td>Variations on Bahay Kubo Theme</td>
<td>Aug. 31, 1955</td>
</tr>
<tr>
<td>Ostinato</td>
<td>April 3, 1956</td>
</tr>
<tr>
<td>Intermezzo</td>
<td>Jan. 2, 1957</td>
</tr>
<tr>
<td>Fantasie on a Four-Note Theme for Three Violin and Piano</td>
<td>Nov. 18, 1957</td>
</tr>
</tbody>
</table>
Sonata for Violin and Piano  
(originally for organ, 
written for Las Piñas 
Bamboo Organ Festival- 
Performed by Carmencita 
Lozada in February 1985)

Sonata for Violin and Piano  
(March 7, 1999)  
(Commissioned contest 
piece for the NAMCYA 
Violin Competitions, Cat. 
C, November 1999)

E.  Organ

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
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<tbody>
<tr>
<td>Evocative* (written for Marylou P. Navarro)</td>
<td>Oct. 31, 1965</td>
</tr>
<tr>
<td>Psalms for Narrator, Organ, Winds, Percussions and plucked strings (written especially for the 3rd Las Piñas Bamboo Organ Festival, February 1978)</td>
<td></td>
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<td></td>
<td>Feb. 5-7, 1978</td>
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F.  Miscellaneous Chamber Works

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
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<tbody>
<tr>
<td>Paruparo at Uod-for voice and string quartet</td>
<td>Sept. 15, 1954</td>
</tr>
<tr>
<td>Serpent Dance-for organ and percussions</td>
<td>January 1955</td>
</tr>
<tr>
<td>Love songs-A Cycle for voice and string quartet</td>
<td>November 1956</td>
</tr>
</tbody>
</table>
R. Urtula for Mindanao
Saga, produced by the PWC of Davao City (written for piano, string and percussions including varied moro gongs and drums)

**Toccata for Percussion and Winds** (Scored for Muslim Percussions and Orthodox Western Instruments)
Feb. 6, 1958

**March Royale and Moro**
Feb. 7, 1958

**Ceremonial for Leonor**

**Orosa’s Ballet for Coronation Myth**—Scored for piano, percussions and winds

**Homage to Sister Baptista Battig, OSB** (for two-piano II. Festal Ode)
April 10, 1961

**Legend of Sarimanok** (Suite in Pentalogy for Chamber Orchestra and Indigenous Philippine Instruments)
Completed in Honolulu, April 1963
Mar. 16-30, 1964

**International Interlude** (for oboe, bassoon and piano)
Aug. 25, 1965

**Filiasiana**—A Choral Dance
Jan. 4, 1965
Kaleidoscope of Asia for mixed voices and Asian instruments

**Piano quintet**—Capriccio
October 1963

- Fantasie
Jan. 7, 1965

**Introduction and Frolic on a Tone Row** (for piano, violin and cello)
Jan. 19, 1966

**Whims and Repartee** (for piano, violin and cello)
Jan. 28, 1967

**Trichotomy for voice, Asian orthodox instruments and tape recorder**
Mar. 28, 1967

**To St. Cecilia**—Quartet for woodwinds and tape recorder
November 1968

**Two Love Songs in Monologue**
Feb. 10, 1969
(for voice, piano, violin, cello and contrabass)

**Images: A Day’s Span**—Parody
November 1969
for voice, amplified piano, flute, strings, percussion and electronics

**Anak ng Araw** (for baritone, January 1970
English horn, flute, cello, contrabass, guitar and piano)

**Amada** (for chamber orchestra) February 1970
for Alice Reyes Modern Dance Choreography

**Pamana**—An Allegory in music, March 1970
dance and speech choir, for the PWU 50th anniversary

**Noche Buena**—for two pianos, Nov. 29, 1970
strings, flute and percussions (Choreography by Antonio Fabella)

**Essay to C.B.: Elegy and Eulogy**—for flute, March 1971
strings, piano and percussions

**Halina’t Maglaro**—for Band September 1971
(Choreography by Rosalia Merino-Santos)

**Epitaph to T.C.B.**—for flute Oct. 19, 1971
strings, piano and percussions

**Five Portraits** (Parody for Oct. 16, 1973
2 amplified pianos,
kubing, gongs and transistor)

**Handog sa Kababaihan** (for January 1975
voice and string orchestra)—Commissioned
by Manila Little Symphony Orchestra

**Paghahandog** (for International March 1975
Women’s Year)—for orchestra

**Ode to CEU** (for chamber March 1975
orchestra) for CEU 68th
Commencement Exercises
and Conferment of honorary
Doctor of Music degree
on Dr. Lucrecia R. Kasilag,
March 18, 1975

**Diversions** (for strings, harp, August 1975
percussion and ethnic
instruments) (taped)-
Commissioned by Japan
Foundation for TOKK
Ensemble Tokyo

**Kori-Kori (Haro-Haro) for Koto**- composed for and
premiered by Ricardo
Trimillos at the CCP
Main Theater Stage

**Alamat ng Mariang Makiling**
(Suite for soprano and
bass solos mixed voices
and chamber orchestra)-
Commissioned by Alberto
Lysy for the NAC
Inaugural Concert

**Fanfare for Woodwinds, Brasses and Percussions** (Written
for the Eastman Wind
Ensemble)

**Five Psalms (#5,8,22,149 and 180) for Narrator, Choir, Winds and Plucked strings, percussions and organ**- Written specially for the 3rd Las Piñas Bamboo Organ Festival '78

**Paco Park Interlude for piano, strings, percussions** (for
RP-Germany 1st year Paco
Park at the request of Dr. Christoph Jessen)

**A Paean to PWU-"a Wordless Thanks"** for soprano,
organ and string quartet-written for the PWU Commencement Exercises on Conferment of Doctor of Laws by the Philippine Women’s University (composed in Taipei)

**Diversion II: for four harps** (for the New York Harp Ensemble)

**Orientalia-Suite for Piano** Chamber and Philippine percussion instruments (composed for Sr. Baptista Battig
Anniversary Concert on August 8, 1981

**Peking Interlude for Kucheng and Chamber Orchestra**
(Written for PROC visit in 1981)

East Meets Jazz “Ethnika”
(for the 1982 Asian Arts Festival in Hong Kong)

Si Pagong at si Matsing, one-act opera for children of all ages
(for soprano, tenor, piano and orchestra) with libretto
by Rene O. Villanueva

**Trio for Piano, Cello and Violin**
-composed for the Bolipata brothers’ Homecoming Concert

Serenade for String Orchestra
-Dedicated to Dr. Gerrit Bretzler

**Ang Apoy ng mga Hayop sa Gubat**
-a musical tale for ethnic instruments-libretto by Rene O. Villanueva, commissioned by Ma. Teresa E. Roxas and CCP. Written in Xiamen, PROC

Aguinaldo sa Nino—a Christmas Cantata for children
(libretto by Rene O. Villanueva, commissioned by Asian Institute for Liturgy and Music/Francisco F. Feliciano

**Fanfare and Rondo for the Manila Brass Quintet of CCP for 1987 German Anniversary, Paco Park**

**Hula!**—for Denise Reyes’ choreography

**Kleine Suite**—for Manila Brass Choir, written specially for the Philippine-German Anniversary, Paco Park Presents, Feb. 24, 1989
(Commissioned by Dr. Francisco F. Feliciano)
Ibong Adama (3-act ballet) for ethnic instruments, winds, percussions and synthesizer. Choreography by Edna Vida, Libretto by Nic Tiongson-for Ballet Philippines' Christmas Season

Ang Basura for voice, guitar, kulintang, dabakan and RAP

“Maraming Basura” (text: Roy Alvarez) Oct. 8, 1998

Composed for MOTHER EARTH, premiered on Dec. 30, 1998 at the Quirino Grandstand, Rizal Park

Liebeslied: Love’s Query for piano and solo; Composed for the 85th birthday of Helena Z. Benitez (June 27, 1999) May 8, 1999

Millennium String Quartet in 3 movements Aug. 15, 1999
Composed for the Alexander String Quartet for the 80th anniversary of PWU at the request of Helen Marte

“Poetry by the Bay” For voice, flute, guitar & percussions, as musical background for Jose Garcia Villa composed specially for the CCP’s 30th anniversary Sept. 17, 1999

Millenium Trio (flute, cello, flute with percussions) June 10, 2000

Millenium Duo (Guitar and Percussions) Marilag na Kasilag; Lyrics by Dolores B. Lasan
**G. Incidental Music**

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
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<tbody>
<tr>
<td><strong>Lonely is My Garden</strong> (for Severino Montano’s Play)</td>
<td>(unfinished)</td>
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<tr>
<td><strong>Putong Pula</strong> (Choreography by Totoy de Oteyza for Ballet Philippines)</td>
<td></td>
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<tr>
<td><strong>The Bird and the Planter</strong> (Ballet Choreography by Leonor Orosa-Goquingco, orchestration by Lucrecia R. Kasilag)</td>
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<tr>
<td><strong>Morolandia</strong> (Orchestration by Kasilag)</td>
<td></td>
</tr>
<tr>
<td><strong>Hope Re-Awakening</strong> (Ballet Choreography by Lucrecia R. Urtula)</td>
<td>November 1961</td>
</tr>
<tr>
<td><strong>Rizaliana</strong> (on a script by Rodrigo Perez III)</td>
<td></td>
</tr>
<tr>
<td><strong>The Onyx Wolf</strong> (by Virginia Moreno) for the CCP Little Theater Inaugural Drama Festival</td>
<td></td>
</tr>
<tr>
<td><strong>Mother Courage</strong> (by Bertolt Brecht)</td>
<td></td>
</tr>
<tr>
<td><strong>Itim Asu</strong> (by Virginia Moreno), III International Drama Festival</td>
<td>November 1971</td>
</tr>
<tr>
<td><strong>Macario Sakay</strong> (by Efren Yambot) for U.P.</td>
<td>January 24, 1972</td>
</tr>
<tr>
<td><strong>Ang Princesa</strong> (mini-sarsuela)-Script by Julian E. Dacanay</td>
<td>April 1973</td>
</tr>
<tr>
<td><strong>Tiyo Vanya</strong> (for Rolando C. Tinio’s translation)</td>
<td>Jan. 2, 1976</td>
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<tr>
<td><strong>Bayan-Bayan nan</strong> (3-Act Play by Bienvenido Noriega, Jr.)</td>
<td>January 1976</td>
</tr>
<tr>
<td><strong>Paano Man ang Ibig</strong> (Shakespeare’s “As You Like It” in Tagalog translations by Rolando S. Tinio)</td>
<td>June 1976</td>
</tr>
<tr>
<td><strong>Negosyante ng Venecia</strong></td>
<td>Feb. 4, 1977</td>
</tr>
</tbody>
</table>
(Shakespeare’s Merchant of Venice” in Tagalog translations by R.S. Tinio)

**Romeo at Julieta** (Shakespeare’s “Romeo and Juliet” in Tagalog translations by R.S. Tinio)  
*June 1978*

**Anino ng Bukas** (for PWU Anniversary)  
*Feb. 11, 1978*

**Camille** (for Teatro Pilipino)  
*October 1978*

**Ang Kuripot** (for Teatro Pilipino)  
*August 1978*

**Sisa** (for ballet) for CCP Dance Company (Choreography by Cora G. Inigo)  
*Oct. 14, 1978*

**Ang Tagak** (for Teatro Pilipino)  
*February 1979*

**Kambal (Plautus)** (for Teatro Pilipino)  
*April 16, 1979*

**Hamlet** (for Teatro Pilipino)  
*June 18, 1979*

**May Katwiran ang Katwiran** (melodies by R.S. Tinio) arr. for instrumental ensemble  
*Oct. 22, 1980*

**Tartuffe** (R.S. Tinio) (for Teatro Pilipino)  
*Oct. 7, 1980*

**Mirandolina** (by Jose Javier Reyes)  
*June 1, 1981*

**Quadrilogue** (4 parts) (for St. Cecilia’s Concert)  
*Oct.-Nov. 1982*

**Violin Concerto: Violin/Piano Orchestra**  
Written for Carmencita Lozada, in world premiere on Feb. 26, 1983 for the First RP-USSR Music Festival: Moscow premiere in May 1984 by Grigori Zhislin with Francisco F. Feliciano, conductor  
*Nov. 10, 1982*

**Woman of Setzuan** (by R.S. Tinio) for Teatro Pilipino  
*July 1983*

**Impressions** (4 movements) for orchestra  
*November 1983*

**Tapestry** (in 5 parts)  
*Oct. 14, 1983*
Ballet/Orchestra, specially written for Alice Reyes, Philippine Music Festival 1983
Pang-Alay

**Funfaire for Orchestra,** Sept. 23, 1984
written for the 15th Anniversary of CCP
(Alay sa Bayan)

**Muslim Water Fantasy,** for May 12, 1986
Indak Pambata Recital
under Bayanihan Alumni Association at CCP
Little Theater, June 7, 1986

**Leona Soliloquy**-for CCP April 15, 1989
Women’s Desk Committee,
c/o Fe Mangahas

**Violin Concerto No. 2 in g** July 11-31, 1994
(Piano/Violin score)
composed for Carmencita Lozada
(Orchestra score) July 1997
World premiere by Grigori Zhislin with the Philippine Philharmonic Orchestra under Francisco Feliciano, conductor, at the CCP Aug. 30, 1998

**Centennial Tribute to Filipino Womanhood**-for CCP March 1998
a symphonic cycle in four parts-for orchestra, indigenous instruments and mixed media-with libretto by Ma. Paz D. Lagdameo;
music by L.R. Kasilag,
Commissioned by the CCP for the Philippine Centennial Year and premiered on June 13 and 14, 1998 at the CCP with the Philippine Philharmonic Orchestra conducted by Chino Toledo
H. Voice and Orchestra

**Title** | **Text by** | **Date**
---|---|---
Song Cycle | Leroy V. Brant | June 24, 1948
Dawn-Noon-Night | | |
The Forget-Me-Not | Anonymous | |
Love Songs-a Cycle | Tarrosa Subido | Nov. 7, 1956
Meeting Communication Wedding Day Fulfillment Evensong Dichotomy(?) for soprano, voices, orchestra and indigenous instruments | | Jan. 14, 1973
Pitong mga Pasalitang Awit, for tenor and string orchestra (Text by R.S. Tinio) (made in Taipei) | | Oct. 4-9, 1989

I. Indigenous Philippine Instrumental Orchestra

**Title** | **Date**
---|---
Improvisations on Maranao Themes (for Moslem gamelan) | February 1963
Dularawan-“Golden Salakot” (music-dramatic, choral and choreographic work for soloist, mixed chorus and indigenous Philippine | April 1969

110
orchestra. English script by Jose Lardizabal, transcribed into Tagalog. Commissioned by the First Lady, Imelda Romualdez Marcos, as the main inaugural work for the opening of the Cultural Center of the Philippines, Sept. 8-10, 1969)

**Improvisations No. 2 for**
**Moslem gamelan and tipangklong**

**Ekologie I: On a Day-Off** (for tape and indigenous instruments) Composed for END ROOM Anniversary, CCP

**Games: Tayo’y Mag-aliw** (CCP Music Education Workshop 1972) Choral with indigenous instruments

**Improvisations No. 3 for**
**Moslem gamelan and tipangklong** (for the 10th ISME, Perth)

**Improvisations No. 4 for**
**Moslem gamelan and tipangklong** (for Battig Music Circle)

**Ekologie II: Composed for**
Kamalig Art Group Happening

**Ekologie III: for Ray Albano**

**Ekologie IV: for CCP Art**
Gallery 14th Anniversary

**Ekologie V: for Asean**
Institute of Art Integrated Arts Seminar

**Ekologie VI: for Roberto Chabet, Pinaglabanan Gallery**

**Ekologie VII: Jeepney!-for**
Ray Albano Memoriam

**Interaction: East/West**

**Ekologie VIII: for Philippine Music Ensemble**

**Ekologie IX: Alay-Sining (Rio Alma poem) Lupang Hini-**
rang, for Fernando Amorsolo Exhibit, Metropolitan Museum of Manila, 6:30 p.m. (June 14, 1989)

**Trojan Women: Muslim-a-babai,**

music for drama, ethnic instruments and chant.
Libretto by Sedfrey Ordonez/Mars Cavestany,
Direction by Nikos Shiafkalis

Feb. 20, 1994

**Kabayanihan: Saludo (Kataas-taasan, Kagalang-galang)**
(Written for the 40th anniversary of the Baya-nihan as its contribu-
tion to the Philip-
pine centennial cele-
bration), CCP

Apr. 11-12, 1997

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**J. Music for Movies**

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shell Documentary</td>
<td>1960</td>
</tr>
<tr>
<td>- directed by Ben Osias “The Land of Happiness”</td>
<td></td>
</tr>
<tr>
<td>&quot;Way-Waya&quot;-directed by Bert Avellana</td>
<td>1981</td>
</tr>
<tr>
<td>&quot;Hula&quot;-directed by Emmanuel Borlaza and produced by Ben Payumo</td>
<td>1983</td>
</tr>
</tbody>
</table>
### K. Choral

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Babylon</strong> (women’s voices)</td>
<td>Oct. 15, 1940</td>
</tr>
<tr>
<td><strong>Thanksgiving Song</strong> (women’s voices) Gail Brook</td>
<td>March 3, 1950</td>
</tr>
<tr>
<td><strong>Agnus Dei</strong></td>
<td>February 1950</td>
</tr>
<tr>
<td><strong>Ave Maria</strong> (women’s voices) (Revised)</td>
<td>Oct. 18, 1955</td>
</tr>
<tr>
<td><strong>For Others</strong> (women’s voices)</td>
<td>April 19, 1955</td>
</tr>
<tr>
<td><strong>Ode to Joy</strong> (women’s voices) Text by Rosita S. Penera</td>
<td>Oct. 12, 1956</td>
</tr>
<tr>
<td><strong>Five Philippine Folk Songs</strong> (choral set for women’s voices)* (Published by Silliman Music Foundation)</td>
<td>Nov. 4, 1957</td>
</tr>
<tr>
<td><strong>Dandansoy</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Manang Biday</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Si Nanay, si Tatay di co babayaan</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Atin cu pung singsing</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Chitchirit-sit</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Three Philippine Folk Songs</strong> (choral set for mixed voices)</td>
<td></td>
</tr>
<tr>
<td><strong>Ohoy, Alibangbang</strong></td>
<td>Jan. 12, 1958</td>
</tr>
<tr>
<td><strong>Pahimatorog</strong></td>
<td>Nov. 21, 1958</td>
</tr>
<tr>
<td><strong>Tilibum, tilibum, tilibum</strong></td>
<td>Nov. 23, 1958</td>
</tr>
<tr>
<td><strong>Two Humorous Tagalog Songs</strong> (mixed)</td>
<td></td>
</tr>
<tr>
<td><strong>Doon Po sa aming</strong></td>
<td>September 1959</td>
</tr>
<tr>
<td><strong>Maralitang Bayan</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Leron, Leron Sinta</strong></td>
<td>September 1959</td>
</tr>
<tr>
<td><strong>Give Me The Strength</strong> (for mixed voices) Text by Rabindranath Tagore</td>
<td>July 13, 1961</td>
</tr>
<tr>
<td><strong>Hava Nagila</strong> (Israeli)</td>
<td>Jan. 3, 1963</td>
</tr>
<tr>
<td><strong>Piari</strong> (Indian)</td>
<td>Feb. 5, 1963</td>
</tr>
<tr>
<td><strong>Tancuz Vykrca</strong> (Slovak) (Arr. with percussion, flute, violin, etc.)</td>
<td>Jan. 2, 1963</td>
</tr>
<tr>
<td><strong>Missa Brevis</strong> (for women’s voices)</td>
<td>Oct. 31, 1963</td>
</tr>
<tr>
<td><strong>Ang Lamok</strong> (for women’s voices)</td>
<td>February 1964</td>
</tr>
<tr>
<td><strong>Tinikling</strong> (for women’s voices)</td>
<td>Jan. 8, 1965</td>
</tr>
<tr>
<td><strong>Misang Pilipino</strong> (mixed chorus,</td>
<td>Mar. 29, 1965</td>
</tr>
</tbody>
</table>
guitar and organ) (also for women’s voices)

**Requiem Mass in Pilipino**  
(mixed chorus, guitar and organ)  
August 1965

**Awit ng mga Awit** (Cantata for women and men’s voices with soprano, baritone solo and organ, wind, percussion (from “Canticles” in Tagalog. Translation by Msgr. Jose Abriol, adapted by Dom Bernardo Perez, OSB. Dedicated to Mrs. Francisca T. Benitez)  
April 1966

**Ang Pamana** (mixed chorus, organ and orchestra)-Lyrics by Leticia P. de Guzman and Jose Lardizabal  
June 1966

**Renewal** (Lyrics by Aurora C. Dino and dedicated to Helena Z. Benitez)  
June 25, 1967

**Teacher, Dearly Beloved**  
(Cantata for solo, speech, singing and dance choirs, organ, harp and percussion), dedicated to Felicing Tirona. Text from Khal Gibran’s “The Prophet” with adaptation by Aurora C. Dino  
June 5, 1967

**Sa Inang Bayan Pilipino** (for mixed chorus and orchestra)-Dedicated to President Ferdinand E. Marcos. Lyrics by Leticia P. de Guzman  
December 1969

**In Memoriam** (for women’s voices) Dedicated to Sr. Baptista Battig. Lyrics by J. Mauricio Pimentel  
Jan. 23, 1970

**Bagong Misa sa Libing** (Text by Msgr. Jose Abriol)  
Sept. 22, 1971

**Misang Pilipino No. 2** (mixed chorus) Choreography by Eddie Elejar  
August 1974

**Tayo’y Mangagsiwit**  
September 1974
(children’s chorus)

**Pinupuri Ka Namin (Te Deum)**
July 15, 1975
for mixed chorus (Translated by Rolando S. Tinio)

**De Profundis** (for double chorus, solo and orchestra)*
Jan. 2, 1977

**Pusong Ginto** (for chorus and orchestra) Lyrics by	April 29, 1978
Rodolfo C. de Leon
Written for Philippine Heart Foundation

**A Meditation for Children**
July 15, 1978
(Lyrics: U.N. Poem)
Specially composed for the GSP International Year of the Child

**Himig Kabataan**-written for the Kabataang Barangay
April 1979

**Salmo I: Purihin si Yahweh*** (Text from the Bible)
Nov. 2, 1981
Published by New Day Publishers, 1982

**Salmo II: Panalanging Pangumaga*** (O Panginoon Ko) Published by New Day Publishers, 1982
Nov. 2, 1981

**Bakit I, II, III** (for a capella chorus)
October 1982

**Esperanza** (composed specially for PWU-CMFA Choral Group ’83 Anniversary Concert) Text by Maxim Gorky
Jan. 31, 1983

**Ang Buwan*** (for children’s chorus) Written for Manila Children’s Choir Festival, Lyrics by Domingo Landicho (Published by NAMCYA)
June 1983

**Kahapon, Ngayon at Bukas*** (composed for 1983 NAMCYA Festival. Written in Wichita, KS) Text by Rodolfo C. de Leon (Published by NAMCYA)
Aug. 12, 1983

**8 Hymns for four voices** (a cappella) Upon request of Dr. Eliseo M. Pajaro
Oct. 20, 1983
O Dios Naming Mahal
Purihin and Hari
Si Jesus ay Nabuhay
Ilapit kay Jesus
Ipahayag sa Lahat
Ang Kristianong Sambahayan
Mahal ko ang Iglesia
Sa Likod ng Karimlan

Hymn to Saint Michael the Archangel (for mixed chorus) Written for San Miguel Parish 400th Anniversary

Alleluia for mixed chorus
Purihin ang Diyos for mixed chorus (contest piece for NAMCYA Children’s Competitions 1984)

Avit 119 for children’s chorus (for the Manila Children’s Choir)

Philippine Ethnic Song Cycle (for Manila Children’s Choir)
(Lamplighter) for Bayanihan production for Manila Hotel
(Thomasites) 40th anniversary, May 11, 1987, with text by Jose Lardizabal-“Arpeggio”

Three Ethnic Mindanao Songs (for Manila Children’s Choir)
Pentik Manok (Bagobo)
Sarampong (Maguindanao)
Temanden (T’boli)

Three Cordillera Airs (for Manila Children’s Choir) for “Parangal” at CCP, June 10, 1989
Dang-dang-ay
Ya-o, ya-o
Tek, tek, tek

Four Cordillera Airs (for Manila Children’s Choir)
Mentiktik nan Olas
Manok ko’y Bukbukiki
Anjit Sait (Benguet-Kankanay)
Daliliyan (Welcome Song)
(Benguet-Kankanay)

Where the Mind is Without Fear
- for mixed chorus
Text by Rabindranath Tagore (From "Gitanjali")
Written for Bhrama Kumariais

Ang Buhay Kristiano sa San Antonio
- for 4-part mixed chorus, a capella
Composed at the instance of Willy Carbonel

Three Folksong-Airs for solo and chorus
Arr. for PWU 75th Diamond Jubilee

Cordillera: Dangdang-ay
(Ivy Violan)-with ethnic instruments

Visayan: Dandansoy (Fides S.C. Asensio)-with flute, harp, cello & bass

Mindanao: Linggisan/
Kinjung (Lito Vale Cruz)-with ethnic instruments

Animal Sense, suite for 3-part treble voices, solos and piano
(Text: Fred A. Tiburcio)
Composed for the Manila Children’s Choir for their Canada and US Tour, May 3 to June 5, 1999

Hymn to the New Millenium
For 4-part mixed chorus
Composed for the 80th anniversary of the Philippine Women’s University (Lyrics by: Dr. Dolores Baja Lasan)
(Dedicated to Dr. Helena Z. Benitez)
### L. Ethnic Background Music

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kasaysayan ng Lahi (Ethnic-Oriental Musical Background) for Folk Arts Theater Inaugural parade</td>
<td>July 1974</td>
</tr>
<tr>
<td>Igkas Kayumanggi (Ethnic musical background and mixed chorus “Bathala, Pag-isahin” (August) for the Folk Arts Theater initial presentation)</td>
<td>September 1974</td>
</tr>
<tr>
<td>Anino ng Bukas (Ethnic music chamber background for the Humanitie year and 30th anniversary of CMFA presentation at CCP)</td>
<td>February 1978</td>
</tr>
<tr>
<td>Pattong! (Ethnic bamboo instruments from the North for Bayanihan Philippine Dance Company)</td>
<td>April 12, 1987</td>
</tr>
<tr>
<td>Kundog! (Palawan Ethnic Doll Game-Spiritism, with script and choreography by Denise Reyes)</td>
<td>April 28, 1987</td>
</tr>
</tbody>
</table>

### M. Piano and Orchestra

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
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<tbody>
<tr>
<td>Divertissement (Concerto in three movements)</td>
<td>Sept. 28, 1960</td>
</tr>
<tr>
<td>Concertante for Piano, Strings, Brasses and Percussions Commissioned by St. Schola-stica’s Music Alumni Association for the 15th Centen-nial of St. Ben-e-dict, Nov. 11, 1979</td>
<td>Nov. 11, 1979</td>
</tr>
<tr>
<td>Orientalia (Suite for Piano,</td>
<td>July 22, 1981</td>
</tr>
</tbody>
</table>

118
Chamber and Philippine percussion instruments
Composed for Sr. Baptista Battig anniversary
concert on Aug. 8, 1981

N. Mixed Chorus, Solos, Chamber and Orchestra

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td><em><em>De Profundis,</em> a Requiem in 10-parts; Dedicated to the late Marcial R. Kasilag, Jr. (Text from the New Bible and the Beatitudes compiled by David Yap and Vitt Clarette for double chorus, solos and orchestra. Commissioned by Chorale Philippines (Orchestration-Jan.22, 1977) Published by Chorale Philippines</em>*</td>
<td>Jan. 2, 1977</td>
</tr>
<tr>
<td><strong>Her Son, Jose,</strong> an operatorio in 2-scenes; Libretto by Leonor Orosa-Goquingco-a complete revision of the Tagalog version</td>
<td>Nov. 29 to Dec. 10, 1977</td>
</tr>
<tr>
<td><strong>Five Songs for Saint Benedict</strong> Commissioned for the 15th Centennial of St. Benedict</td>
<td>October 1979</td>
</tr>
<tr>
<td><strong>Larawan ng Kababaihan</strong> (for PWU Anniversary) Libretto by Fides S.C. Asensio</td>
<td>Feb. 16, 1980</td>
</tr>
<tr>
<td><strong>Ode to Fulbrighters</strong>-for mixed chorus and orchestra Libretto by Isagani Cruz</td>
<td>July 18, 1988</td>
</tr>
</tbody>
</table>
In the Beginning—an oratorio/cantata for baritone soli, quartet, mixed chorus and orchestra (for NAMCYA 16th anniversary) Libretto by Fred A. Tiburcio (Orchestration—Sept. 12, 1988)

Benedictus Cantata (Canticle of Canticles) Libretto by Jose F. Hernandez— for soloists, mixed chorus, trumpet, organ and percussions (made in Los Angeles, U.S.A)

"The Spiritual Canticle"—an oratorio for Soprano, Bass-baritone, Chorus, Speech Choir and Dance, and Chamber Orchestra. Libretto by St. John of the Cross, composed for his quadricentennial anniversary year (1591-1991), at the instance of the Carmelite Community, OCD Carmel of St. Therese of the Child Jesus, Gilmore, Quezon City

Love: A Great Tradition—a theater-piece/kaleidoscope of poetry, music, dance and speech and song choirs, and orchestra with mixed media. Composed for the PWU 75th anniversary (Diamond Jubilee) with lyrics by Aurora C. Dino

Prologue
-Ivy on the College Wall
-The Philwomenian Loves On/A Great Tradition
-Each and All Gave All
-Thanksgiving and Re-dedication
-Finale: That the Heights Great Men Reached
### Title: O. Trumpet and Piano

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sonata for Trumpet and Piano</strong> in 3 movements</td>
<td><em>March 27, 1999</em></td>
</tr>
<tr>
<td>Composed for Alaric Saludo, London</td>
<td></td>
</tr>
</tbody>
</table>

*Published  
**Burned during World War II
Contact Information for Lucrecia Roces
Kasilag’s Works:

Peer International
810 Seventh Ave.
New York, NY  10019
(contact local sheet music store first)

Silliman Music Foundation, Inc.
(a non-profit educational foundation for the promotion of Philippine music research, composition, and publication)
Silliman University
Dumaguete City, Philippines
http://www.su.edu.ph
Telephone: 035-422-6002
Music & Fine Arts Director
Local # 250
Email: smfa@su.edu.ph

National Music Competition for Young Artists (NAMCYA)
Cultural Center of the Philippines
Roxas Boulevard, Pasay City, 1300
Philippines
http://www.culturalcenter.gov.ph/
Performing Arts Department
Music Division
Direct Line: 831-3415
Local # 1602, 1603
Email: ccp@culturalcenter.gov.ph

For all of Kasilag’s works, especially unpublished works:
Philippine Women’s University
College of Music
Taft Avenue, Manila 1000
Philippines
Telephone: (63)02 525-0070
BIBLIOGRAPHY

Books


Kasilag, Lucrecia R. *Artista ng Bayan*. Philippines: Sentrong Pangkultura Ng Pilipinas (CCP), n.d.


Published Scores


Unpublished Manuscripts


_________. April Morning (Fantasie Tone-Poem), May 6, 1941.


_________. Elegy, November 8, 1960.


_________. Passacaglia in stilo tradizionale, Jan. 8, 1950.


_________. Sonata in G Minor, March 13, 1950.

_________. Valse Tendresse, 1940-1941.