

**Reliving the Filipino Classical Music Heritage:
Preservation and Restoration of Philippine Art Music Manuscripts of the University of the
Philippines-Diliman College of Music**

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Abstract:

This paper presents an overview of the classical era of music in the Philippines and the pre-war art music manuscript collection of the University of the Philippines (UP) College of Music that needs immediate preservation and restoration. The music scores included in this collection were created by renowned Filipino composers and National Artists for Music. It also discusses the initiatives done by the university and concerned faculty members and students to prolong the life and usability of these music scores, as they are still always being played in concert halls. This kind of archival music manuscripts restoration project is the first in the university since the UP College of Music Library does not have its own conservation facility. A simple laboratory was set up by the project proponents and the restoration process involves digital imaging of the originals, evaluation and documentation, deacidification, cleaning, mending, encapsulation and boxing/binding.

Keywords: Philippine music, Filipino composers, art music manuscripts, preservation, restoration

Music is said to be the language of the soul – a vibrant manifestation of oneself or an expression and evidence of culture and traditions of a group of people or an entire civilization. Similar to other intangible and tangible materials of heritage, music as a form of language has to continuously be communicated to the succeeding generations so as not to lose its intrinsic worth, symbols and forms, as well as its varying meanings. It was also believed that “of all the arts, music was the last one to be cultivated by men” (Bañas, 1924, p. 1). Hence, for music to incessantly resonate across generations and boundaries, its carriers or media, content, and context have to be properly captured and preserved. With the existence of records and other available modes of documentation and communication, the collection and preservation of music is not a simple task for the artists or creators, as well as the ethno-musicologists, scholars, librarians, archivists and other people responsible for creating pathways between the past, present and future.

The Philippine Classical Era and Musical Nationalism

Filipinos are musical by nature. The music tradition of the Philippines has a rich history, and is deeply influenced by eastern and more so western techniques, because of the 333 years of Spanish rule and more than 35 years of American regime in the Philippines. In general, there are three kinds of music in contemporary Philippines and these are the “old aboriginal Asian music, religious and secular music patterned after Spanish and European forms, and the American/European-inspired classical, semi-classical, and popular music” (Maceda, Dioquino, & Santos, 1994, p. 25). The classical era of music is by default characterized by the age of musical development and emergence of serious forms of music such as sonata, symphony, concerto, opera, and among others, bearing the distinct styles of western music. However, in the Philippines, its own era of classical music cannot be given an absolute characterization based on what is considered “classical” in the western context and time period. European music tradition may be evident in the form and style of the Filipino compositions, but the local tradition could still be felt in the words and perspective of their music. The *zarzuelas*, which were originally introduced to the Philippines by the Spaniards in 1879 or 1880, had already shown subtle nationalistic ideals and emotions as the Filipino writers and dramatists wrote these *zarzuelas* in their local tongues, such as *Tagalog, Pampango, Ilocano, Pangasinan, Bicol, Cebuano, Ilongo, and Waray* (Santos, 1994). A cosmopolitan society also emerged in Manila that looked up to European music in the form of operas, orchestral and piano music for plays or the *zarzuelas*. This marked the beginning of the 20th century music in the Philippines that Filipino musicians became formally trained in conservatories of music locally and abroad (Maceda, 1979). Filipinos, both the artists and patrons, elevated music to a higher level of social and artistic appreciation and nationalism.

Santos (1994) articulated that the western music tradition, particularly the European tradition, was further introduced in the Philippines during the American colonial period from 1901-1946. This musical influence was manifested in the various forms of classical music, which were both creations of western artists or art music composed by Filipinos in the western classical or modern idiom. It was also seen in the semi-classical music, which included stylized folk songs, zarzuela music, hymns and marches, band and *rondalla* music; as well as in the popular music consisting of music created by Filipinos bringing into play western pop forms and/or local music traditions.

The composers of this period who produced works that reflected the richness of our country’s life and culture were Nicanor Abelardo, Francisco Santiago, Juan S. Hernandez, Antonio Molina, Antonino Buenaventura, Rodolfo Cornejo, Francisco Buencamino, Sr. and so on. These composers are said to be the “third generation composers” in the history of Filipino music (the first and second generations of composers wrote from 1860s to 1890s and from around late 1890s to 1920s, respectively) and “first generation composers” of the classical era of Filipino music who composed from 1920’s to World War II. Santos (1976) also revealed that after many years, as Filipino musicians became trained in schools and conservatories on music theories and on playing western instruments such as flute, oboe, violin, viola, etc, they became more aware of the European musical ideology that isolated traditional from serious music. Traditional folk music was likewise adopted in their compositions, for instance the folksongs used by Abelardo in his *Panoramas*, and by Lucio San Pedro in his *Lahing Kayumanggi* (Santos, 1976).

Music conservatories and colleges were founded during the American Colonial period to professionally train Filipino musicians (Canave-Dioquino, 2011), and one of these was the state-funded University of the Philippines (UP) Conservatory of Music. For many years, the UP Conservatory of Music (now UP College of Music), and the artists that it has produced from the time of its foundation up to the present become instrumental to the development of music in the Philippines, scoring a new musical era and greater appreciation of this art form. No wonder that the artists themselves had inspired one another, as what National Artist Antonino Buenaventura, who achieved artistic recognition as early as 1920, stated in an old feature cited by Samson (1976), that his decision to enroll at UP was because of the great Nicanor Abelardo.

Nicanor Abelardo, along with the other members of the Philippines' musical triumvirate Francisco Santiago and Antonio Molina, advanced Filipino music beyond the realm of folk music ("Organizational awards: the National Artists of the Philippines", 2011). It is important to note that all of them were from the UP Conservatory of Music. Though most of the time considered as cosmopolitans, the above-mentioned composers of the Philippine classical period were all nationalists. Their works reflected and celebrated the colorful life and culture of the Philippines and they were at the same time open to the discipline of western music heritage, genres and techniques, which in turn led Philippine music to the level of cultivated art. Owing to these composers and their compositions, the pre-World War II period witnessed the development of Filipino art music and nationalist movement through the chromatic harmonic idiom (Santos, 1994).

The University of the Philippines College of Music and its Library

The University of the Philippines Conservatory of Music officially opened on September 4, 1916, through the passage of Act No. 2623 on February 4, 1916. Mr. Wallace V. George of the New England Conservatory of Music of Boston, Massachusetts was the first Dean of the Conservatory (Bañas, 1933). The first local music professors were distinct personalities in the history of Filipino music and some of them were given the highest national recognition, the Order of National Artists (Orden ng Pambansang Alagad ng Sining). At present, the Philippines has ten National Artists for Music, conferred by the President of the Philippines upon recommendation by the National Commission for Culture and the Arts (NCCA), and Cultural Center of the Philippines (CCP). Among the ten National Artists for Music, seven came from the Conservatory of Music/UP College of Music: Antonio R. Molina, Antonino J. Buenaventura, Jovita Fuentes, Felipe Padilla de Leon, Lucio D. San Pedro, Andrea O. Veneracion, and Jose Maceda.

The former library of the Conservatory of Music was built in 1925, nine years after the establishment of the conservatory. After World War II, UP transferred its campus from Manila to Diliman, Quezon City, and the library started to be reorganized in 1954. Under the administration of President Carlos P. Romulo, the then Conservatory of Music officially became a college in 1968. The UP College of Music named its current building after the famous Filipino composer and distinct alumnus of the Conservatory, Nicanor Abelardo ("About the UP College of Music", 2012, para. 1-5). Currently, the library holds a vast collection of general reference materials, serials, audio-visual materials, and Filipiniana and Special Collections that include rare Filipino art music scores. This collection of Filipiniana music scores is considered even more important than the more popular ones (music of *zarzuelas*, etc.) being housed in the archives of the Cultural Center of the Philippines, as this collection in the UP College of Music consists of original art music and rare music autographs. Most of these art music manuscripts, especially the classical ones, are already deteriorating due to excessive use and mishandling. It was also found out that through the years, the original manuscripts are the ones being repeatedly used as there are sometimes no access copies available for the users.

The music library contains significant collections that would cater to the needs and objectives of the college, its research and other extension activities. Moreover, one of its main objectives that is parallel to the mission of the College of Music is "to encourage Filipino composers to make their works available through publication or other means so that Philippine music and musical thought will be widely known" ("College of Music Library", 2012, para. 5). To achieve this, the music library constantly updates its collection through acquisition and management of its resources, including the rare Filipiniana music scores that are noteworthy in understanding and appreciating Filipino music.

The Art Music Manuscripts at the University of the Philippines College of Music: Remembering the Glory Days of Filipino Composers

The UP College of Music Library presently holds 1,835 Filipiniana art music scores acquired through donations and purchase from 1957-present. The art music manuscripts of famous composer Abelardo, and National Artists Molina, Buenaventura, and San Pedro, and other famous composers and alumni were donated by their heirs to the library.

The Cultural Center of the Philippines (CCP) Library and Archives and the National Library of the Philippines (NLP) also have similar holdings. The CCP has the musical compositions of famous composers and artists like Nicanor Abelardo, Antonino Buenaventura, Antonio Molina, Lucio San Pedro, Severino Reyes, etc. The CCP Library and Archives also receives donations from the heirs of different Filipino artists and composers. For instance, some of the records and music sheets of National Artist Antonio Molina, were donated by his son on August 10, 1998. However, the difference of the collections of CCP and UP College of Music lies on the comprehensiveness and uniqueness. While many of the music sheets kept in the CCP Library and Archives are printed or published versions, arrangements or adaptations of the original, the ones at the UP College of Music Library are mainly handwritten or rare music autographs. The UP College of Music may not have the complete collection of music scores per artist, but its collection is a good complement to the collection of CCP Library and Archives and other institutions that are also into the preservation of culture and Filipiniana arts and music. The NLP, on the other hand, has the Raymundo Bañas Collection, consisting of 4,918 books, periodicals, pamphlets, musical pieces, souvenir programs and photographs. Since Raymundo Bañas is highly-respected because of his historical studies, biographical sketches and musical criticism, his collection was purchased by the NLP in 1971 (Raymundo Bañas Collection of the National Library, Vol. 4, 1971). Indeed, the UP College of Music Library, CCP Library and Archives and the National Library of the Philippines are important vehicles in preserving and making the people remember and appreciate all the contributions of our great composers and artists.

Many people may still not be utterly aware of the existence of the rare Filipiniana music scores kept in the UP College of Music. For instance, the original manuscript of *Cinderella Overture*, one of the greatest compositions of Abelardo created and performed in 1931 at the Chicago Musical College Orchestra, was believed to be missing. As what Epistola (1996) said, “A search for the *Cinderella* manuscript was futile...Although I doubt the existence of a copy of *Cinderella* in the Philippines today, we certainly hope that someday it will miraculously turn up” (p. 95).

Luckily, the full score and parts of the *Cinderella Overture* are still under the custody of the UP College of Music. The originality can be verified through the handwriting and signature of Abelardo, the date and place of composition, and the type and manufacturer of the paper or sheet used. Unfortunately, the *Cinderella* is in a poor state that it needs immediate restoration.

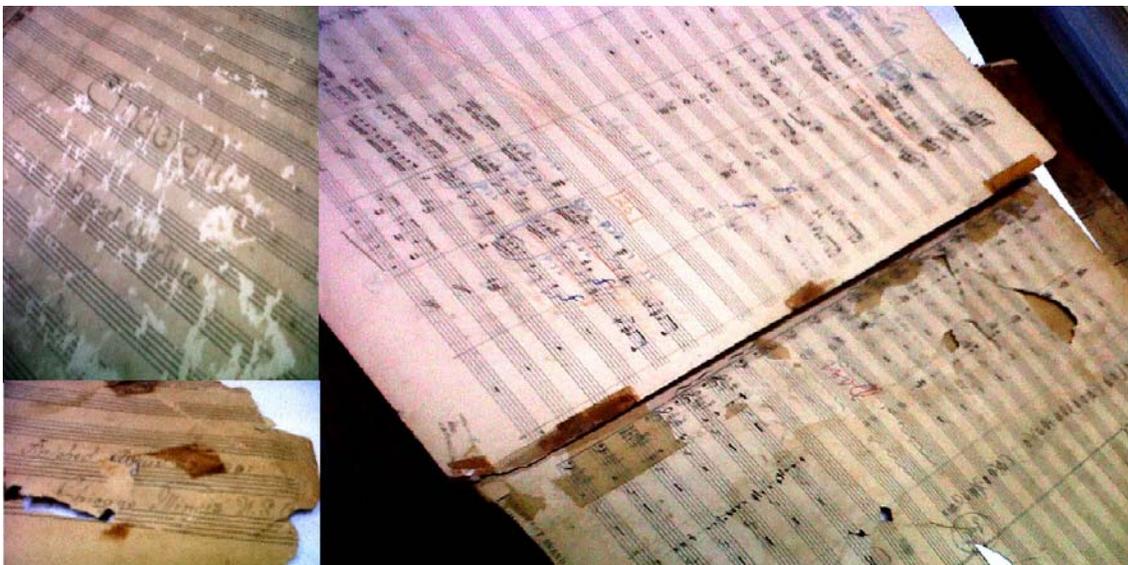


Fig. 1. Nicanor Abelardo's *Cinderella Overture* (Chicago, Illinois, 1931), Cultural Center of the Philippines (CCP) Library

Many more discoveries are being unearthed from this collection. The pride, artistry and patriotism of our composers are seen in their works. For instance, composer Juan Nakpil, was commissioned to compose and write lyrics for the national anthem during the revolutionary years in 1896 (Nolasco, 1994). Antonino Buenaventura, another famous composer, described his compositional style, “My raw materials are everything that is Filipino. But mine is not regional inspiration. It’s the Filipino spirit as a whole which I want to capture” (Samson, 1976, p. 44). This is why he had composed *By the Hillside* and *Mindanao Sketches*, which are both available in the UP College of Music Library. These are just some of the wonders of the collection of rare music scores of the UP College of Music Library. Up to now, they are still being played in concerts inside and outside of the University.

Through the library, these music treasures are accessible. The library has catalogued these music scores for easy search and retrieval. The UP College of Music also aims to make these resources known worldwide. Aside from the preservation and restoration of these art music manuscripts, digitization of these materials before the actual physical restoration are being done and they are also using thematic cataloguing to capture and identify the musical composition using the main theme or incipit (opening notes). This thematic cataloging uses the standard of RISM (Rèpertoire International des Sources Musicales) International Inventory of Music Scores. The Dean of the College of Music, Dr. Jose Buenconsejo said that similar initiative is also being made by the National Library of the Philippines and Cultural Center of the Philippines for their Bañas Collection and Severino Reyes Collection, respectively.

Preservation and Restoration of the Art Music Manuscripts

On June 24, 2011, the University of the Philippines Diliman through the Office of the Vice Chancellor for Research and Development issued a call for the Source of Solutions (SOS) Grants. The SOS Grants, as per the general guidelines, “provides funding to support commissioned research or creative work on results-oriented projects or programs, open innovation solutions, or front-end ideation to R&D addressing immediate challenges and pressing concerns of/in UP Diliman. It aims to promote the strategic value of UP Diliman as a microcosm of Philippine society and therefore a great source of solutions (SOS) to many of our most difficult national problems (in education, risk and disaster management, land use, transportation, community safety, etc)” (2011, p. 1). Through this grant, a great number of Filipiniana art music manuscripts will be restored (see Annex 1).

In order to realize the Preservation and Restoration of Philippine Art Music Manuscripts of the University of the Philippines-Diliman College of Music, Dr. Jose S. Buenconsejo, Dean of the College of Music, Asst. Prof. Johann Frederick A. Cabbab, Dean of the School of Library and Information Studies (SLIS) and Asst. Prof. Iyra S. Buenrostro, Faculty Member of the SLIS, stood as proponents. Upon the approval of the grant, the proponents assembled a team to tackle the preservation and restoration. The team is composed of: Ms. Florinda Santos, College of Music Librarian; Ms. Josephine Baradas, College of Music University Research Associate; Archival Studies students from the SLIS.

The students involved in the preservation and restoration of art music manuscripts are trained and mentored by the project proponents. They are also aware of the historical and cultural significance of the materials that they are handling, since they are all students of UP SLIS, specializing on Archival Studies. They have already taken courses on Archives and Records Management and Archives Conservation and have been exposed to different archival institutions, libraries and museums, which make them more receptive to the needs of and issues on libraries, archives and cultural heritage preservation. Making them engaged in this project is more than an academic exercise for them, because all of them are volunteers and they even encourage more students to take part in the care and preservation, not only of this collection, but also of other rare book collections and archives. They even call themselves as “restorators” who will reconstruct and preserve a considerably small, yet very significant part of the Filipino music history.

A simple conservation laboratory was set up, equipped with the most basic facilities such as air-conditioning unit, large table, chairs, shelves, plastic storage boxes, sink, basins, drying area for the wet-cleaned sheets, and archival supplies such as soft brushes, Art Gum eraser, gauze, blotting paper, heat iron, pH strips, Polyester Melinex roll (mainly used for encapsulation of music sheets), acid-free tapes (Filmoplast P, P90 and double-sided adhesive tapes), acid-free folders, papers and boards, Japanese tissue, methyl cellulose, calcium carbonate, magnesium hydroxide and archival mist for non-aqueous deacidification. Almost all of the aforementioned archival supplies used for repair and restoration are imported from the United States, as there are no local manufacturers in the Philippines, only distributors or middlemen. This explains why the archival supplies are costly, usually beyond the available budget for the music manuscripts, and the project team usually has to wait for 60-90 days before a new batch of supplies be delivered to the country. Despite this difficulty, the team makes the most of the available resources to continue these initiatives of the University.

Using the recommended practices on paper-based archives restoration, the team does both preventive and restorative conservation treatments to save the art music manuscripts from further deterioration. Materials evaluation and documentation serve as the initial phase. Paper acidity and ink solubility are tested to identify the subsequent steps to be done. It is a protocol for everyone to document using the *item record* all the steps and treatments undertaken.

After the process of materials evaluation and documentation, the following is a decision table used by the restorators as a guide:

Decision Table Guide for Identifying Correct Restorative Treatments		Rules			
Conditions	Paper Acidity	acid	basic	acid	basic
	Ink Blotting	yes	yes	no	no
Actions	Non-Aqueous Dry Surface Cleaning	✓	✓	✓	✓
	Aqueous Surface Cleaning			✓	✓
	Non-Aqueous De-acidification	✓			
	Aqueous De-acidification			✓	

Chart 1. Decision Table Guide for Identifying Correct Restorative Treatments.

The above decision guide identifies the basic preservation and restorative conservation treatments to be done based on the current state of the materials. All the music sheets are found to be acidic with an average pH level of 6 and below, and 70% of it can be subjected to aqueous cleaning and deacidification, while the remaining portion can only be cleaned and deacidified using dry method. Most of the music sheets that require non-aqueous cleaning and deacidification were either written using felt-tip markers, fountain pens or pencils. Basic preservation actions, such as refolding, reboxing, copying/duplication to provide access copies in the absence of the original ones under treatment, dust removal/surface cleaning, humidification/flattening of music sheets and segregation are also done. All restorative conservation actions are likewise noted on the item record. The restorative conservation treatments being applied to music sheets include microfumigation (if necessary), non-aqueous or aqueous surface cleaning, paper strengthening using methyl cellulose paste, mending of tears using Filmoplast archival tape or acid-free Japanese tissue, and polyester film

encapsulation to support and protect the music sheets from external factors such as acid and excessive handling or use.



Figure 2. Some Photos of the Ongoing Restoration Project of the UP College of Music

Conclusion

It is our responsibility to preserve the materials of cultural heritage. However, this pursuit is not easy to do especially in a country, such as the Philippines, where these valuable materials are dispersed and the resources needed to preserve them are limited. One thing that we can do is to continually search for these heritage treasures and support their preservation.

This is an ongoing project, and the proponents are hoping that the resources available will be able to sustain the restoration project until the end. It is the main goal of this project to relive and capture the remains of the Filipino classical music, so that this music era, genre and forms will forever live. This tangible collection of music heritage has high cultural, historical and symbolic value—a real asset of the university and the country.

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ANNEX 1

Rare Philippine Music Manuscripts that Need Immediate Restoration.

Composer	Title	Physical Description	
Abelardo, Nicanor	Academic Overture	130 p.; 35 cm.	
	Ang Aking Bayan	26 p.; 25 cm.	
	Bituing Marikit	12 p.; 25 cm.	
	Capriccio Espagnol	42 p.; 32 cm.	
	Cinderella Overture	251 p.; 35 cm.	
	Concerto in B minor	68 p.; 25 cm.	
	Ang Dakilang Pagyayakap	84 p.; 35 cm.	
	First Nocturne	6 p.; 25 cm.	
	Kundiman	4 p.; 25 cm.	
	Kundiman ng Luha	4 p.; 25 cm.	
	Mutya ng Pasig (manuscript)	102 p.; 35 cm.	
	Mutya ng Pasig (sheet music)	12 p.; 25 cm.	
	Nasaan Ka Irog (manuscript)	64 p.; 25 cm.	
	Nasaan Ka Irog (sheet music)	16 p.; 25 cm.	
	Paraluman	20 p.; 25 cm.	
	Selection of Immortal Kundimans	32 p.; 25 cm.	
	Sinfonietta	20 p.; 28 cm.	
	Buenaventura, Antonino	Buhay	77 p.; 30 cm.
		By the Hillside	53 p.; 30 cm.
Mindanao Sketches Based on Manobo Theme		27 p.; 30 cm.	
Mountain Sketches Based on Mountain Folk-tune		138 p.; 30 cm.	
Youth Symphonic Poem		48 p.; 30 cm.	
Molina, Antonio	Ak-Akong	9 p.; 30 cm.	
	Alin Mang Lahi	94 p.; 35 cm.	
	Amihan : Balseng Awitin	185 p.; 35 cm.	
	Balintawak	12 p.; 35 cm.	
	Bontok Rhapsody	24 p.; 35 cm.	
	De Mi Vida Te Fuiste (Cancion)	96 p.; 35 cm.	
	Habagat	18 p.; 35 cm.	
	Hallelujah from "The Messiah"	20 p.; 35 cm.	
	Hating Gabi	58 p.; 30 cm.	
	I Prayed in a Garden	4 p.; 35 cm.	
	Lamentos De Mi Patria	14 p.; 35 cm.	
	Manalig Ka	30 p.; 37 cm.	
	Marian Ricercata	49 p.; 35 cm.	
	El Mensaje	12 p.; 35 cm.	
	Pai Sajes	56 p.; 35 cm.	
	Pamulinawen	8 p.; 35 cm.	
	Pandangguhan	45 p.; 30 cm.	
	Paruparong Bukid	24 p.; 35 cm.	
	Quinteto	57 p.; 35 cm.	
	Sagayan : A Maranao Moro	25 p.; 32 cm.	
	Scherzo in D major	11 p.; 35 cm.	
Spring Time	129 p.; 35 cm.		
Sua-Sua	19 p.; 35 cm.		
Tag-araw	13 p.; 35 cm.		
Trio en Fa Mayor	86 p.; 35 cm.		

Nakpil, Julio San Pedro, Lucio	Recuerdos de Capiz	6 p.; 25 cm.	
	Ang Buan sa Kabundukan	32 p.; 35 cm.	
	A Canticle of Christmas	195 p.; 25 cm.	
	Diwata ng Pag-ibig	8 p.; 25 cm.	
	Hayun ang Bituwin	12 p.; 30 cm.	
	Introduction and Fugue in D minor	5 p.; 35 cm.	
	Leron-Leron Sinta	16 p.; 25 cm.	
	Lulay	8 p.; 19 cm.	
	Maligayang Bati	5 p.; 25 cm.	
	Pagsuyo	3 p.; 25 cm.	
	Sa Umaga	6 p.; 25 cm.	
	Salamisim	5 p.; 25 cm.	
	Santiago, Francisco	Ikaw at Ako : Danza Filipina	4 p.; 25 cm.
		Kundiman (Cancion Filipina)	5 p.; 25 cm.
Madaling Araw : Kundiman		6 p.; 25 cm.	
Pakiusap : Kundiman (Cancion Filipina)		4 p.; 25 cm.	
Planting Rice		4 p.; 25 cm.	
Tapales, Ramon	Salaliman	12 p.; 25 cm.	
	Ave Liberator	33 p.; 25 cm.	
	Diwa ng Ating Pasko	128 p.; 25 cm.	
	Mindanao Orchids	62 p.; 25 cm.	
	Philippine Suite	86 p.; 25 cm.	