Notas y Letras Curaçao

1886-1888

J.A. Baptista
J.F. Blasini
J.P. Boskaljon
A.M. Capriles
J.S. Corsen
Srta. R. Echeverria
R.M. Gomez
C.R. de Jongh
A. Julio
J.E. Leyba
A.Z. Lopez Penha
A. Martinez
Srta. J. Moreno
Srta. M.C.A. Nouel
J.G. Palm
G.S. Ponne
Srta. C.V. de Pool
J.C. de Pool
A.H. Ramos
C.H.N. Teunissen
Srta. A. de G. Salas
R.A. Salazar Hernandez
C.A. Ulder

Compositions for piano published in the weekly periodical *Notas y Letras* in the period 1886-1888. With composers from Curaçao, Puerto Rico, Colombia and Santo Domingo.

Including Danzas, Waltzes, Mazurkas, Polkas, Marches, an Adagio, Andante mosso, and a Cantabile, Polka-Mazurka, Waltz-Pasillo, Scottish and Danza-Merengue

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Preface

The Palm Music Foundation (www.palmmusicfoundation.com) aims to promote the classical and salon music of the Antilles, and of the Dutch Caribbean islands more particularly. It does this by organizing concerts, releasing CDs and music scores, publishing books and articles and offering lectures and interviews about this unique collection of classical and salon music.

This music album contains all the music scores that were published in the weekly periodical *Notas y Letras* (Notes and Letters) in the period 1886-1888. *Notas y Letras* was an initiative of the poet-pianist-composer Joseph Sickman Corsen and the entrepreneur Ernesto Römer. As the title suggests, the periodical not only published poems, reviews and translations of works by important authors such as Victor Hugo and François-René de Chateaubriand, but each issue almost always also contained the score of one new musical composition. *Notas y Letras* was published on Curaçao and had numerous subscribers throughout Latin America and the Spanish speaking islands in the Caribbean. As such it provided composers such as Jan Gerard Palm (1831-1906), Adolfo Heraclio Ramos (1837-1891), Chris Ulder (1843-1895), Jules Blasini (1847-1887) and Joseph Sickman Corsen (1853-1911) the opportunity to publish their work and at the same time widen their audience in the region.

But *Notas y Letras* also had another ambition. In their first issue the editors expressed their hope that *Notas y Letras* would awaken and develop a love for literature and arts among the youth. This ambition clarifies the publication in *Notas y Letras* of compositions by young composers such as the 14 year old Abigail de Gabriel Salas, the 15 year old Julio Leyba and the 21 year old Abraham Zacarías Lopez Penha.

The original issues of *Notas y Letras* are still available and can be viewed at the S.A.L. (Mongui) Maduro Museum and the Archivo Nashonal of Curaçao. However, due to their unique and historic value and their fragile status, the periodicals are not available for loan. This is why the Palm Music Foundation took the initiative to start a project to digitize all the music scores that were published in *Notas y Letras* and make them available again to be played and enjoyed.

I gratefully acknowledge the financial support given by KPMG Meijburg Caribbean that made this project feasible. I am also indebted to the S.A.L. (Mongui) Maduro museum and the Archivo Nashonal of Curaçao for the support given to this project and for the permission to copy the scores that appeared in the original issues of Notas y Letras. In addition, I would like to thank Josette Capriles Goldish and Robert Rojer for their expert advice. Special thanks go to Marinus Degenkamp who professionally digitized all the scores. And my sincere thanks go finally to my cousin Robert Rojer who meticulously reviewed all the subsequent digitized versions.

Johannes I.M. Halman
Chairman of the Palm Music Foundation

About the composers in *Notas* y Letras

Unfortunately, it was not possible to trace back details about all the composers who published parts of their work in *Notas y Letras*. We therefore limit this overview to the composers for whom we have been able to find sufficient information.

Jules François Blasini (Curaçao, 2 February 1847 – Curaçao, 26 December 1887) was born to Maria Elizabeth Leon of Curaçao and the Corsican Jean Blasini. Jean Blasini was at that time the consul of France in Curaçao. Later he would turn over his position of consul to his only son Jules.
Jules François Blasini certainly belongs on the short list of Jan Gerard Palm's most talented music students. On the recommendation of Count Felix Baciocchi, the director of the Theatre at the French Court, Blasini was admitted at the *Conservatoire de Paris* in 1865. He became a student of Georges Mathias, who was himself taught by Frédéric Chopin. Blasini left the *Conservatoire de Paris* in 1866 and returned to Curaçao where he became a celebrated pianist, well known for his excellent piano technique. He was also one of the founders in 1878 of the first symphonic orchestra in Curaçao in which he played the piano. Blasini also proved to be a talented composer. His compositions reveal a particular refined elegance expressed with a subtle use of rhythm.
Jules Blasini's first contribution in *Notas y Letras* was dedicated to Ernesto Römer, the editor of this journal. The title of the danza *¡Tu lo has querido!* (= You wanted this!) probably refers to a request of Ernesto Römer to submit a composition for publication in *Notas y Letras*.
Blasini dedicated his danza *Los ojitos de una Mexicana* (= The eyes of a Mexican girl) to Leonor Azuaga. The inspiration for this danza which Blasini composed in 1886 came when a touring theatre group visited Curaçao. Leonor Azuaga was one of the actresses and Blasini apparently was completely captivated by her beautiful dark eyes….
The danza *¿Por qué no*? was dedicated to Josephine Boomgaart, a daughter of Andries Boomgaart and Maria Elisabeth Agostini. Like Blasini, Josephine Boomgaart also had Corsican roots. The program of a concert that took place on 22 December 1886 in *Salon Capriles* shows that Jules Blasini and Josephine Boomgaart played the *Fantasy for piano for four hands* by the brothers Billema of Verdi's Opera *Ernani*.
Besides danzas, Blasini also published one of his waltzes in *Notas y Letras*. The waltz *El Ramo de Milflores* (= The spray with thousand flowers) is dedicated to Carolina Victoria de Pool, a sister of John de Pool, who became well-known in Latin and Central America for his book *Del Curazao que se va* (= About the Curaçao that fades away).
The title of his danza *¿Para cuál de las tres?* (= Which one of the three?) refers to three young ladies who were being visited by a gentleman who frequented the house of the Chapman family in Curaçao. The three sisters Estela, Josefina and Elodia Chapman lived in this house in an undisputed state of chastity. The 19th century community in Curaçao was really burning with curiosity to find out for which of the three ladies these visits were intended….
Blasini dedicated his danza *Sombras Queridas* (= Dear shadows) to the cousins Lelia and Rachel Capriles. It is the only song that was published in *Notas y Letras*. Both Lelia and Rachel were gifted singers who gave numerous performances in Curaçao, singing arias from operas such as *La Traviata* by Verdi and *Lucia di Lammermoor* by Donizetti. Lelia and Rachel were accompanied at the piano on those occasions

by Jules Blasini. Blasini wrote this song for two voices in 1887 just one month before his early demise at the age of forty.

Johannes Petrus Boskaljon (Curaçao, 17 April 1863 – Curaçao, 5 March 1936) received his first flute and tenor horn lessons from his uncle Frederik de Jongh. During his military service, Boskaljon had the opportunity and time to further deepen and broaden his musical knowledge and experience. At the age of 33, he was appointed conductor of the military band in Curaçao. In the first decades of the twentieth century, Boskaljon and his military band played an important role in the music life of Curaçao. Every Wednesday evening and Sunday evening they gave public concerts in the center of the city of Willemstad. Boskaljon was relatively bold in the choice of his repertoire. After the performance on a Sunday evening in 1914 of the *Choclo tango*, the general editor of the local catholic newspaper *Amigoe di Curaçao* fulminated in an editorial note, characterizing the tango as a *gross, sensual, and uncivilized dance* that ought not be played in public. Apparently, this editorial did not make a big impression on Boskaljon. Some weeks later the military band defiantly played the *Tango Argentino* written by the Spanish composer Juaquín Valverde Sanjuan. After Boskaljon's death in 1936, a public collection allowed for the building of a music cupola in the center of the city in his honor and was named after him.
As a composer Boskaljon wrote numerous dance pieces. On 15 October 1887, the periodical *Notas y Letras* published what was probably one of his first compositions. It is his danza *Un Recuerdo*(= A Memory) which the 24 year old Boskaljon dedicated to Christiaan Ulder, at that time the conductor of the military band in Curaçao. In 2014-2015, the Palm Music Foundation digitized the complete collection of scores composed by Johannes Petrus Boskaljon.

Abraham Mordechay (Bro) Capriles (Curaçao , 24 August 1864 – Venezuela, ?) was one of the more talented music students of Jan Gerard Palm. In his book *Del Curazao que se va* (= The Curaçao that is fading away), the author John de Pool characterizes Abraham (Bro) Capriles as 'One of our great composers of waltzes'. Abraham gave several piano performances at *Salon Capriles.* A concert program that took place on 22 December 1886 at this venue shows e.g. a performance of the 22 years old Abraham Capriles with Mrs. E.S.L. Maduro-Henriquez playing the *Grand Galop de Concert* for four hands by Ganz. The program for that evening also contained a performance by Abraham Capriles and Jules Blasini who played the *Variations sur un air de l'Opéra 'Les Mystères d'Isis'* for two pianos, composed by the Herz brothers.
The *Salon Capriles* (in the first two years named *Buiten-Sociëteit*) was established in 1882 as one of the main places for concerts and theatrical performances in Curaçao. The most memorable person who visited *Salon Capriles* in those early years was prince Heinrich of Prussia, the younger brother of the future emperor of Prussia, William II. The building where Salon Capriles was located had a total area of 220 square meters, and was erected by Abraham's father, Mordechay Capriles. Abraham Capriles did not inherit his musical talent from a stranger. In 1864, Abraham's father Mordechay Capriles together with Samuel Curiel formed the first synagogue choir numbering almost sixty men and women. The choir added luster to services in the Mikvé Israel synagogue. Mordechay himself also composed several religious songs for services in this synagogue.
Abraham Capriles published five of his compositions in *Notas y Letras.* The title of his composition *Notas sin Letras* (= Notes *without* Letters) is a word play with the name of the periodical. He dedicated this

piece to Ernesto Römer, the editor of *Notas y Letras* (Notes *and* Letters).
His waltz *La Naranjera* Capriles dedicated to Altagracia Azuaga. Altagracia was a member of a touring theatre group that visited Curaçao. The group consisted mainly of members of the Azuaga family, including the charming Altagracia and her sisters Leonor and Refugio Azuaga. The theatre group performed several times in Curaçao and the sisters caused many hearts of young men to beat faster… One of the acts of the group was an Andalusian song *La Naranjera* (= a young woman selling oranges) sung by Altagracia Azuaga. This explains the title chosen by Capriles. But it was not only Abraham Capriles who became entranced by Altagracia. Juancho Zurita Candao (a pseudonym used by poet and composer Joseph Sickman Corsen) dedicated a poem to Altagracia in *Notas y Letras*.
Abraham Capriles also dedicated a composition in *Notas y Letras* to the sisters Estela, Josefina and Elodia Chapman. The title of his waltz ¡*Para las Tres*! (= For all three of them!) appears to be an answer to the earlier question raised by Jules Blasini's danza: ¿*Para cual de las tres?* (= Which one of the three?). Capriles dedicated his waltz *Pensée* (= a thought) to his friend, the poet, writer and composer Abraham Zacarías Lopez Penha.
Abraham Capriles later moved to Venezuela where he married Cristina Tressera. The couple had three children: Miguel Angel, Esther and José Rafael.

Joseph Sickman Corsen (Curaçao, 13 December 1853 – Curaçao, 9 October 1911) was both a poet and a musician and grew up in a family where music and literature were part of daily life. His father, Daniel Corsen, who played the piano and the bassoon, was a well-known music teacher in the mid-19th century. Corsen's musical development benefited from his father's influence as well as from considerable input received from his uncle, the musician and composer Chris Ulder (1843-1895). Joseph Corsen's instruments were the piano, organ and guitar. 'Shon Jo', as his friends used to call him, gave his first piano-recital when he was just thirteen years old. As an adult, he earned his income by giving piano, singing and violin lessons, writing music reviews and tutoring students in mathematics. He also filled the roles of conductor, bandmaster and organist in the Reform synagogue of Curaçao, *Temple Emanuel*.
Joseph Sickman Corsen was one of the founders as well as one of the editors of the influential periodical *Notas y Letras* (Notes and Letters). In the Antilles he is very-well known for his poem *Atardi* (= the very late afternoon just before sunset) that he wrote in the Papiamento language which is spoken on Curaçao, Aruba and Bonaire. *Atardi* is the oldest preserved poem in the Papiamento language. However, because of his network in Latin America and the Spanish speaking islands in the Caribbean and his fondness for this language, Corsen preferred to write in Spanish. Also most of his compositions were given Spanish titles. Thanks to Mr Fons Rutten who collected and rediscovered many of Corsen's compositions, his collection of mostly hand-written scores were preserved. Fons Rutten also authored a book in 1983 about Corsen: *Leven en werk van dichter-musicus J.S. Corsen* (= Life and work of poet-musician J.S. Corsen). The Palm Music Foundation took the initiative in 2013 to digitize this complete collection, making the scores once more available again to be played and enjoyed.
Rutten divides Corsen's compositions into two categories: dance music (i.e. his waltzes, danzas and polkas) and "art music" (such as his Fantasy Op. 33 for piano, based on Verdi's Opera *Otello*).
Corsen published seventeen of his eighty compositions in *Notas y Letras*. In his Rêverie Opus 31, Corsen illustrates his own version of *Lieder ohne Worte* (= Song without words). Corsen loved Italian opera. In his book, Rutten observes that in some of Corsen's compositions this love becomes apparent. In Corsen's

mazurka *La Elegantia* e.g. he recognized the melody of the fourth act of Meyerbeer's Opera *Les Huguenots*, and he associated Corsen's waltz *Un Sueño*, with Verdi's overture *I Vespri Siciliani.* Similarly Rutten detected in Corsen's polka *La Sonrisa* elements of the folksong *Louisiana Belle.* As Rutten explains in his book, these associations may certainly not be viewed as forms of copying. The added value of Corsen's compositions lies in the original and appealing way he dealt in his work with rhythm and harmony. Aside from being a gifted poet, he may also be regarded as one of the most talented Curaçaoan composers.

Rafael Maria Gomez, (Santo Domingo, 1865) was a son of freedom fighter Concepción Bona of the Dominican Republic and of Marcos Gómez y Carvajal, the owner of a sugar plantation in Santo Domingo. Concepción Bona is a national hero and her remains are buried in the national pantheon of Santo Domingo. The danza that the 22 year old Rafael Gomez published in *Notas y Letras* is dedicated to '*Señor Don Federico Henriquez y Carbajal; Autor del drama 'La Hija del Hebreo*' (= Mr. Don Federico Henriquez y Carbajal; author of the drama story *The daughter of the Hebrew*). This short romantic drama was published in 1883. In 1891 Federico Henriquez y Carbajal initiated the publication of a periodical *Letras y Ciencia* (Notes and Science) in Santo Domingo.

Christiaan Reinier de Jongh (Curaçao, 19 May 1862 – Curaçao, 23 May 1903)
In his book *Honderd jaar muziekleven op Curaçao* (= A Hundred years of music life in Curaçao) Rudolf Boskaljon mentions the participation in 1886 and 1887 of Chris de Jongh as a flutist in the *El Progreso* orchestra that was conducted by violinist and composer Paul Quirino de Lima (1861-1926).

Julio Emilio Leyba (Curaçao, 13 November 1871 – Curaçao, 30 January 1916) was a son of Leon Vidal Leyba and Maria Helena Pieternella Jones. Julio's father was a notable businessman in Curaçao, consul of Norway and Sweden, member of the Colonial Counsel, the director of the bank for savings and loans, and the director of the mortgage bank in Curaçao. The Leyba family lived in *Villa Orangine*, one of the most elegant houses in the Scharloo area in Curaçao. Unfortunately *Villa Orangine* was destroyed after a severe fire that took place in 1972.
Julio Leyba was one of the students of Jan Gerard Palm who, at the relatively young age of 15-16 years, published seven of his compositions in *Notas y Letras*. His first publication, *La Ilusión* was dedicated to his beloved teacher (*A mi querido maestro)* Jan Gerard Palm.
Julio Leyba dedicated a waltz entitled *Saint Colombain* , to Jules Blasini. *Saint Colombain* was the name of Blasini's home in the Otrobanda area of Willemstad in Curaçao. In this house the Blasini family organized home concerts on a regular basis.
Two compositions by Leyba, a march and a danza, have the same title *Atjeh*. Julio Leyba dedicated the march *Atjeh* to rear admiral Charles Henri Bogaert, commander at the east coast of Atjeh in Sumatra and his danza *Atjeh* to Jaime A. Jones. Jaime Jones played first violin in the very first string quartet in Curaçao. This string quartet further consisted of Matthias Daal (second violin), Alexander de Pool (viola) and Agustín Bethencourt (violoncello).
Leyba dedicated his danza *Un recuerdo* (= a memory) to Wilhelm Boyé, the commercial agent for Venezuela in Curaçao. Boyé was one of the members of a committee appointed by president Guzmán Blanco of Venezuela to supervise the transport of the mortal remains of freedom fighter Pedro Luis Brión from Curaçao to Venezuela with the intent to rebury Brión in the national pantheon in Caracas.

Leyba's waltz *El 30 de Agosto* is dedicated to Rosalinde Catherine Virgine Daal (1871-1935), a contemporary friend of Julio Leyba.
Julio Leyba died at the early age of 44. He was buried in a monumental grave belonging to the Jones-Leyba family in the catholic cemetery at the Roodeweg in the Otrobanda district of Willemstad in Curaçao.

Abraham Zacarías Lopez Penha (Curaçao, 19 March 1865 – Baranquilla, 26 April 1927) is probably the most well-known novelist and poet from Curaçao in Latin America. Lopez Penha was the editor of the modernist journal *Revista Azul* (= The blue periodical). He wrote novels such as *Camila Sanchez*, *La desposada de una sombra* (= The bride of a shadow), and *En tierra de filistinos* (= In the land of the Philistines). His poems were published in collections such as *Cromos* (= Cards), *Reflorescencias* (= Revivals), *Sinfonía del diablo* (= Symphony of the devil), *El libro de incoherencias* (= The book of incoherences) and *Varios a varios* (= Several to several).
Lopez Penha maintained a regular correspondence with a wide variety of Latin American and European literary and intellectual figures. His correspondents included Venezuelan journalist Nicanor Bolet Peraza; Peruvian novelists Mercedes Cabello de Carbonera and Clorinda Matto de Turner; Cuban authors Aurelia Castillo de Gonzáles and Enrique Hernandez Miyares; English novelist H. Ridder Haggard; Mexican poet Amado Nervo; European activists Max Simon Nordau, Angel Pulido and Israel Zangwill; Spanish authors Gaspar Nuñez de Arce, Emilio Pardo Bazán and Miguel de Unamuno. These correspondences were published in a collection with the title: *Abraham Zacarías López Penha letters, 1894-1925*.
In Curaçao, where he spent his youth until his emigration to Baranquilla in 1887, Lopez Penha received his music lessons from Jules Blasini. In *Notas y Letras* he published two compositions. *Rimembranze* which he dedicated to Ernesto Römer, the editor of *Notas y Letras*, and *Causerie* which he dedicated to his music teacher Jules Blasini as a *Gage d'amitié* (= A token of friendship).

Julia Moreno (Curaçao, 4 November 1859 – Curaçao, 14 April 1933) was a daughther of Elias Penso Moreno and Mary Brandao. Author Edgar Palm describes in his book *Muziek en musici van de Nederlandse Antillen* (Music and musicians of the Netherlands Antilles) that the waltz *Emma Maria* which Julia Moreno published in *Notas y Letras* received much acclaim in Peru.

Merced Carolina Anna Nouel (Curaçao,1866 -1942) dedicated her waltz to the widow Maria Nuboer-Quast (1826-1899). Merced Nouel was relatively young (21 years) when she published *Un Désir* in *Notas y Letras*, while Mrs. Nuboer already was in her sixties. A widow, Mrs. Nuboer relied on her income as a piano teacher to raise her nine children. It seems quite plausible that Mrs. Nuboer-Quast was Merced Nouel's piano teacher as well. Members of the Quast family of Curaçao were known for their musical talent. According to Rudolf Boskaljon in his book *Honderd jaar muziekleven op Curaçao* (= A hundred years of music life in Curaçao), the father of Mrs. Nuboer-Quast, Jan Anton Quast, conducted an orchestra of 25 musicians in Curaçao. Merced Nouel never married and she lived all her life at Breedestraat 103 in Otrobanda in Curaçao.

Jan Gerard Palm (Curaçao, 2 June 1831 – 10 December 1906) is often referred to as the patriarch of Curaçao's salon music and of the musical Palm dynasty. At a relatively young age, he had already directed several music ensembles. In 1859, he was appointed music director of the citizen's guard

orchestra in Curaçao. Jan Gerard Palm played several instruments including piano, organ, clarinet, flute, lute and mandolin. His waltzes and mazurkas show a rich use of harmonic variations. His polkas, marches and galop reveal his buoyant lifestyle. In the predominantly prudish 19th century, he was the only composer who dared to write rousing tumbas. Palm was often progressive in the sense of not being afraid of using chords that were (and still are) relatively unusual. The rhythms of each of his danzas are typically complex, very Creole and sensual. Besides dance music he also wrote chamber music and music for services in the synagogue and the Protestant church.

Jan Gerard Palm was one of the members of the editorial board of *Notas y Letras*. He published six of his compositions in *Notas y Letras*. The waltz *18 de febrero* (= February 18) and his danza *La Triqueña* (= female with Indian, African as well as European roots) was dedicated to Amalia Elodia Perez. Every morning, Jan Gerard Palm used to swim at the *Rif* in the *Otrobanda* district of Willemstad. During one of these mornings, he slipped and broke his leg. Since he was a widower, his children arranged for a nurse from Puerto Cabello, Venezuela to come to Curaçao to take care of him. Amalia Elodia Perez took her job with so much dedication, that she even gave him three children. The 18th of February was Amalia's birthday.

Jan Gerard Palm dedicated his waltz *El Dominicano* to Mr. Perdomo, a friend and, like himself, a member of the Masonic lodge *Igualdad* .

Siempre o nunca (= Always or never) is unique since it is the only known polka-mazurka of Curaçao. The polka-mazurka is a dance, musically similar to the mazurka, but danced much like the polka. In Europe, Johann Strauss junior was the first to write a polka-mazurka *La Viennoise op. 144* in 1854. Subsequently, many other Viennese composers followed his lead and also wrote polka-mazurkas.

In the period 2006-2008 the Palm Music Foundation initiated a project to collect and digitize the scores of compositions made by Jan Gerard Palm. Based on publications in books and announcements in 19th century daily journals, it was concluded that he composed at least 181 compositions. A search in libraries, museums and private collections in Curaçao, Venezuela and Madrid resulted in the discovery of 141 of his compositions. In 2008 a collection of 115 of Jan Gerard Palm's compositions were published by Broekmans and Van Poppel, well-known international publishers of sheet music in Amsterdam.

Gerrit Sjoerd Ponne Sz. (Curaçao, 21 October 1855 – Curaçao, 20 September 1920) married Johanna Cornelia Neuman on 21 august 1889 and Dorothea Pieternella Neuman on 20 june 1917. In his book *Honderd jaar muziekleven op Curaçao* (A Hundred years of music life in Curaçao) Rudolf Boskaljon, mentions the participation in 1886 and 1887 of Gerrit Ponne as a baritone player in the *El Progreso* orchestra that was conducted by Paul Quirino de Lima (1861-1926).

Jacob Carel de Pool (Curaçao, 4 January 1862 – Curaçao, 31 January 1914) is mentioned by his cousin John de Pool in his book *Del Curazao que se va* (About the Curaçao that is fading away) as the man who introduced the cottage industry [artesanía doméstica in Spanish] of *Alpargatas* (a type of sandal) in Curaçao. He was also one of the founders of the *Coöperatieve Vereniging en Nijverheid* (Cooperative Society and Industry) in Curaçao and acted as director for this society for the local production of Alpargatas, Liqueur and vermicelli, Rope yards, Leather trade, and the Iron business. From 1904 till his death in 1914 he was the organist of the St. Anna church in Willemstad, Curaçao. Besides dance music, he also composed religious and secular songs. Three of these songs are included in the *Bam Canta*

collection that Rudolf Palm and Nilda Pinto Jesurun published in 1944.The Palm Music Foundation digitized all the scores of the *Bam Canta* collection and republished this songbook in 2014.

Carolina Victoria de Pool (Curaçao, 7 November 1864 – Curaçao, 1 October 1947) was a sister in law of Ernesto Römer, one of the editors of *Notas y Letras*. She dedicated the single composition *Una Lección a Tiempo* (A fast etude) that she published at the relatively young age of 21 in *Notas y Letras* to her friend, pianist and composer Jules Blasini. Also Jules Blasini dedicated a waltz *El Ramo de Milflores* (The spray with thousand flowers) to Carolina de Pool. Carolina was a sister of the well-known writer John de Pool (*Del Curazao que se va*) and a niece of composer and organist Jacobo de Pool who also dedicated one of his compositions *Feliz Año* (Happy New year) published in *Notas y letras* to Carolina de Pool.

Adolfo Heraclio Ramos (Puerto Rico, 20 April 1837 – Puerto Rico, 22 April 1891) was born in the municipality of Arecibo in Puerto Rico. Heraclio Ramos received his first lessons in music from his father, at that time a well-known music performer. Later he continued his studies under a German professor who lived in the nearby town of Aguadilla. At the age of 17 he was awarded the first prize in music at the Puerto Rico Exposition which was held in San Juan in Puerto Rico. Heraclio Ramos was one of the first to introduce the music of Liszt, Chopin, Mendelssohn and Schumann in Puerto Rico. Being one of the early composers to introduce the Puerto Rican danza as a superior musical genre, he can be considered as one of the founding fathers of the danza on that island. Heraclio Ramos published eight of his compositions in *Notas y Letras*.
Besides dance music, he also composed many chamber music pieces, all in the tradition of the romantic school of classical music. Heraclio Reamos remained active as music teacher and orchestral pianist until his death on April 22, 1891.

Abigail de Gabriel Salas (14 February 1873 - ?) is a daughter of Gabriel de Moises Salas (born in Curaçao 6 July 1840) and Leah de Abraham Henriquez Moron (born on 8 March 1848 on the Danish schooner *Beauty*). The marriage of Gabriel and Leah took place in Barecelona in Venezuela on 3 April 1872. Abigail published her waltz titled *3 de Abril* (= April 3rd) in *Notas y Letras* at the very young age of 14 years. April 3rd was the wedding anniversary of her parents. Unfortunately no further details are available about Abigail de Gabriel Salas.

Cornelis H.N. Teunissen (Curaçao, 13 June1864 – Curaçao, 14 August 1927)
In his book *Honderd jaar muziekleven op Curaçao* (= A Hundred years of music life in Curaçao) Rudolf Boskaljon, mentions the participation on 7 March 1886 of Cornelis Teunissen as a clarinet player in 1886 and 1887 in the *El Progreso* orchestra that was conducted by Paul Quirino de Lima (1861-1926).

Christiaan Alardus Ulder (Curaçao, 9 January 1843 – Curaçao, 21 August 1895) was a music teacher, composer, conductor, pianist, organist, bassist and flutist. At the early age of thirteen, Chris Ulder occupied the post of organist in the St. Anna church in Curaçao. In 1873 he became the very first organist in the Mikvé Israel synagogue in Curaçao, a post that he occupied until his death in 1895. In 1881 Ulder was appointed as the conductor of the citizen's guard orchestra, a function that he took over from Jan Gerard Palm. And in 1885 he was also appointed as the director of the military band in Curaçao.
It should be stated that Chris Ulder was also talented in organizing festivities. Ulder presided for some

years over the yearly festivities to celebrate the King's birthday. An advertisement on 13 February 1883 in the local newspapers announced two days of festivities organized under his leadership in the city of Willemstad which included: a concert in the evening by the symphonic orchestra *De Harmonie* held at *Salon Capriles,* followed by a serenade with music, lights and flags in the streets of Willemstad. The next day started with a boat parade in the harbor that took place in the morning, followed by a ribbon dance and tilt at the rind with horses in the afternoon. At eight in the evening, an illuminated boat parade in the waters of Willemstad capped off the celebrations.

As mentioned in the *In Memoriams* that appeared in the newspapers in Curaçao after his death in 1895, Ulder was a charitable man as well. He visited the orphanage in the village of *Santa Rosa* weekly, and in the last two years before his death, he provided free music lessons to the orphans and helped them to form a brass band. Ulder donated all the musical instruments needed for this endeavor to the orphans.

Besides dance music, Chris Ulder also composed works for religious services. His mass for choir and organ was very well received in Venezuela. Ulder wrote several songs for services in the synagogue. His versions of *Romemu* (= Exalt Ye) and *Adon Olam* (= Sovereign of the universe) are still popular and regularly sung during services in the Mikvé Israel-Emanuel synagogue in Curaçao.

Chris Ulder was one of the fourteen editorial members of *Notas y Letras* in which he published five of his own compositions. His waltz with an allegro introduction he dedicated to Emilia Benic. Emilia Benic was a singer who visited Curaçao in November 1883. The Palm Music Foundation collected and digitized Christiaan Ulder's compositions in 2015.

Sources:

- Boskaljon, R., (1958*) Honderd jaar muziekleven op Curaçao*, Van Gorcum & comp. NV, Assen, The Netherlands
- Halman, J.I.M. & Rojer, R.A. (2008) Jan Gerard Palm, Leven en werk van een muzikale patriarch op Curaçao, KITLV, Leiden, The Netherlands
- Palm, E., (1978*) Muziek en musici van de Nederlandse Antillen*, eigen druk, Curaçao, N.A.
- Pool, John de, (1935) *Del Curaçao que se va,* Santiago de Chile, Chile
- Reilly, W.B. (1898) *The Monthly Illustrator* 16, p. 25. New York, USA
- Rutten, A.M.G. (1983) *Leven en muziekwerken van de dichter-musicus J.S. Corsen*, Van Gorcum & Comp. bv., Assen, The Netherlands
- Websites with genealogical data and documents from S.A.L. (Mongui) Maduro Museum and the Archivo Nashonal Curaçao

Explanatory texts in booklets of the following CD's:

- *Danza!* Played by Harold Martina, produced by S.E.L. Maduro Music Foundation, MCD-04, 1992.
- *Corsen playes Corsen, Randal Corsen reflecting on the piano works of Joseph Sickman Corse (1853-1911)* produced by the S.E.L. Maduro Music Foundation, 2005.
- *Jan Gerard Palm (1831-1906), 19th century music from Curaçao*, played by Robert Rojer, produced by S.E.L. Maduro Music Foundation, MCD 15, 2008.
- *Judeo-Caribbean Currents, Music of the Mikvé Israel-Emanuel synagogue in Curaçao* by Gideon Y. Zelermeyer (hazzan) and Raymond Goldstein (piano), The Hebrew University of Jerusalem, 2009.

- *The Johan Willem Friso Royal Military Band plays Jan Gerard Palm* (1831-1906), produced by the Palm Music Foundation, PMF 01, 2010.
- *Danzas Caribeñas, classical salon music from Curaçao, Cuba and Venezuela,* played by Marcel Worms, produced by Zefir Records, ZEF 9639, 2015.

Contents

	Title	Music Type	Composer	Country	Published	Page
1.	Sonrisas de amor	Valse	José A. Baptista	Not known	14 12 1886	1
2.	Ne m'oubliez pas! *En el album de las Srtas. J. y M. S.*	Adagio	Jules F. Blasini	Curaçao	30 11 1886	2
3.	Los Ojitos de una Mexicana *A la Señorita Leonor Azuaga*	Danza	Jules F. Blasini	Curaçao	21 10 1886	3
4.	¿Para cuál de las tres? *A las Srtas. Estela, Josefina y Elodia Chapman*	Danza	Jules F. Blasini	Curaçao	30 09 1887	4
5.	¿Por qué no? *A la Señorita J. Boomgaart*	Danza	Jules F. Blasini	Curaçao	23 01 1887	6
6.	El Ramo de Milflores *A la Señorita C. de Pool*	Valse	Jules F. Blasini	Curaçao	01 05 1887	7
7.	Sombras Queridas *A las Srtas. Lelia Y Rachel Capriles*	Danza á dos voces	Jules F. Blasini	Curaçao	08 11 1887	9
8.	¡Tú lo has Querido! *A mi amigo Ernesto Römer*	Danza	Jules F. Blasini	Curaçao	24 07 1886	12
9.	Un Recuerdo *Dedicado al Señor Profesor C. Ulder*	Danza	Johannes Boskaljon	Curaçao	15 10 1887	13
10.	Una Naranjera *A la Srta. Altagracia Azuaga*	Valse	Abraham M. Capriles	Curaçao	08 11 1886	14
11.	Notas sin Letras *Dedicado a mi amigo el sr. Ernesto Römer*	Schottish	Abraham M. Capriles	Curaçao	11 08 1886	15
12.	Para Las Tres *A las Srtas. Estela, Josefina y Elodia Chapman*	Valse	Abraham M. Capriles	Curaçao	23 11 1887	16
13.	Pensée *A mi amigo el Sr. A.Z. Lopez Penha*	Andante mosso	Abraham M. Capriles	Curaçao	23 04 1887	17
14.	El Rendez-vous	Valse	Abraham M. Capriles	Curaçao	16 09 1887	18
15.	1888	Valse	Joseph S. Corsen	Curaçao	13 01 1888	19
16.	El Aguinaldo *A las bellas lectoras de Nota y Letras*	Danza-Merengue	Joseph S. Corsen	Curaçao	09 01 1887	21
17.	Amorosa	Danza	Joseph S. Corsen	Curaçao	04 12 1886	22
18.	Un Deseo	Valse	Joseph S. Corsen	Curaçao	10 07 1886	22
19.	La Elegante	Mazurka	Joseph S. Corsen	Curaçao	27 09 1886	23
20.	El Lisonjero	Valse	Joseph S. Corsen	Curaçao	21 12 1886	24
21.	Nana	Danza	Joseph S. Corsen	Curaçao	28 08 1887	24
22.	Nelly	Polka	Joseph S. Corsen	Curaçao	29 01 1887	26

Contents (cont.)

	Title	Music Type	Composer	Country	Published	Page
23.	Ojos Azules (short versión)	Valse	Joseph S. Corsen	Curaçao	31 10 1887	26
24.	El Regreso	Valse	Joseph S. Corsen	Curaçao	09 12 1887	27
25.	Rêverie	Cantabile	Joseph S. Corsen	Curaçao	16 06 1887	28
26.	Simpatía	Valse	Joseph S. Corsen	Curaçao	30 07 1887	30
27a.	La Sonrisa (seconda)	Polka	Joseph S. Corsen	Curaçao	04 08 1887	31
27b.	La Sonrisa (prima)	Polka	Joseph S. Corsen	Curaçao	04 08 1887	32
28	Un Sueño	Valse	Joseph S. Corsen	Curaçao	22 05 1887	33
29.	Tic-Tac	Polka	Joseph S. Corsen	Curaçao	25 08 1886	34
30.	El Venezolano	Valse	Joseph S. Corsen	Curaçao	17 03 1887	35
31.	Magnolia	Danza	Rosa Echeverria	Not known	13 07 1887	35
32.	Despues de ti el Diluvio *Dedicada al Señor Don Federico Henriquez y Carbajal; Autor del drama "La Hija del Hebreo"*	Danza	Rafael Maria Gomez	Sto. Domingo	08 06 1887	36
33.	Feliz Año Nuevo	Valse	Christiaan R. de Jongh	Curaçao	04 01 1888	37
34.	Sin Pretensión *Dedicada a mi querido hermano Felipe de Jongh*	Danza	Christiaan R. de Jongh	Curaçao	12 08 1887	38
35.	Mi Hijo Pepito *Dedicado a mi estimable amigo y comprofesor, Señor Don Rafael Villanueva*	Valse-Pasillo	Angel Julio	Colombia	30 07 1887	39
36.	El 30 de Agosto *Dedicado á la Srta. Rosalinda Daal*	Valse	Julio E. Leyba	Curaçao	08 10 1887	40
37.	Atjeh *Opgedragen aan den Hoog Edel Gestr. Heer C.H. Bogaert, Kapitein ter Zee*	March	Julio E. Leyba	Curaçao	16 02 1887	41
38.	Atjeh *Dedicada al señor Jaime A. Jones*	Danza	Julio E. Leyba	Curaçao	17 12 1886	42
39	Una Flor *Escrita para Notas y Letras*	Polka	Julio E. Leyba	Curaçao	16 01 1887	43
40.	La ilusión *Dedicado a mi querido maestro J.G. Palm*	Valse	Julio E. Leyba	Curaçao	29 10 1886	43
41.	Un Recuerdo *Dedicada al Señor W.E. Boyé, Agente comercial de los EE. UU. de Venezuela*	Danza	Julio E. Leyba	Curaçao	19 07 1887	44

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42.	Saint Colomban *Dedicado al señor Julio Blasini*	Valse	Julio E. Leyba	Curaçao	17 04 1887	44
43.	Causerie *Gage d'amitié à mon maitre Monsieur Jules Blasini*	Danza	A.Z. Lopez Penha	Curaçao	02 04 1887	45
44.	Rimembranze *A mi amigo el Sr. Ernesto Römer*	Valse	A.Z. Lopez Penha	Curaçao	16 09 1886	46
45.	Emma Maria	Valse	Julia Moreno	Curaçao	21 09 1886	47
46.	Pensando en ti *Dedicado a la Señorita Emilia Sanchez*	Valse	Alberto Martinez	Sto. Domingo	07 05 1887	48
47.	Un Desir *Dédiée a Mme Veuve M. Nuboer-Quast*	Valse	Merced C.A. Nouel	Curaçao	28 05 1887	49
48.	El 18 de Febrero	Valse	Jan Gerard Palm	Curaçao	03 07 1886	50
49.	El Dominicano *Dedicado al Sr. F. Perdomo*	Valse	Jan Gerard Palm	Curaçao	30 09 1886	50
50.	¿Por que Sufres?	Valse	Jan Gerard Palm	Curaçao	22 10 1887	51
51.	Siempre o Nunca	Polka-Mazurka	Jan Gerard Palm	Curaçao	09 09 1887	52
52.	La Trigueña	Danza	Jan Gerard Palm	Curaçao	13 10 1886	54
53.	Tulipán Negro	Danza	Jan Gerard Palm	Curaçao	22 09 1887	54
54.	Un suspiro á la "Claribel" *A la srta. Josefa Getrada*	Valse	Gerrit S. Ponne Fz.	Curaçao	24 12 1887	55
55.	Feliz Año *Dedicado A mi prima Srta. Carolina V. de Pool*	Valse	Jacobo de Pool	Curaçao	16 01 1887	56
56.	Lo Stesso	Polka	Jacobo C. de Pool	Curaçao	03 06 1887	57
57	Un Lección a Tiempo *A mi amigo Jules Blasini*	Valse	Carolina V. de Pool	Curaçao	19 08 1886	58
58.	El Adiós	Valse	Adolfo Heraclio Ramos	Puerto Rico	05 02 1887	59
59.	Amando	Valse	Adolfo Heraclio Ramos	Puerto Rico	07 04 1887	60
60.	La Bella Hortensia *Dedícala el autor a su discípula la señorita Hortensia Balseiro*	Danza	Adolfo Heraclio Ramos	Puerto Rico	17 12 1887	61
61.	Bella Ilusión	Danza	Adolfo Heraclio Ramos	Puerto Rico	29 10 1886	62
62.	Serenata *Dedicada a la Señorita Elvira Marín*	Moderato Assai	Adolfo Heraclio Ramos	Puerto Rico	25 07 1887	63

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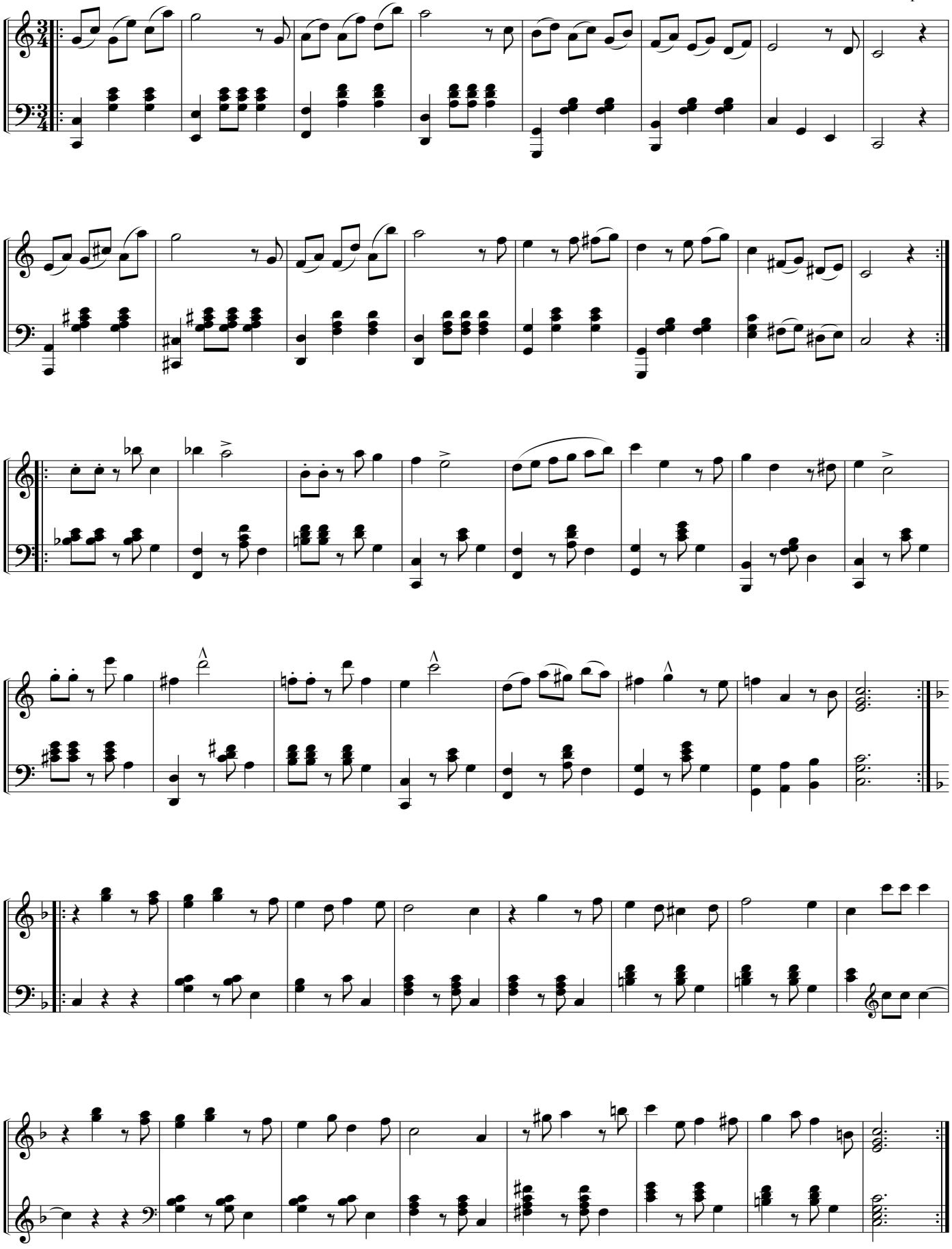
	Title	Music Type	Composer	Country	Published	Page
63.	Siempre Angelical *Dedícala el autor a su discípula la señorita Rosa Salicrup y Correa*	Danza	Adolfo Heraclio Ramos	Puerto Rico	14 05 1887	64
64.	Sus Locuras	Danza	Adolfo Heraclio Ramos	Puerto Rico	10 03 1887	65
65.	Zulia *Dedicado a Don José Brandao*	Valse	Adolfo Heraclio Ramos	Puerto Rico	05 12 1887	66
66.	El 3 de abril	Valse	Abigail de G. Salas	Curaçao	17 04 1887	67
67.	Año Nuevo *Dedicado a los directores del Semanario "Nota y Letras"*	Valse	R.A. Salazar Hernandez	Not known	12 02 1887	68
68.	La Azucena y el Jacinto Dedicada a mi distinguido amigo Severiano Hernández.	Danza	R.A. Salazar Hernandez	Not known	21 08 1887	69
69.	La Perla Curazoleña	Valse	Cornelis Teunissen	Curaçao	07 03 1887	69
70.	El Aniversario *Dedicada a mi amigo Jacob van Kleunen*	Danza	Christiaan A. Ulder	Curaçao	24 12 1886	70
71.	Emilia Benic	Valse with intro	Christiaan A. Ulder	Curaçao	16 08 1887	71
72.	Marcial	Polka	Christiaan A. Ulder	Curaçao	19 11 1886	73
73.	Si tú Supieras	Valse	Christiaan A. Ulder	Curaçao	31 08 1886	74
74.	Simpleza	Mazurka	Christiaan A. Ulder	Curaçao	31 07 1886	75
75.	El Hamburgo *Arreglada para piano por la estudiantina Española "Figaro"*	Mazurka	Not known	Spain	04 09 1887	76

Notas y Letras Curaçao

Sonrisas de amor

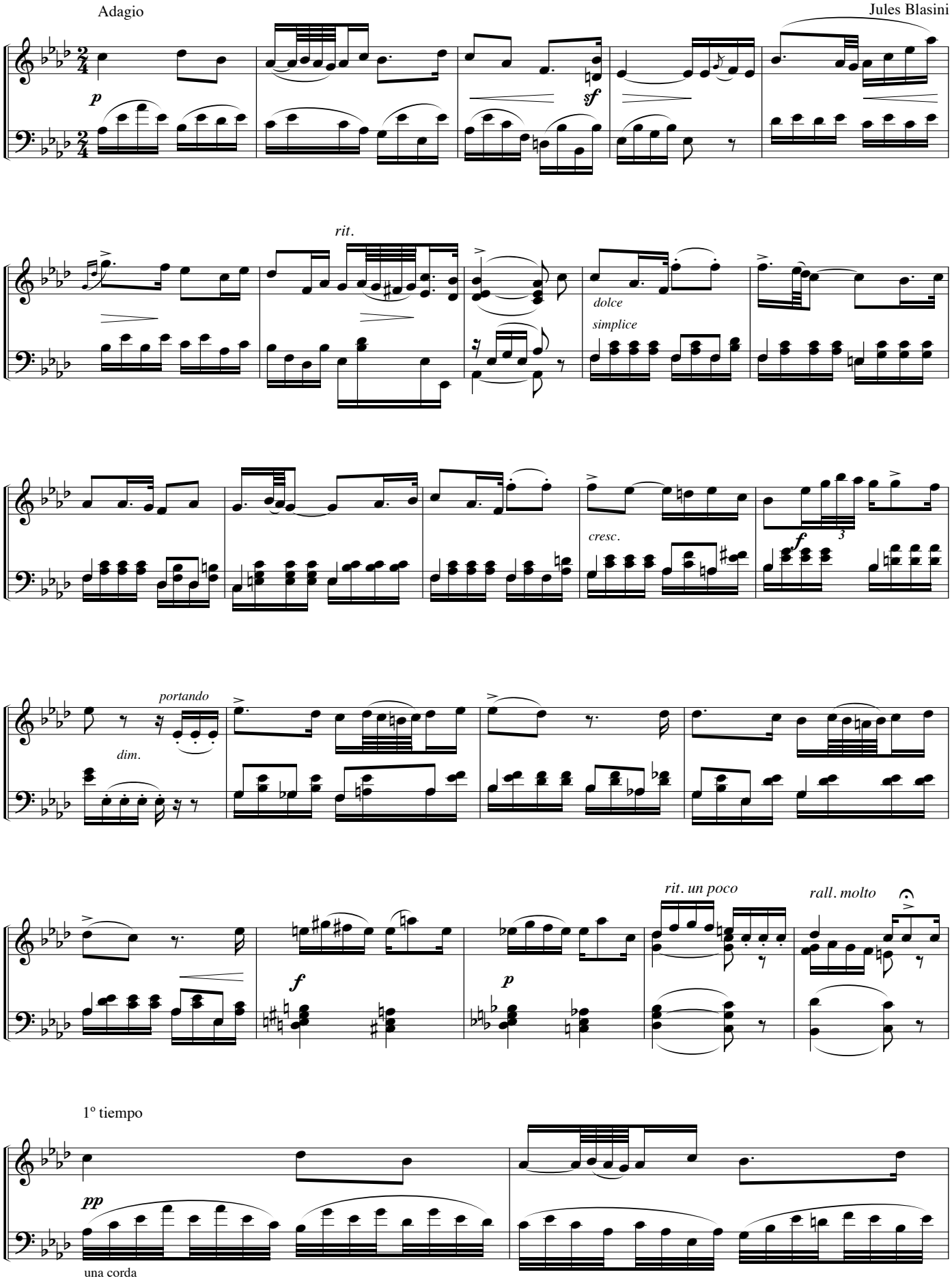
Valse

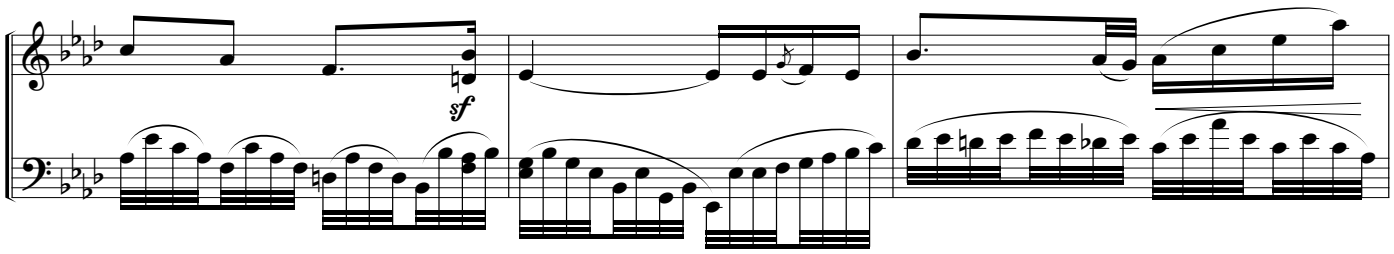
José A. Baptista

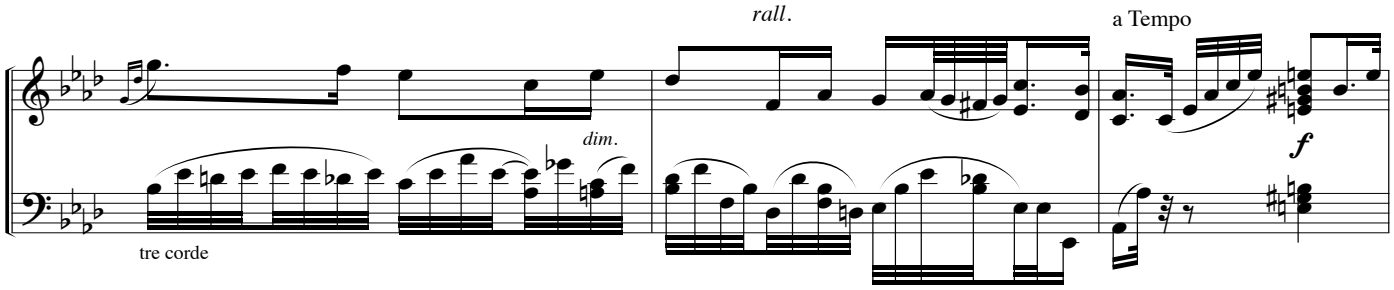


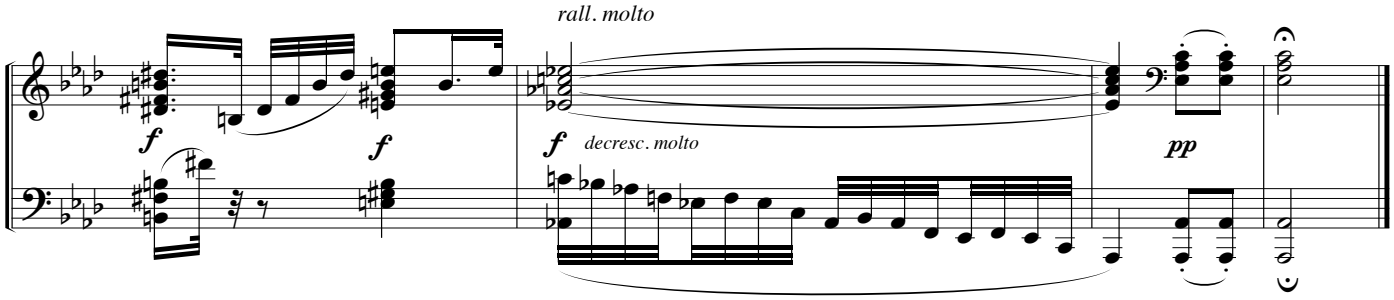
Ne m'oubliez pas!

en el album de las Srtas. I. y M. S.





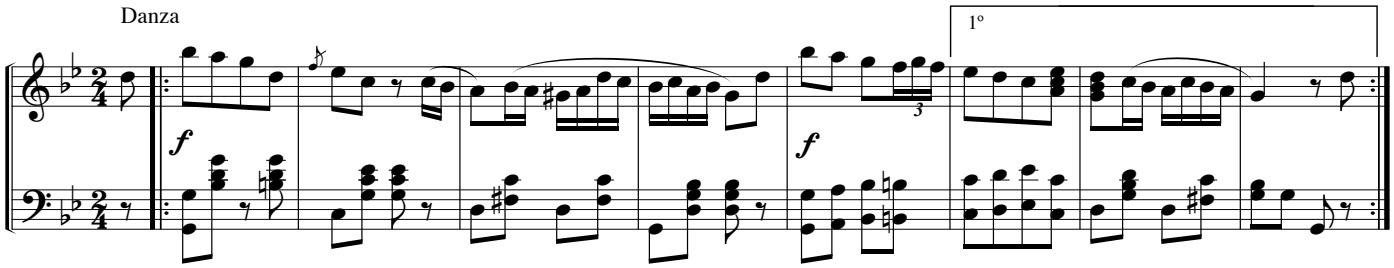


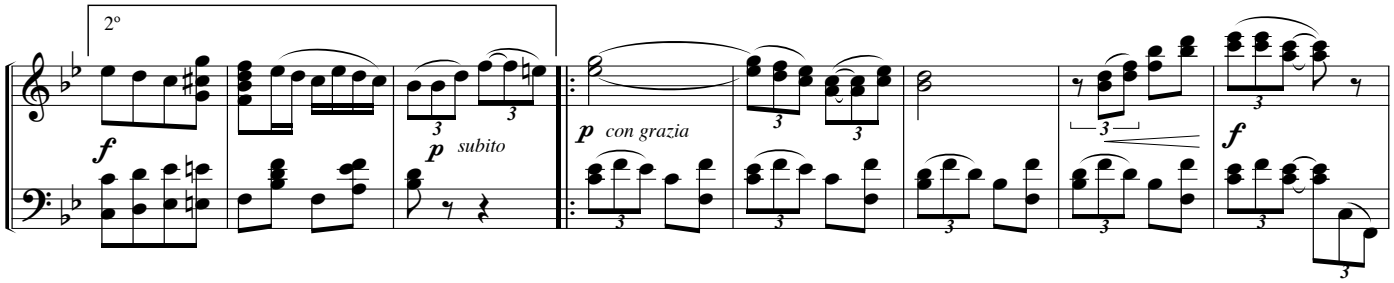


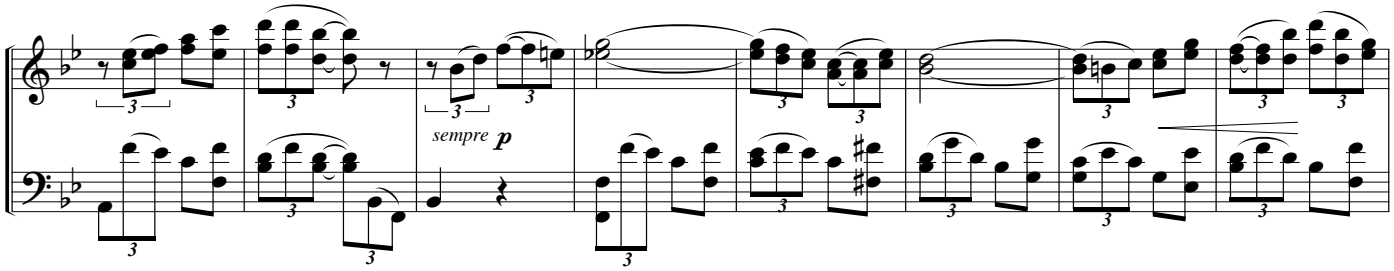
Los ojitos de una Mexicana

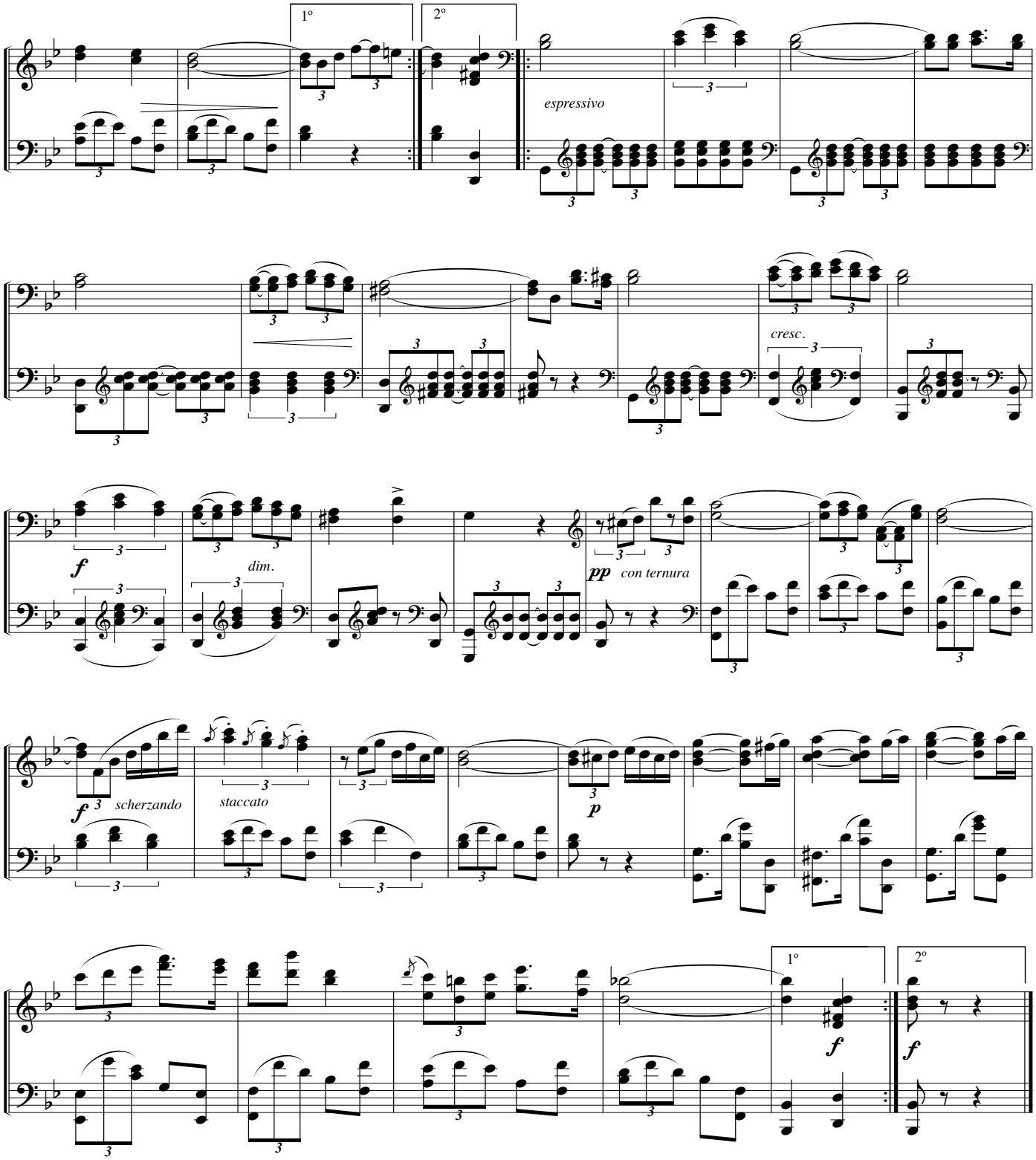
a la Señorita Leonor Azuaga

Jules Blasini





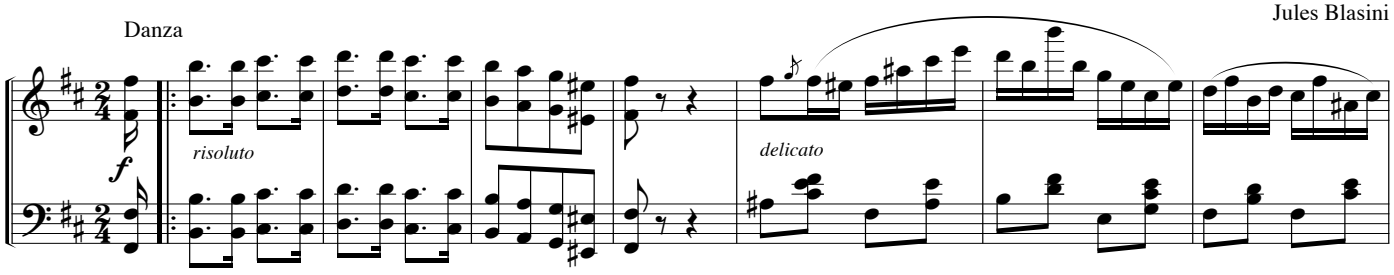


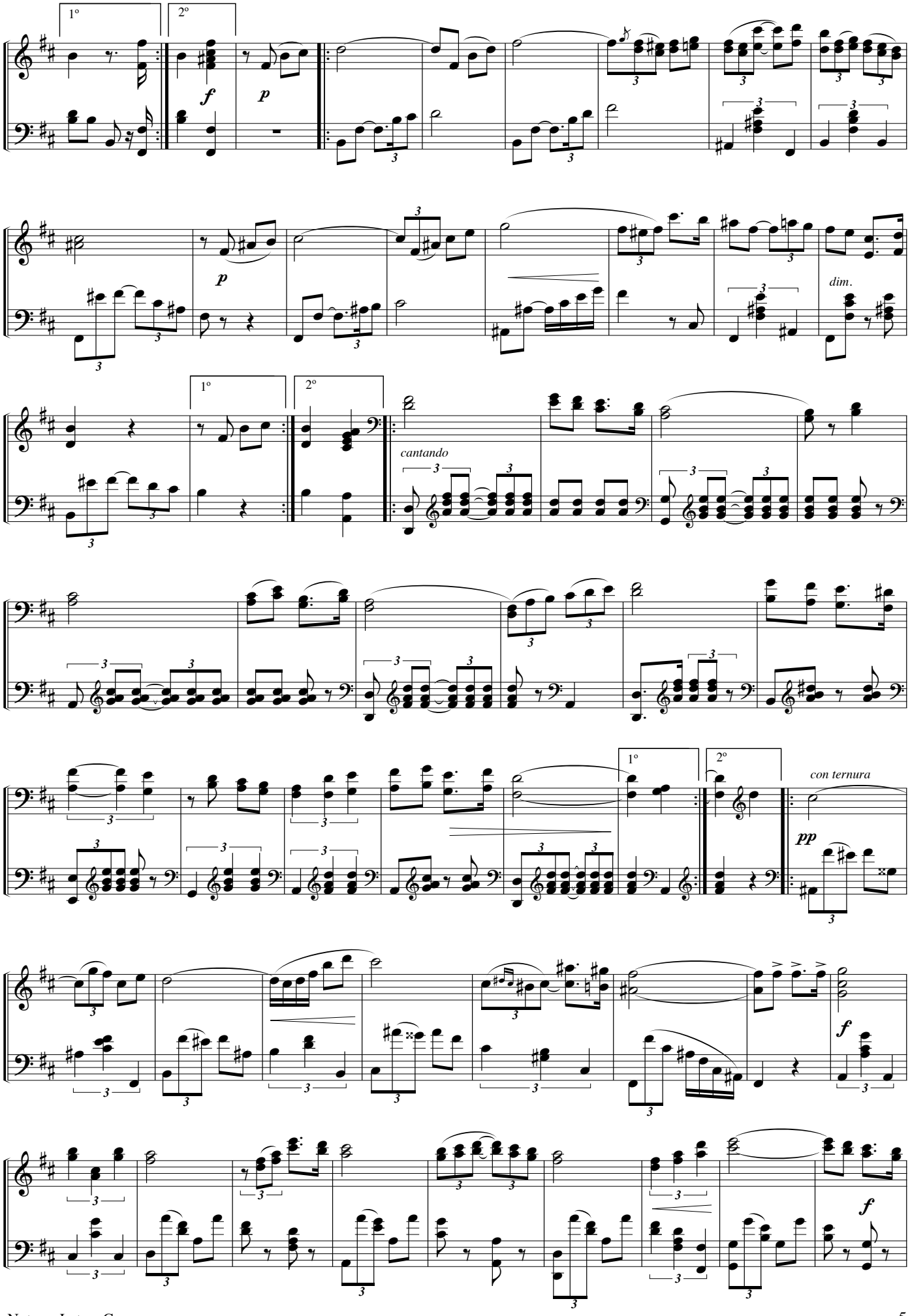


¿Para cuál de las tres?

a las Srtas. Estela, Josefina y Elodia Chapman

Jules Blasini

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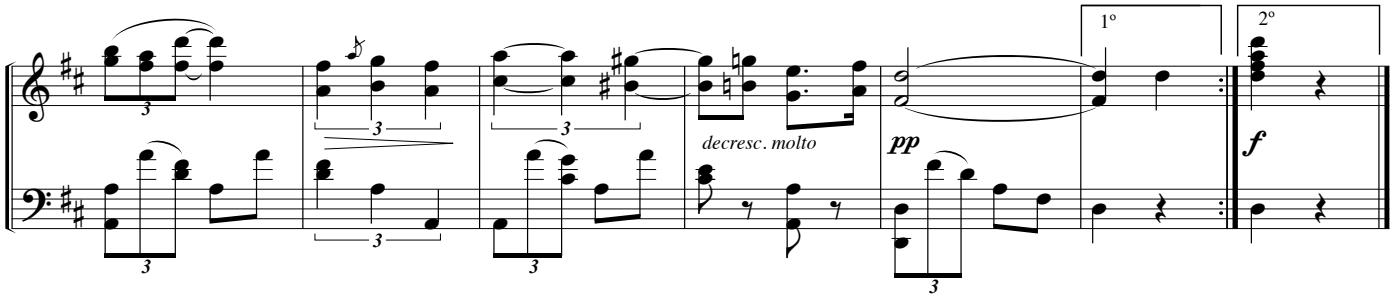
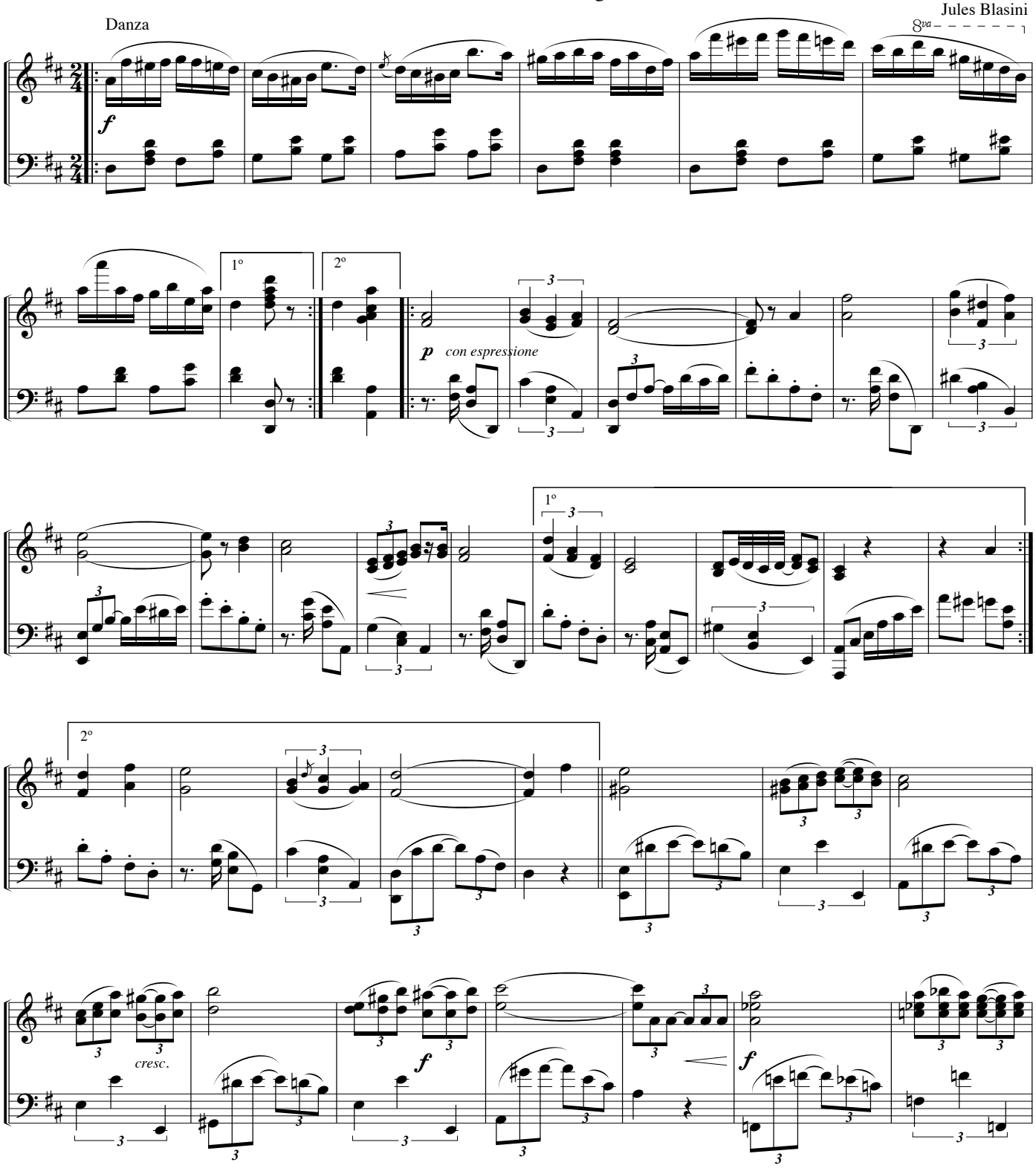
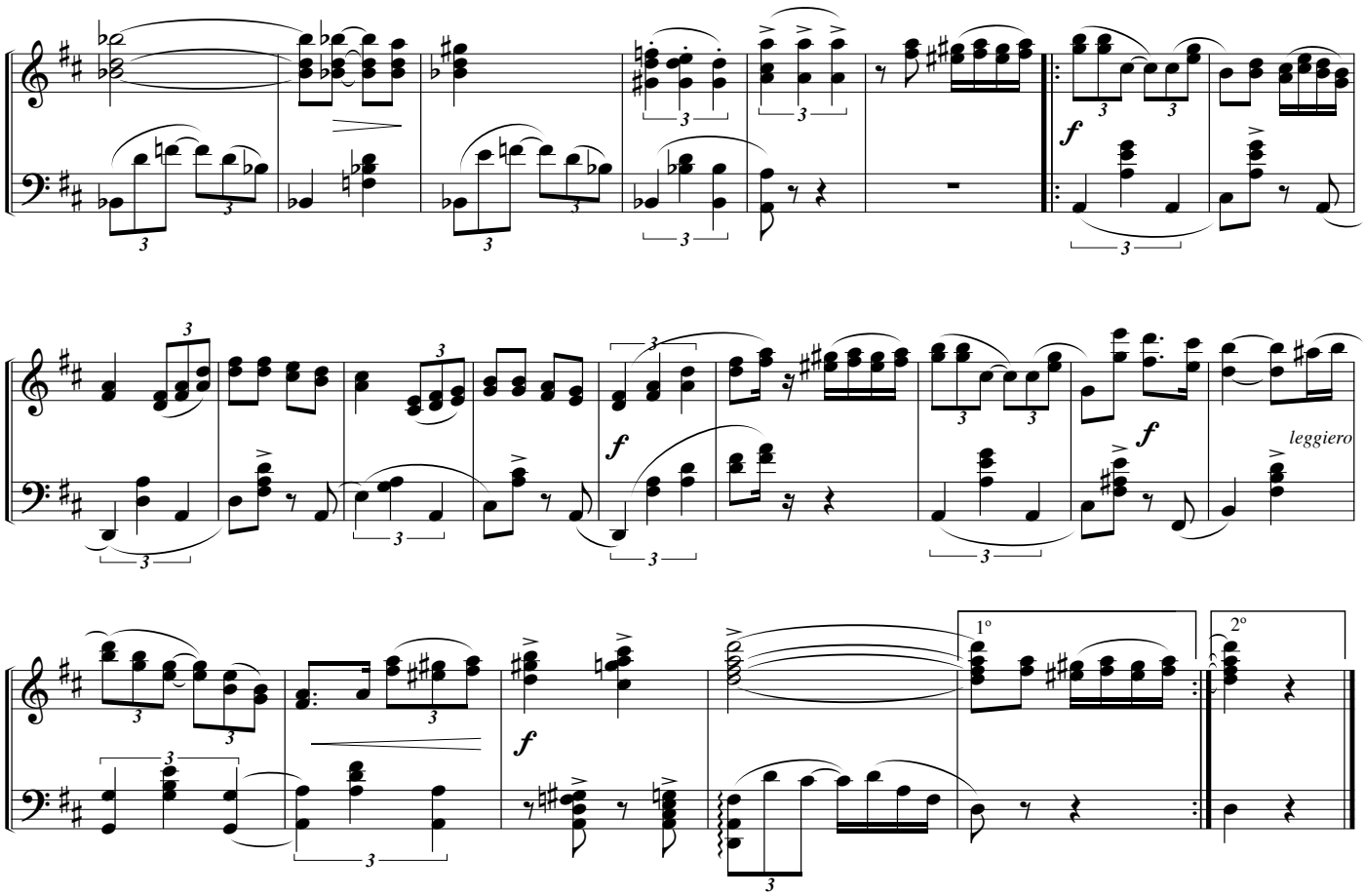


¿Porqué no?

a la Señorita I. Boomgaart

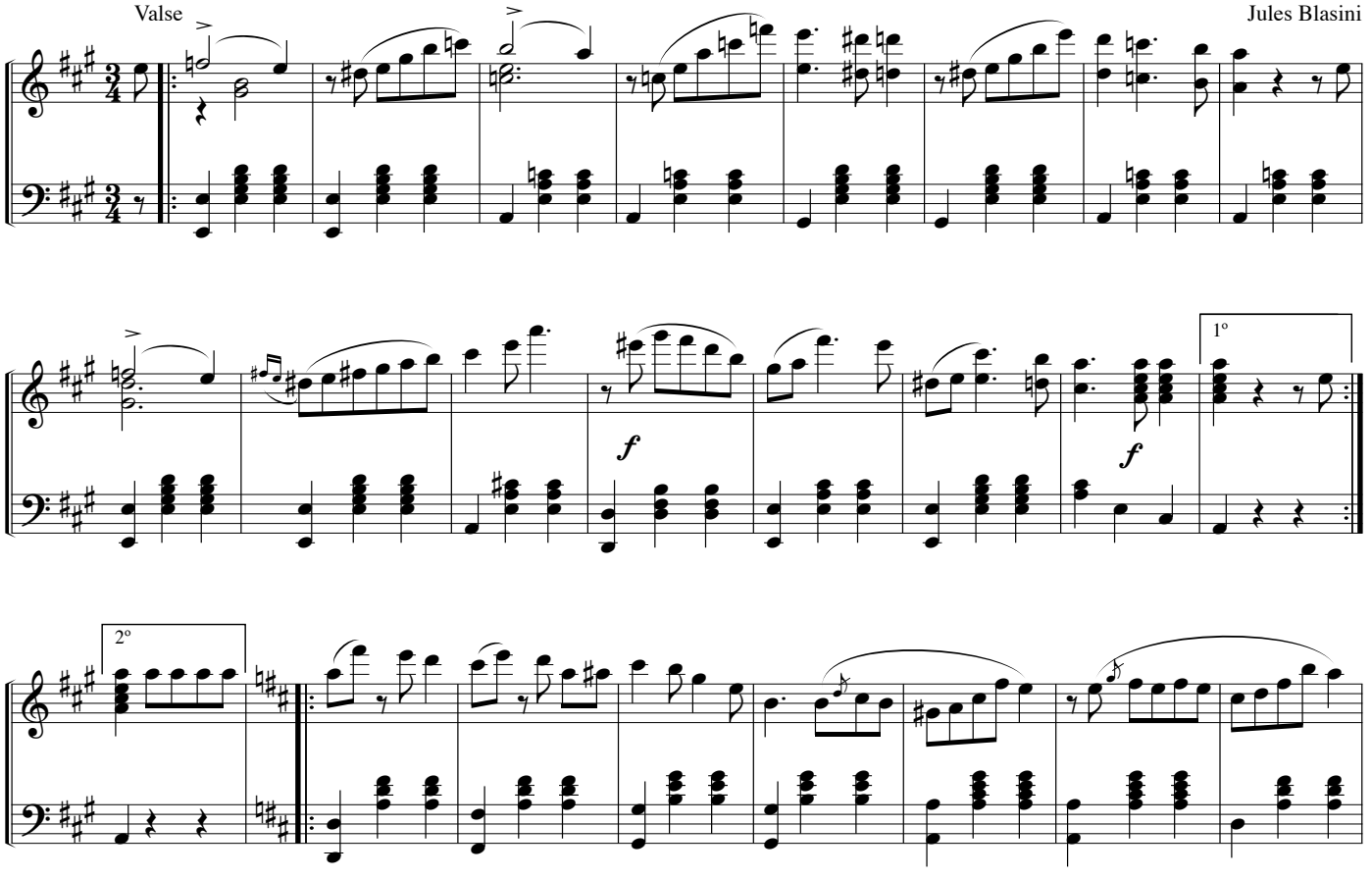
Jules Blasini

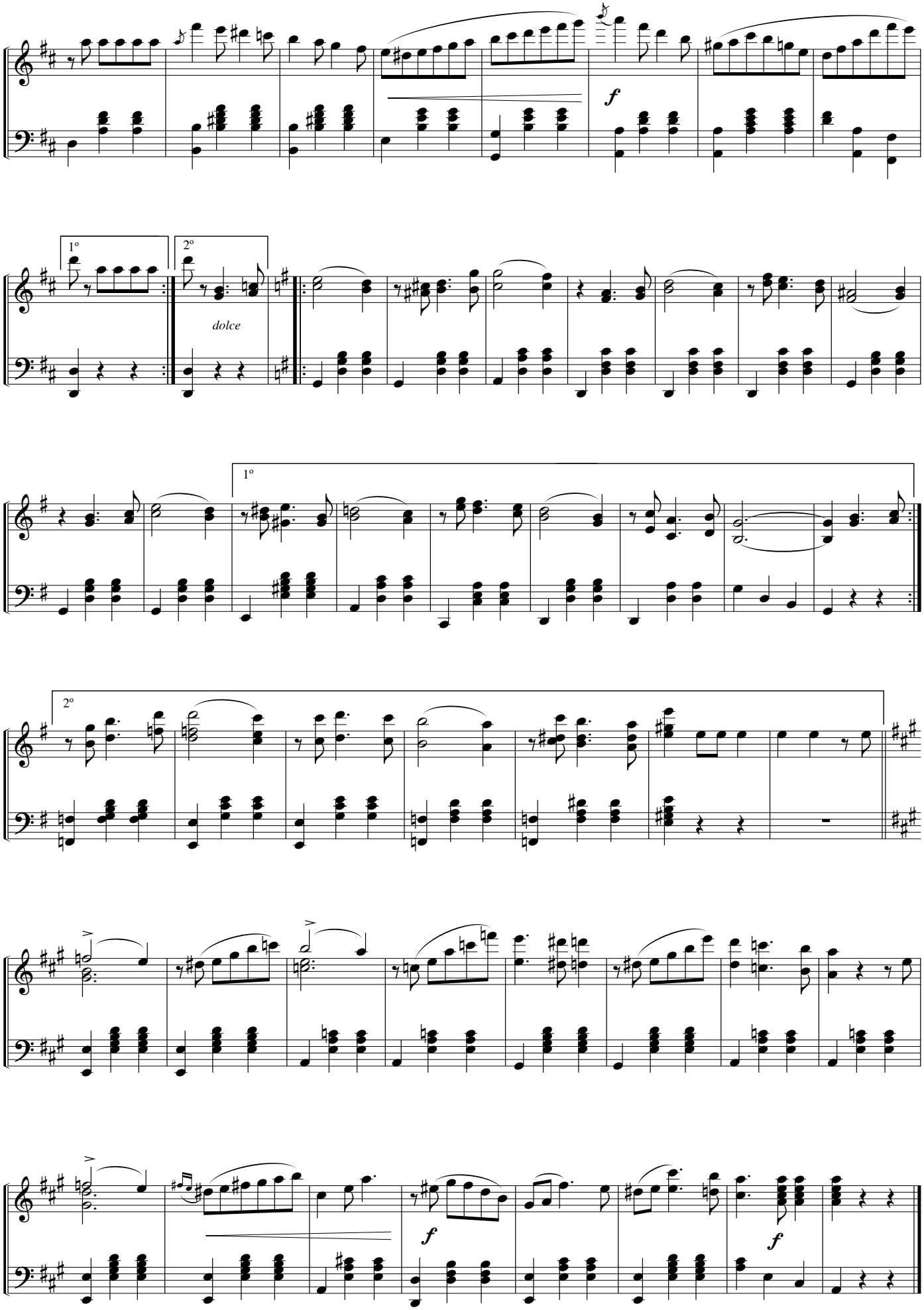




El Ramo de Milflores

a la Señorita C. de Pool

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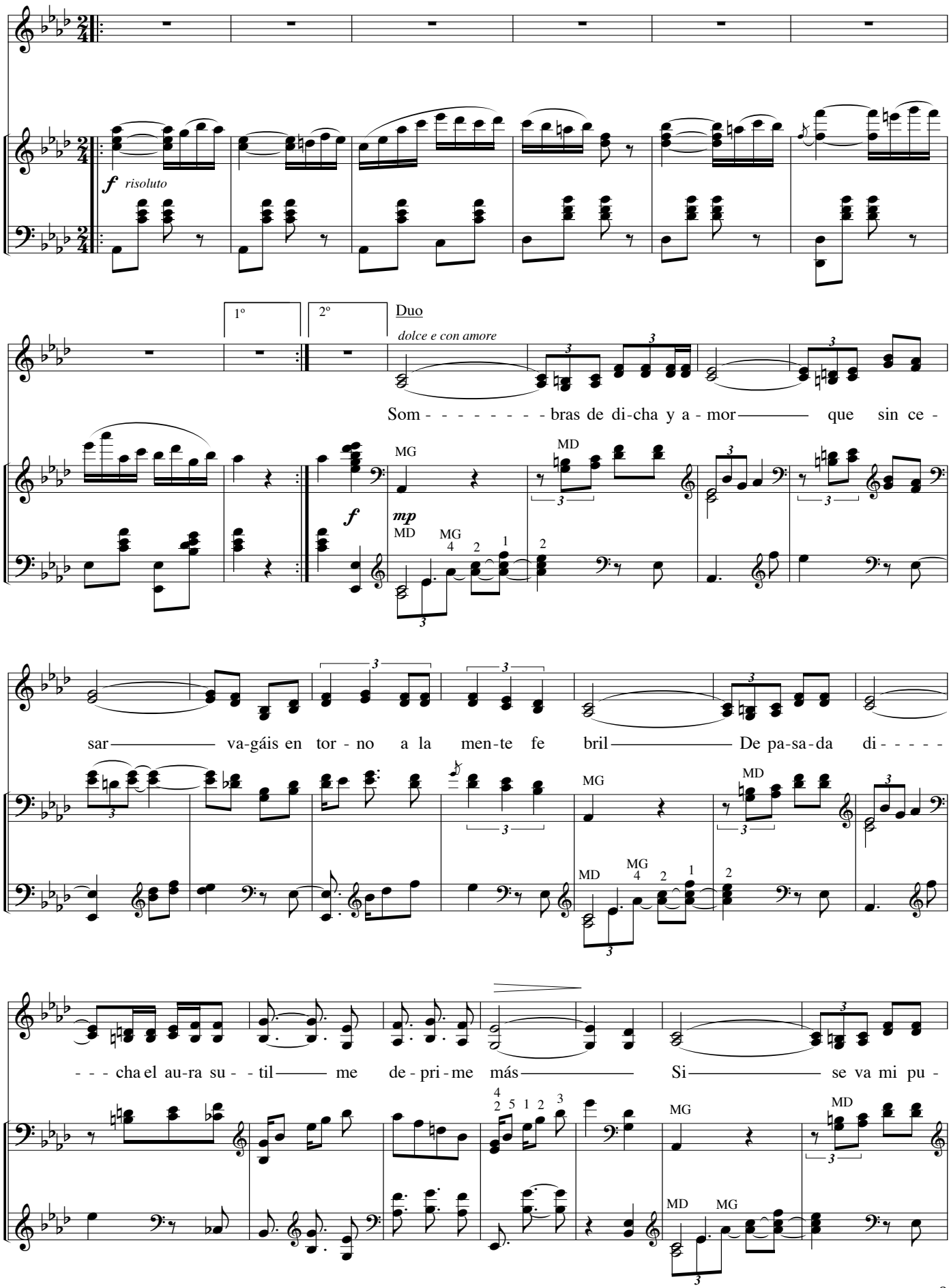
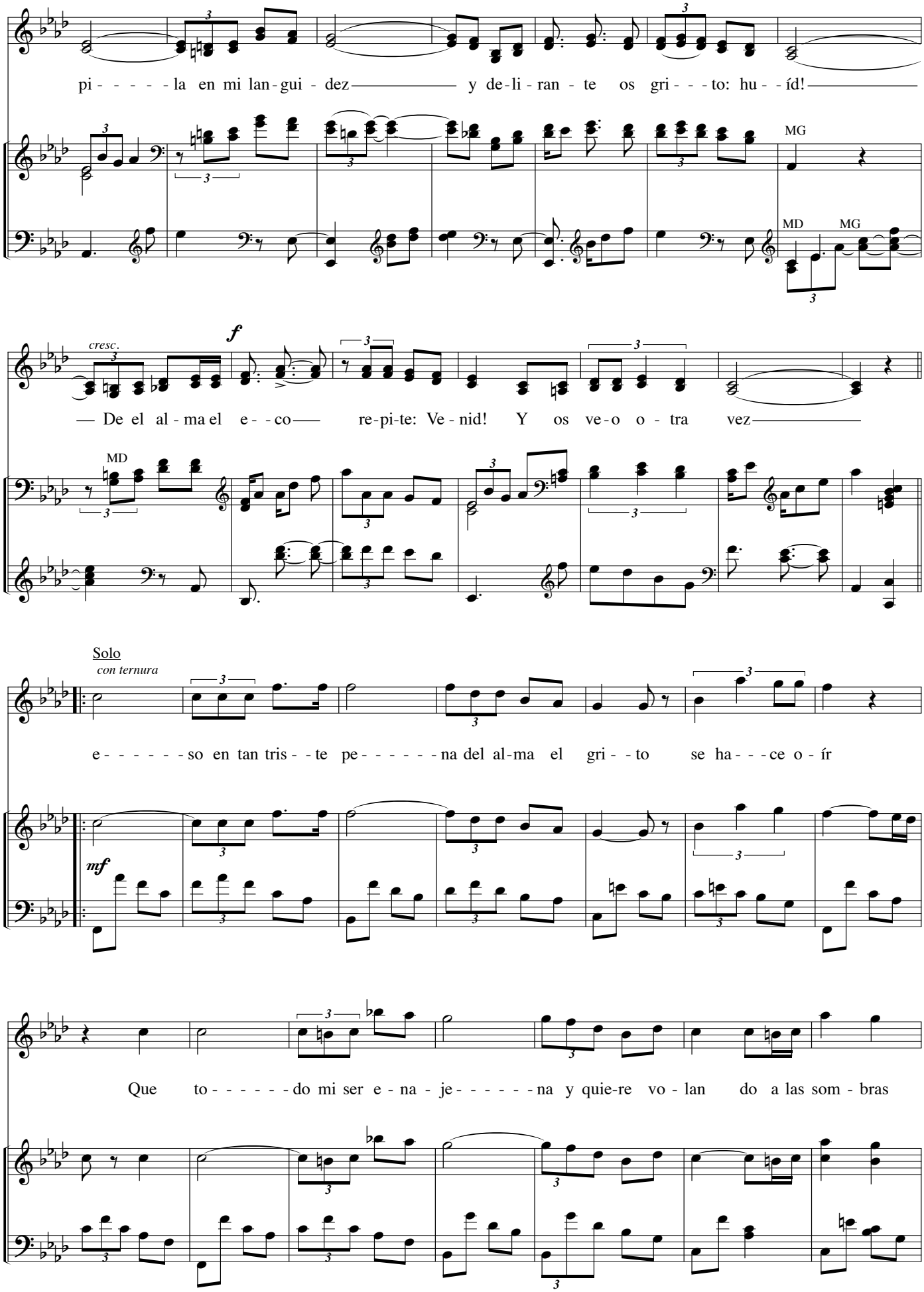
Sombras Queridas

a las Srtas. Lelia y Rachel Capriles

Jules Blasini

Danza a dos voces

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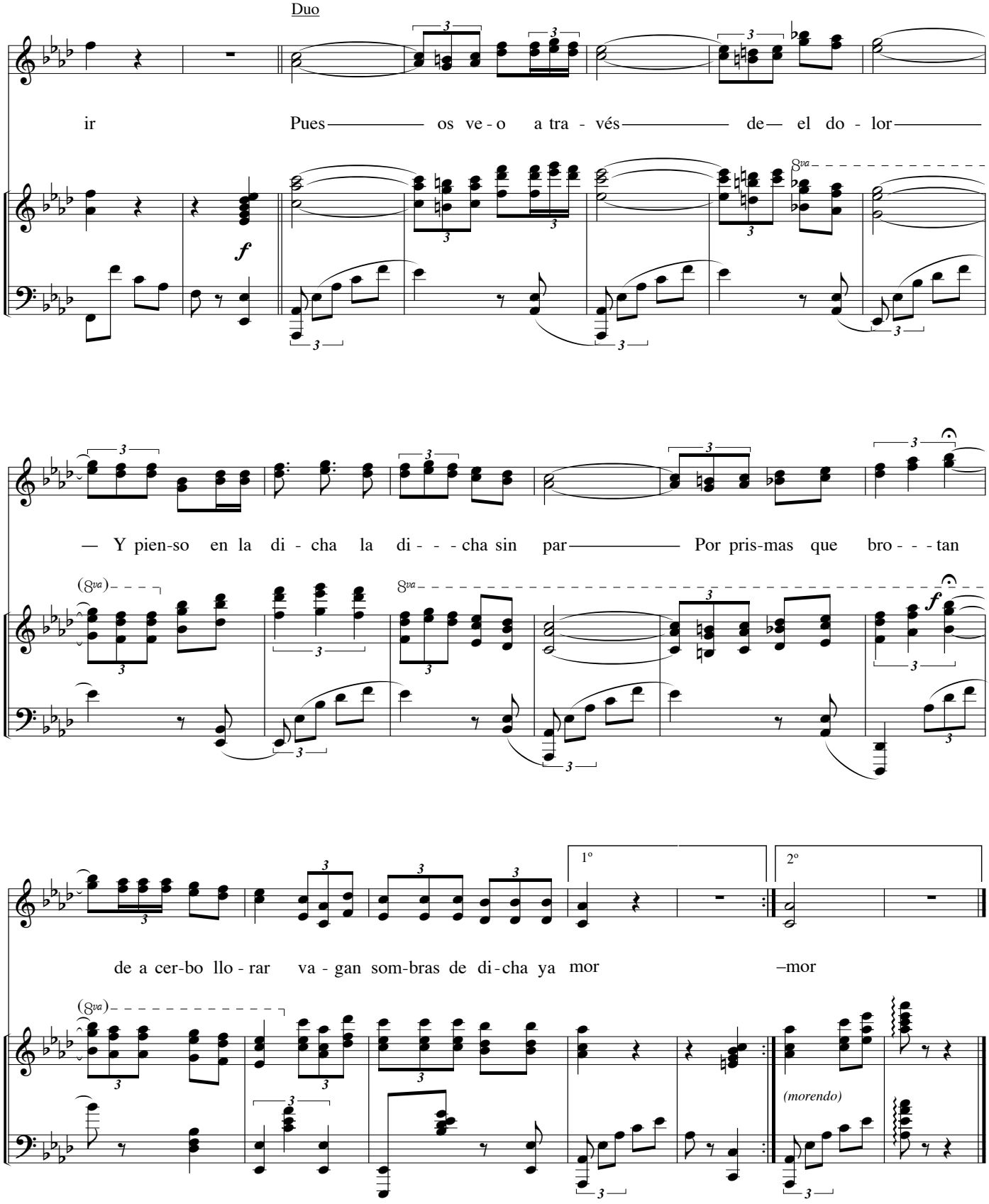


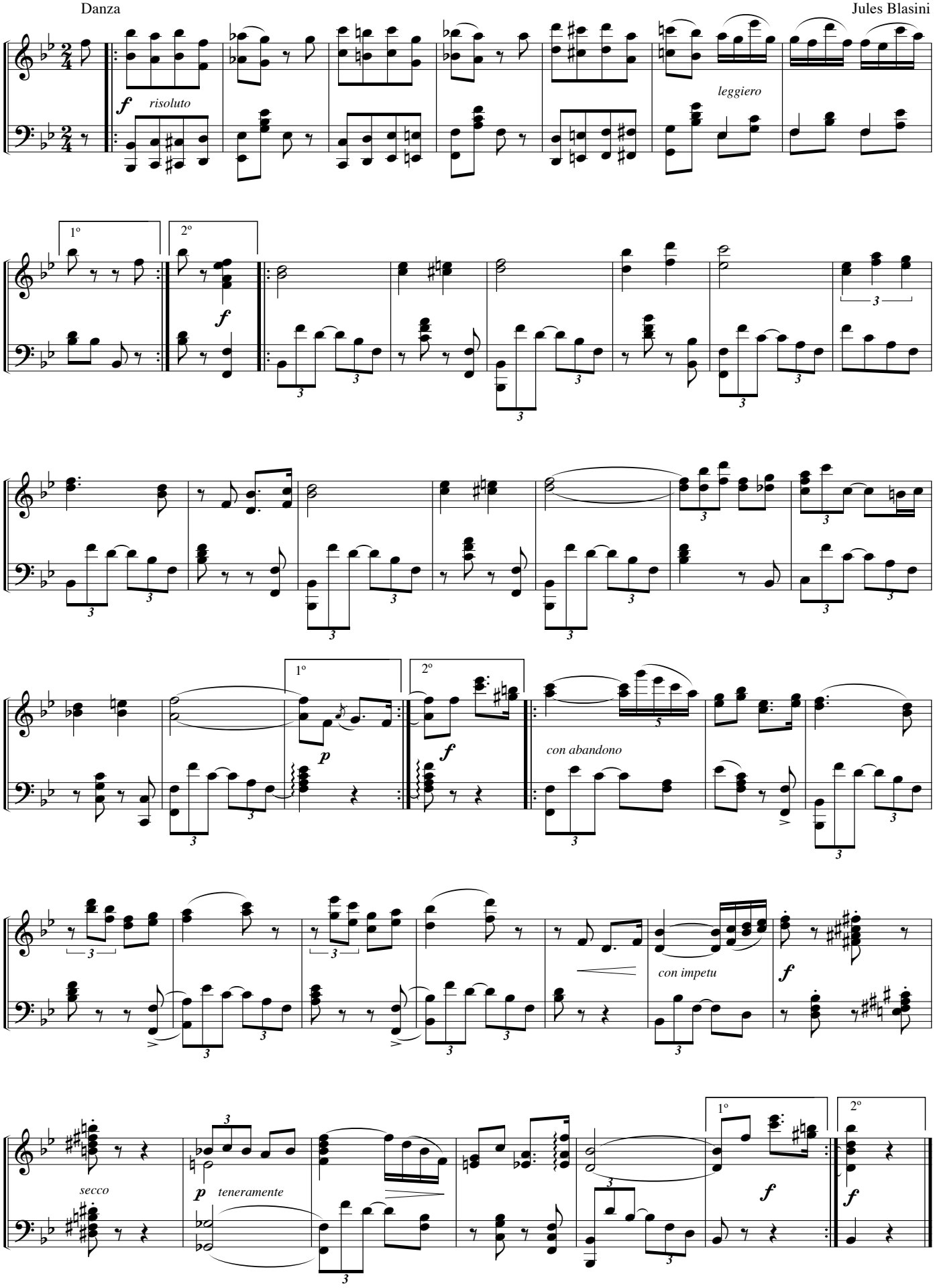
This version of Sombras Queridas has been edited
for piano and two voices by Robert Rojer

¡Tú lo has querido!

a mi amigo Ernesto Römer

Danza

Jules Blasini

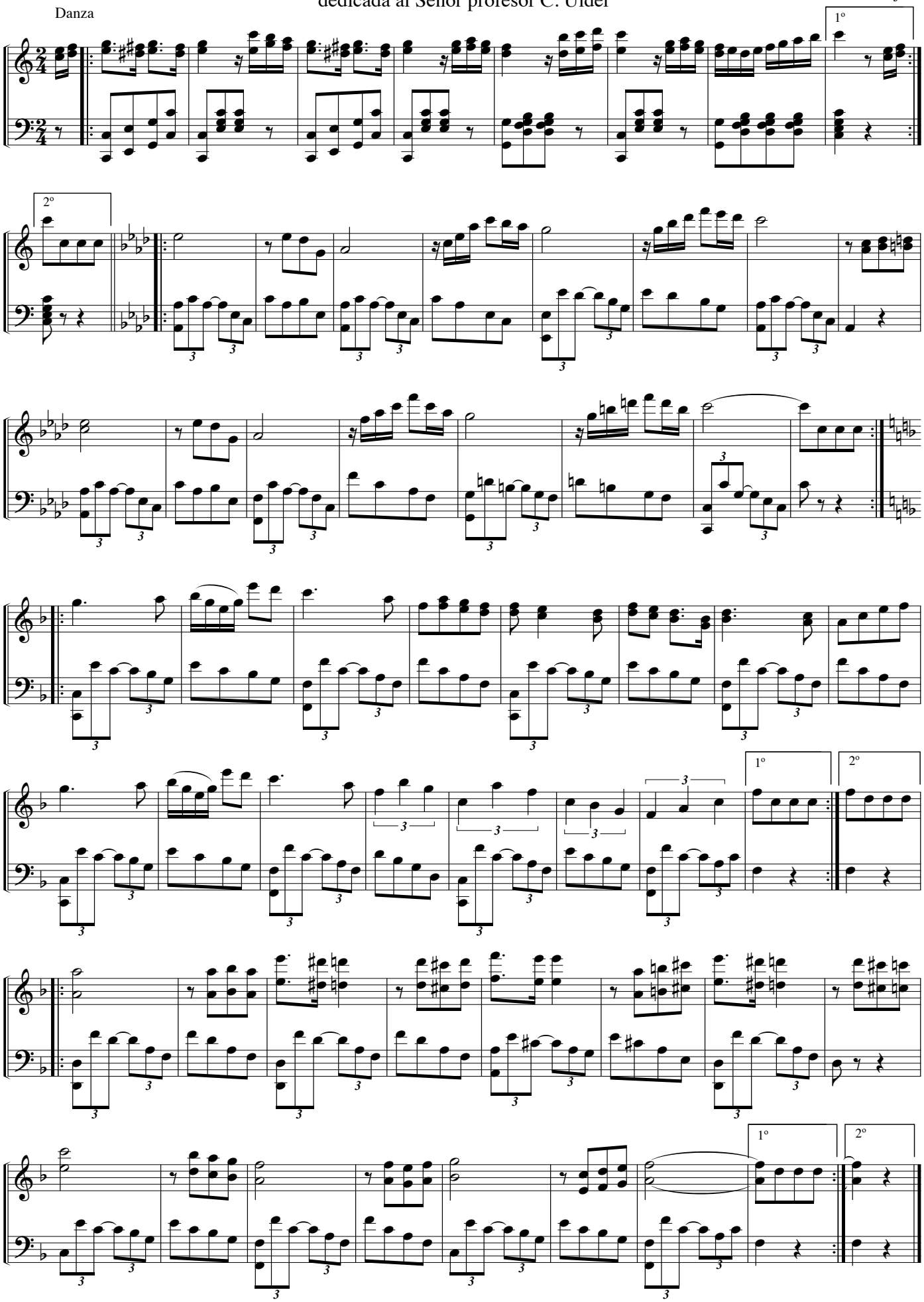


Un Recuerdo

dedicada al Señor profesor C. Ulder

J. Boskaljon

Danza

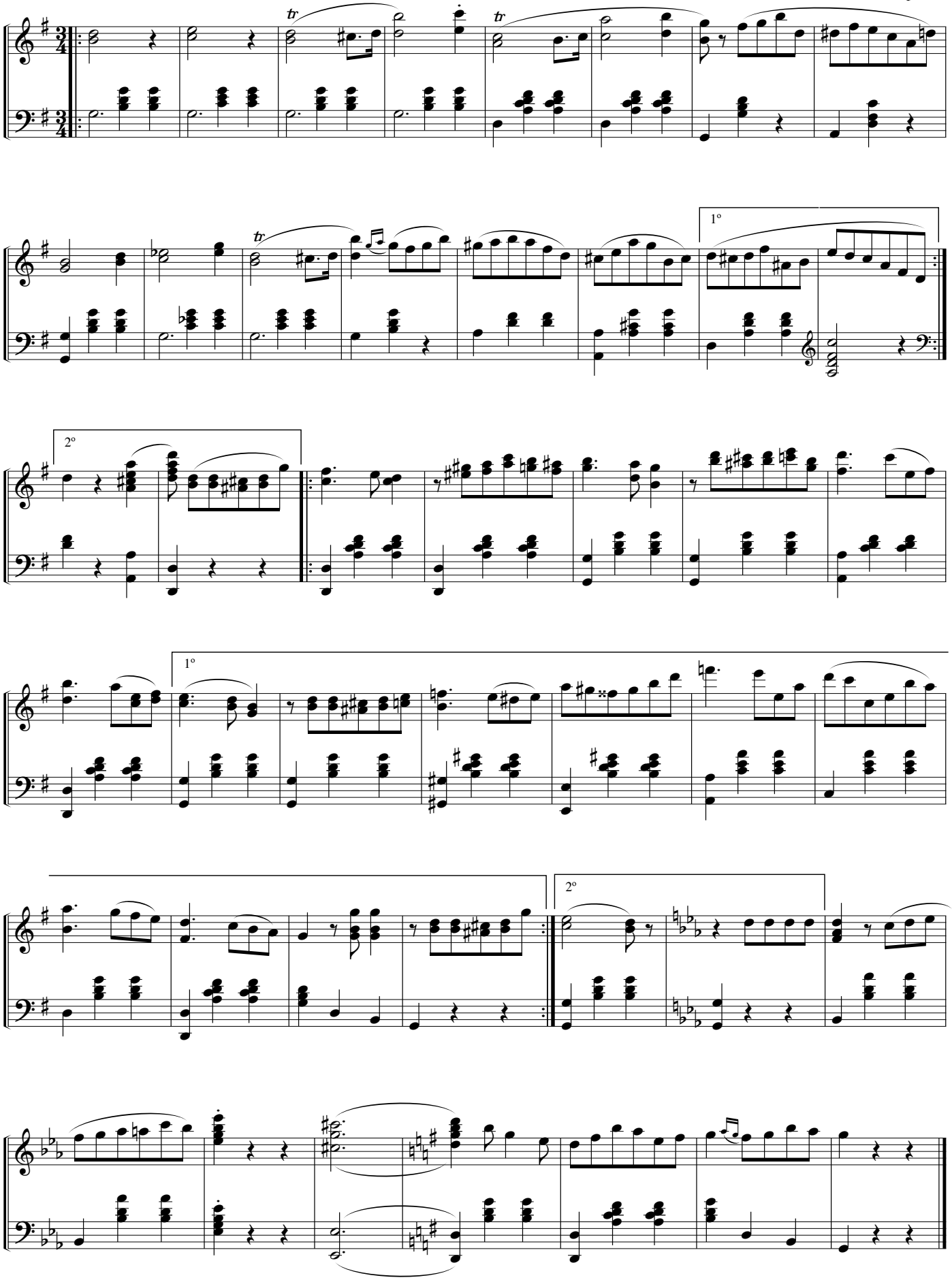


Una Naranjera

a la Srta. Allagracia Azuaga

Valse

A.M. Capriles

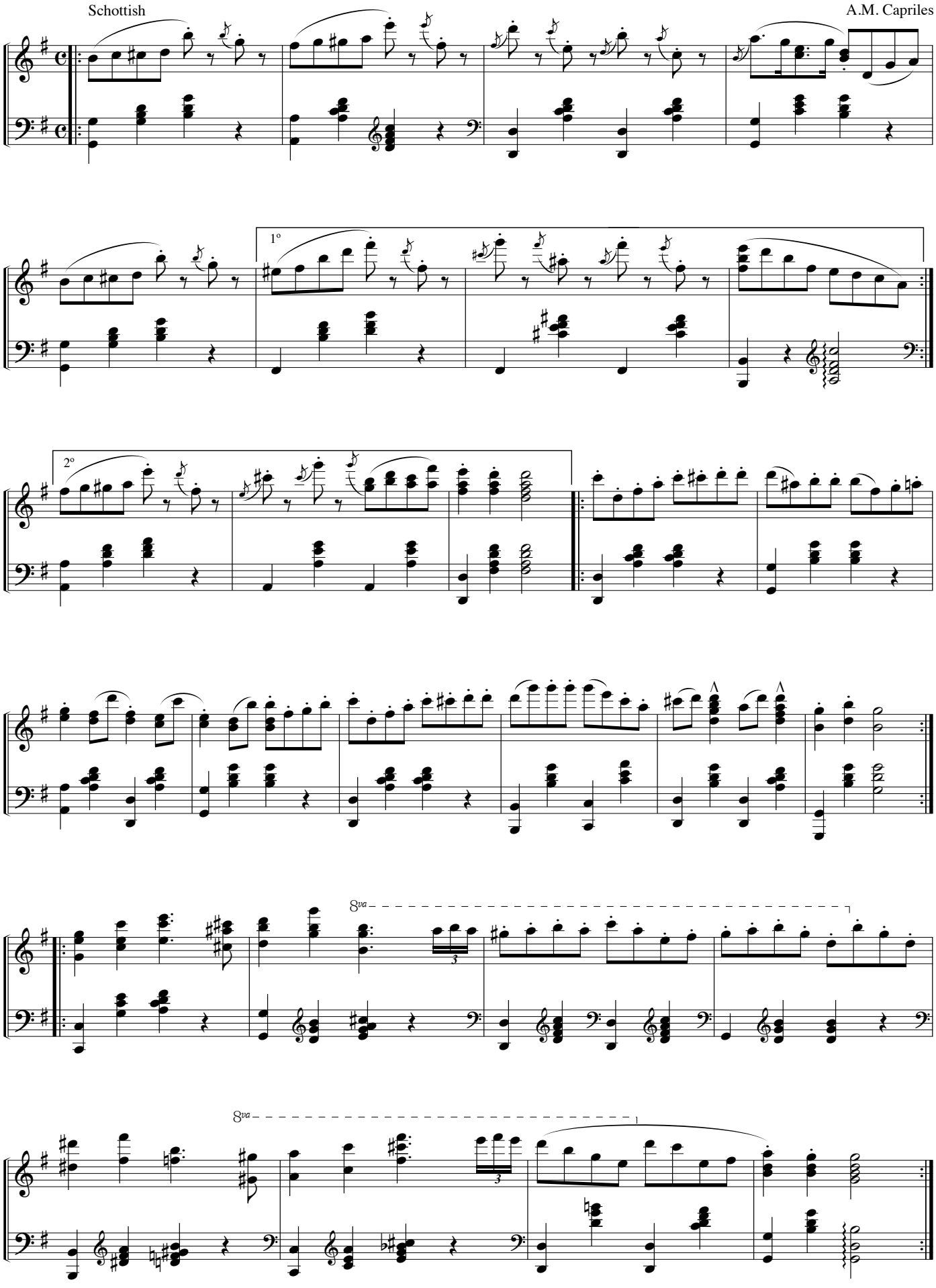


Notas sin Letras

dedicado a mi amigo el Sr. Ernesto Römer

Schottish

A.M. Capriles

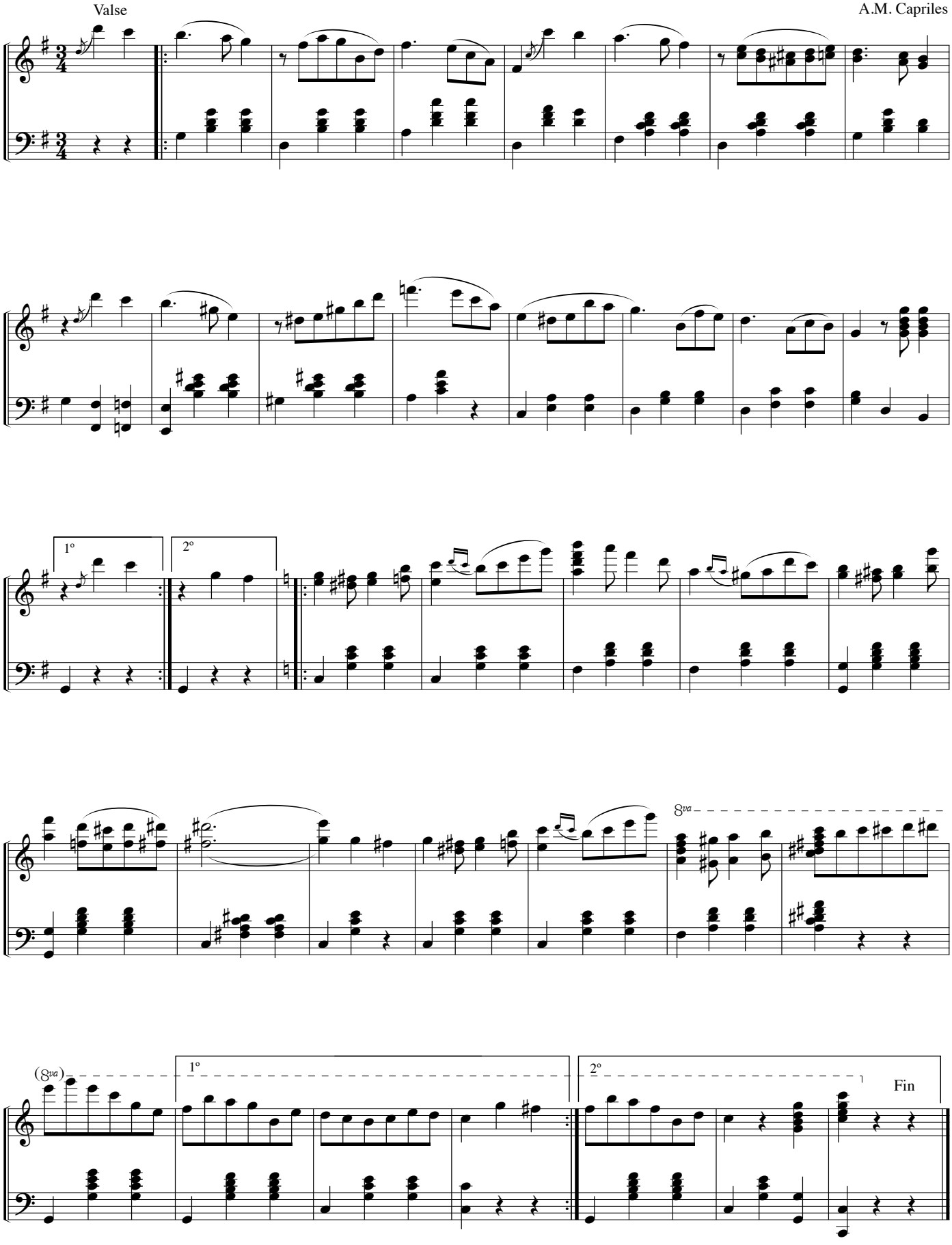


Para las Tres

a las Srtas. Estela, Josefina y Eladia Chapman

Valse

A.M. Capriles

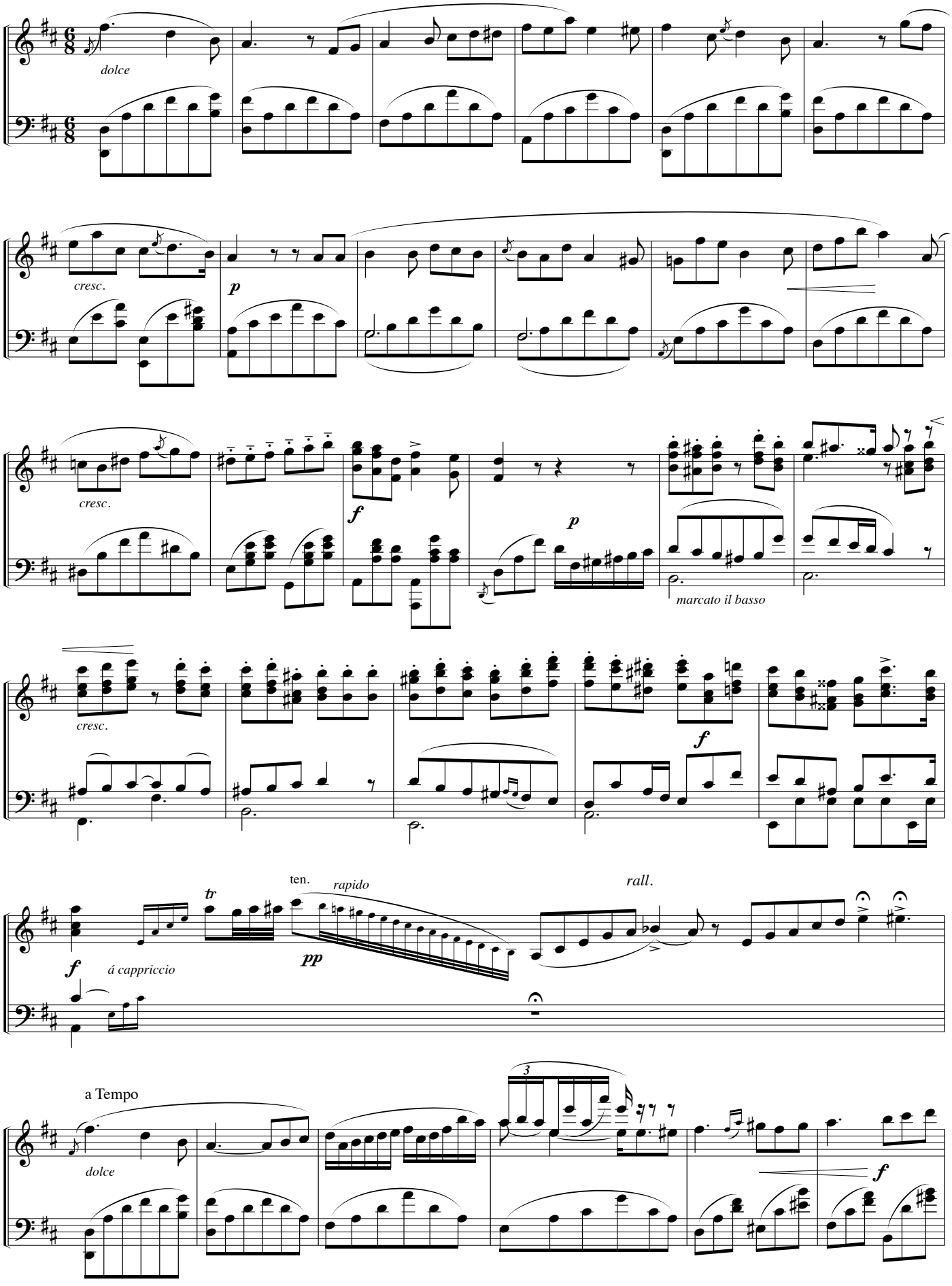


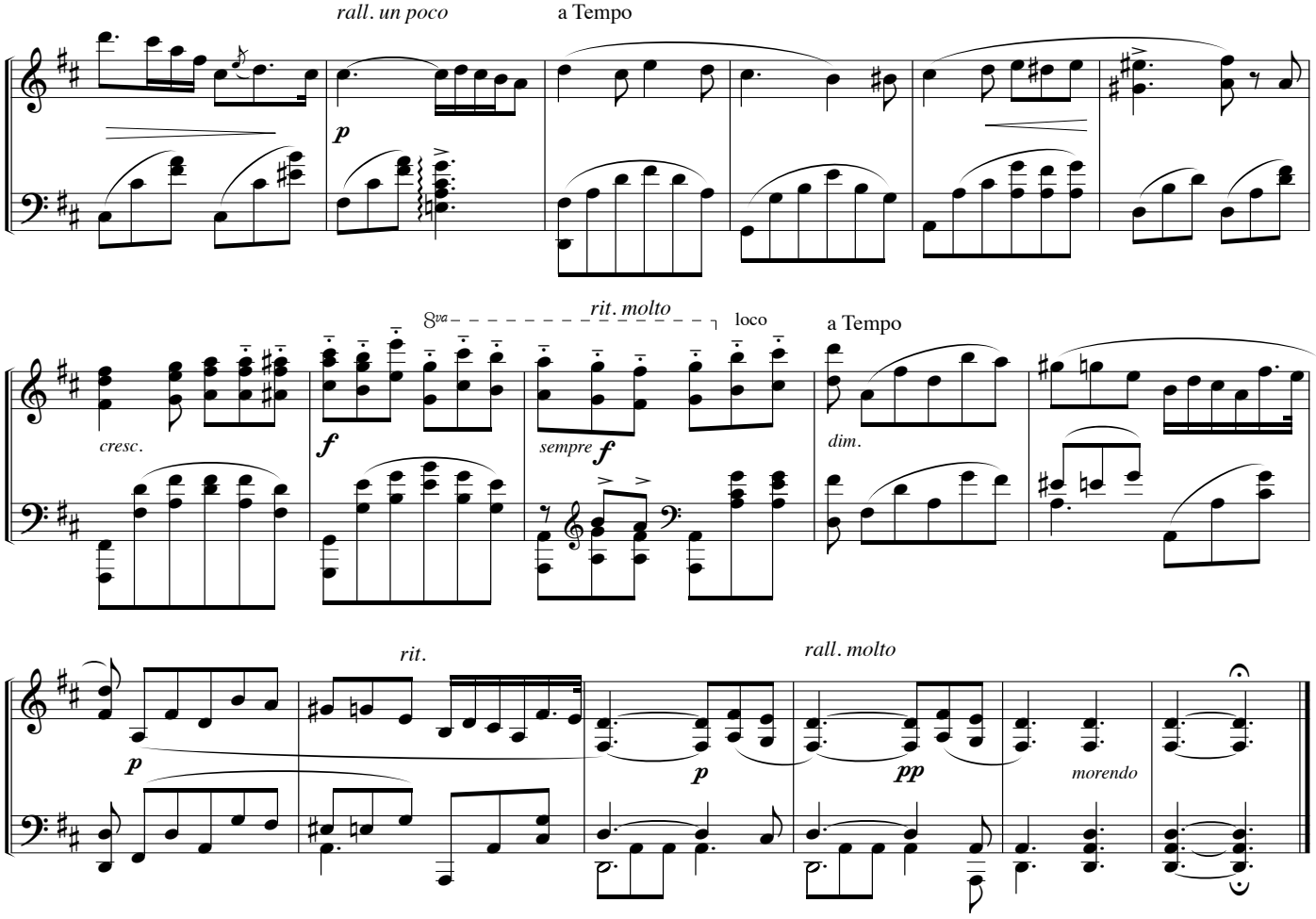
Pensée

a mi amigo el Sr. A.S. López-Penha

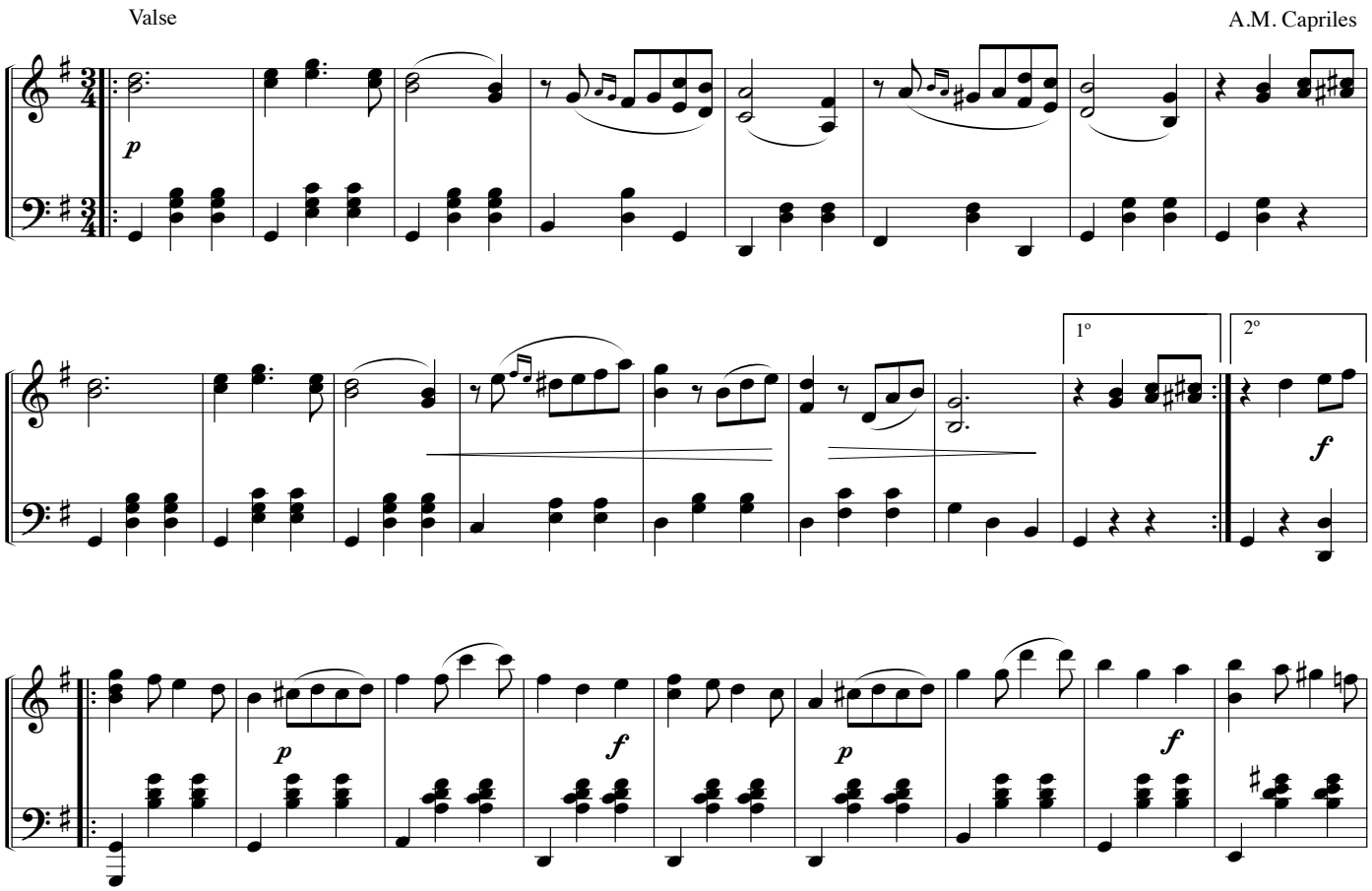
Andante mosso

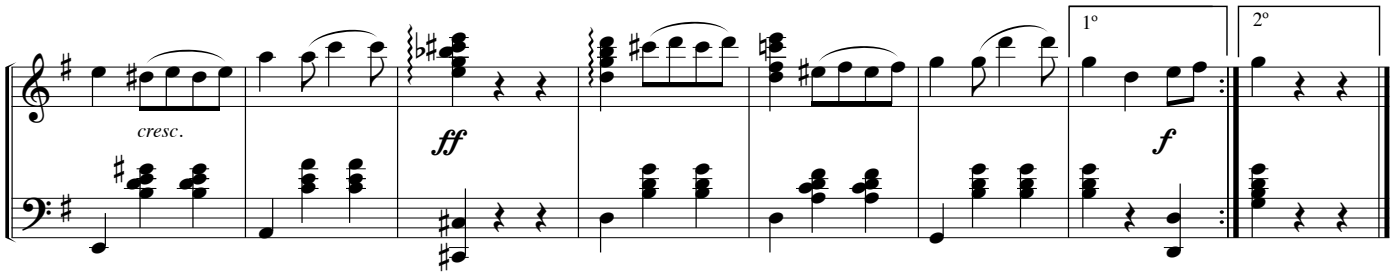
A.M. Capriles





El Rendez-vous





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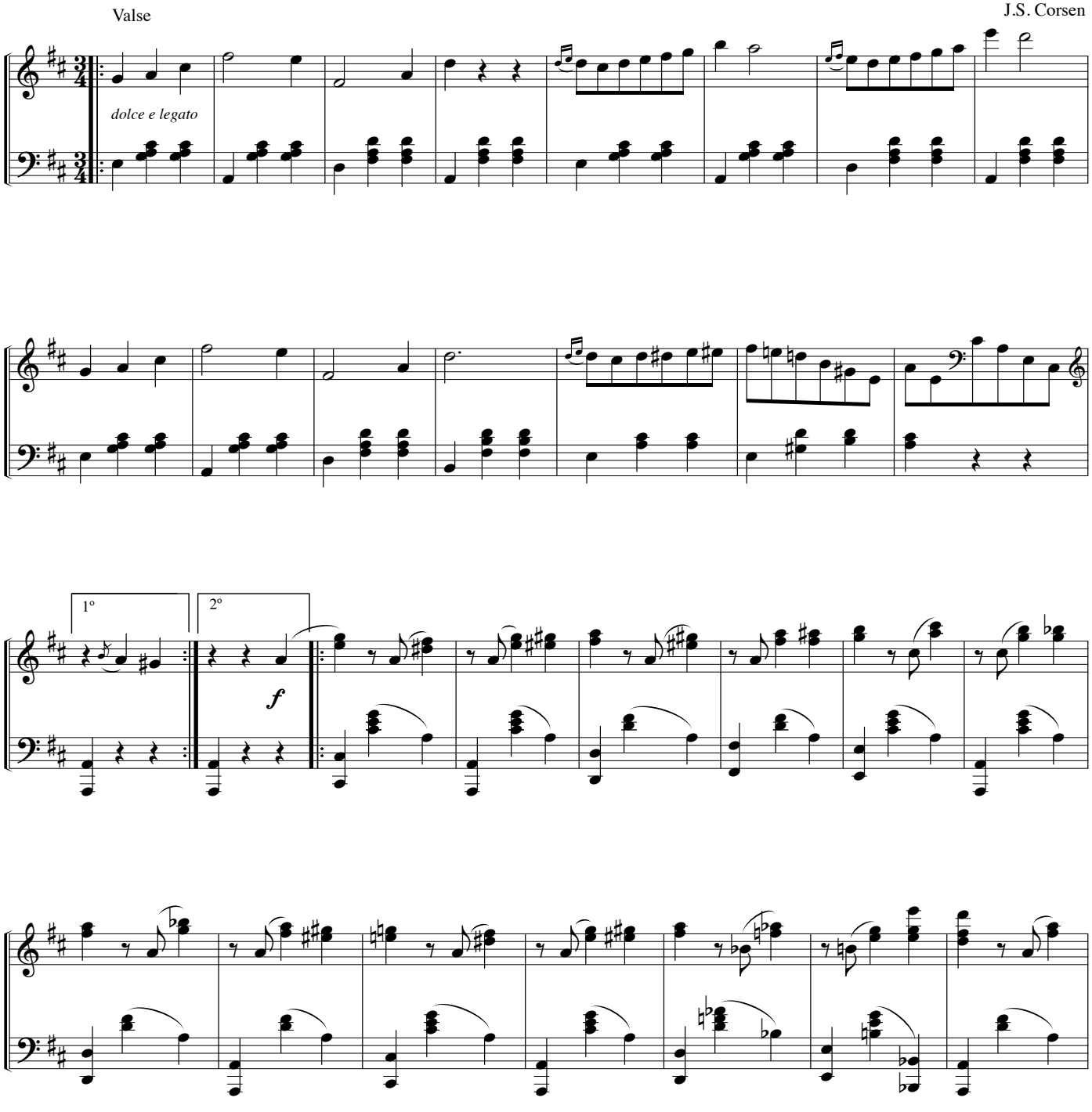

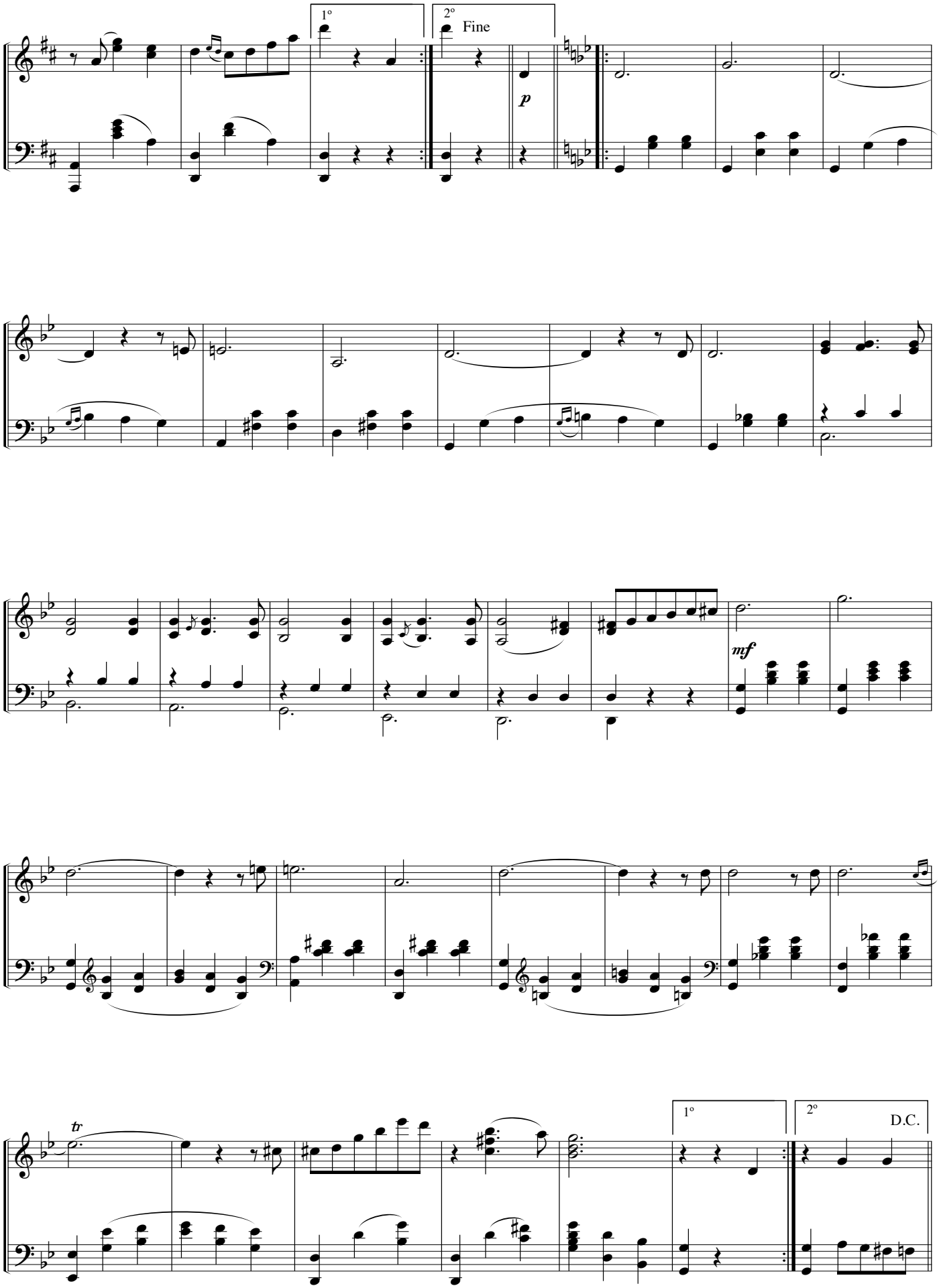
1°
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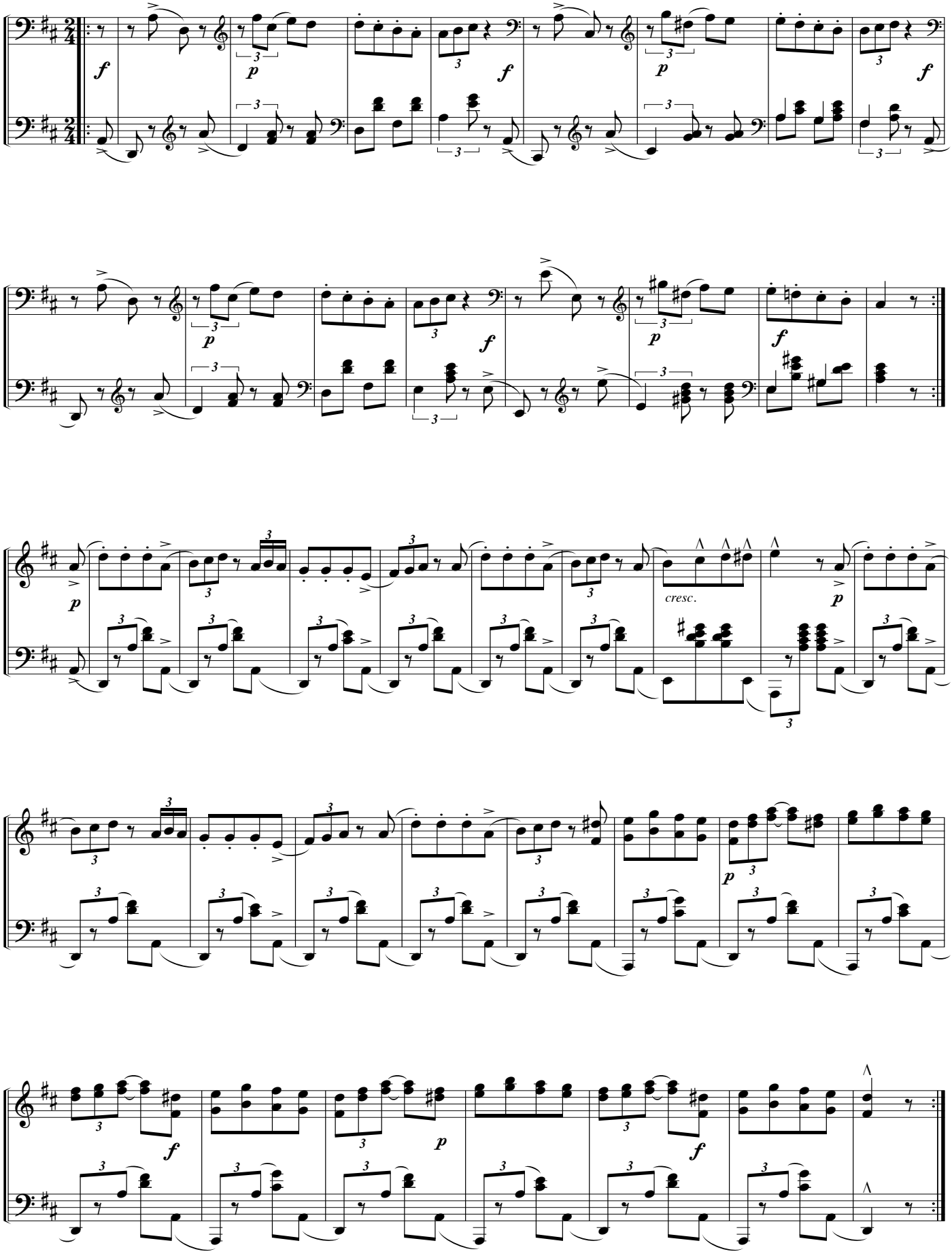
D.C.

El Aguinaldo

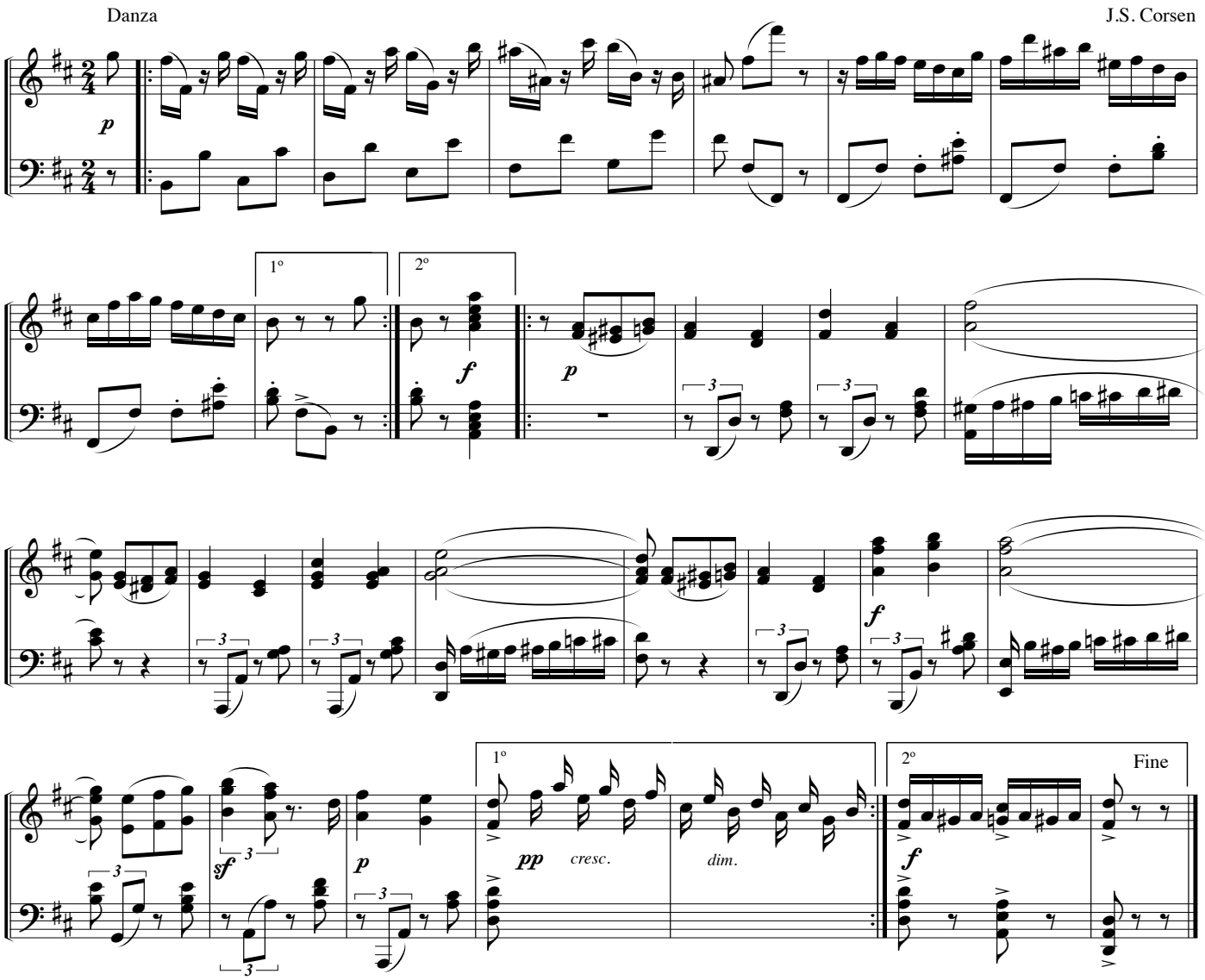
a las bellas lectoras de Notas y Letras

Danza merengue

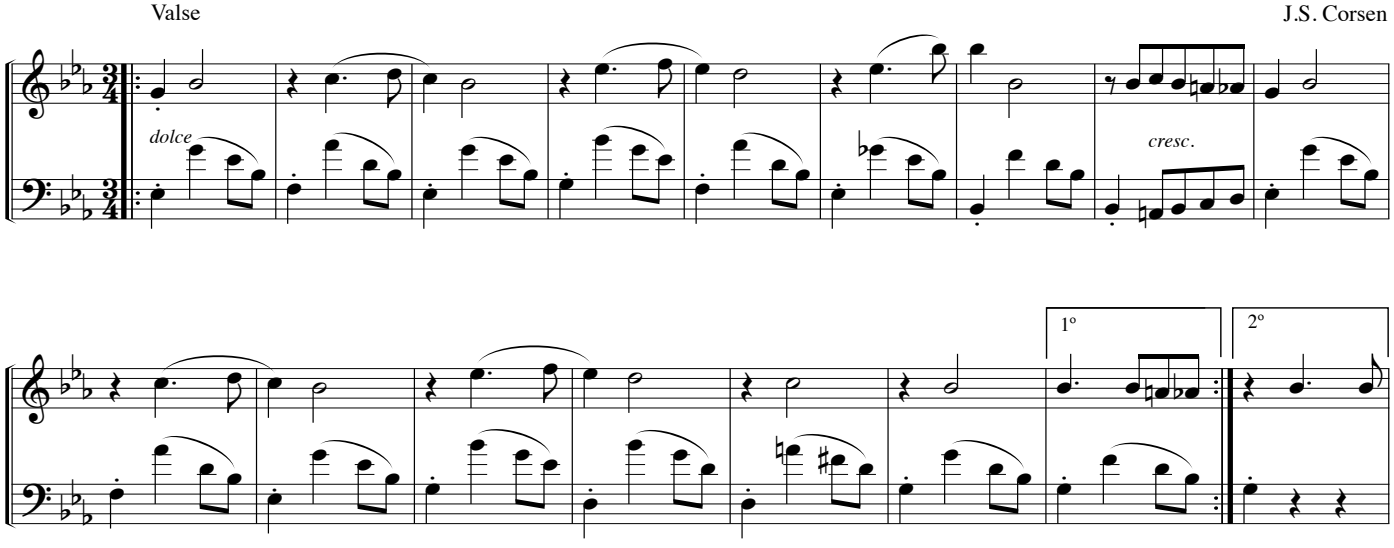
J.S. Corsen

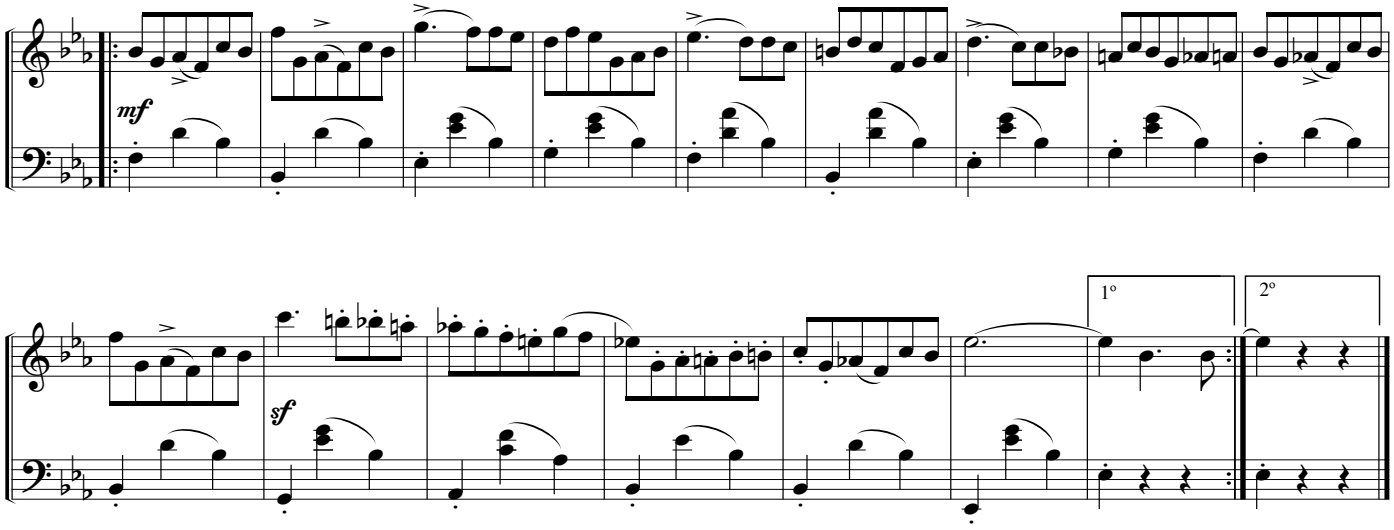


Amorosa



Un Deseo

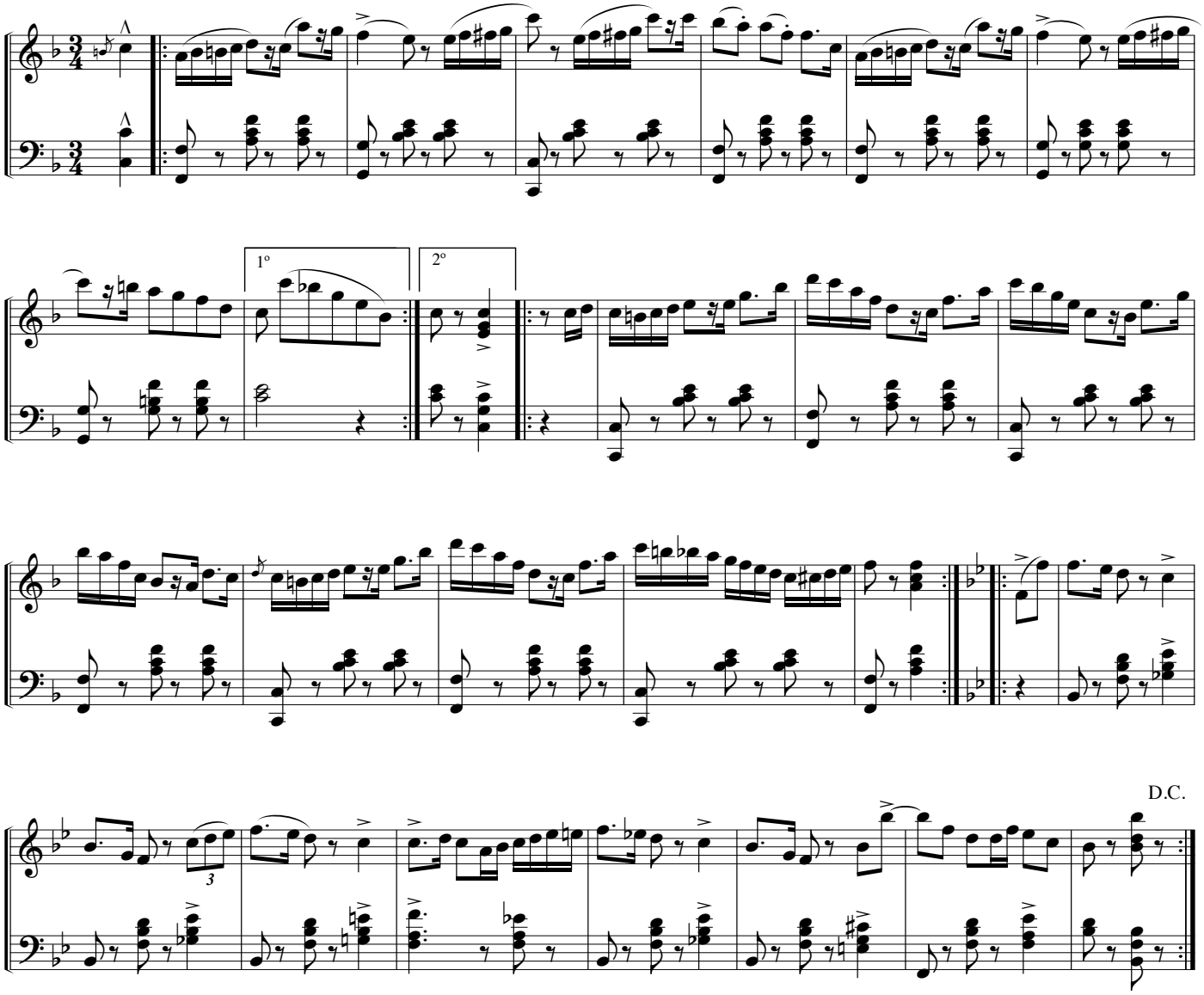




La Elegante

Mazurka

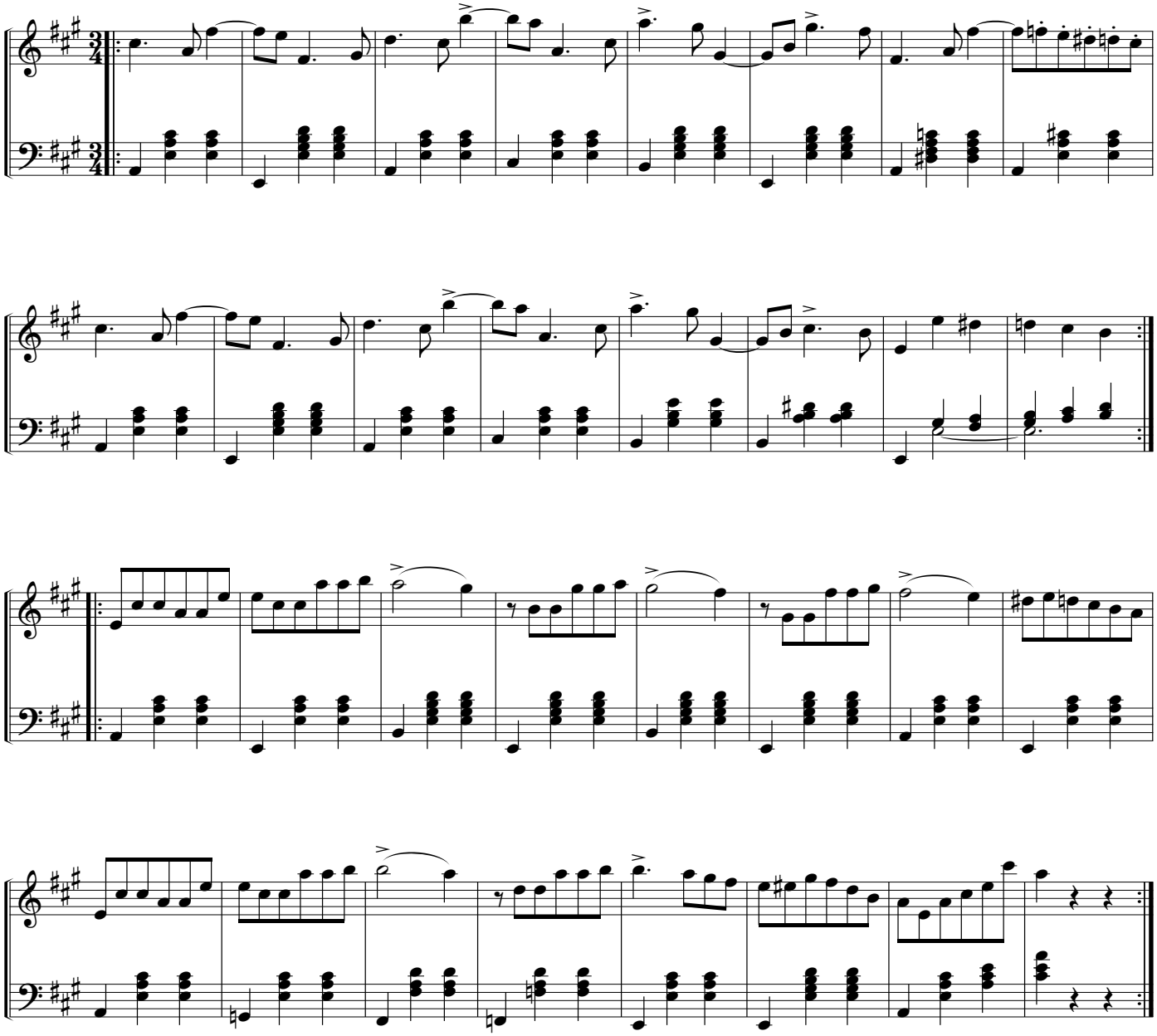
J.S. Corsen



El Lisonjero

Valse

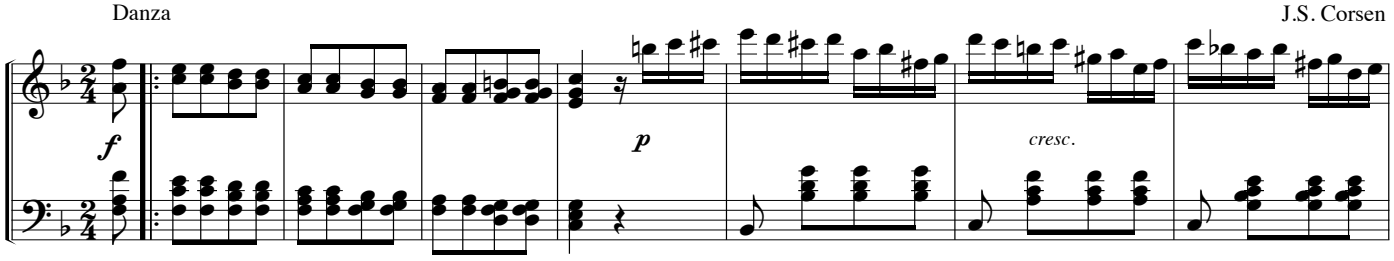
J.S. Corsen

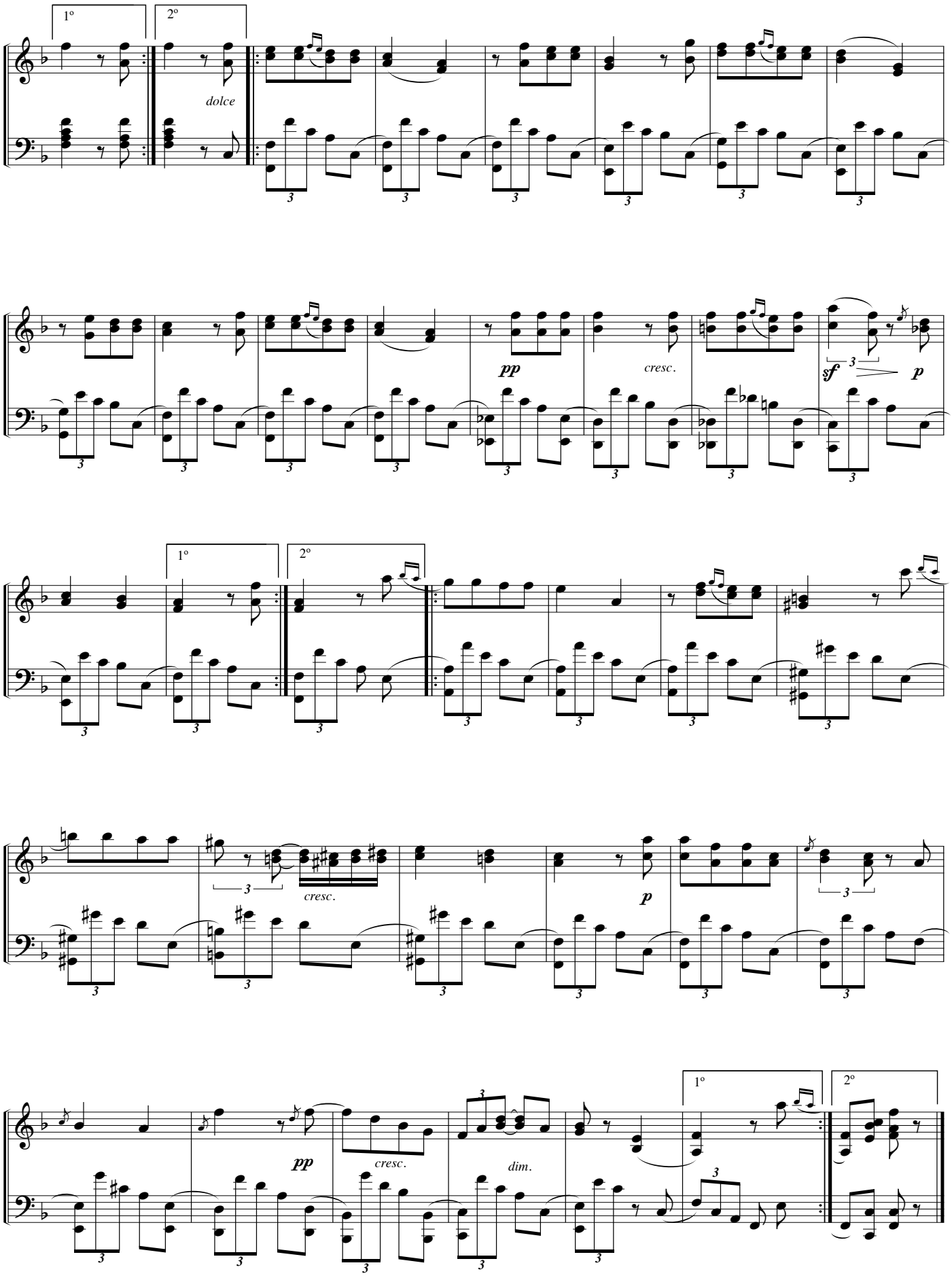


Nana

Danza

J.S. Corsen

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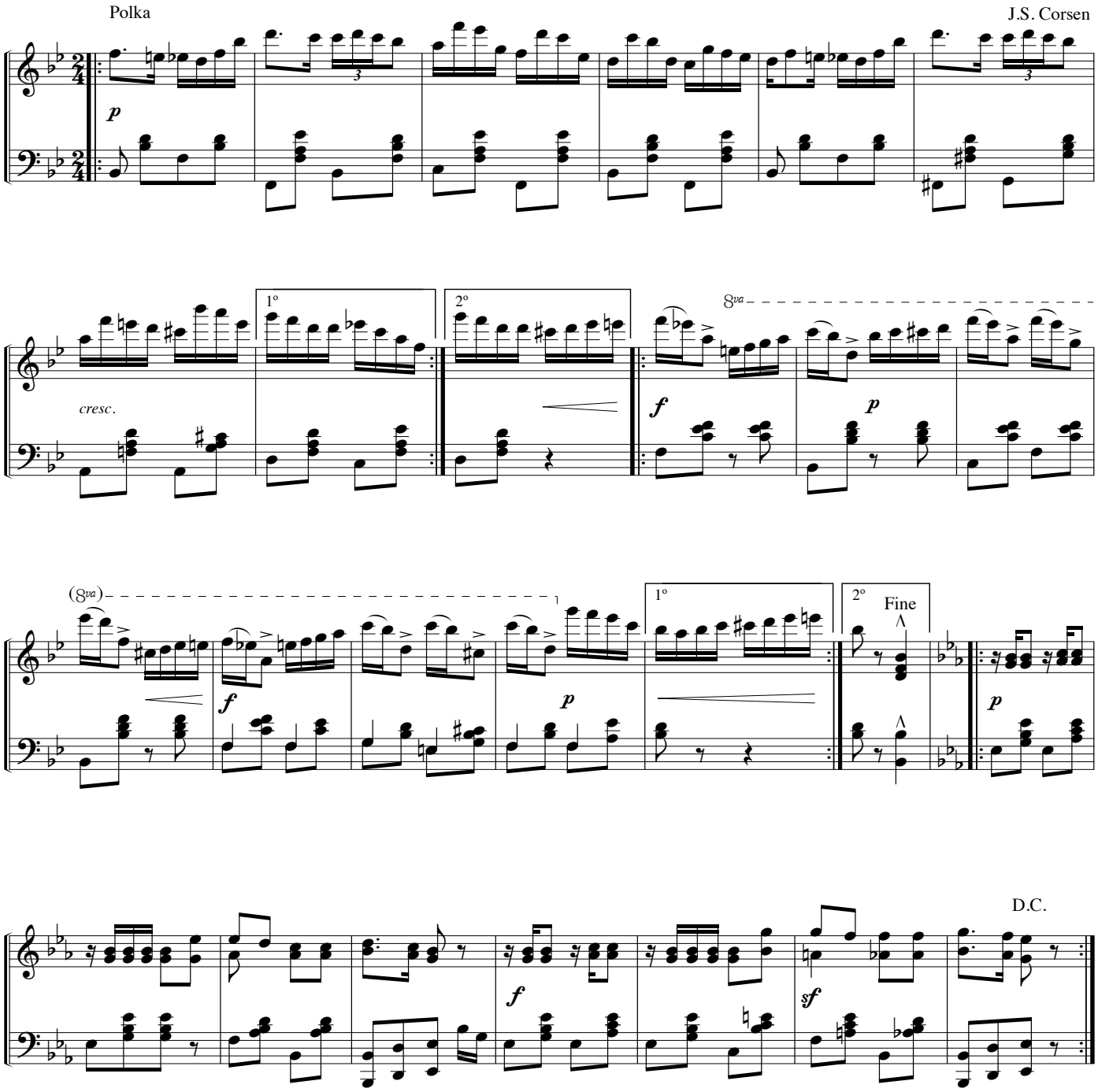
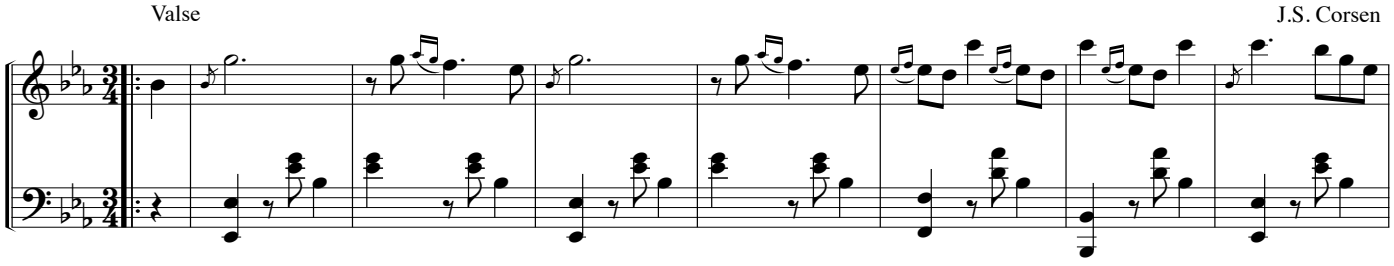
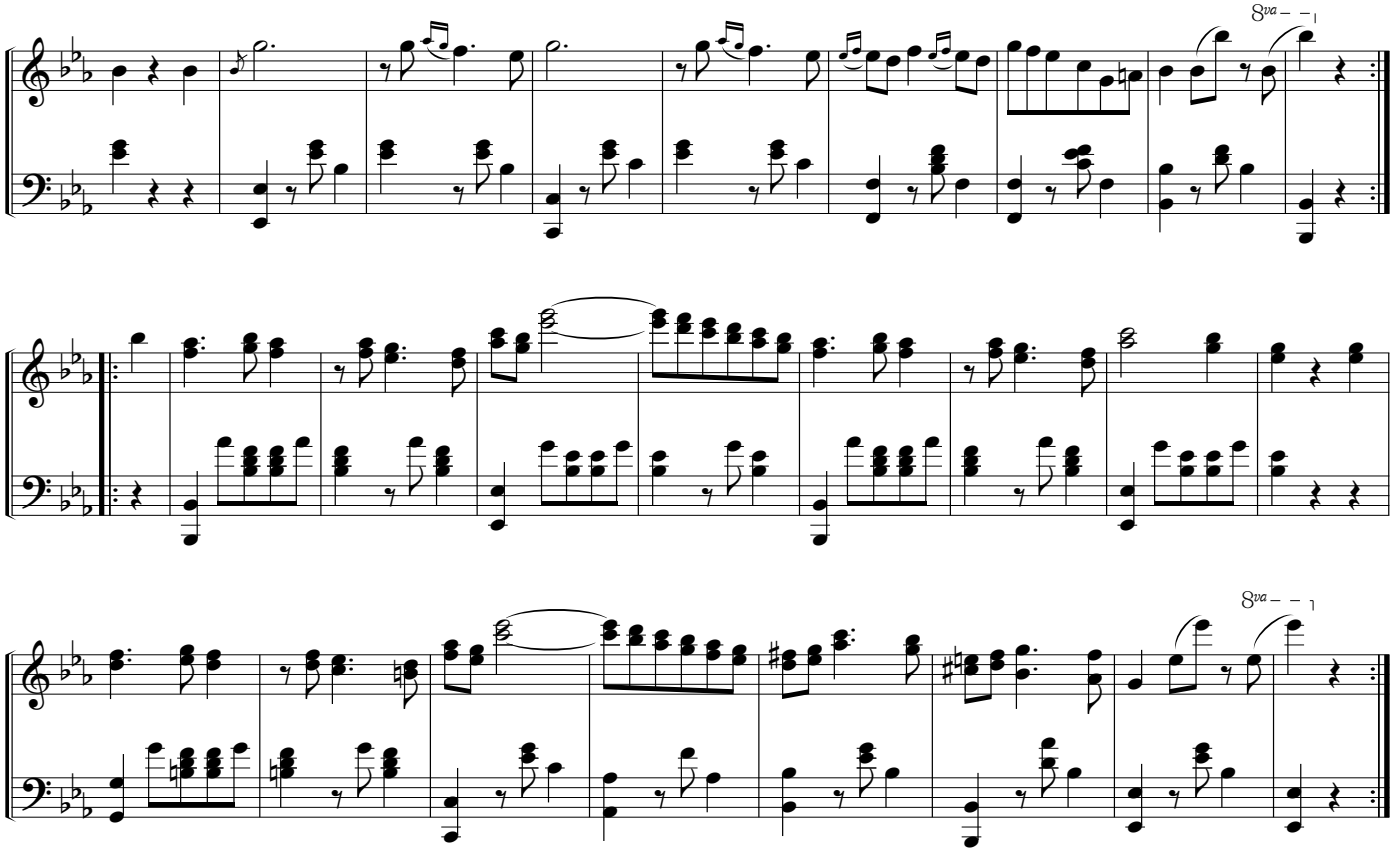
Nelly



Ojos Azules

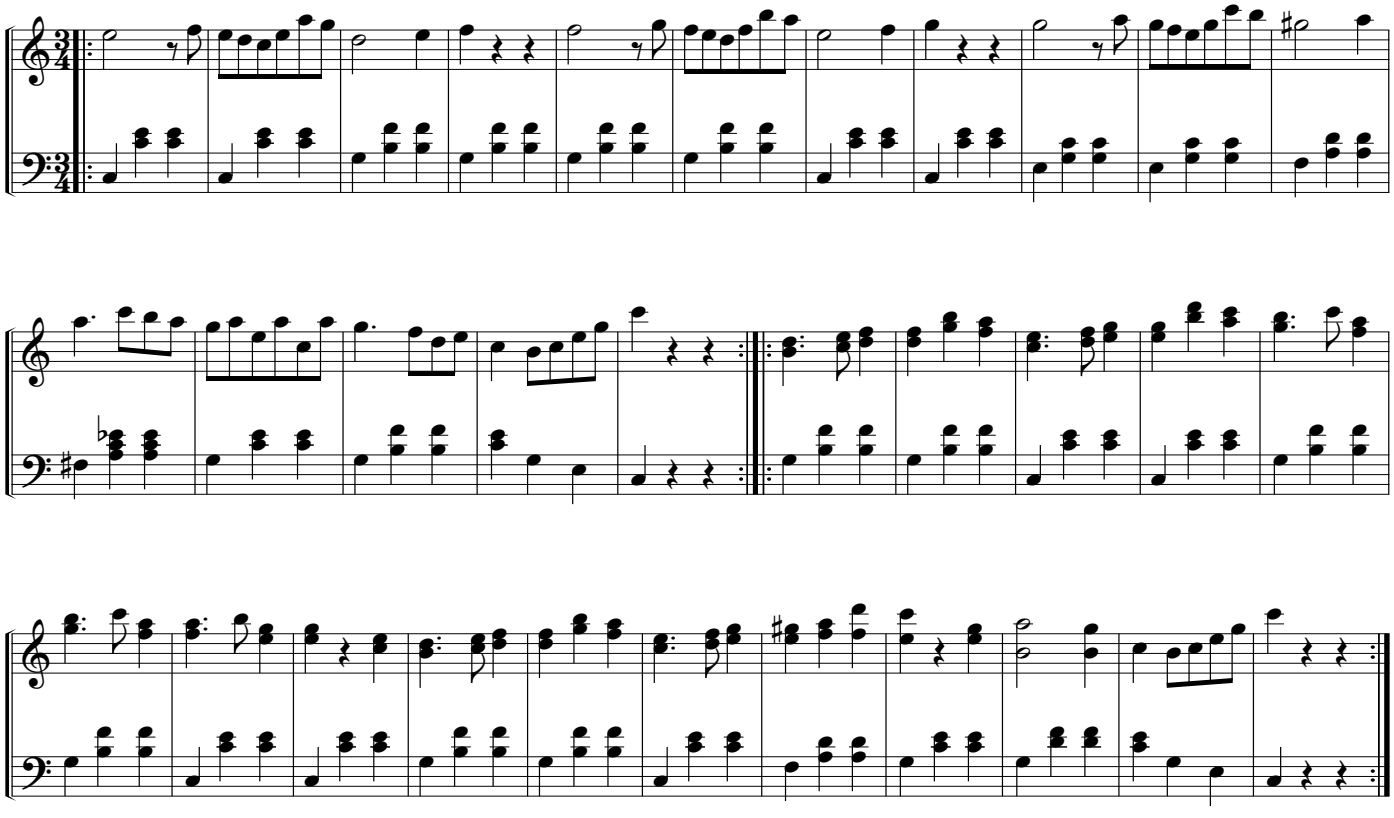




El Regreso

Valse

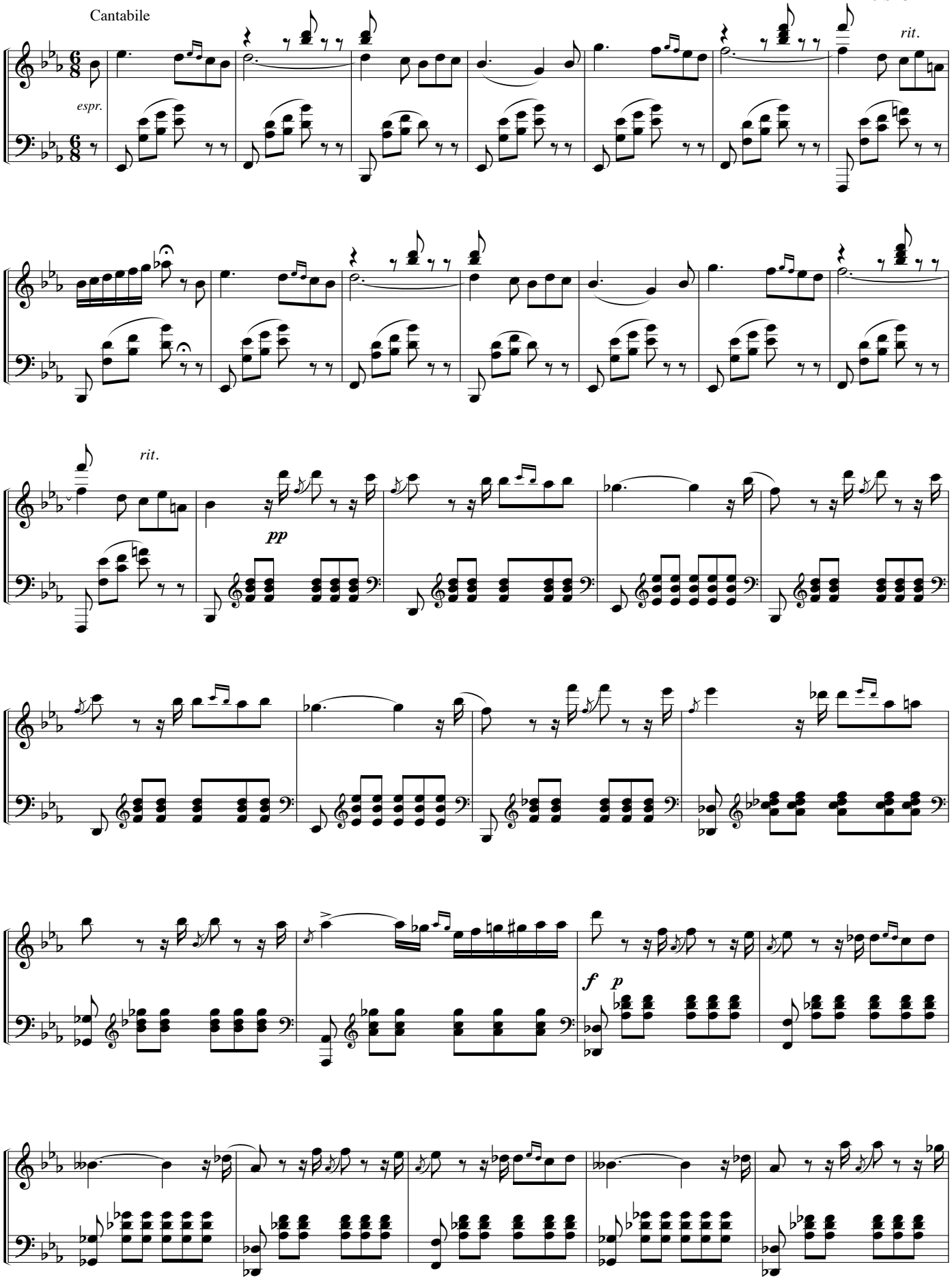
J.S. Corsen

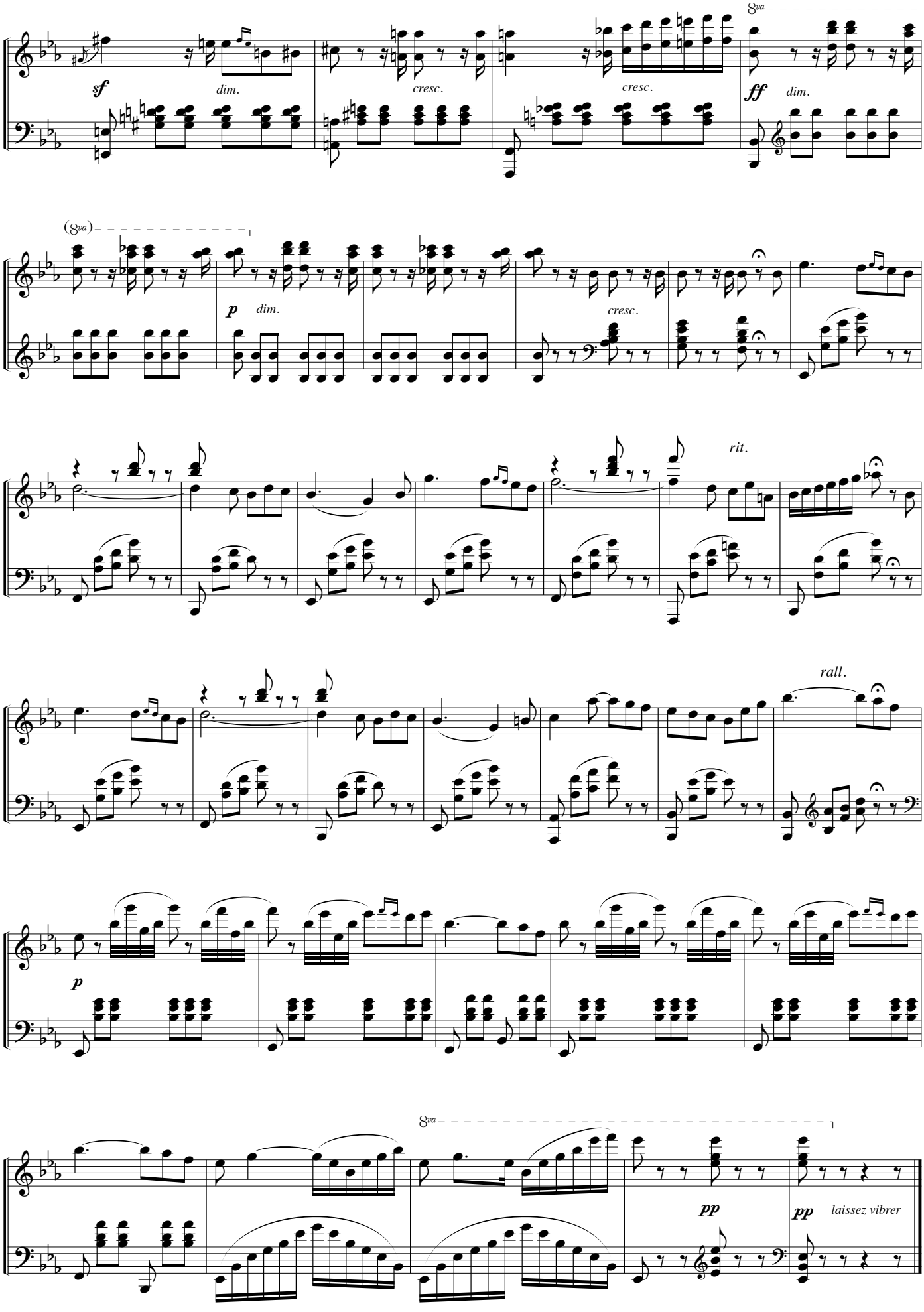


Rêverie

(op. 31)

J.S. Corsen

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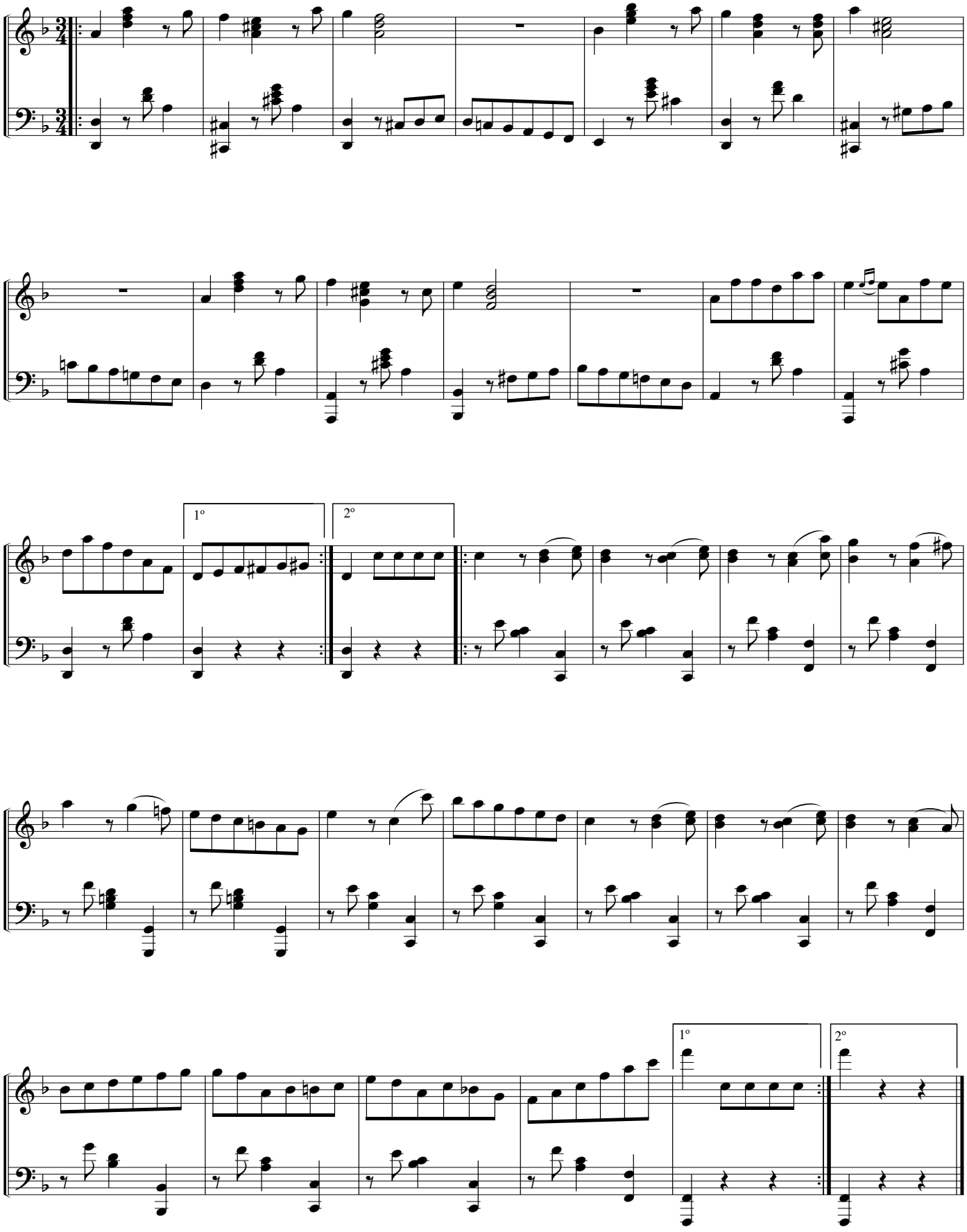
laissez vibrer

Simpatía

Valse

J.S. Corsen



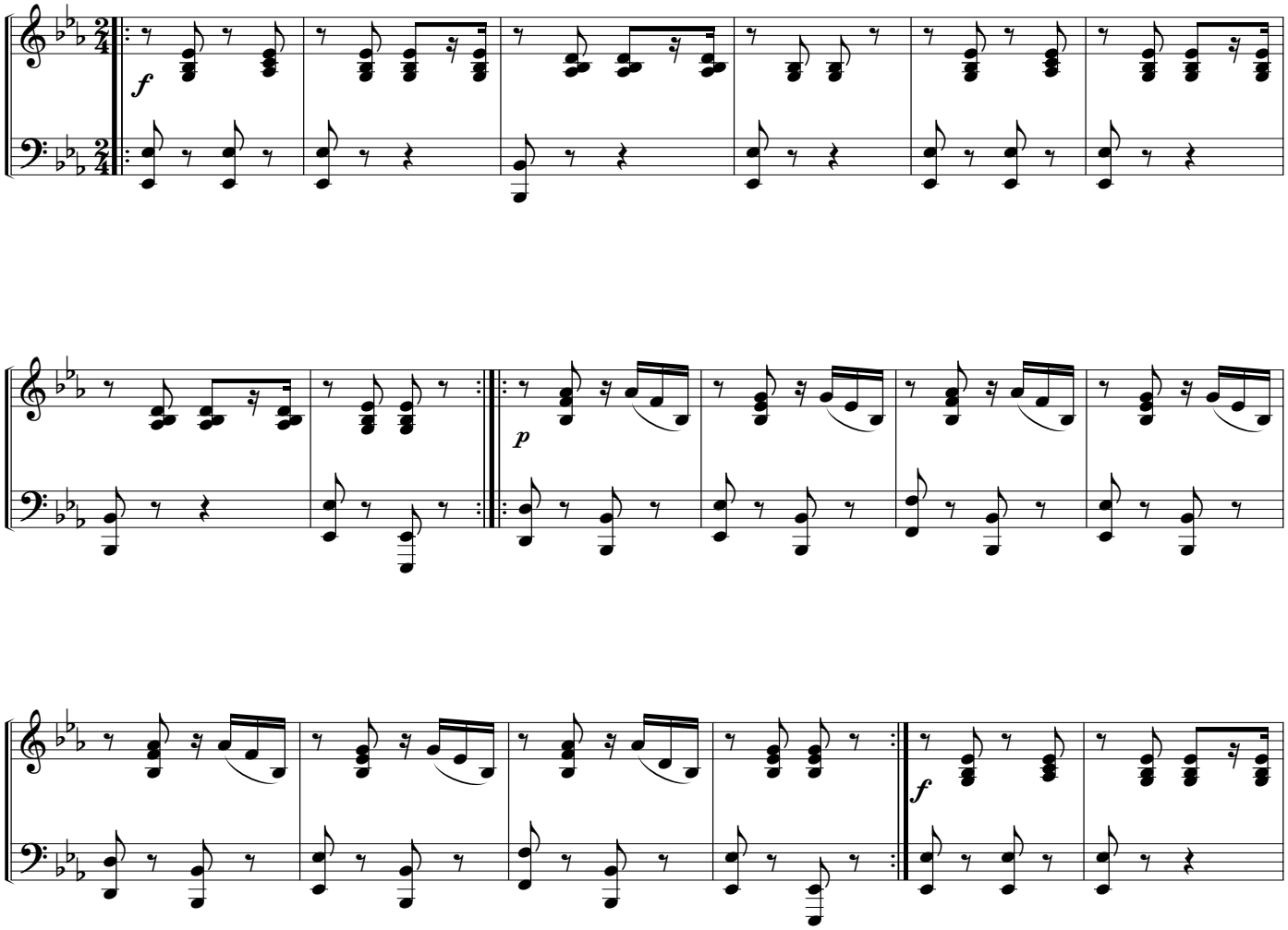
La Sonrisa

à quatre-mains

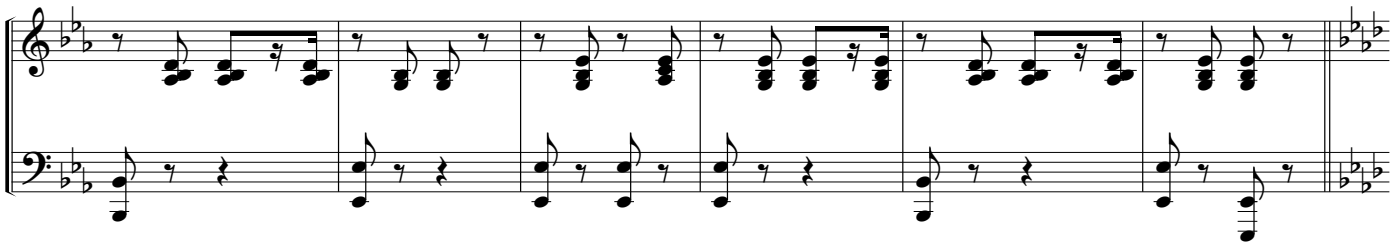
secondo

Polka

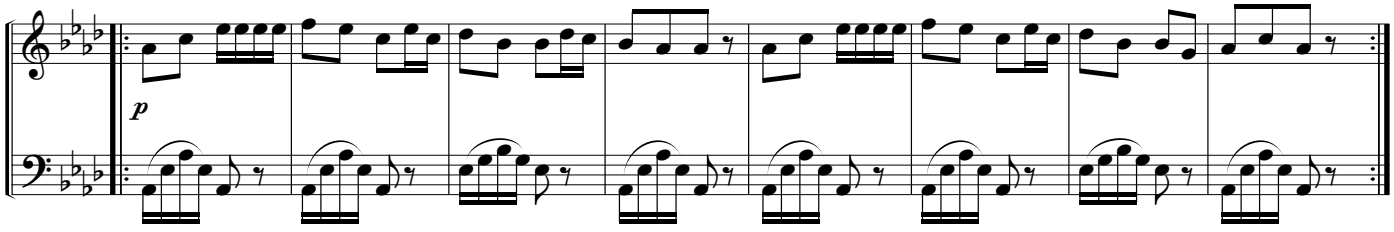
J.S. Corsen



Fine



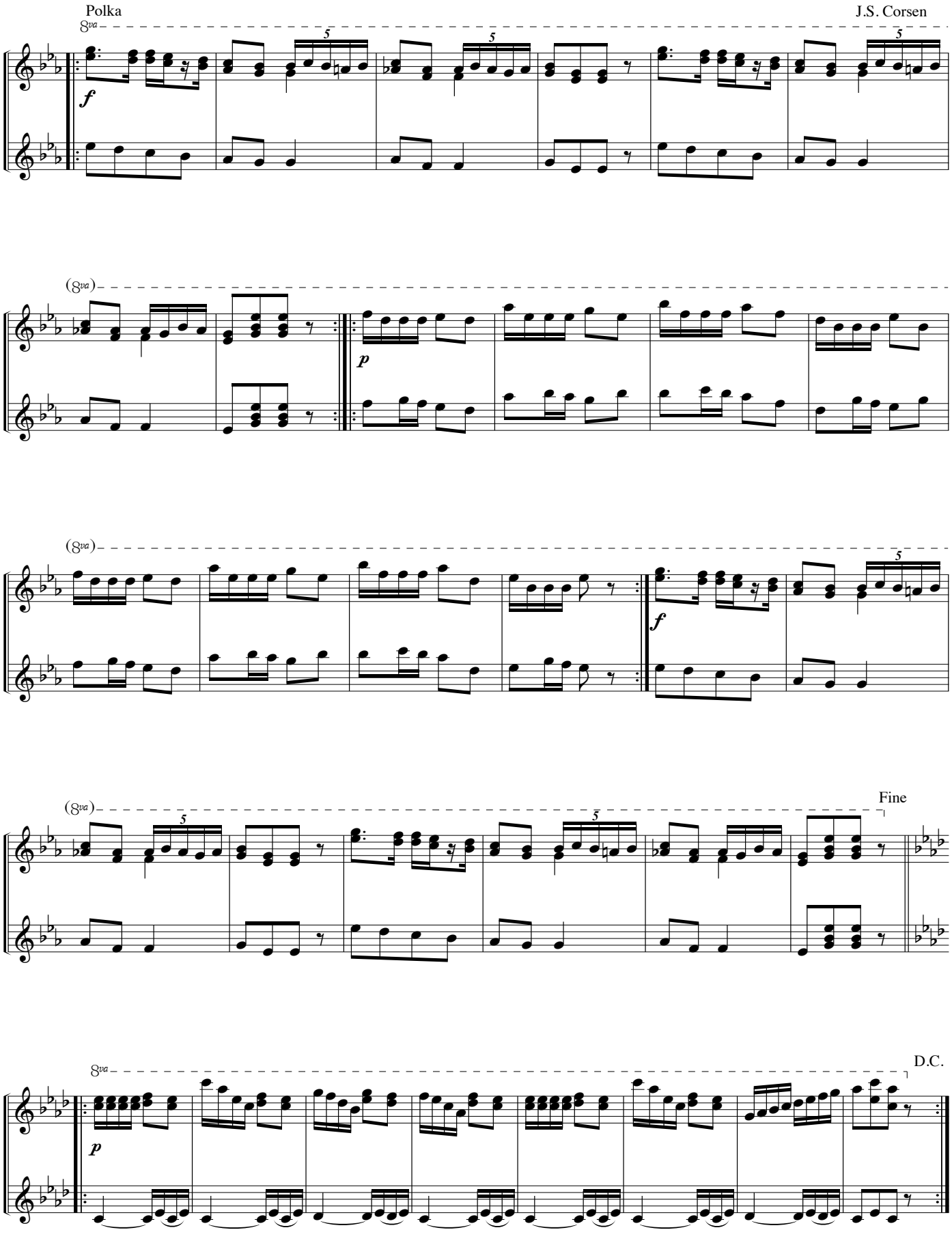
D.C.



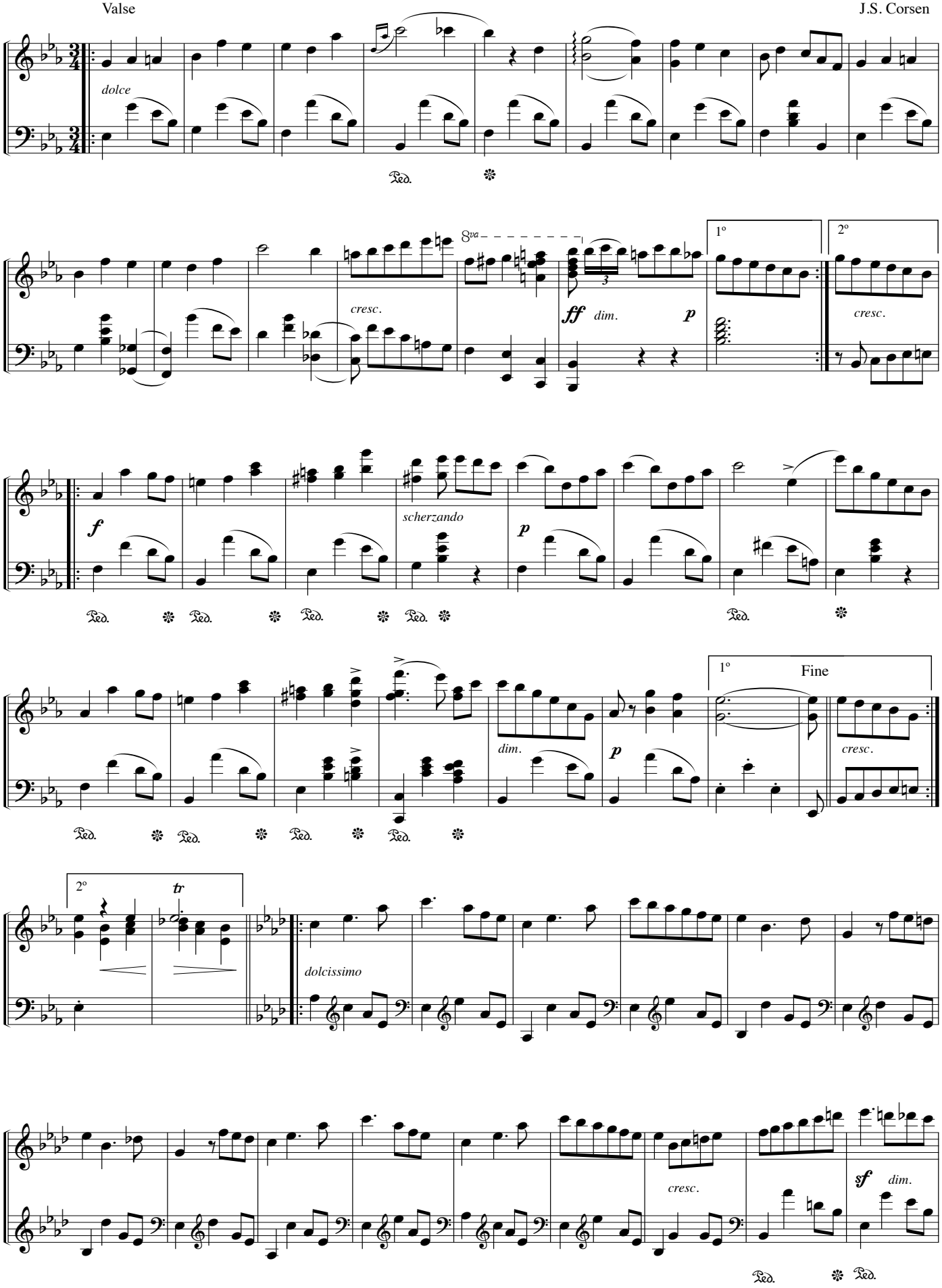
La Sonrisa

à quatre-mains

primo



Un Sueño


Valse
J.S. Corsen
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cresc.
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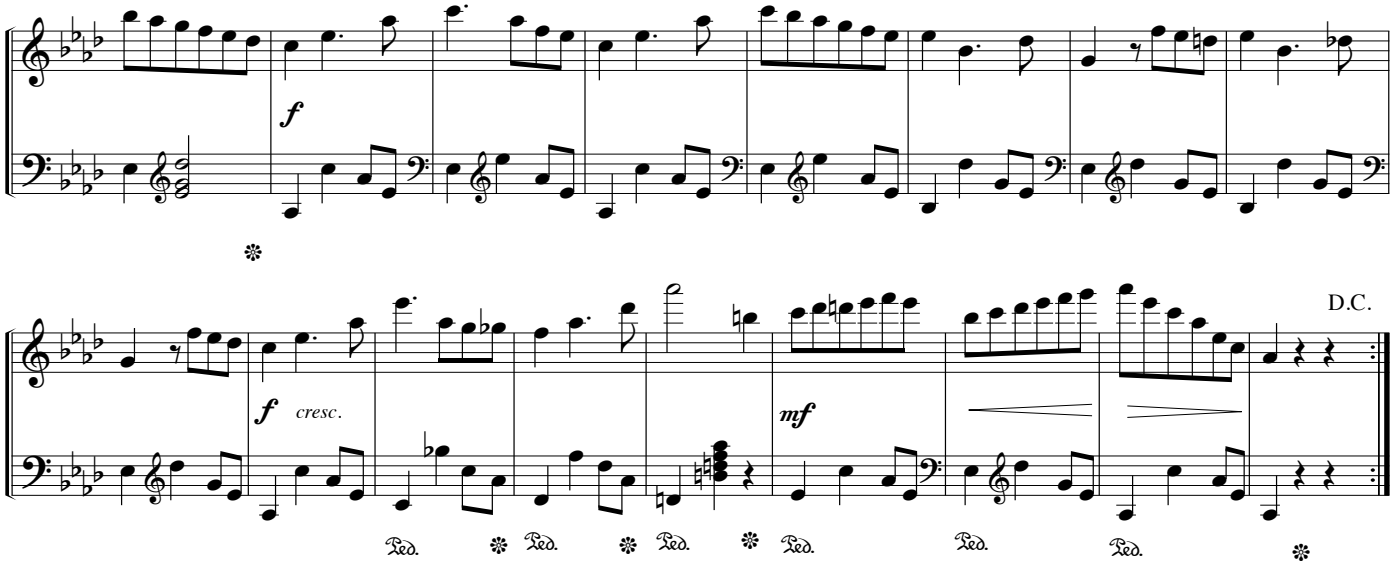
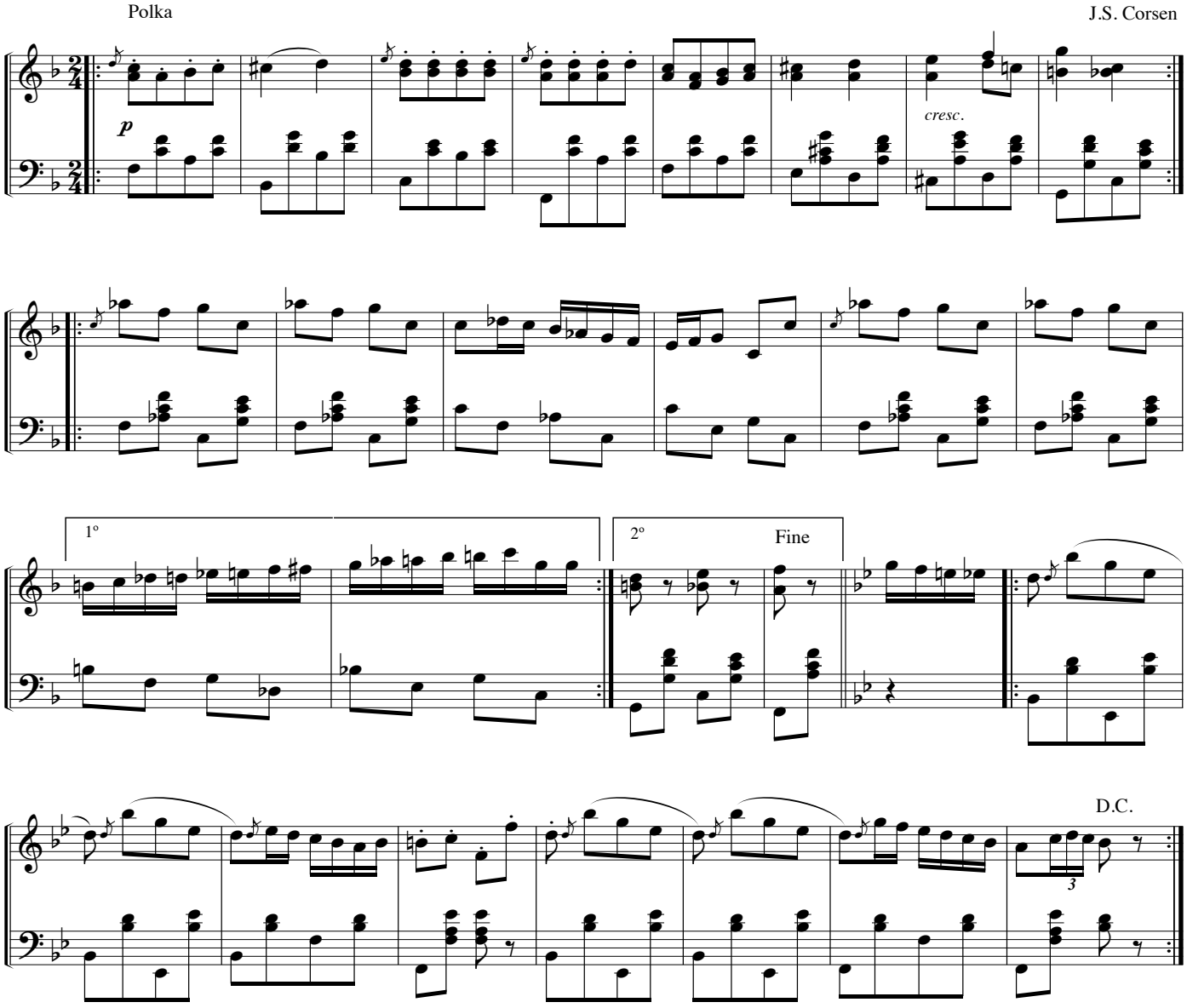


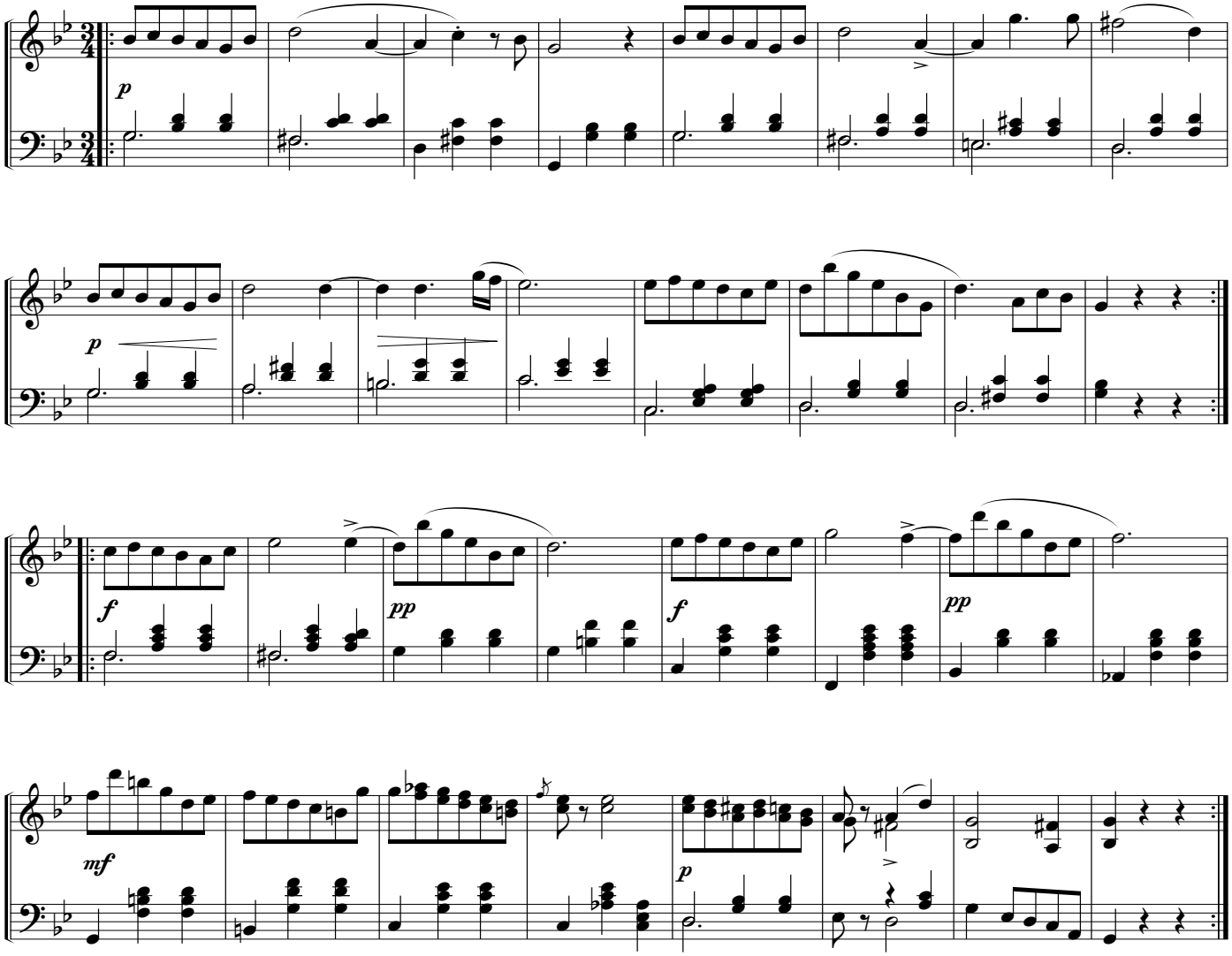
Tic-Tac



El Venezolano

Valse

J.S. Corsen

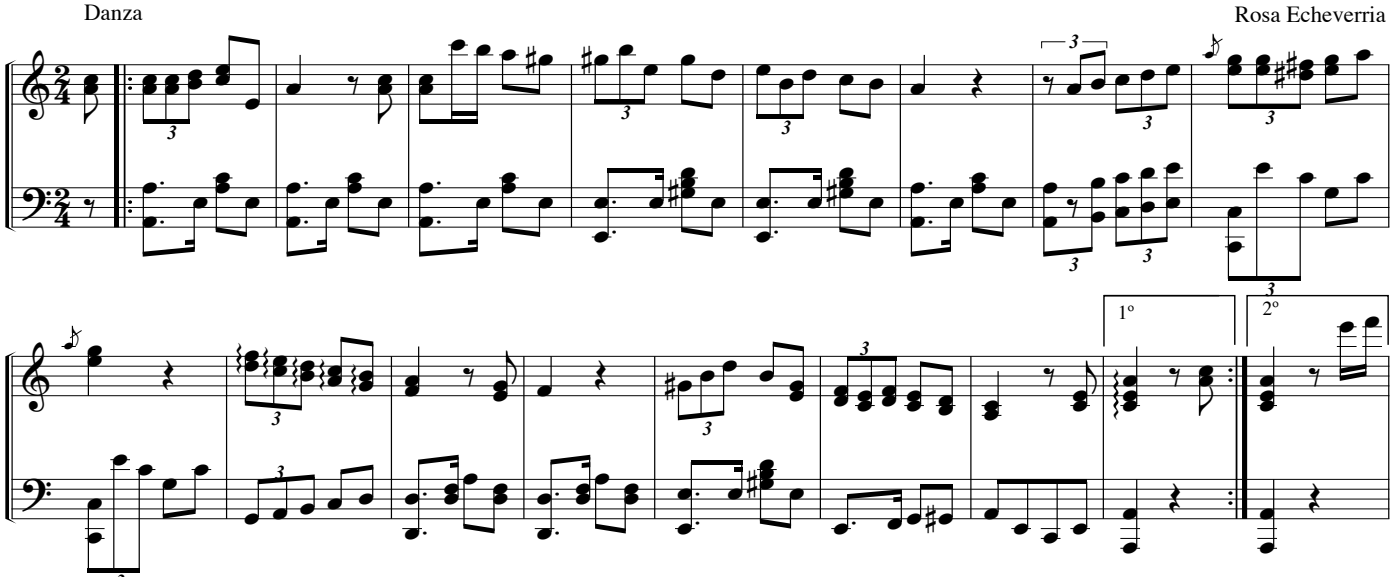


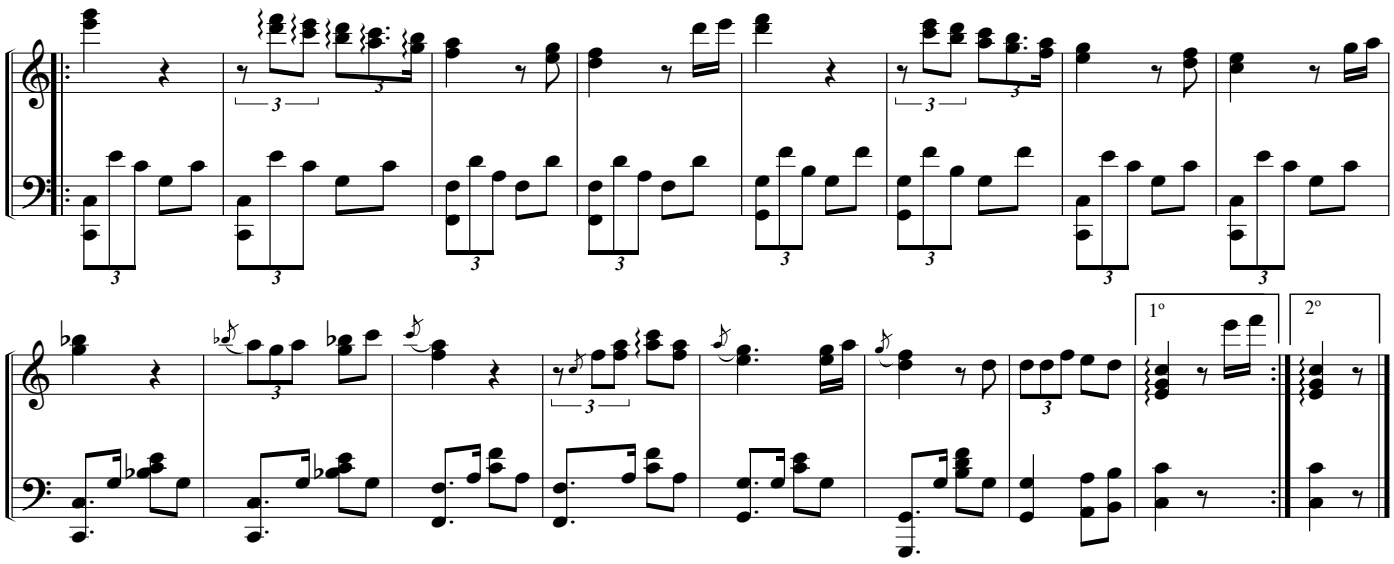
Magnolia

(Simpatía)

Danza

Rosa Echeverria

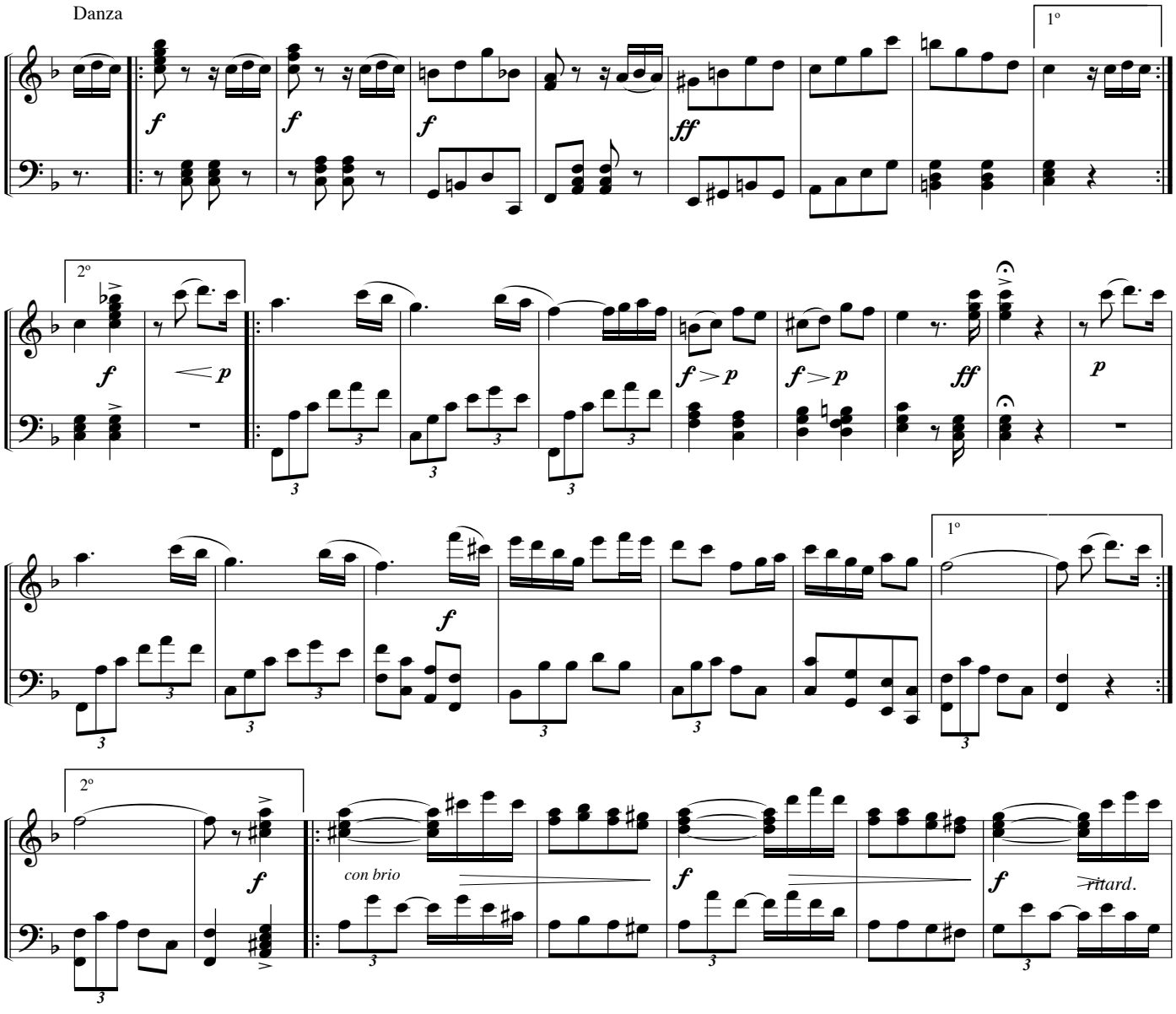


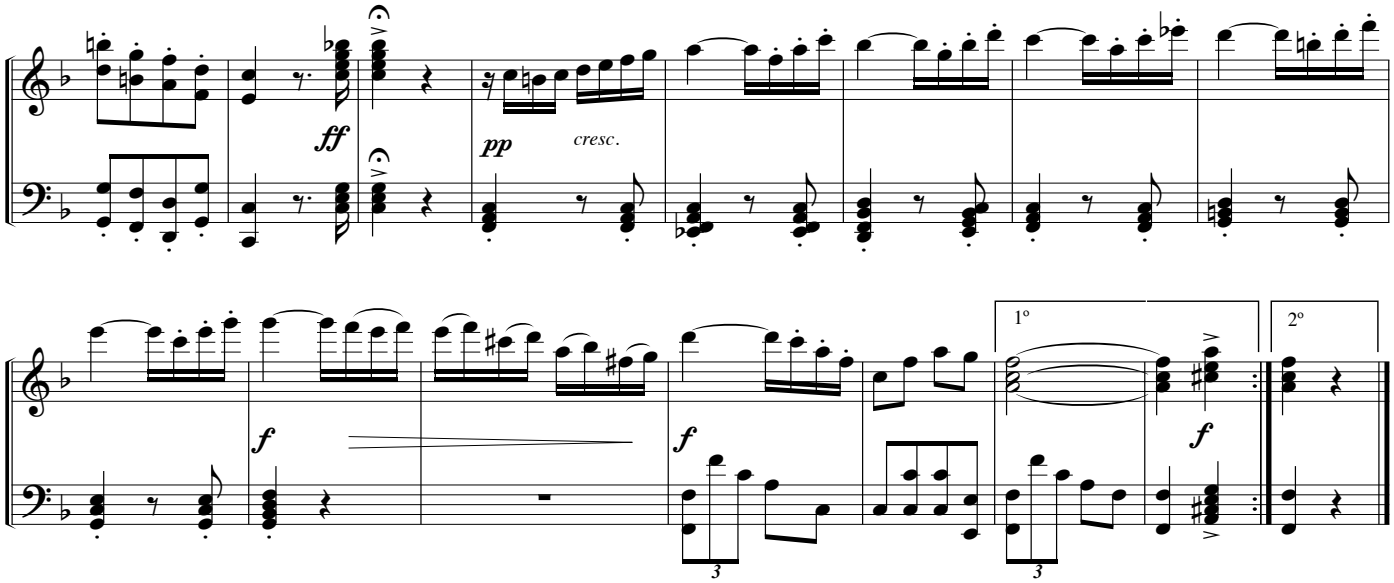


Después de ti el diluvio

dedicada al Señor Don Frederico Henriquez y Carbajal
autor del drama "La Hija del Hebreo"

Rafael Maria Gomez



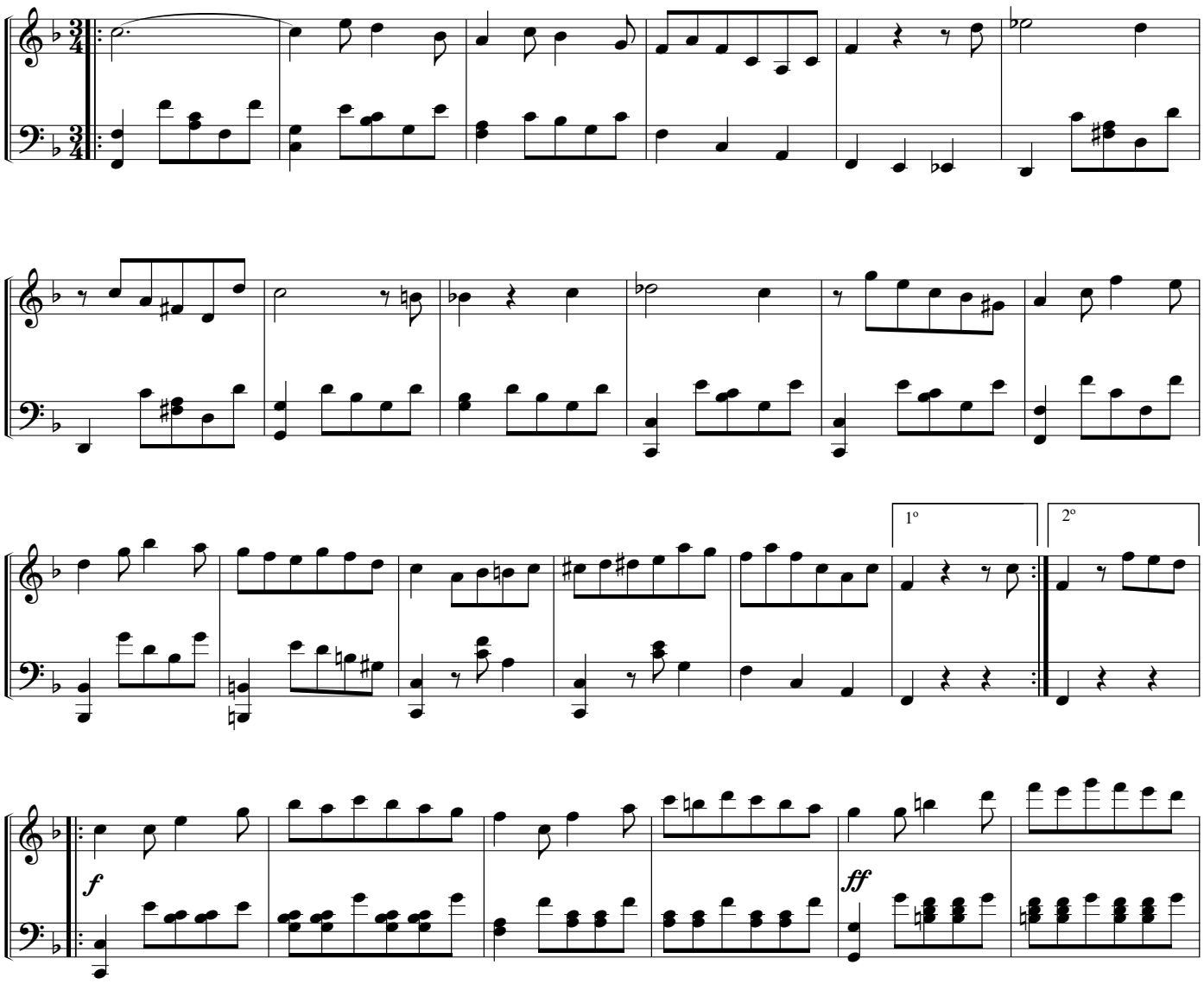


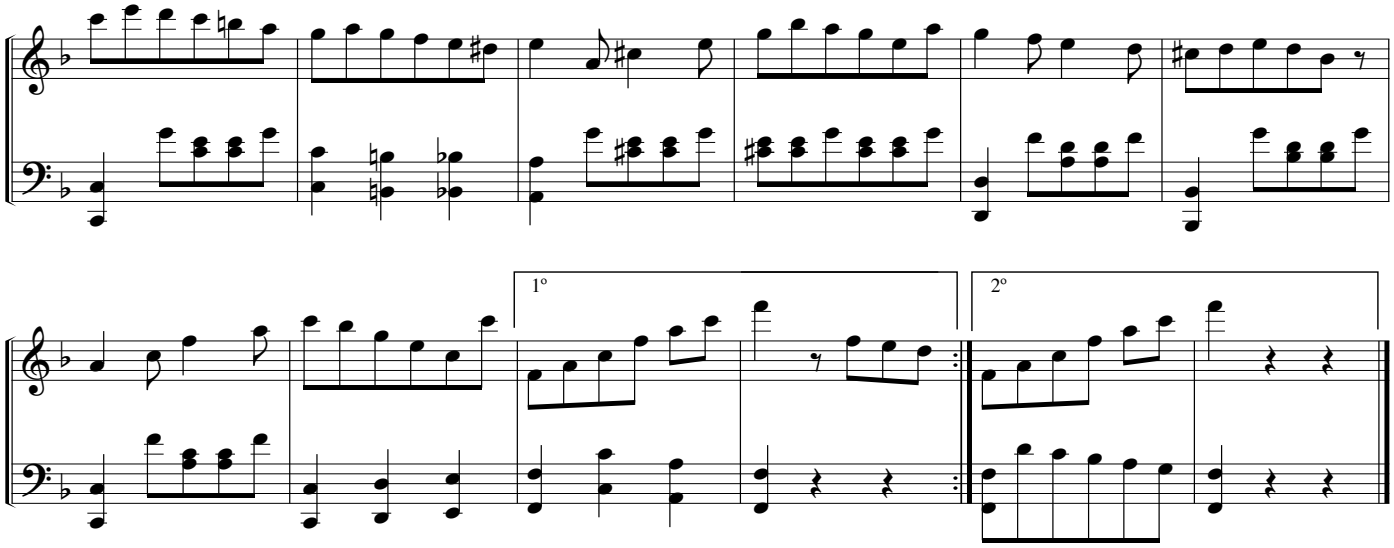
Feliz año nuevo

dedicado a los Sres. A. Bethencourt e hijos

Valse

C.R. de Jongh

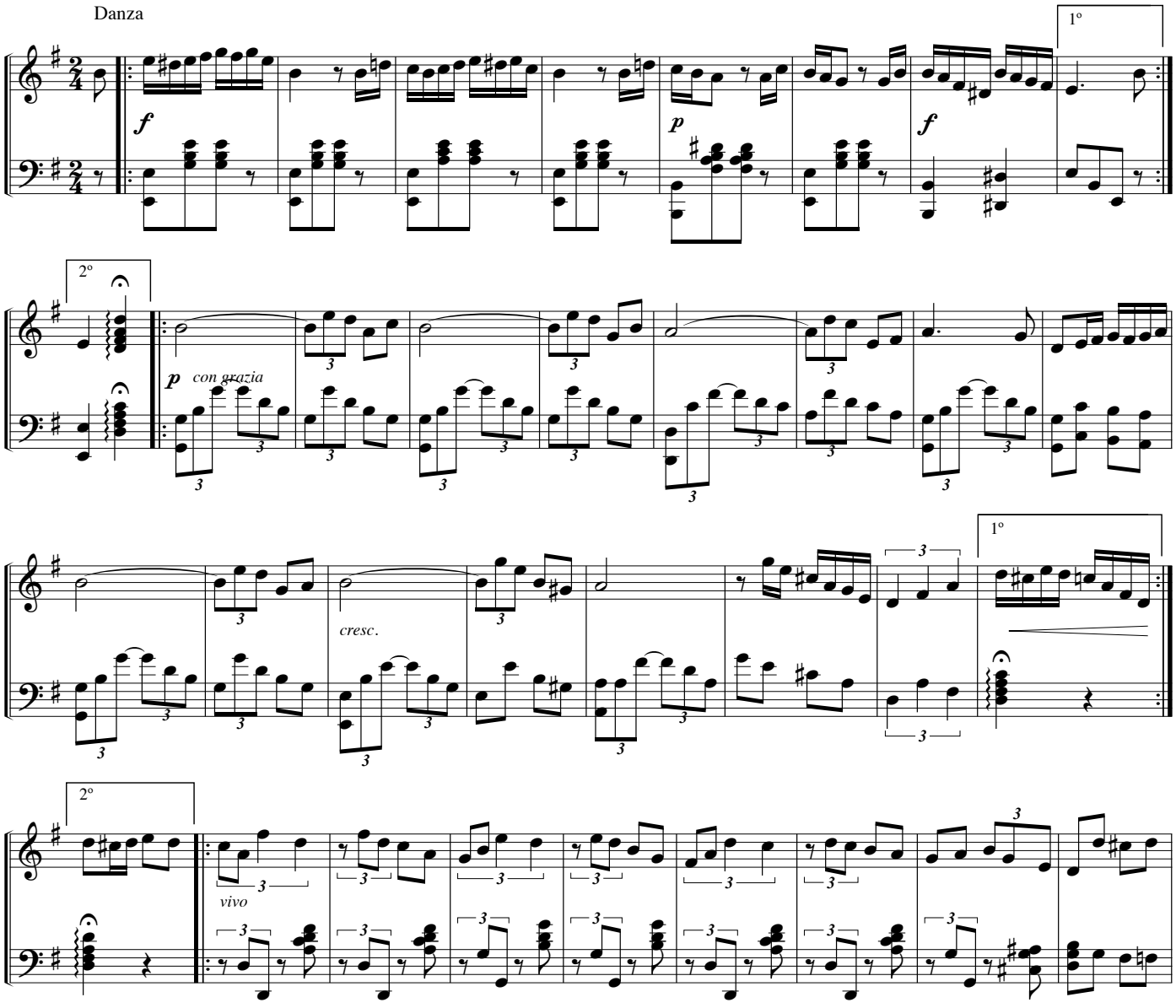


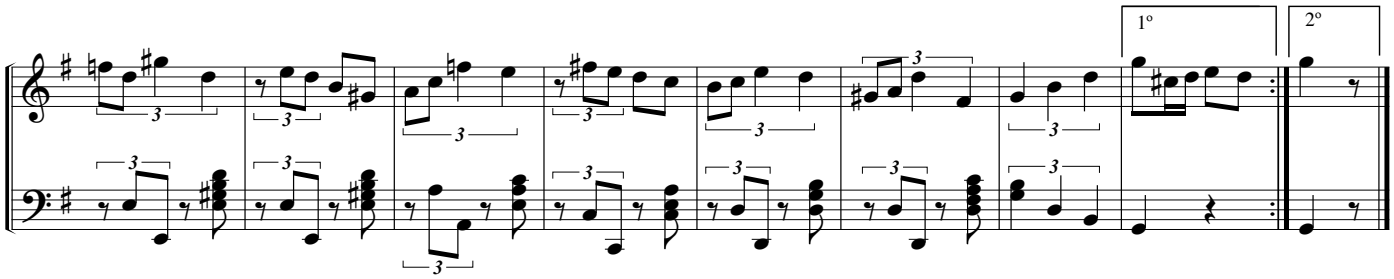


Sin Pretensión

dedicada a mi querido hermano

C.R. de Jongh



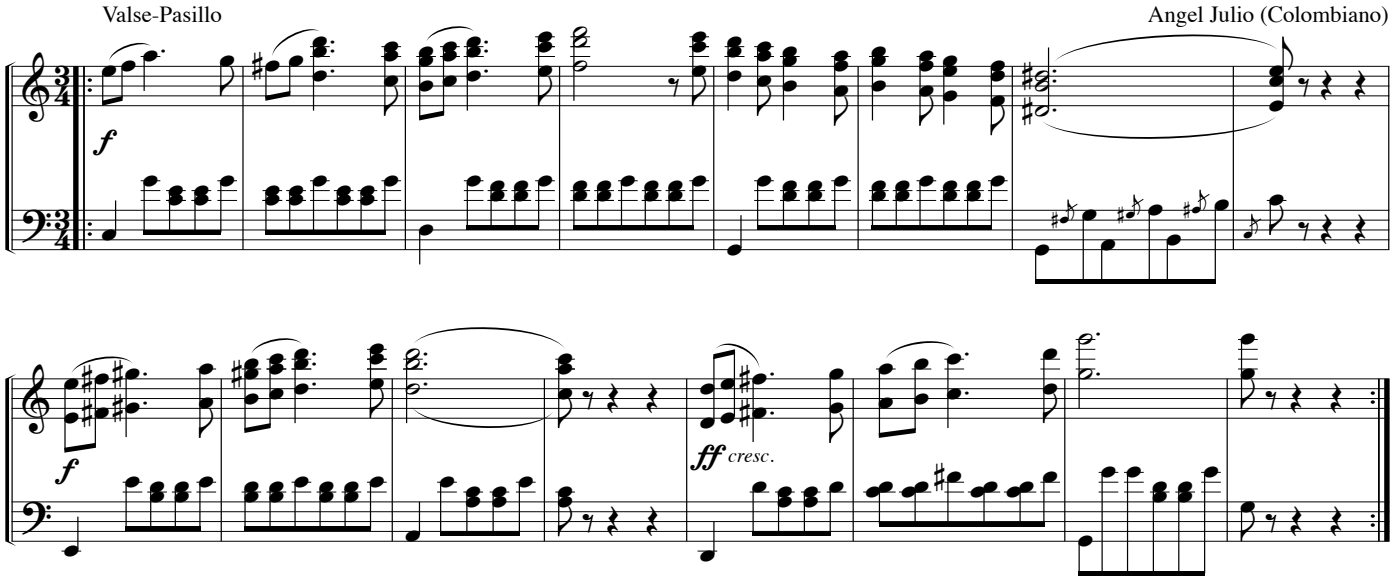


Mi Hijo Pepito

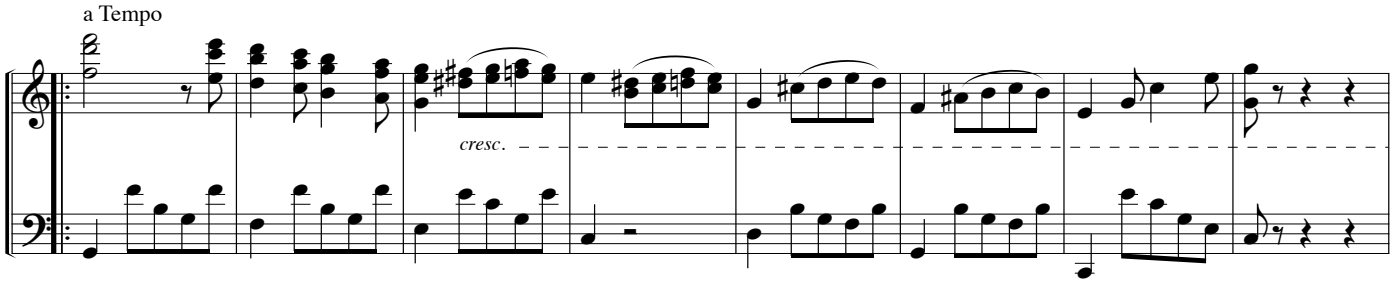
dedicado a mi estimable amigo y comprofesor, Señor Don Rafael Villanueva

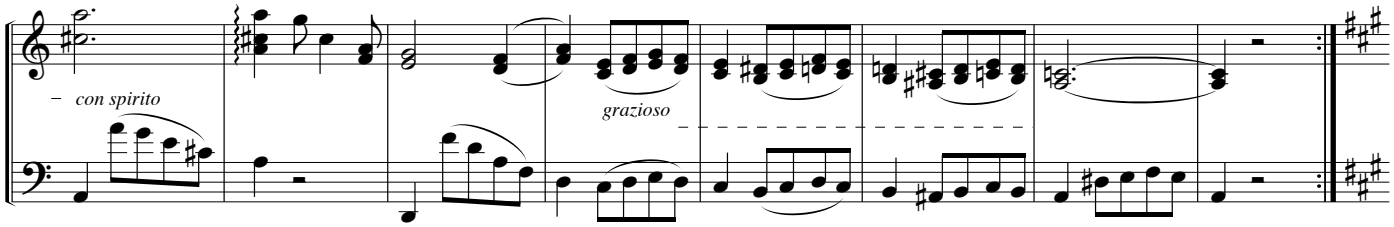
Valse-Pasillo

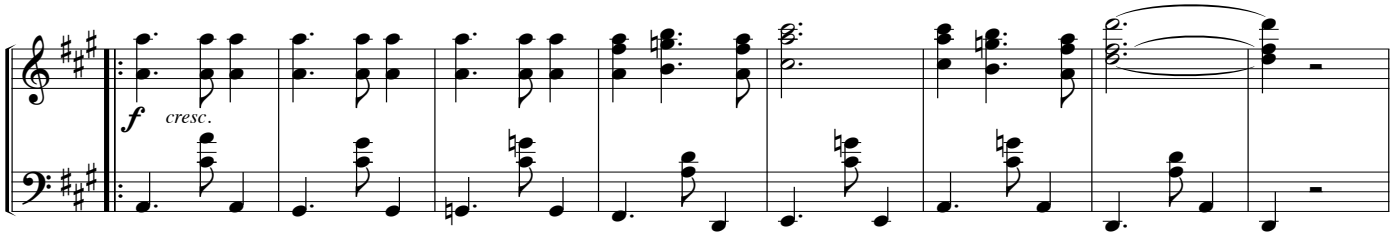
Angel Julio (Colombiano)

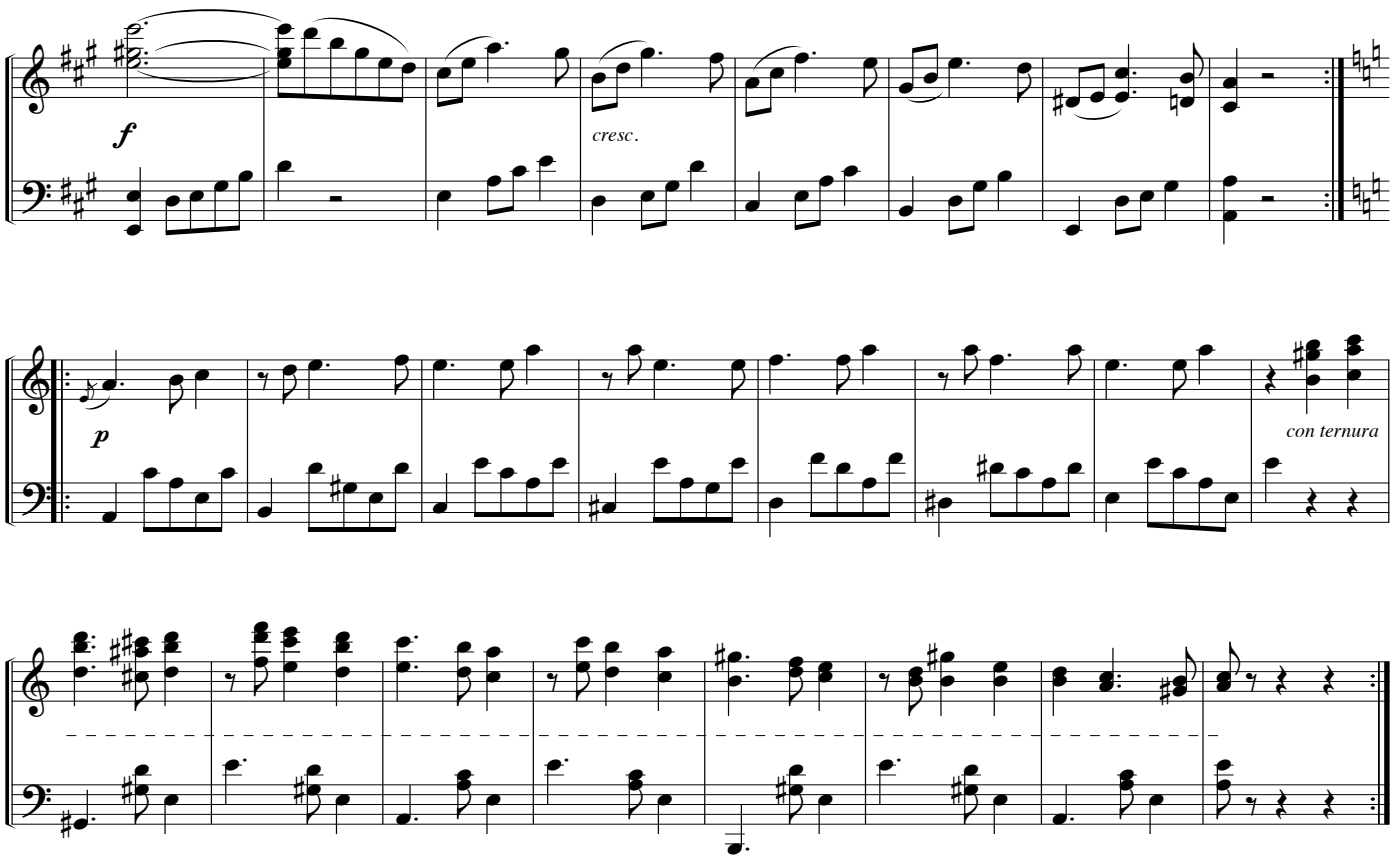


a Tempo



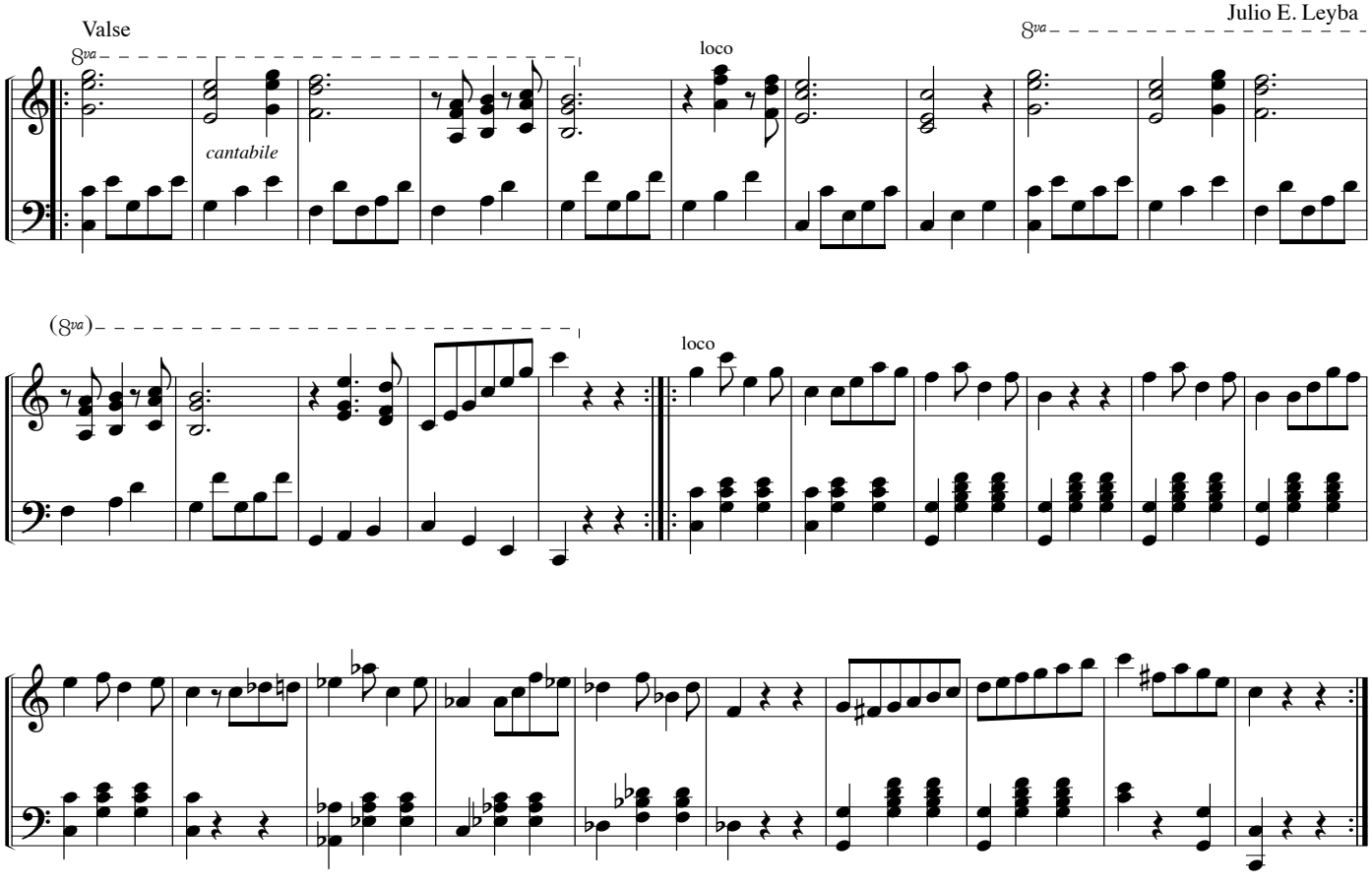






El 30 de agosto

dedicado a la Srta. Rosalinda Daal

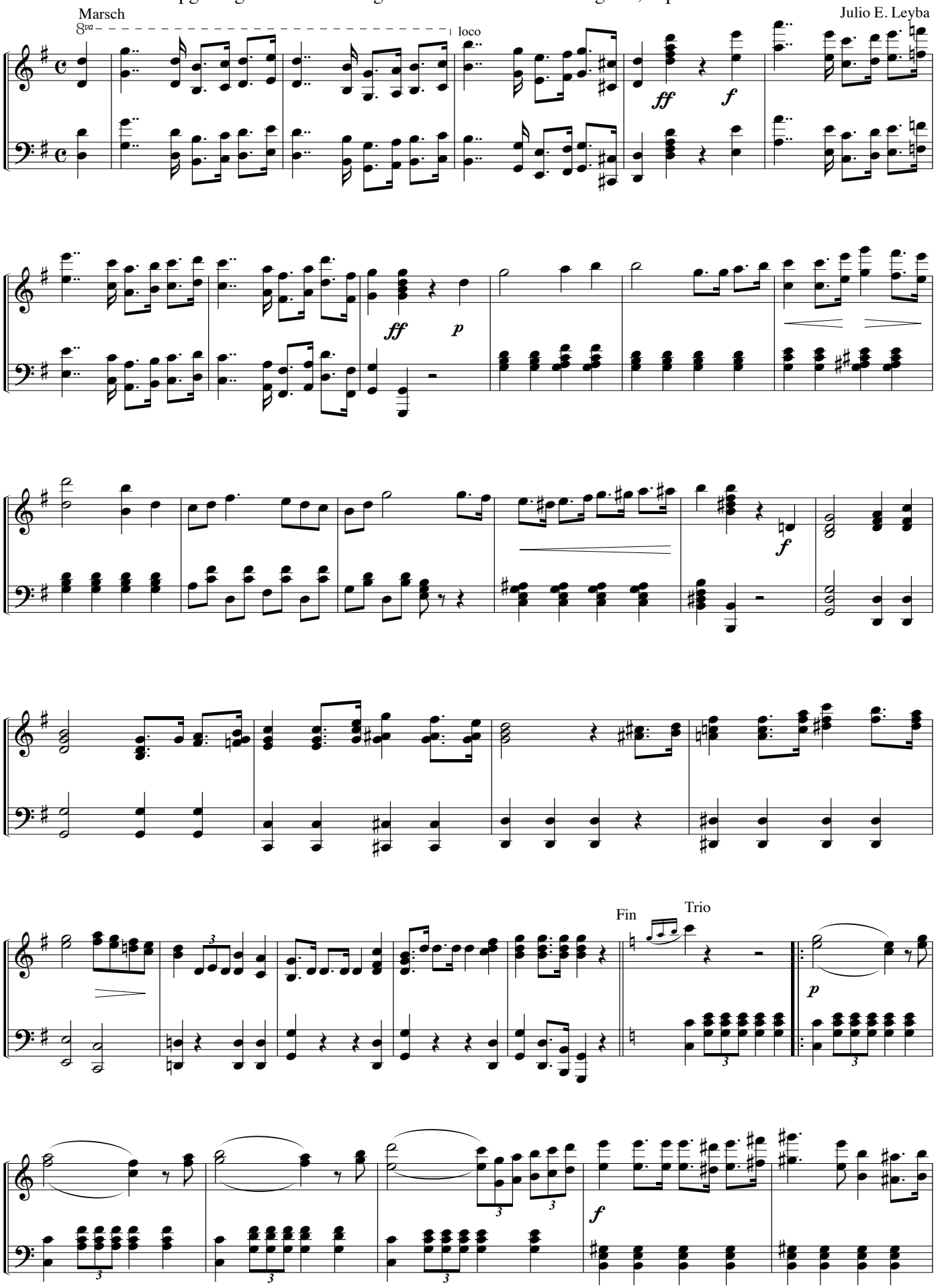


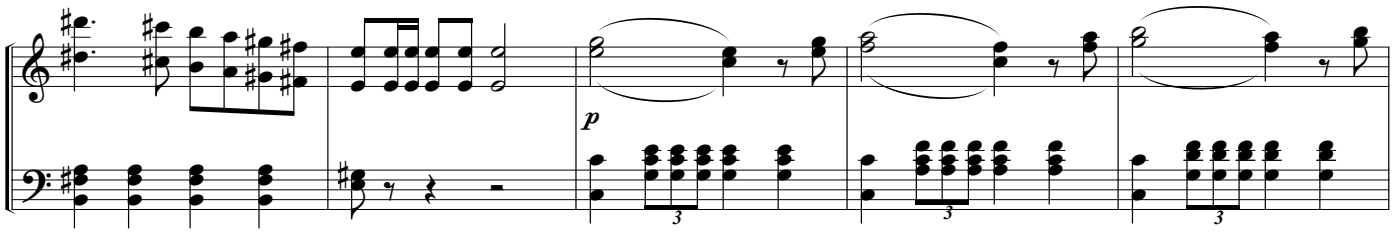
Atjeh

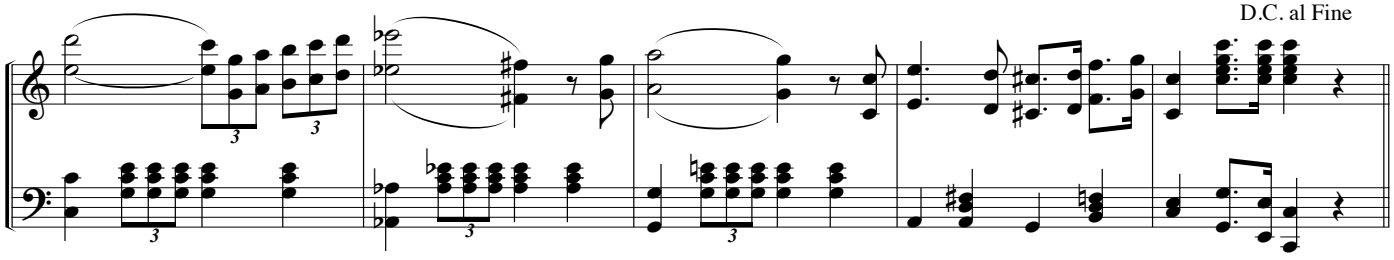
opgedragen aan den Hoog edel Gestr. Heer C.H. Bogaart, kapitein ter zee

Marsch

Julio E. Leyba



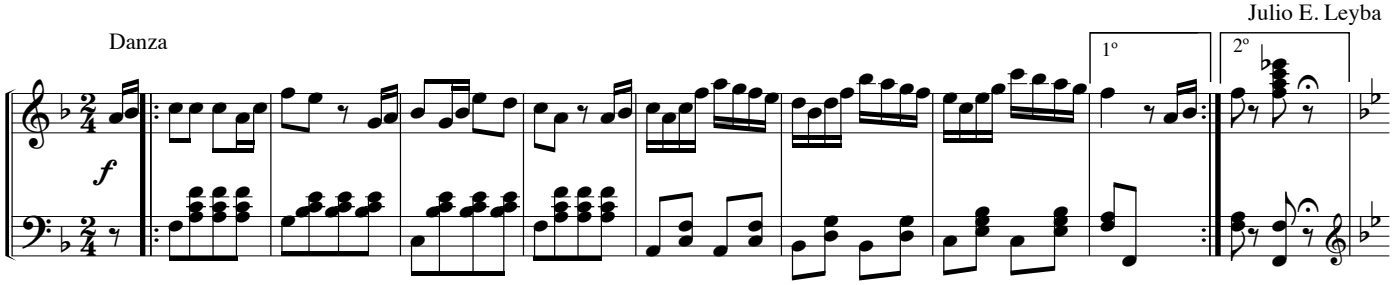


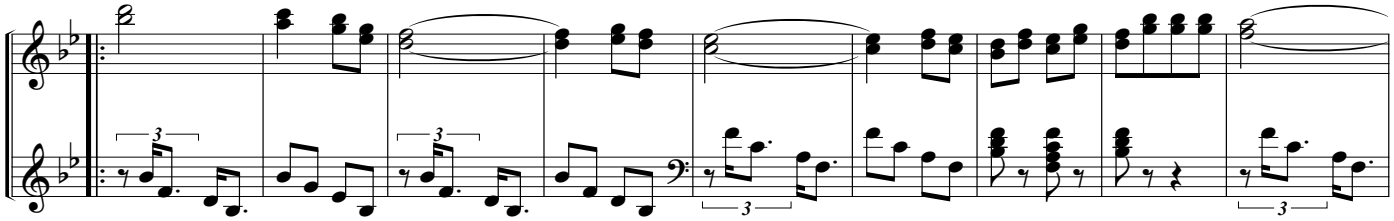


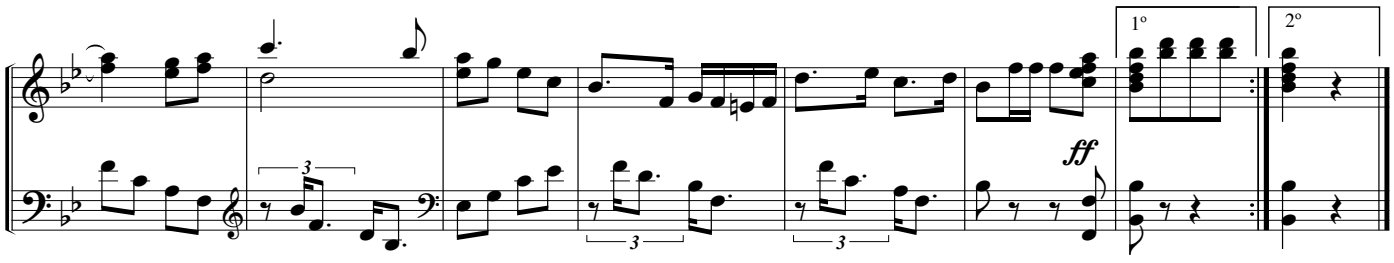
Atjeh

dedicada al Señor Jaime A. Jones

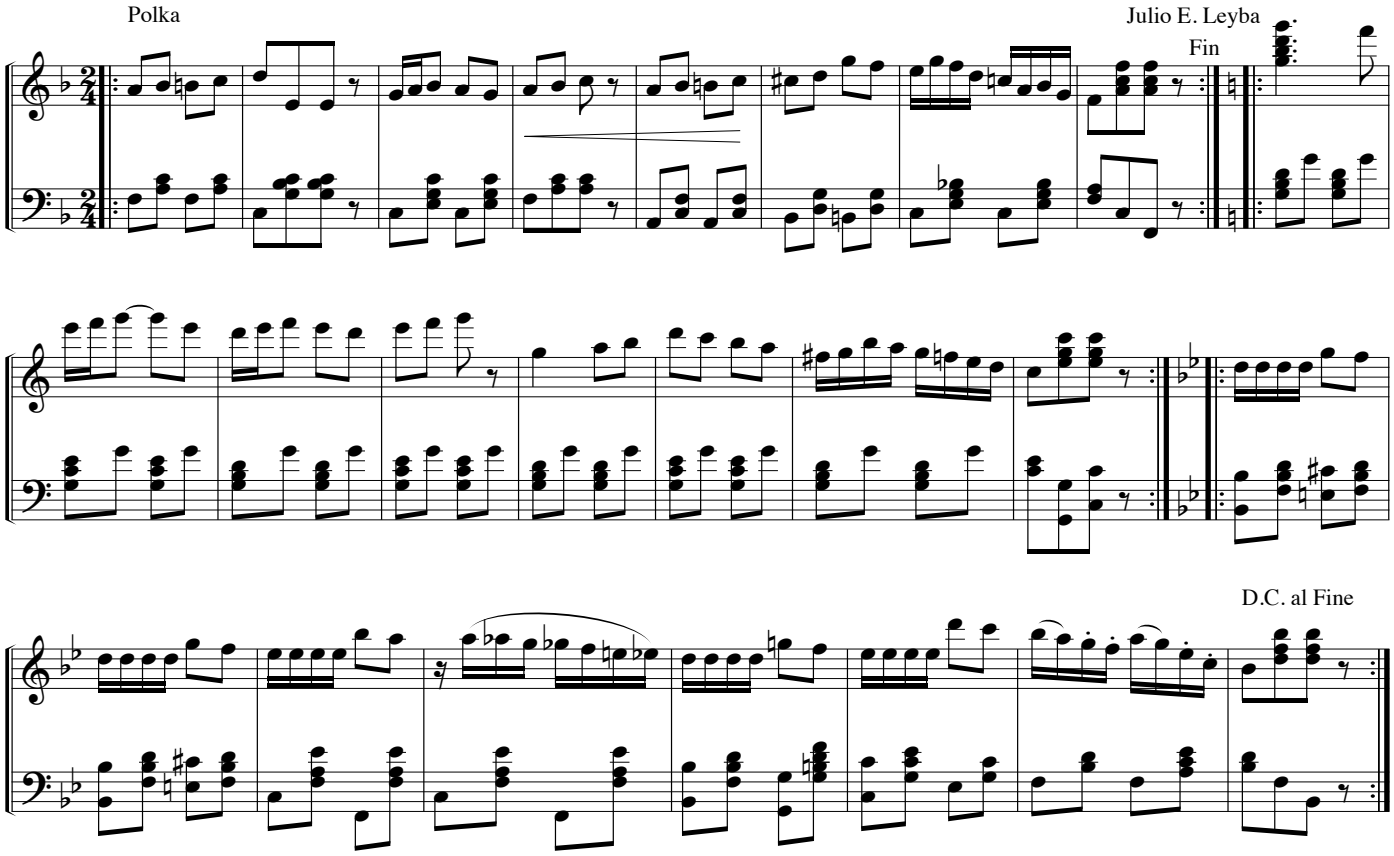
Julio E. Leyba





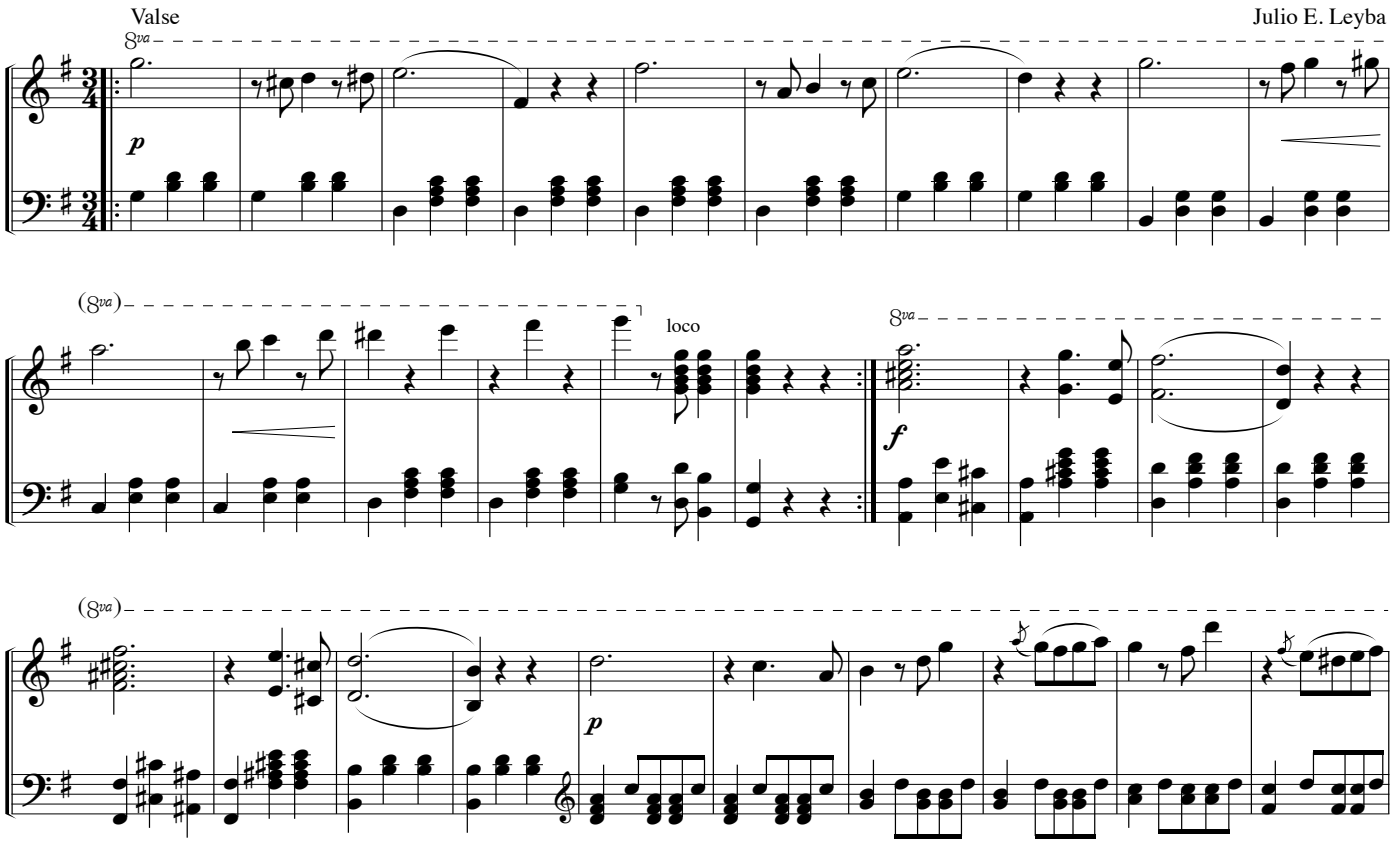


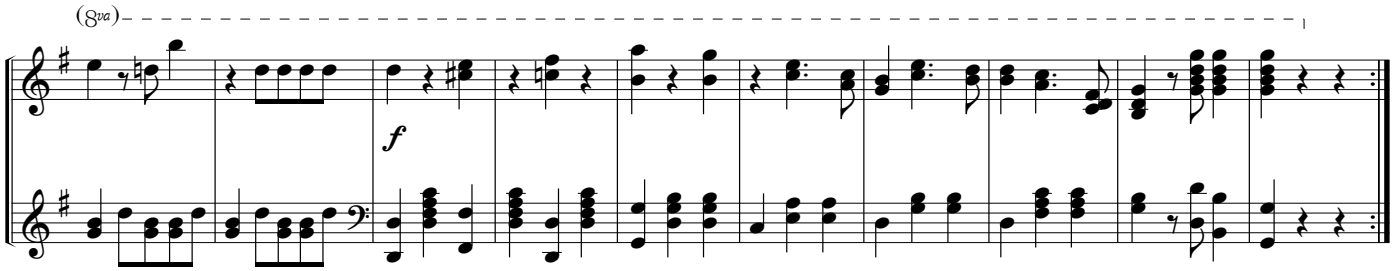
Una Flor



La Ilusión

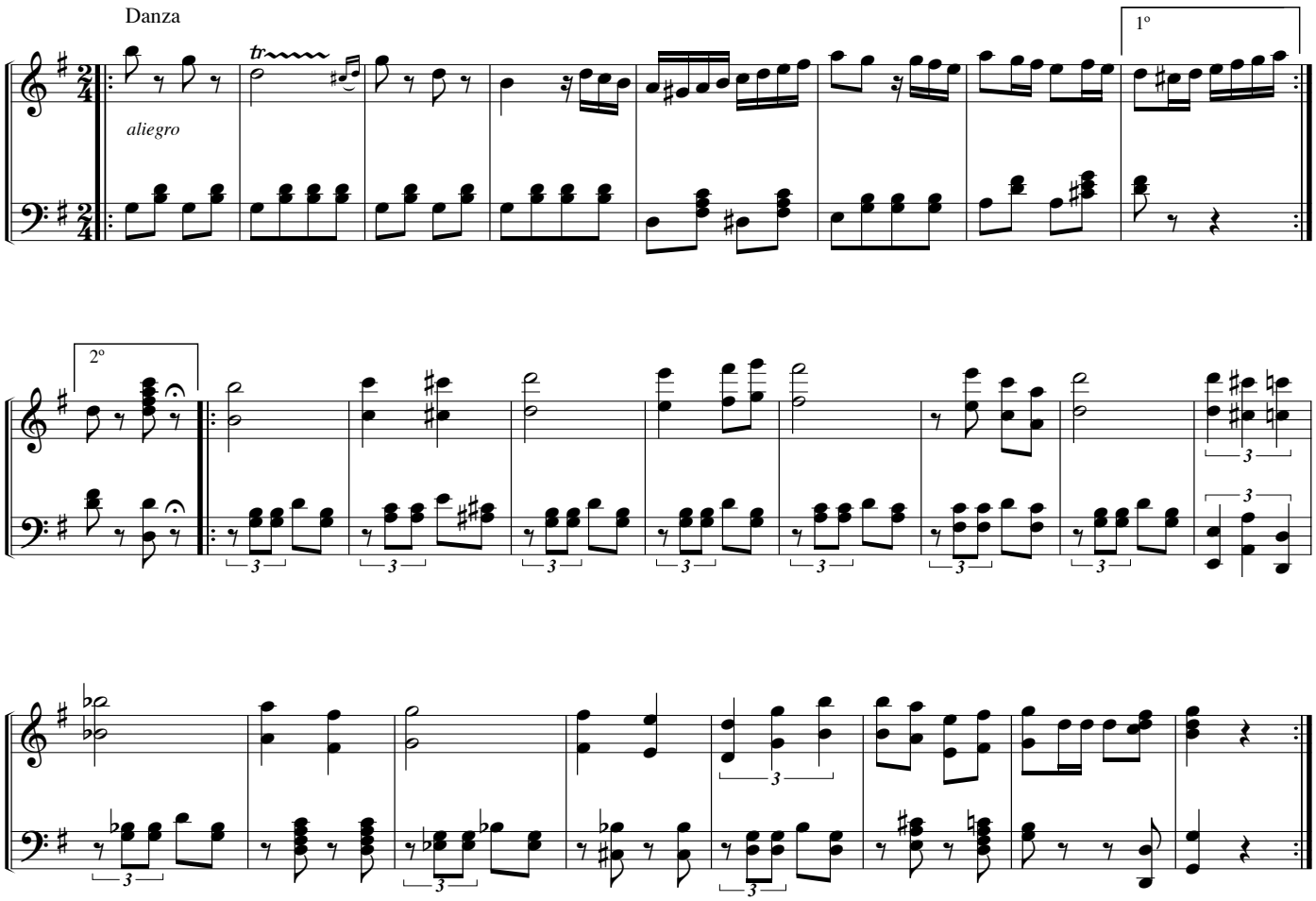
dedicado a mi querido maestro J.G. Palm





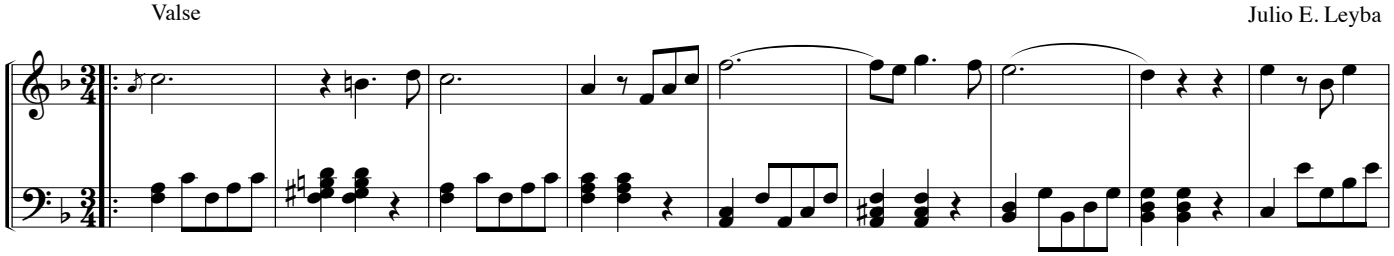
Un Recuerdo

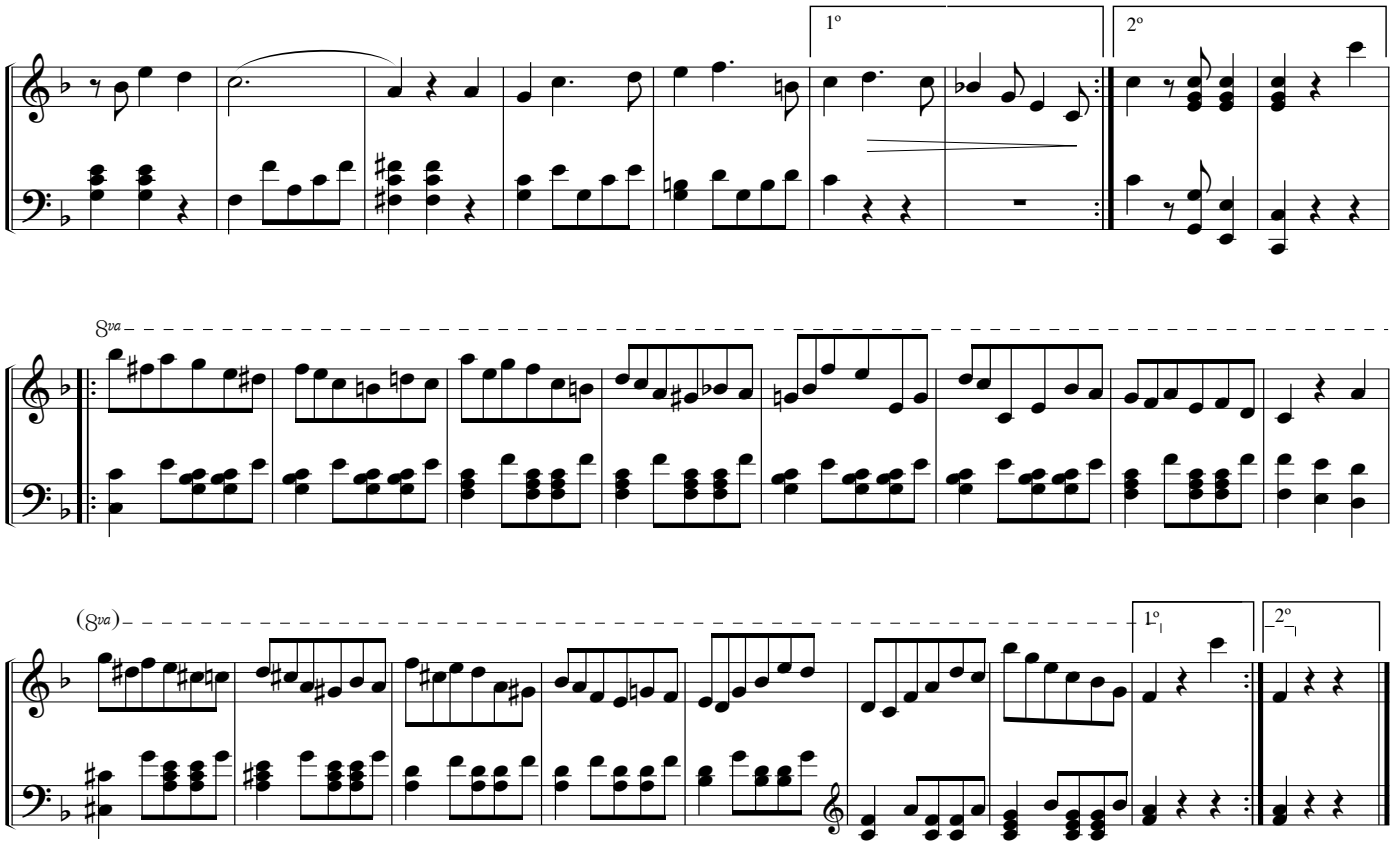
Julio E. Leyba



Saint Colomban

dedicado al señor Jules Blasini



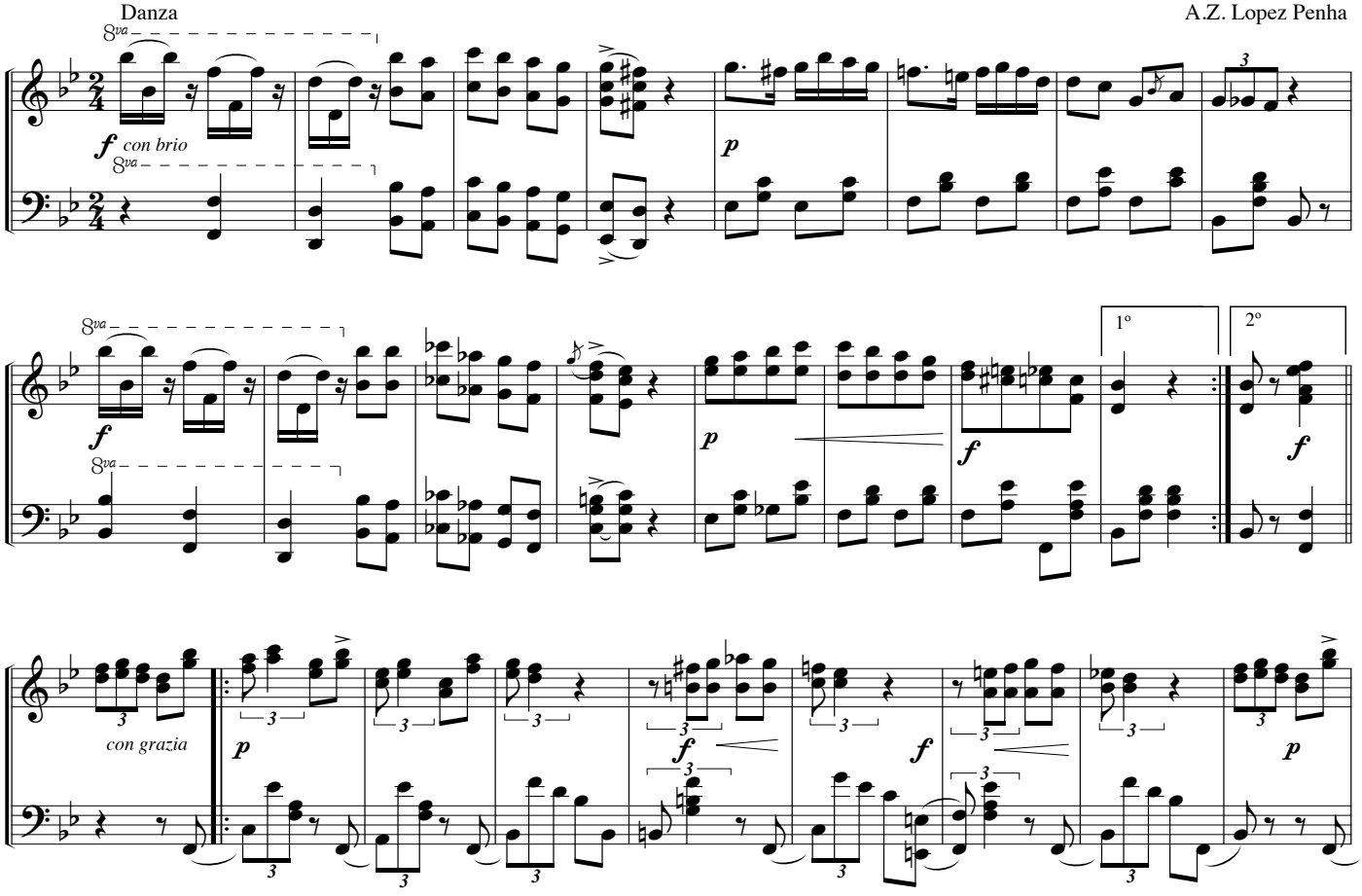


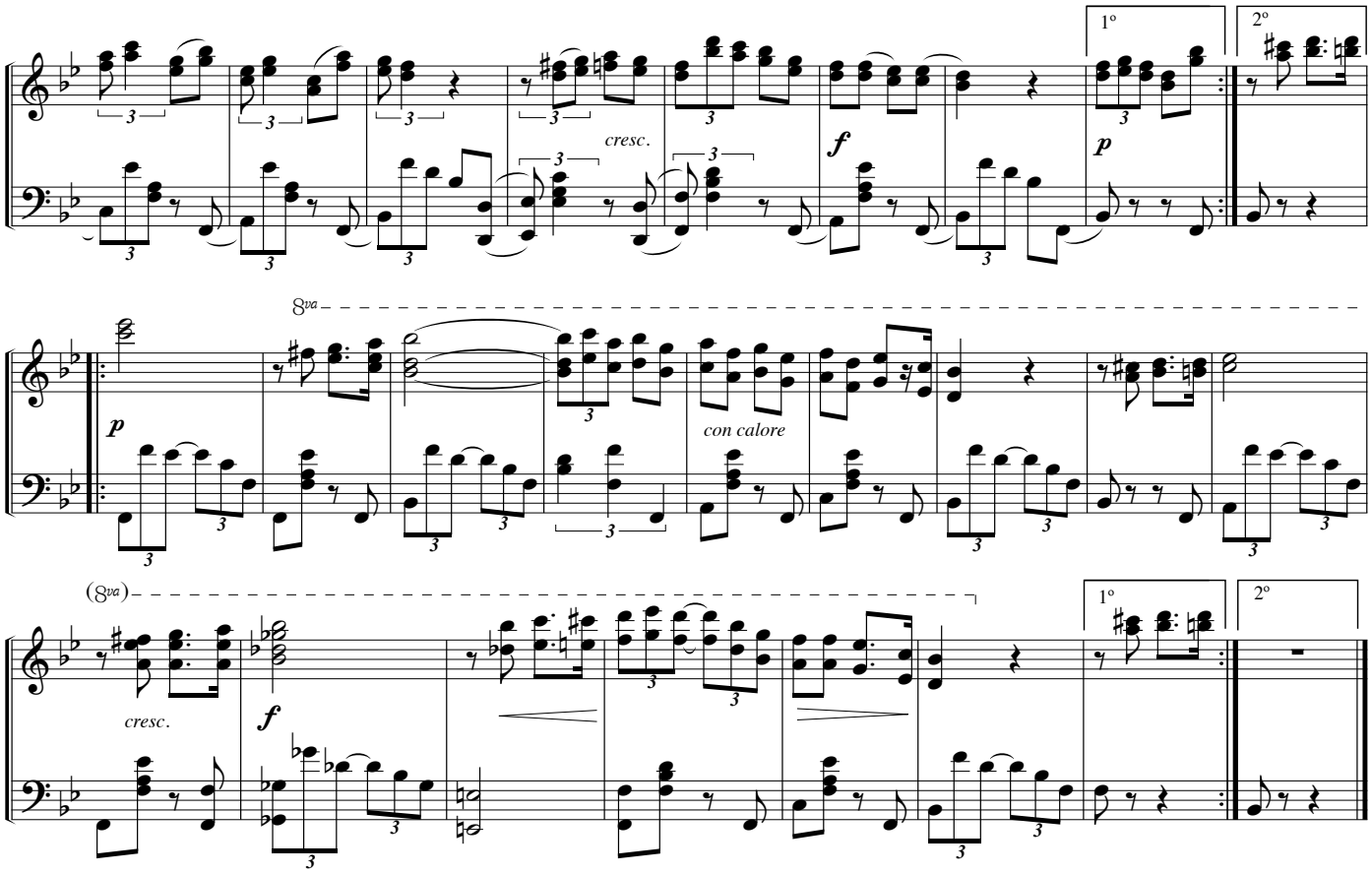
Causerie

gage d'amitié à mon maître Monsieur Jules Blasini

Danza

A.Z. Lopez Penha

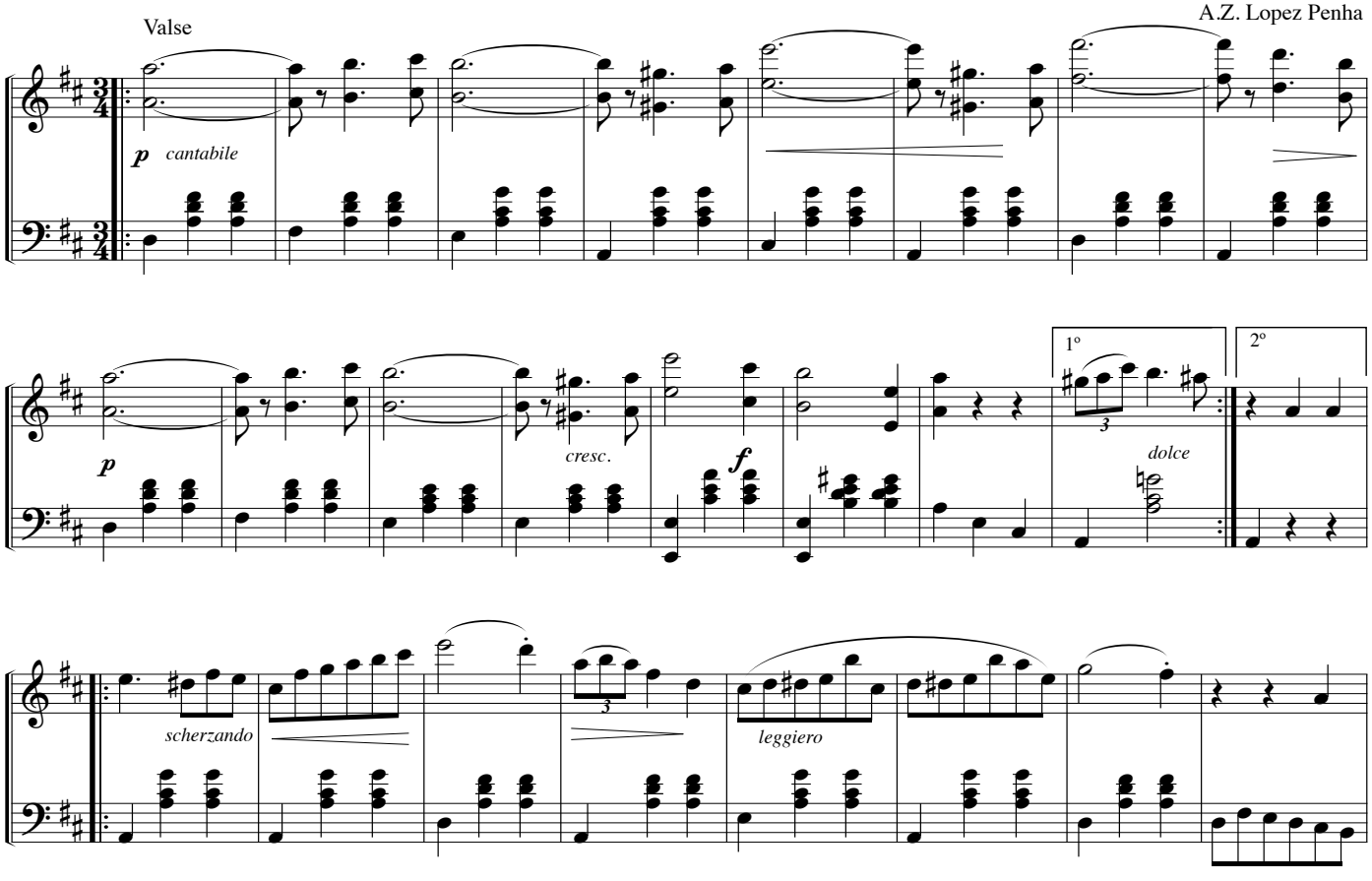


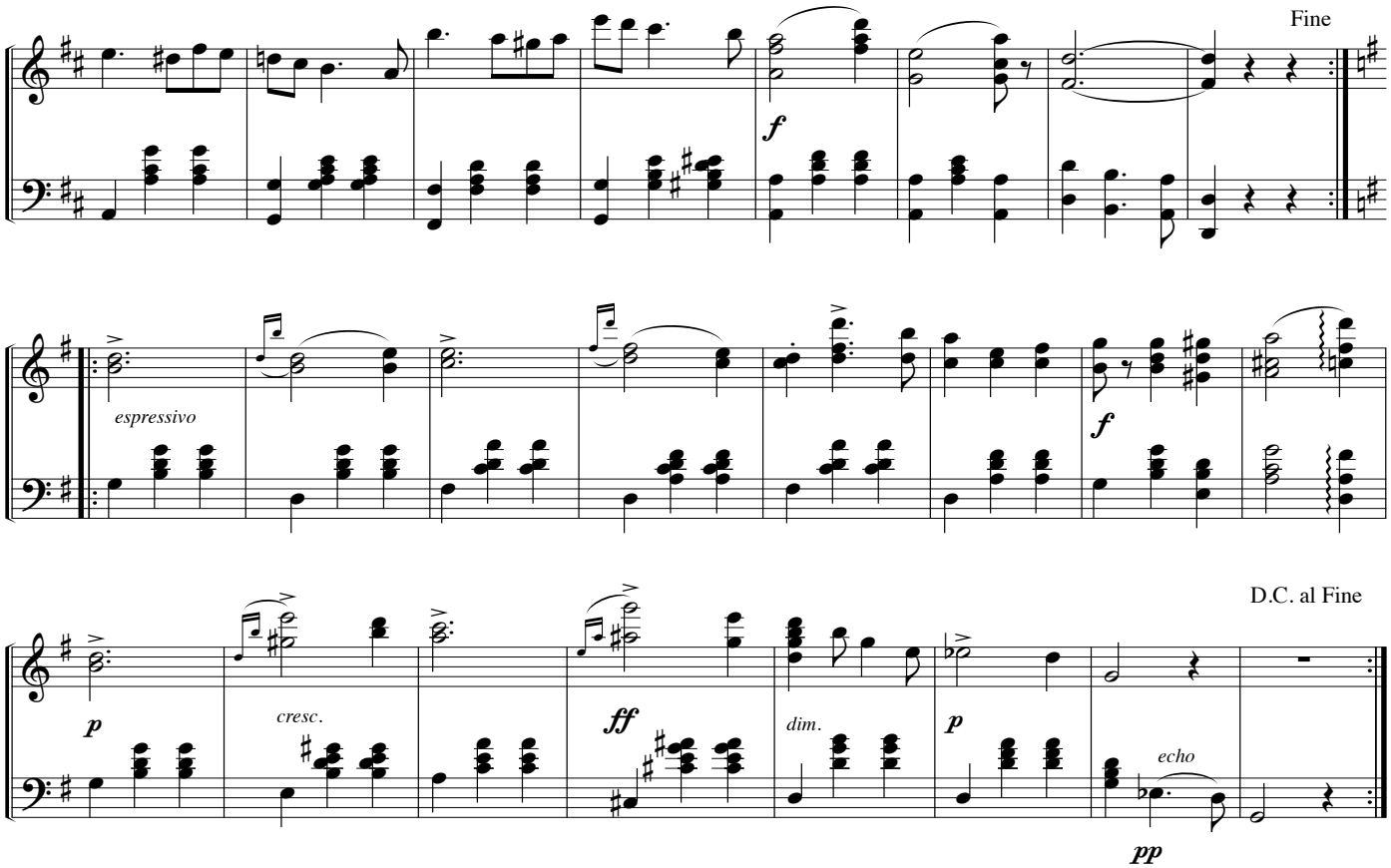


Rimembranze

a mi amigo el Sr. Ernesto Römer

A.Z. Lopez Penha

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espressivo
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D.C. al Fine
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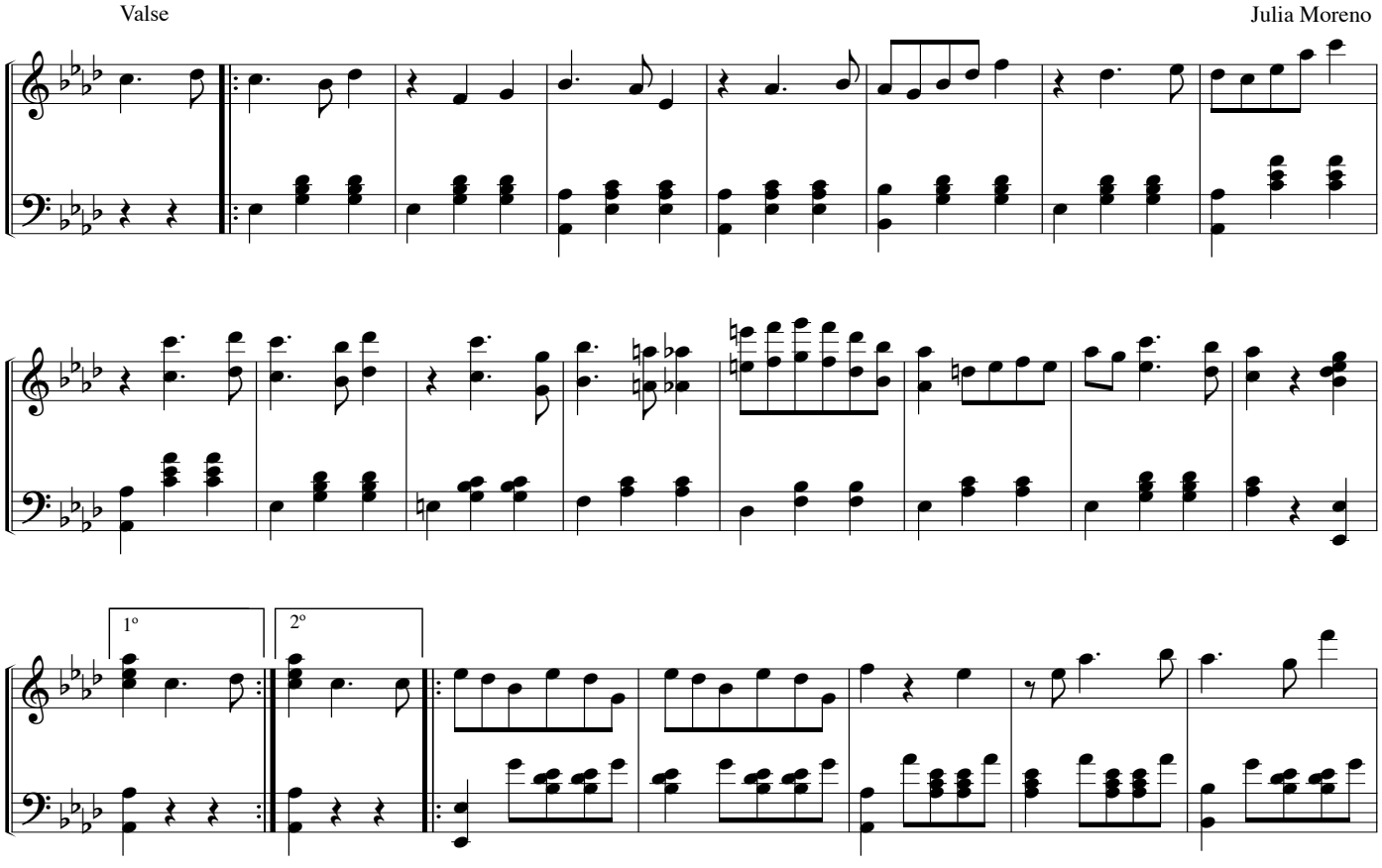
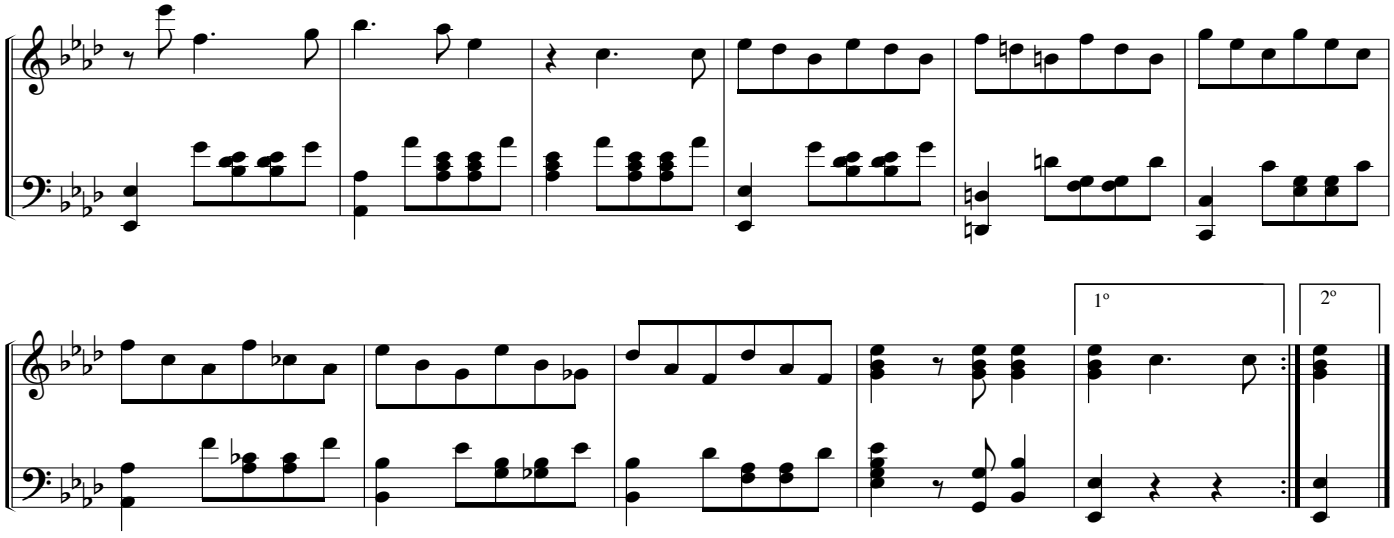
cresc.
ff
dim.
p
echo
pp

Emma Maria


Valse
Julia Moreno
1º
2º

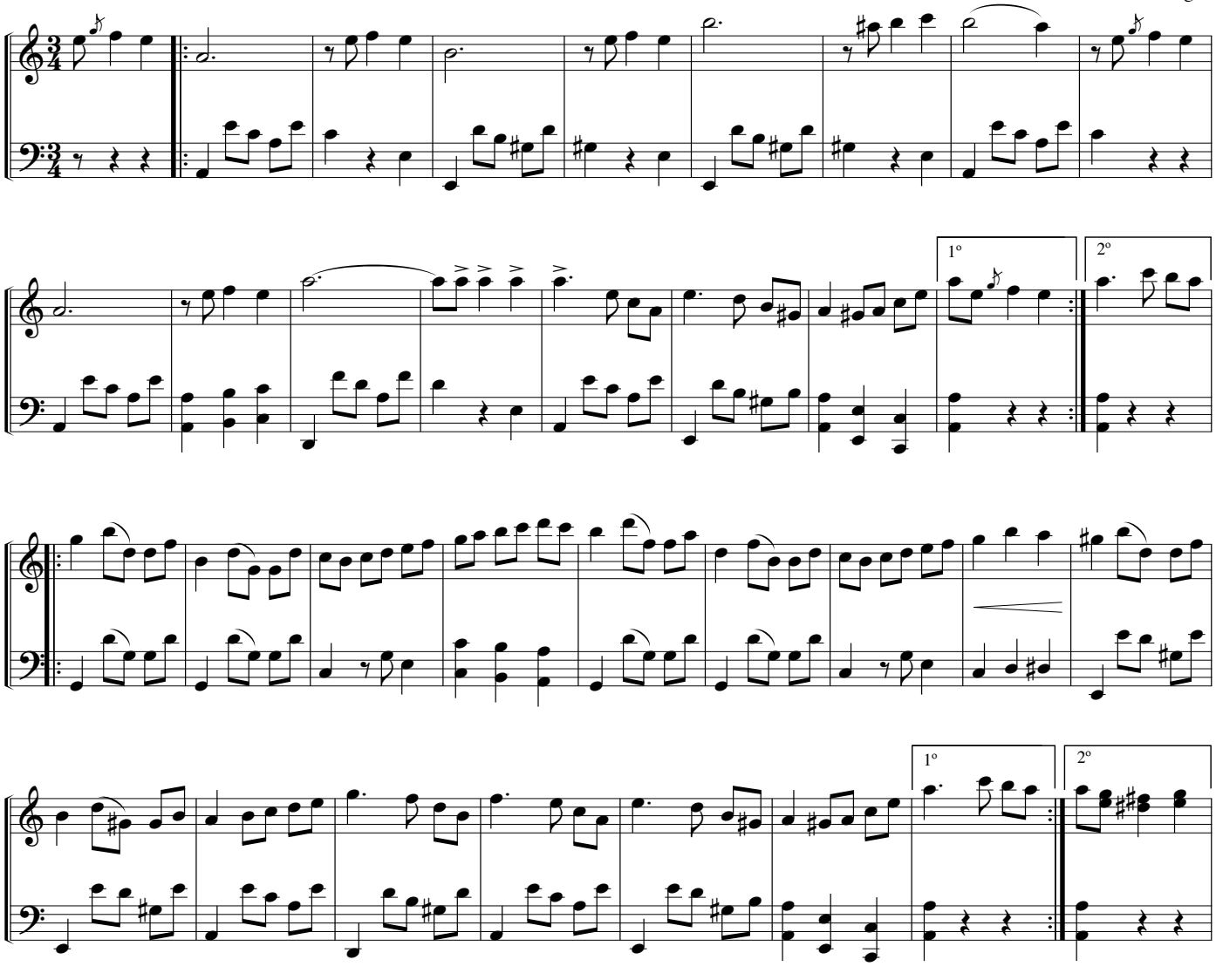


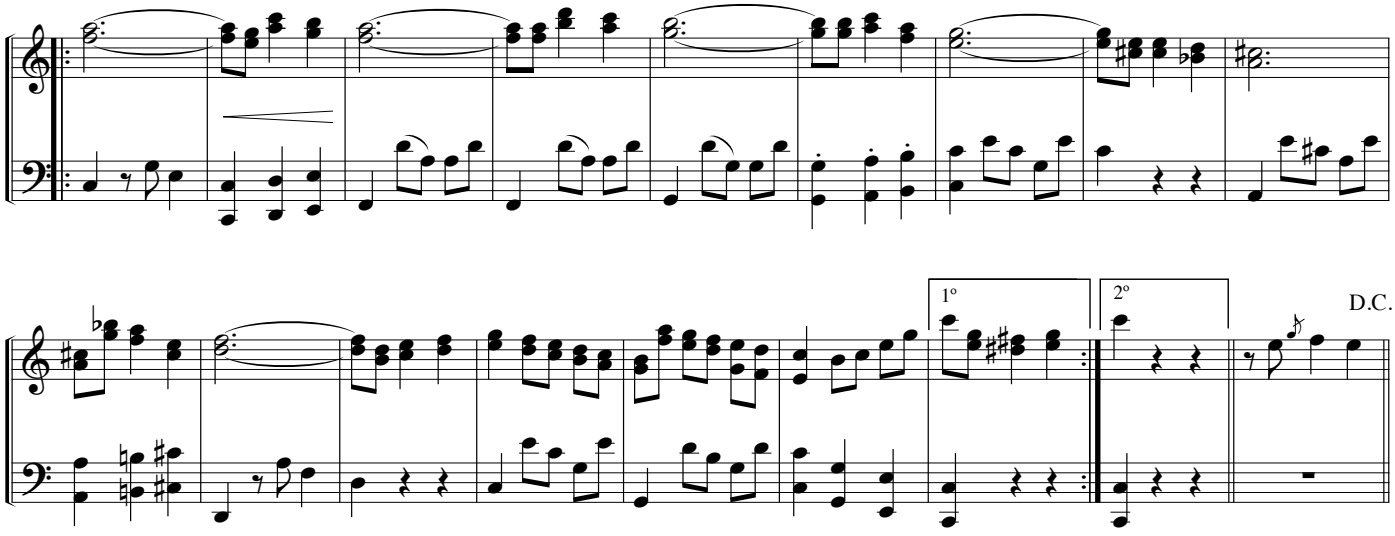
Pensando en tí

dedicado a la Señorita Emilia Sanchez

Valse

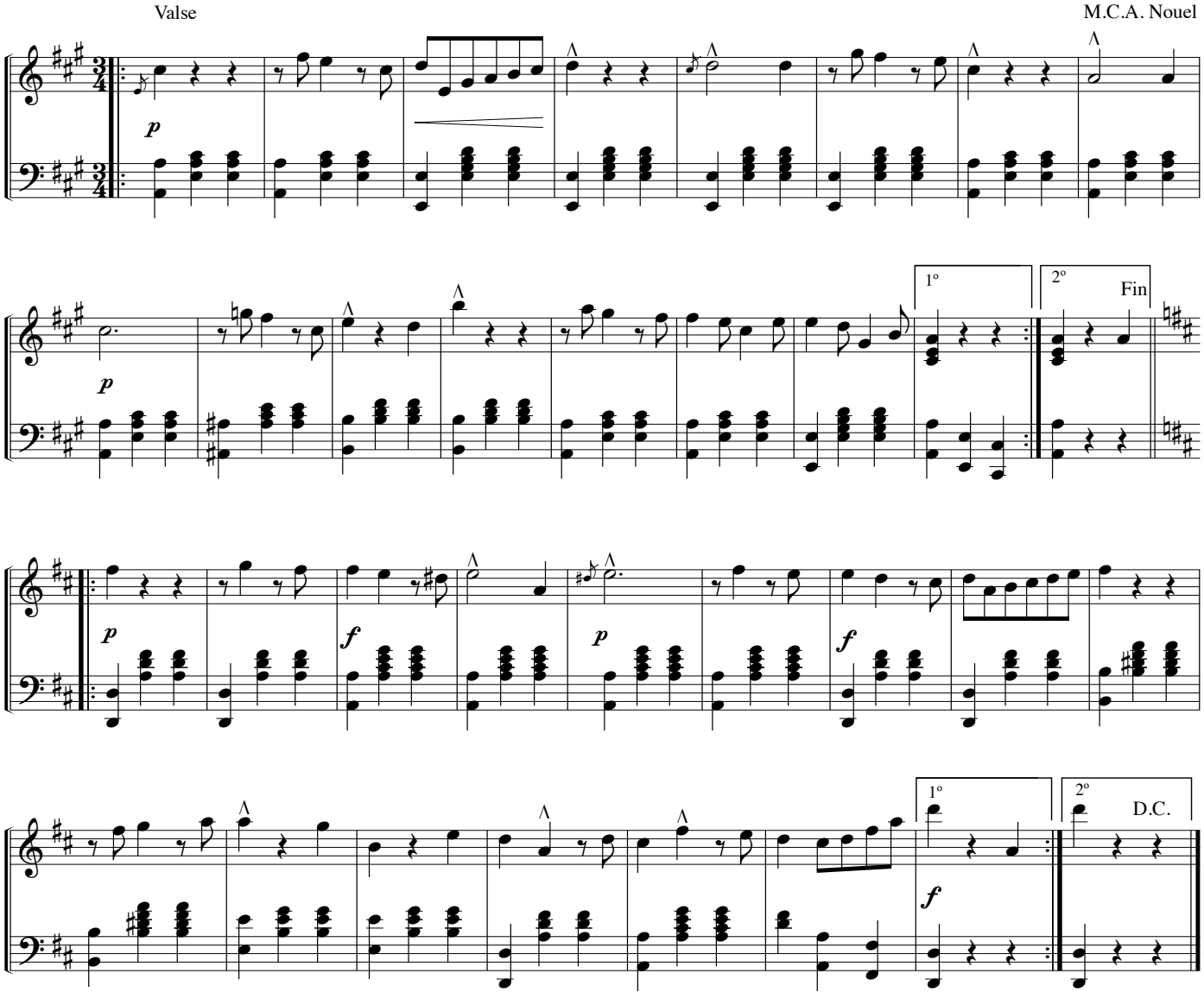
Alberto Martinez Sto. Domingo





Un Désir

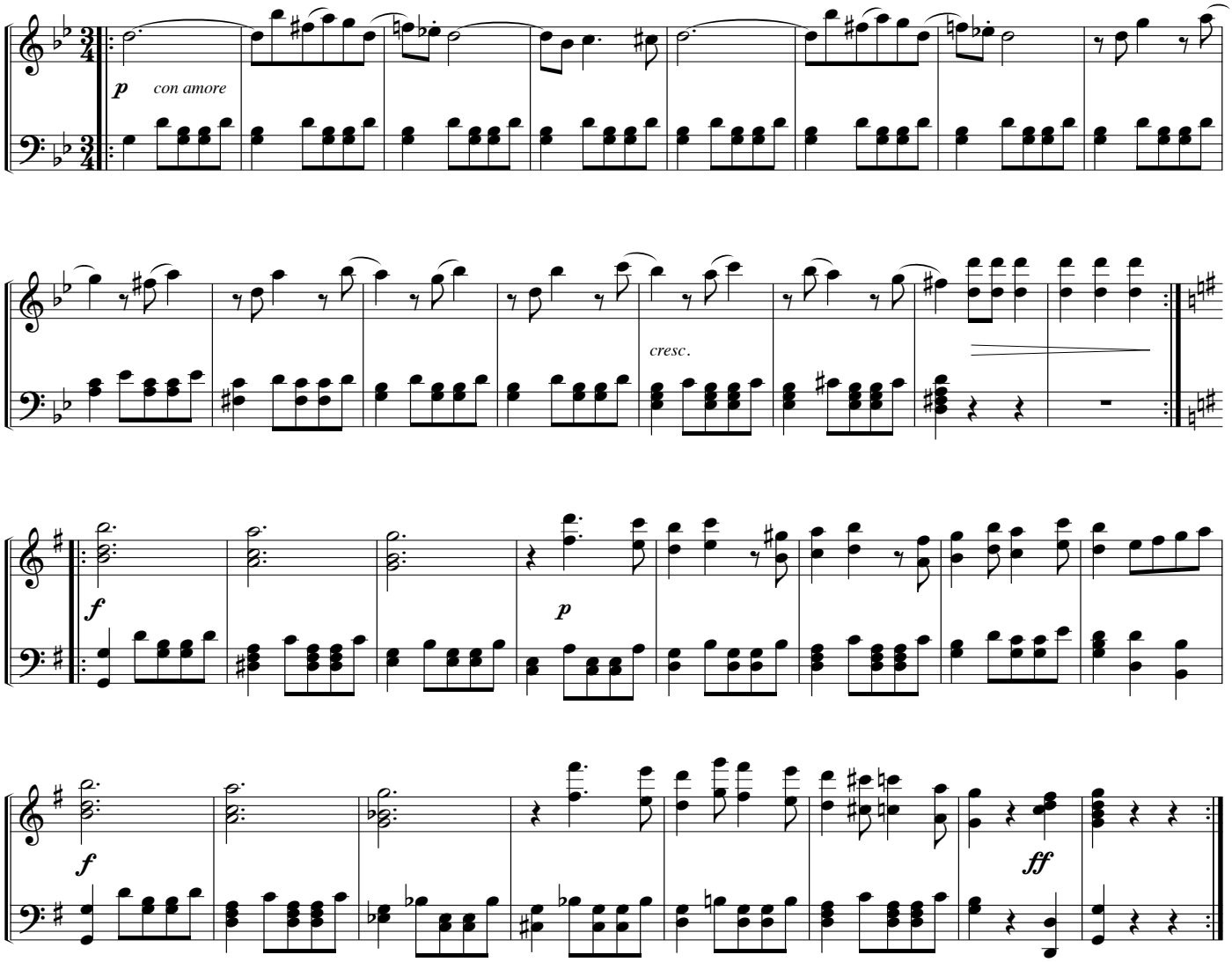
dédiée a Madame Veuve M. Nuboer-Quast



El 18 de febrero

Valse

J.G. Palm

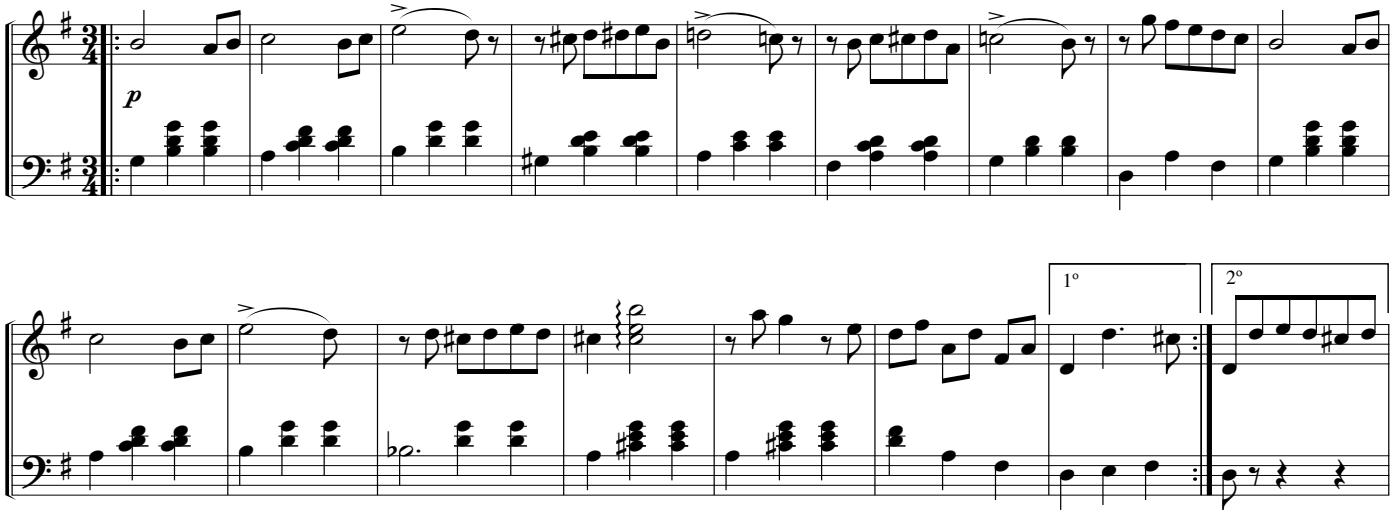


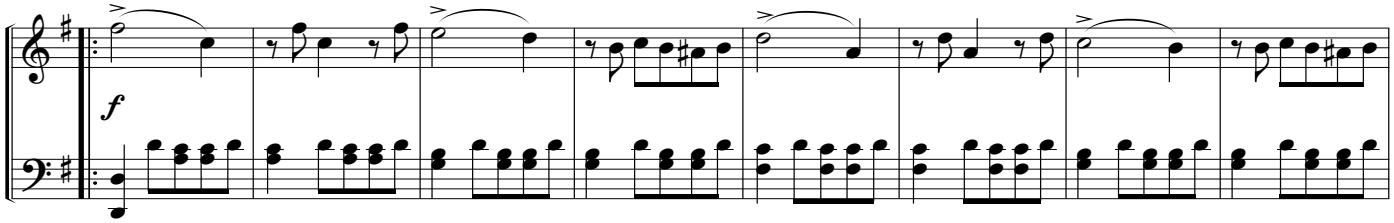
El Dominicano

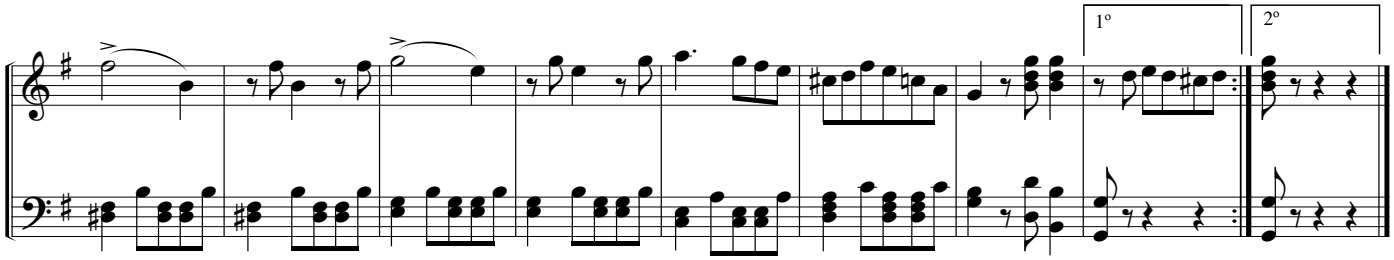
dedicado al Sr. F. Perdomo

Valse

J.G. Palm







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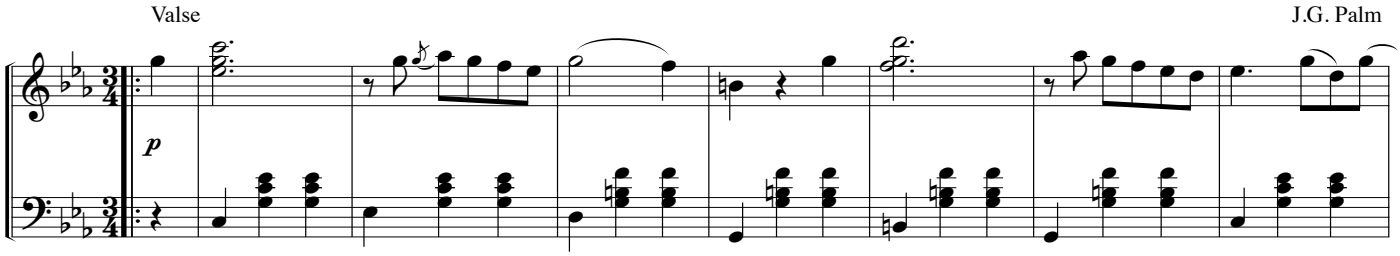
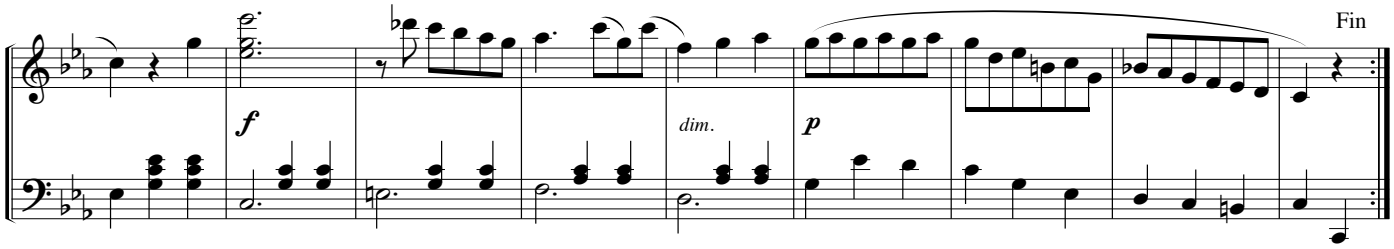
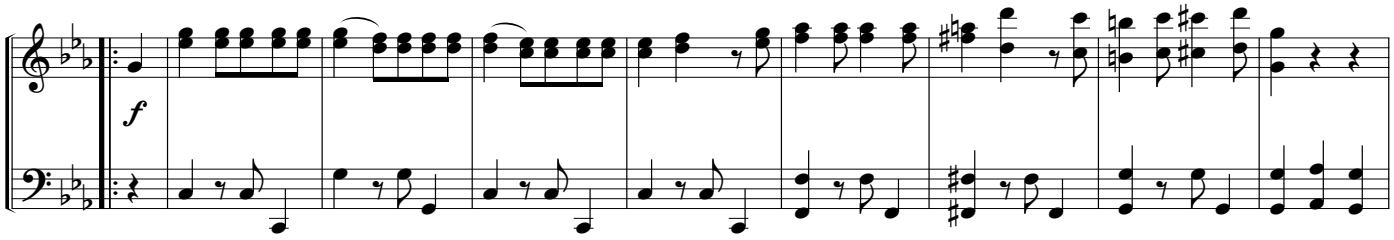
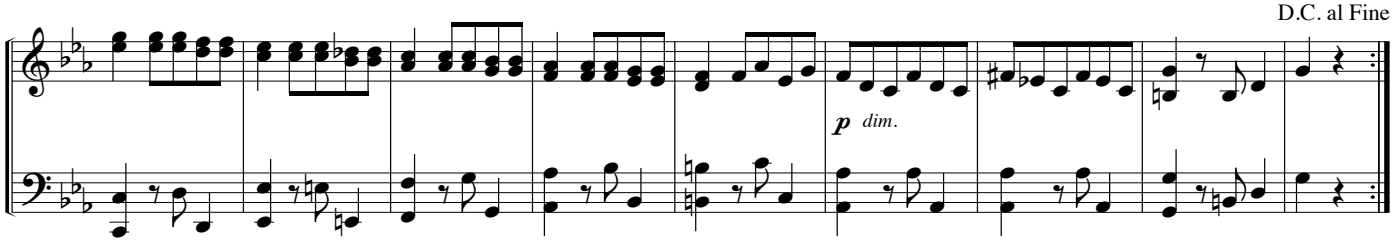




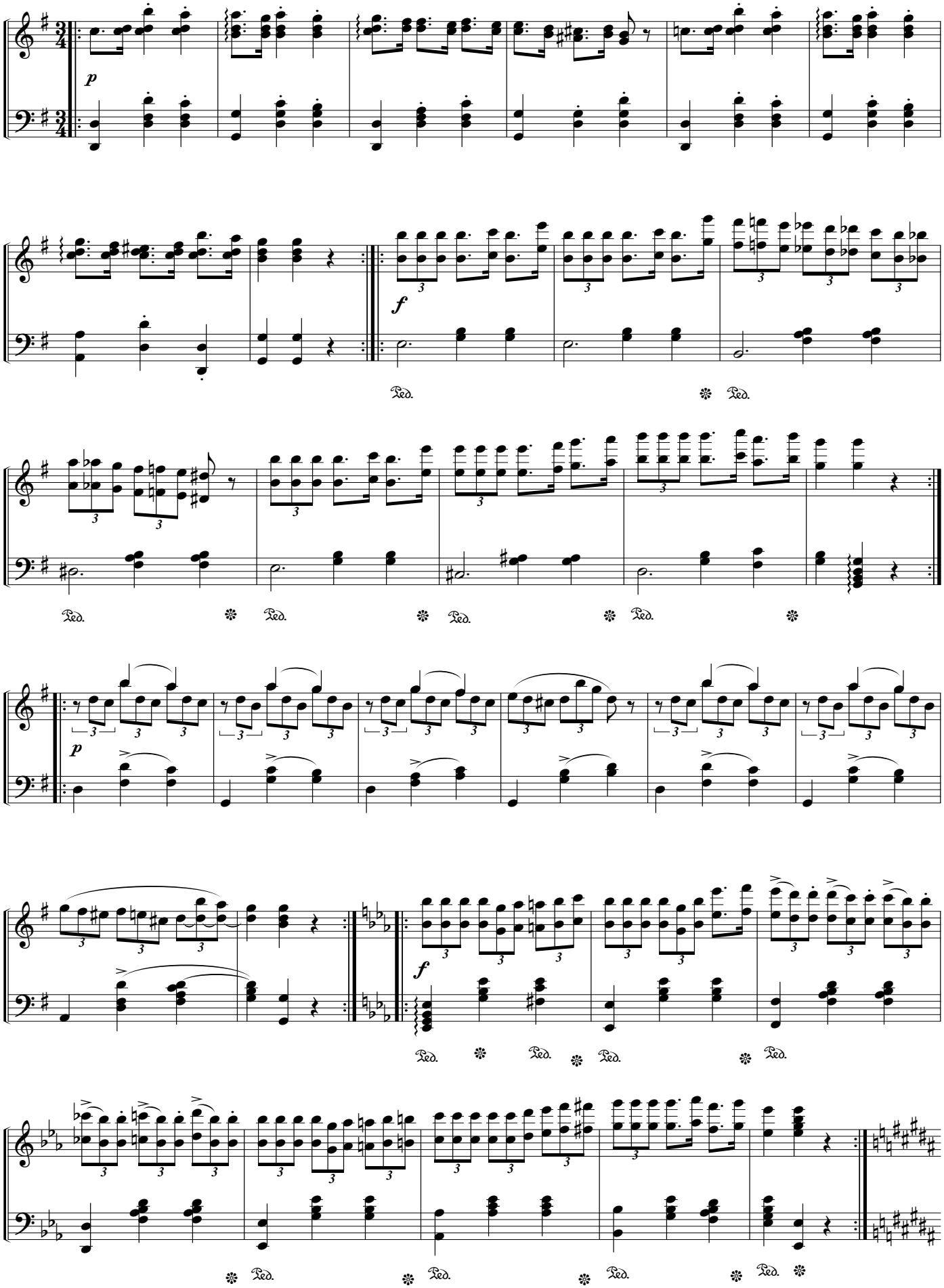


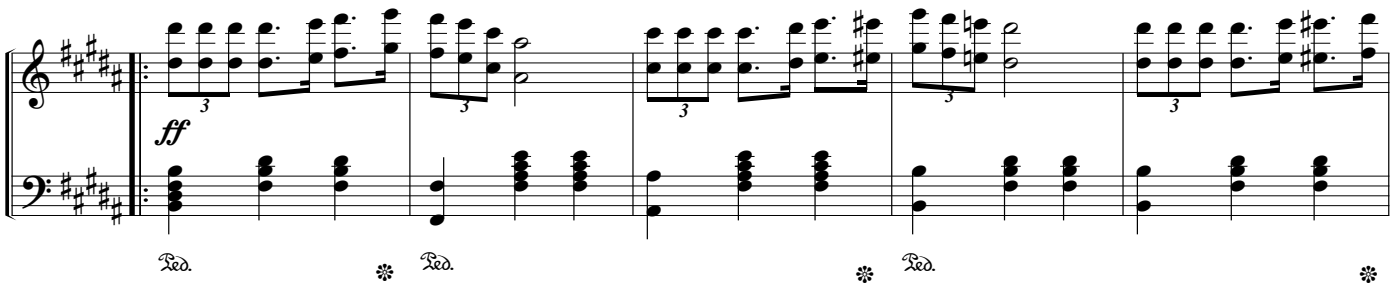


Siempre o Nunca

Polka Mazurka

J.G. Palm

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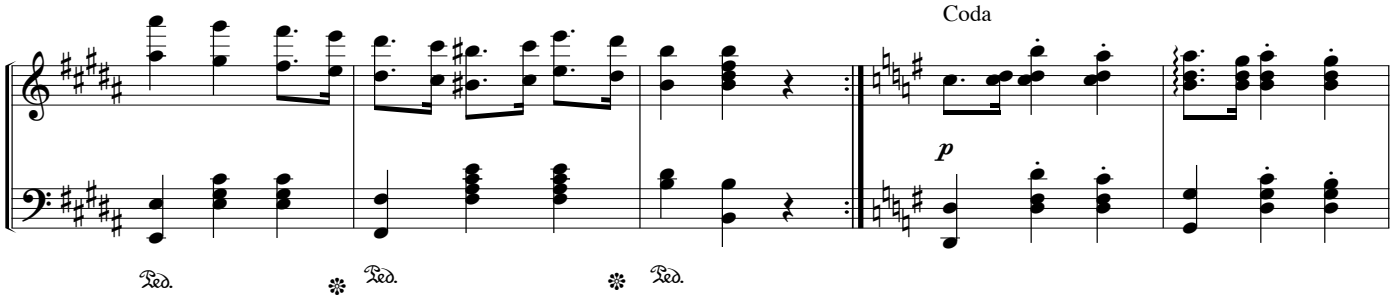
Ped.
Ped.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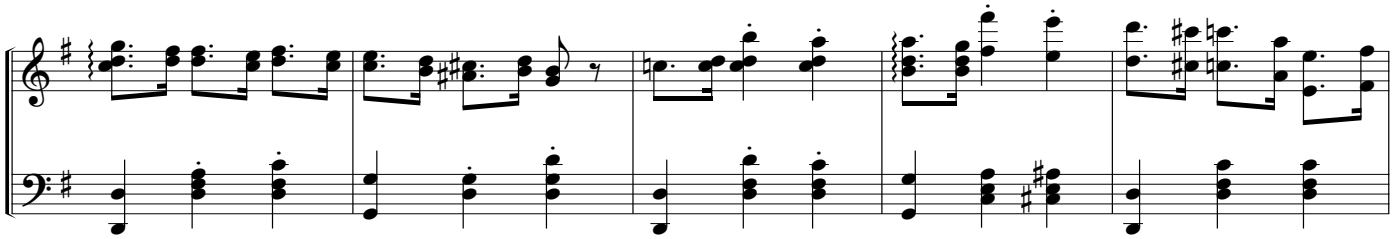

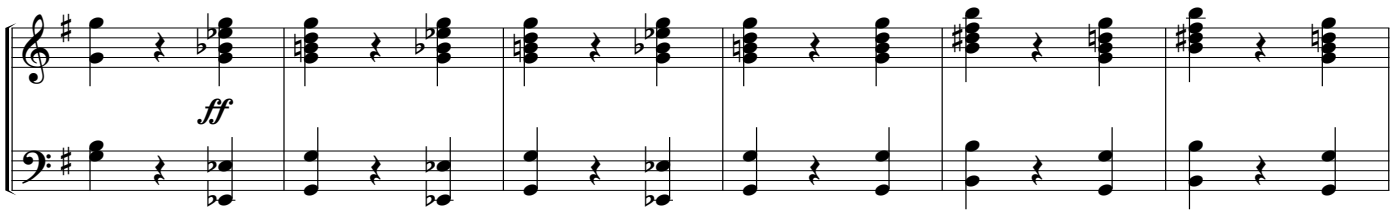
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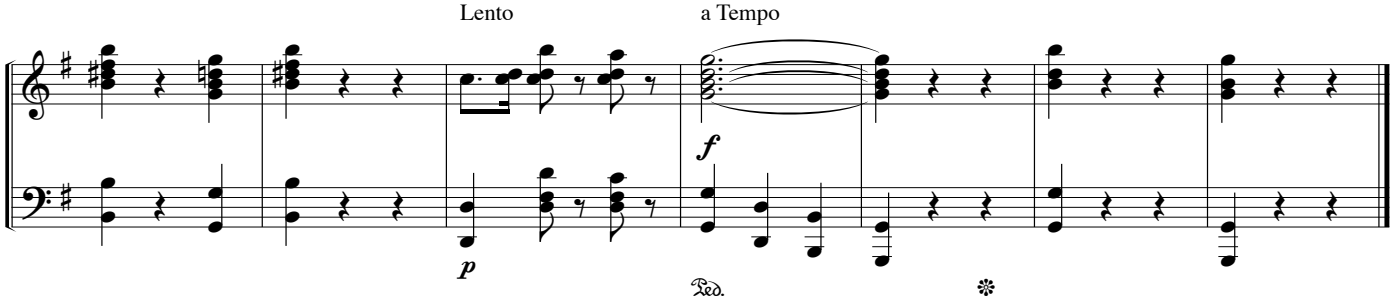
Lento
a Tempo
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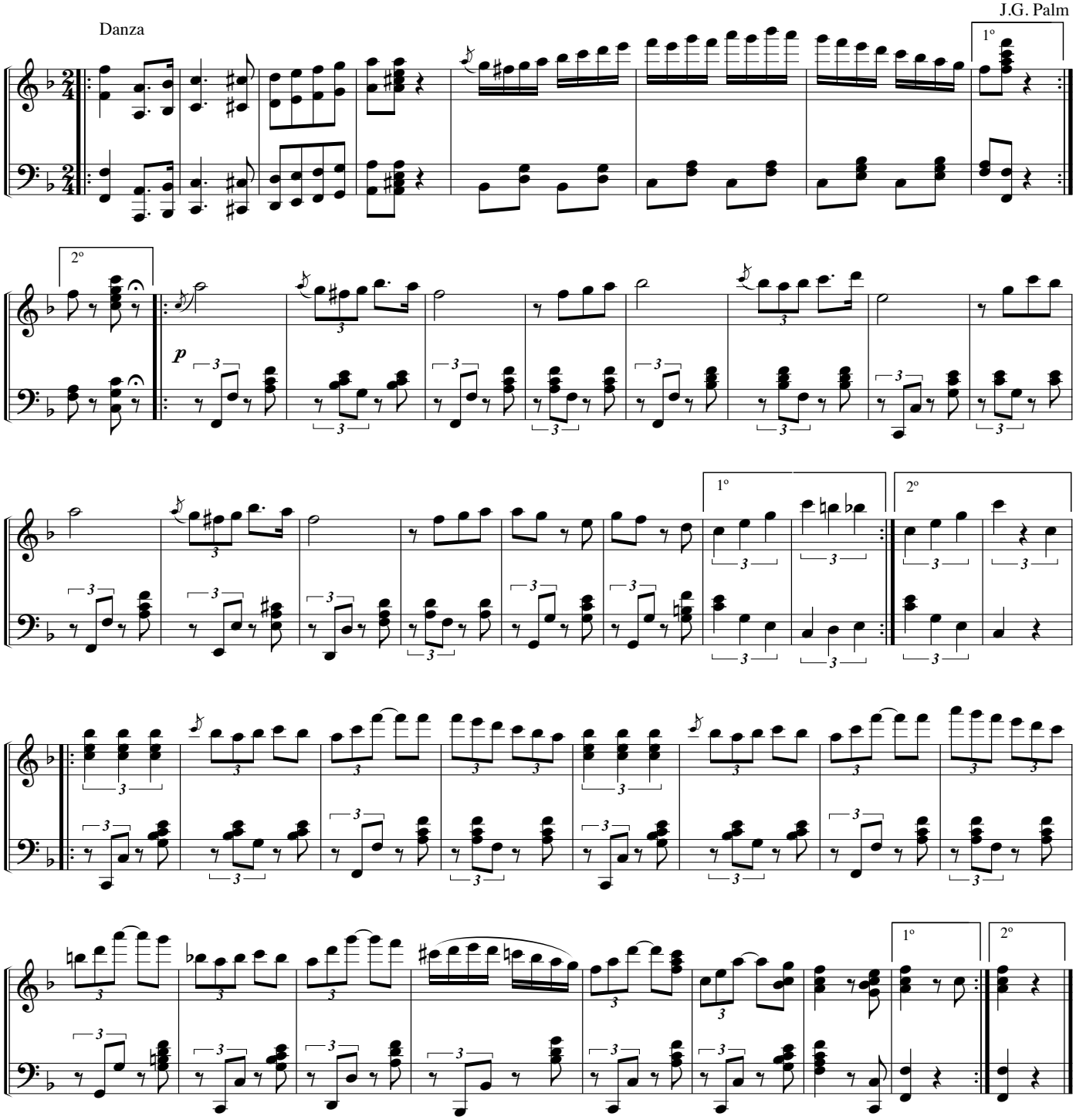
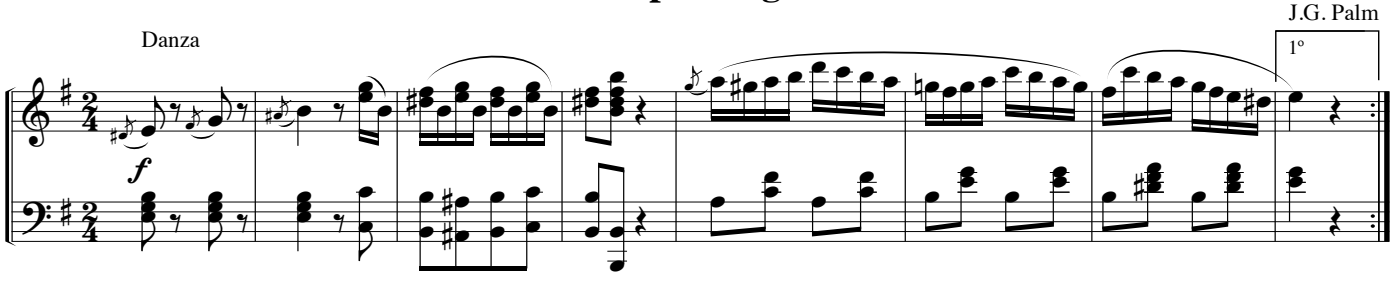
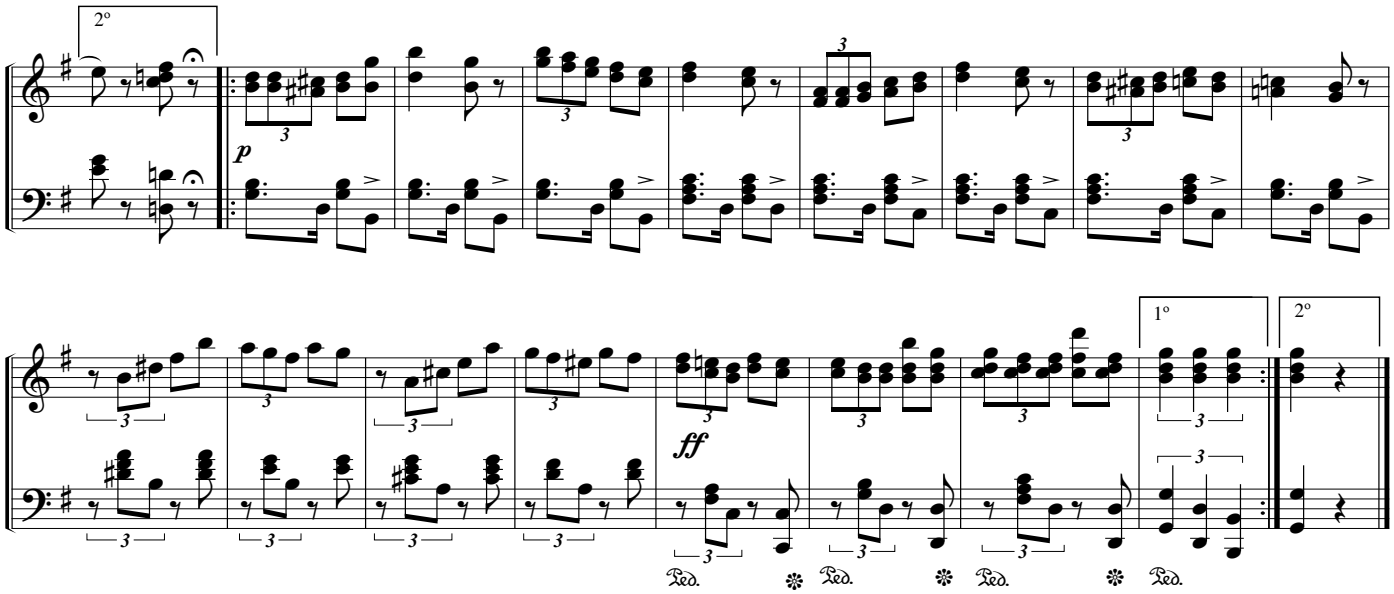
p
Ped.

La Trigueña



Tulipán negro



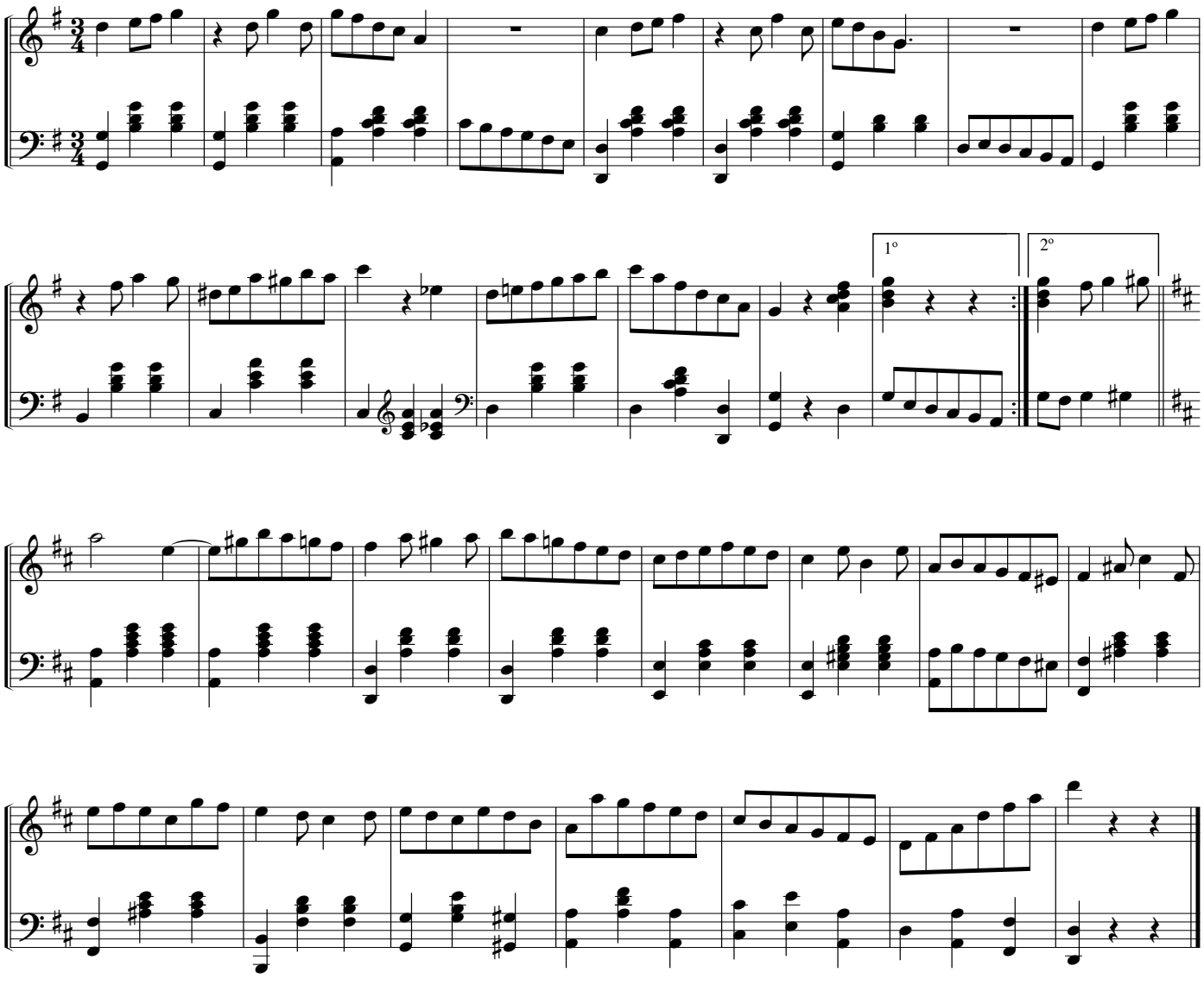


Un Suspiro a la "Claribel"

a la Sta. Josefa Getrada

Valse

G.S. Ponne Fz.



Feliz Año

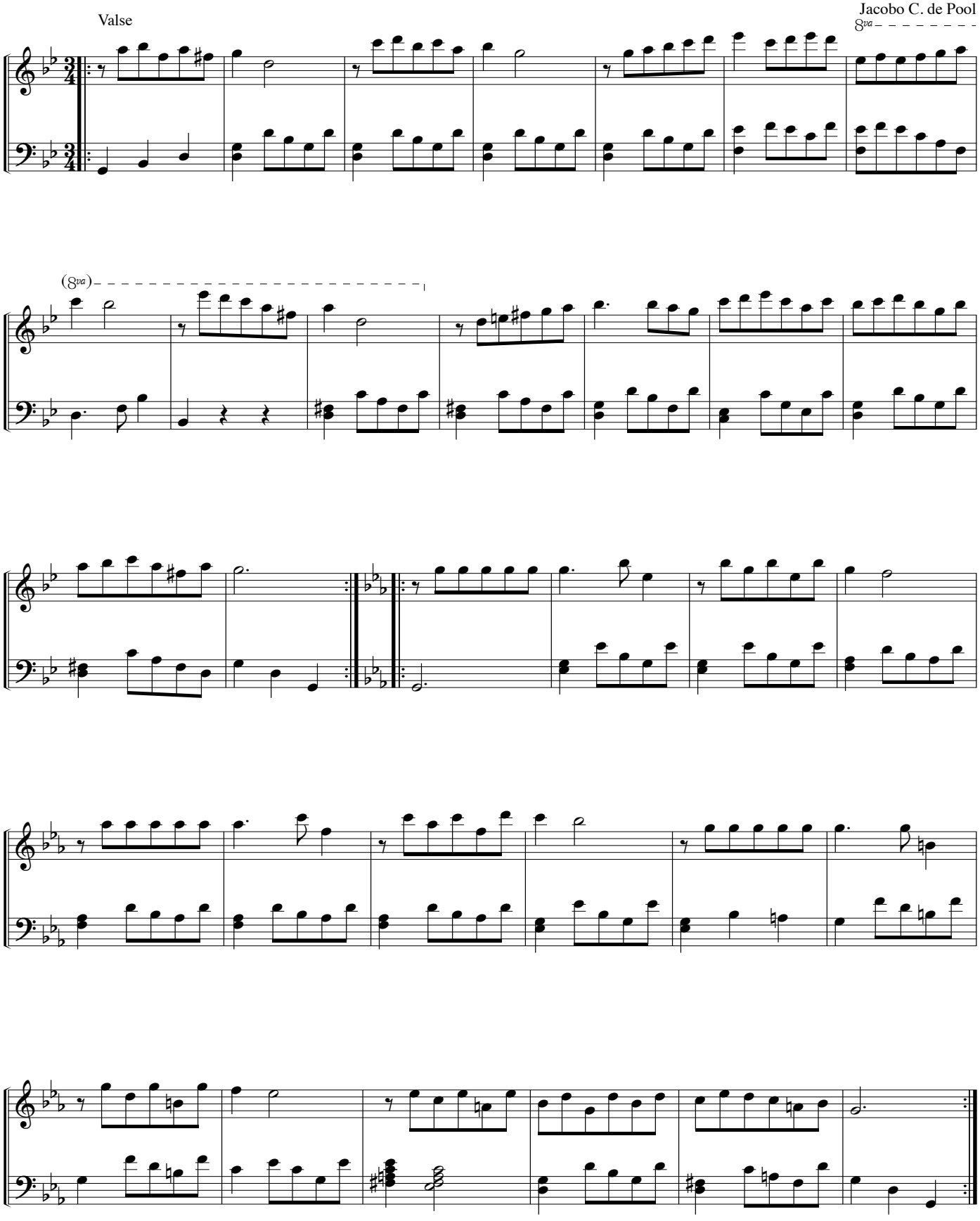
dedicado a mi prima la Sta. Carolina V. de Pool

Valse

Jacobo C. de Pool

8va

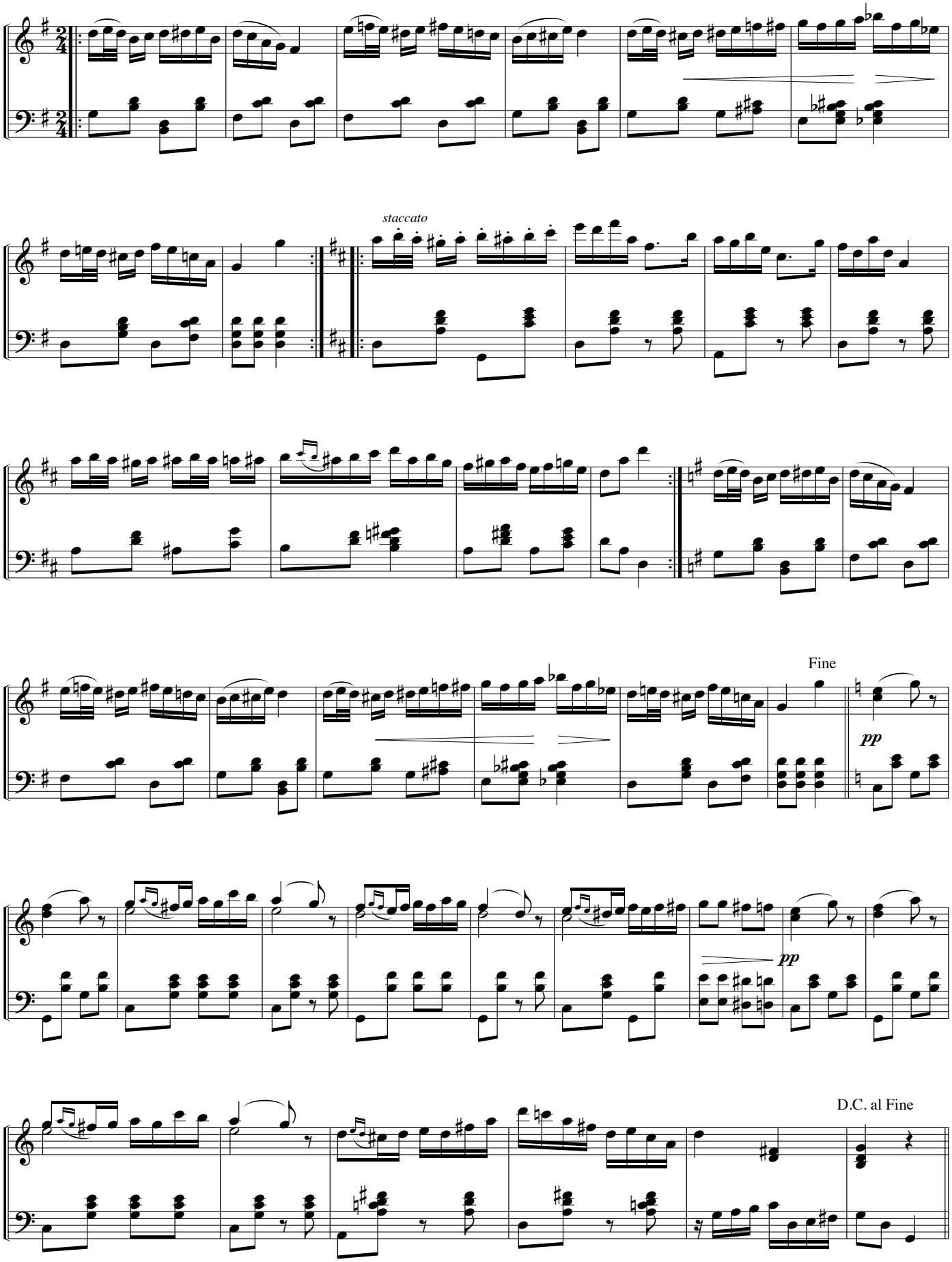
(8va)



Lo Stesso

Polka

Jacobo C. de Pool

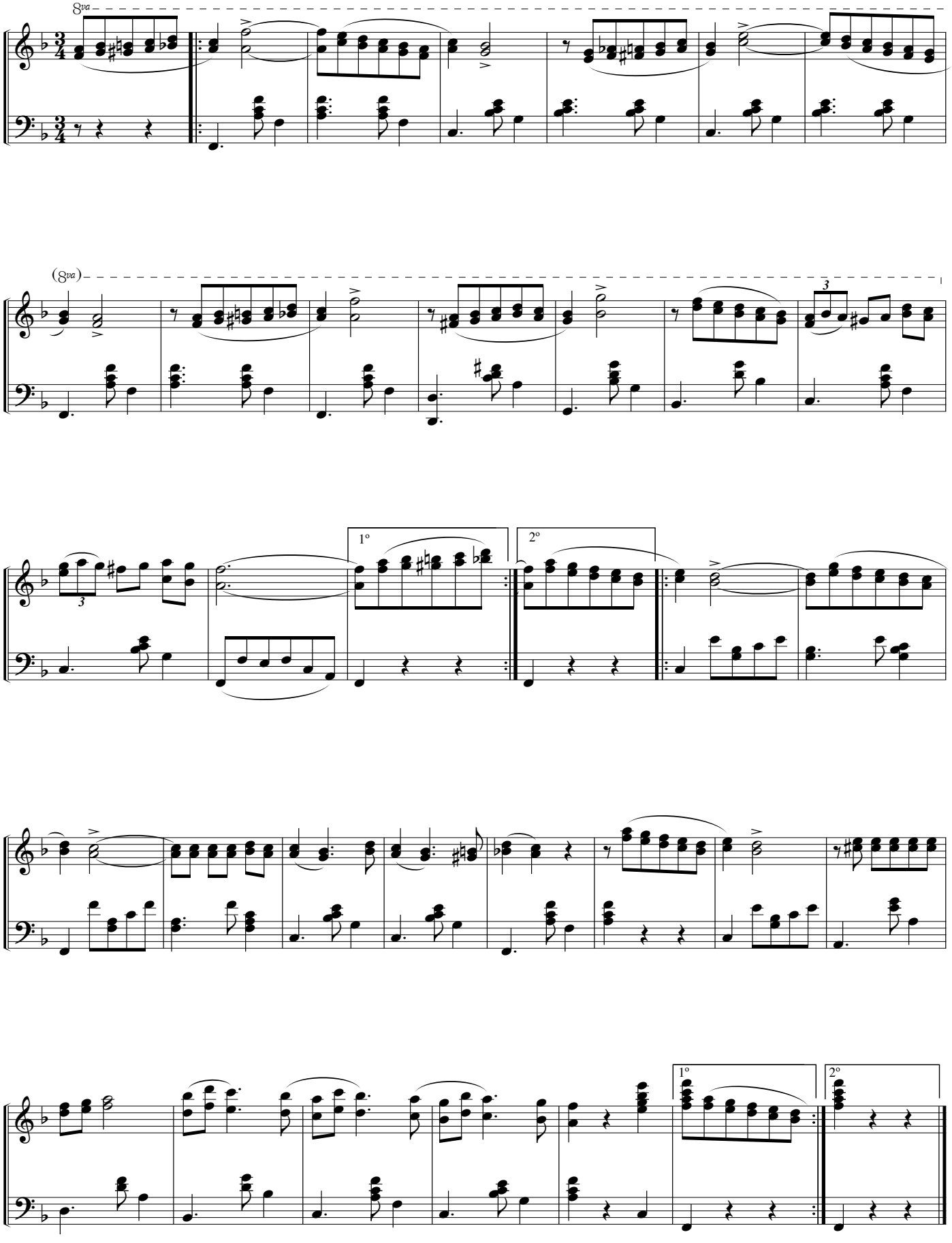


Una lección a tiempo

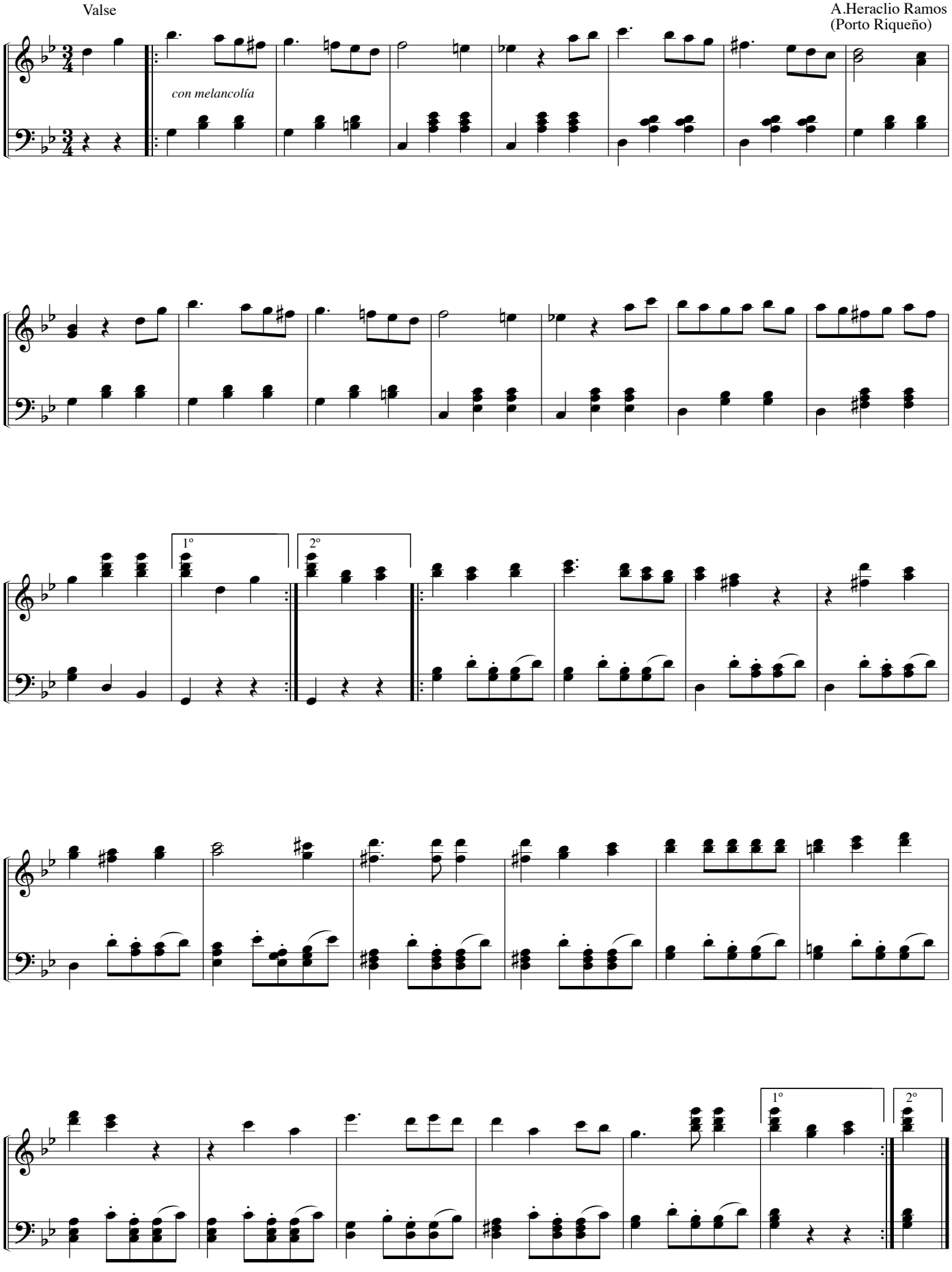
a mi amigo Jules Blasini

Valse

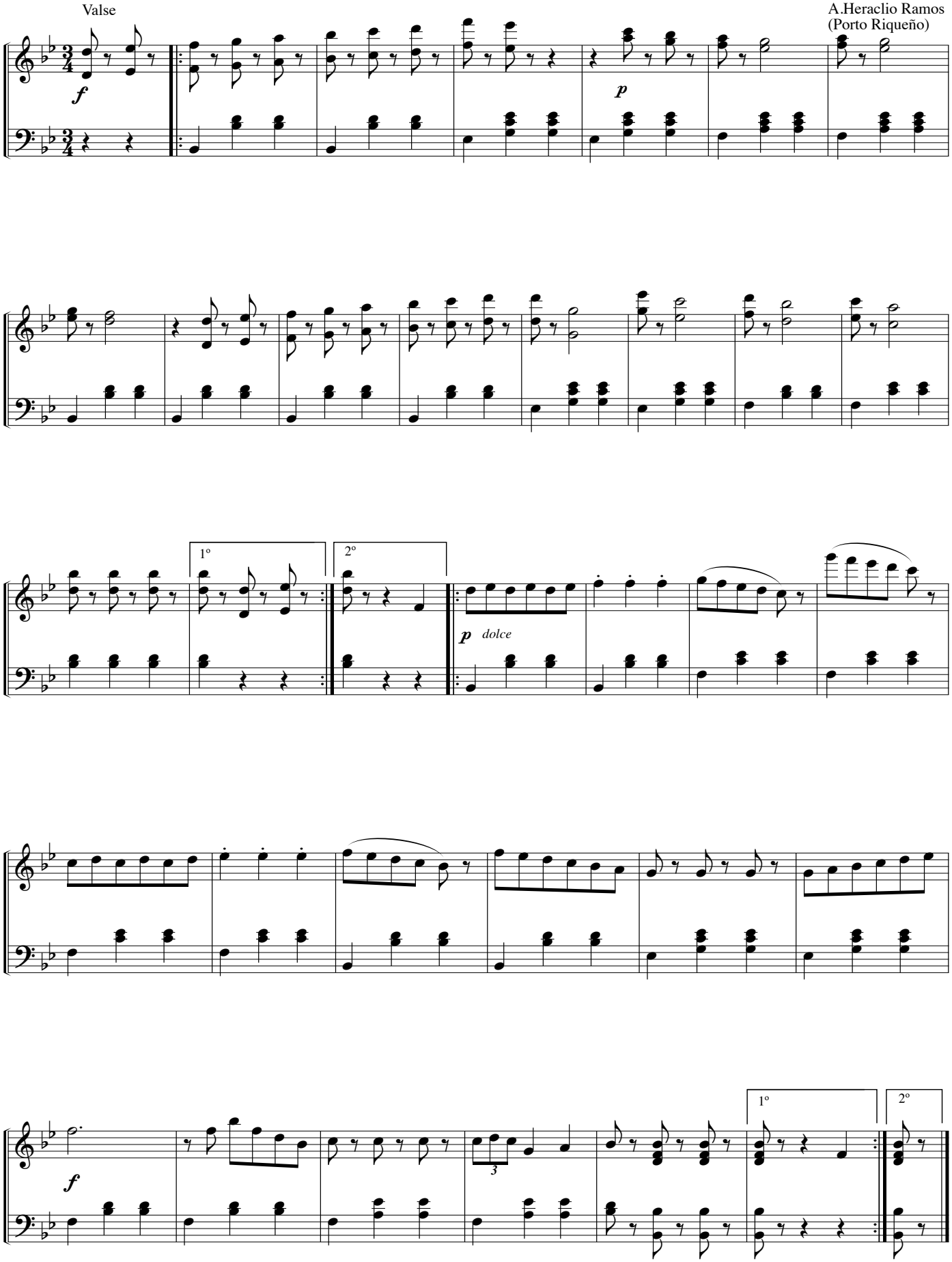
Carolina V. de Pool



El Adiós


Valse
A.Heraclio Ramos
(Porto Riqueño)
con melancolía
1º
2º
1º
2º

Amando

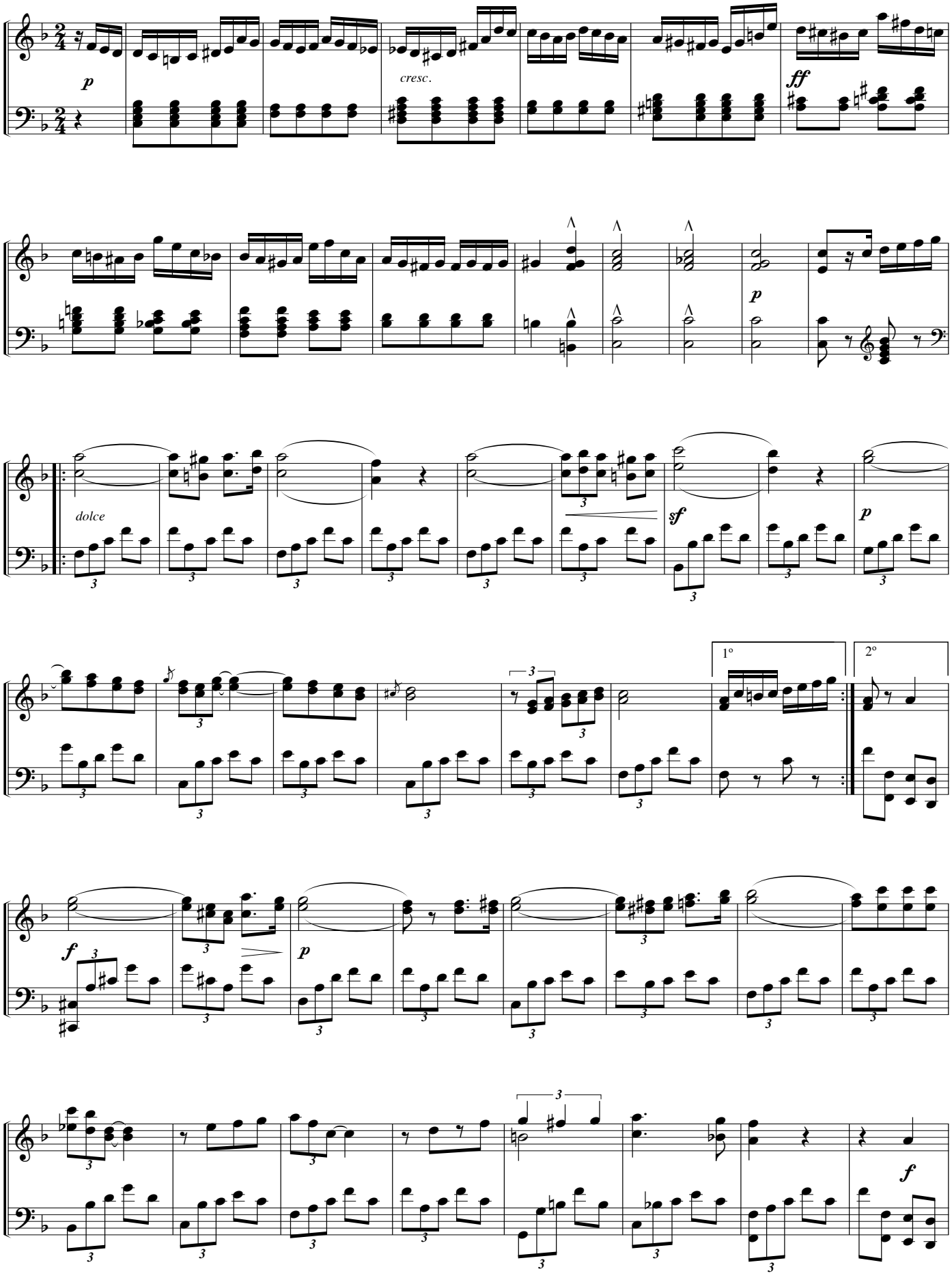


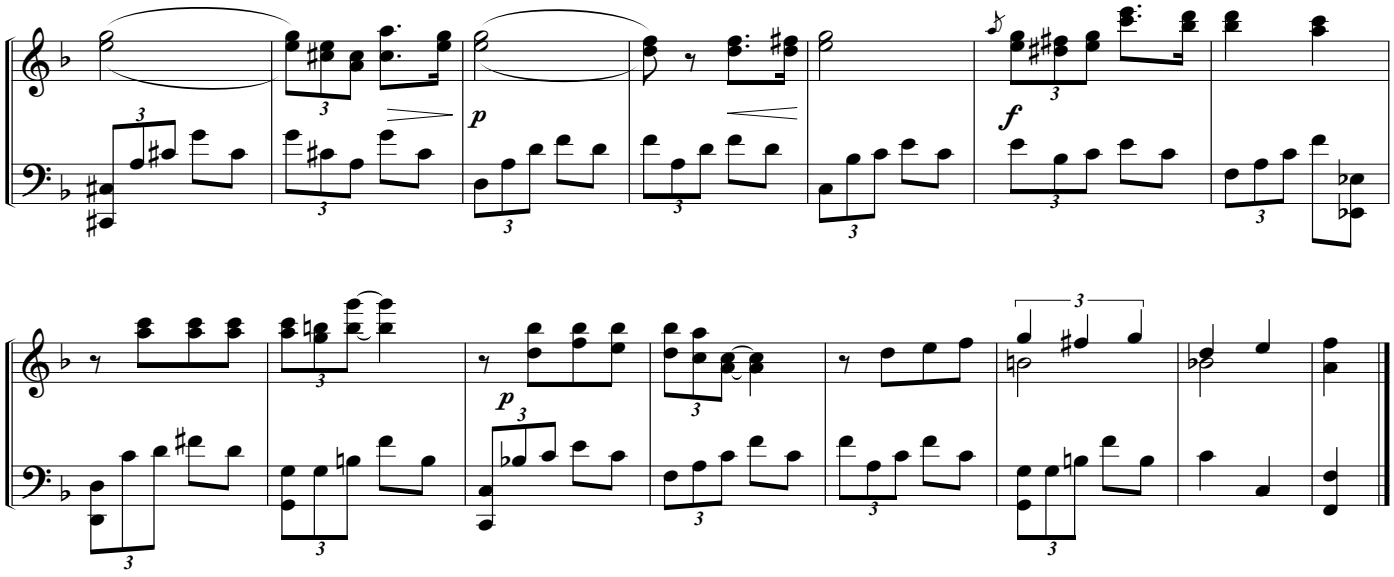
La Bella Hortensia

Dedícala el autor a su discípula la Señorita Hortensia Balserio

Danza

A.Heraclio Ramos

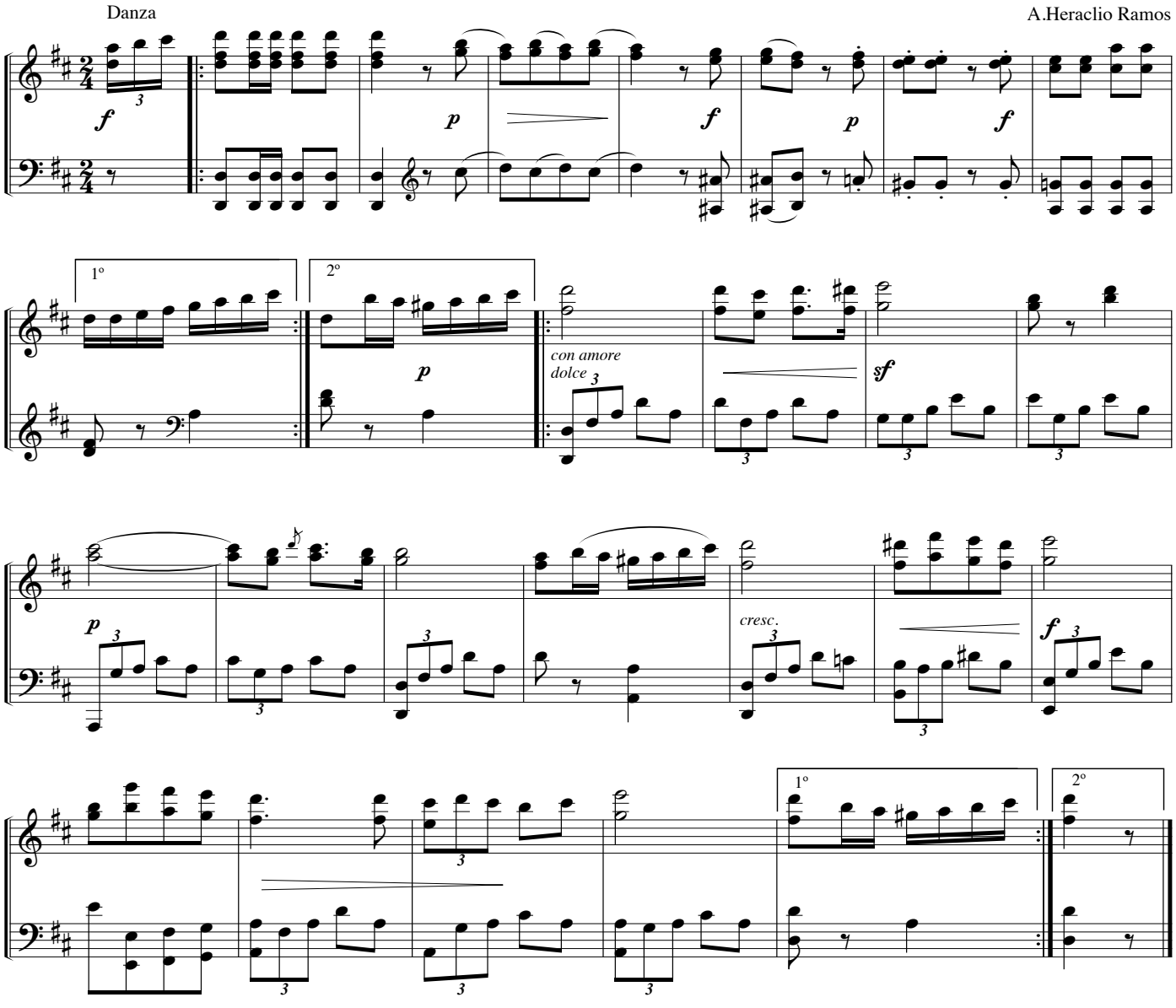




Bella Ilusión

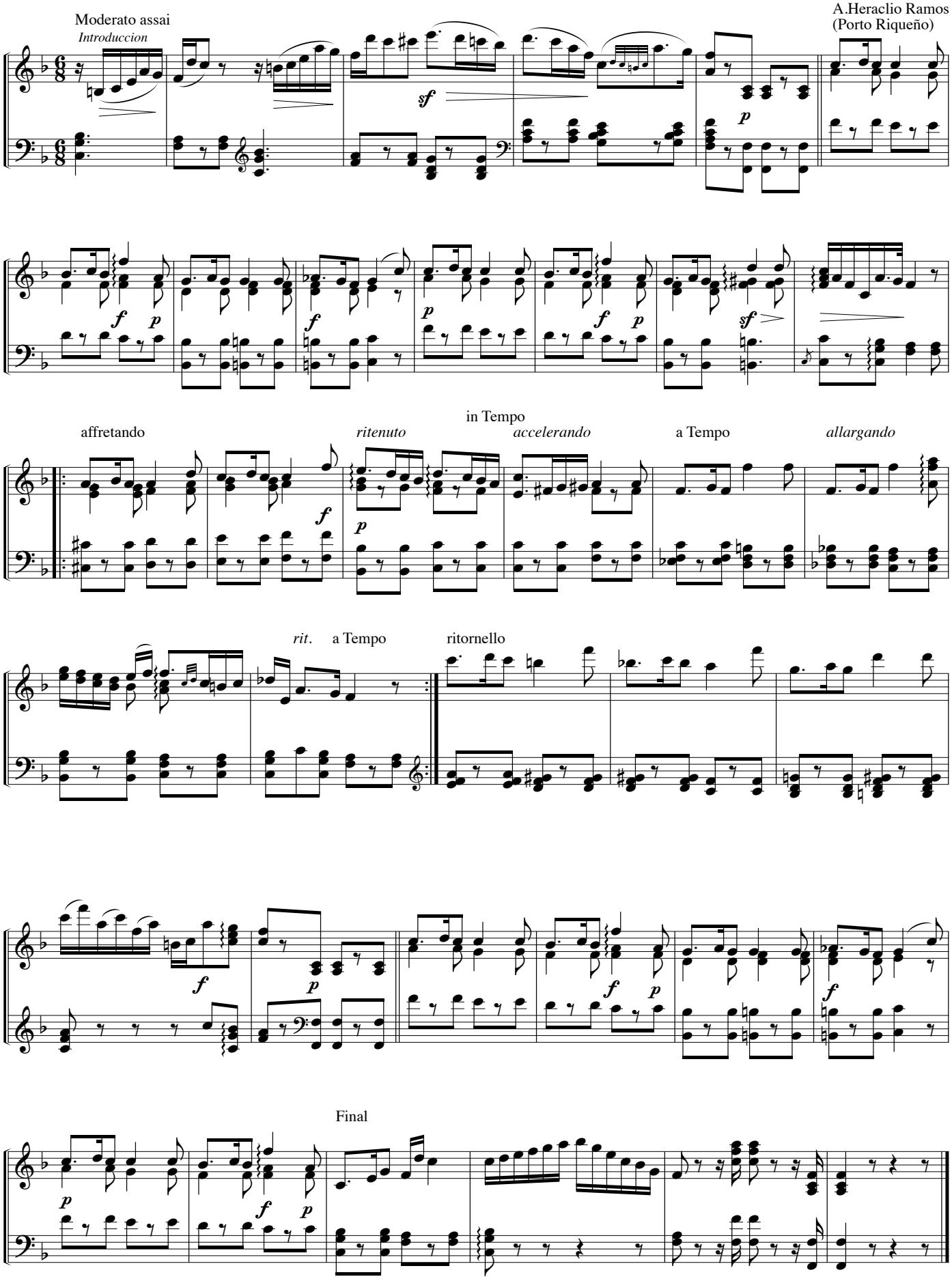
Danza

A.Heraclio Ramos



Serenata

dedicada a la Señorita Elvira Marín

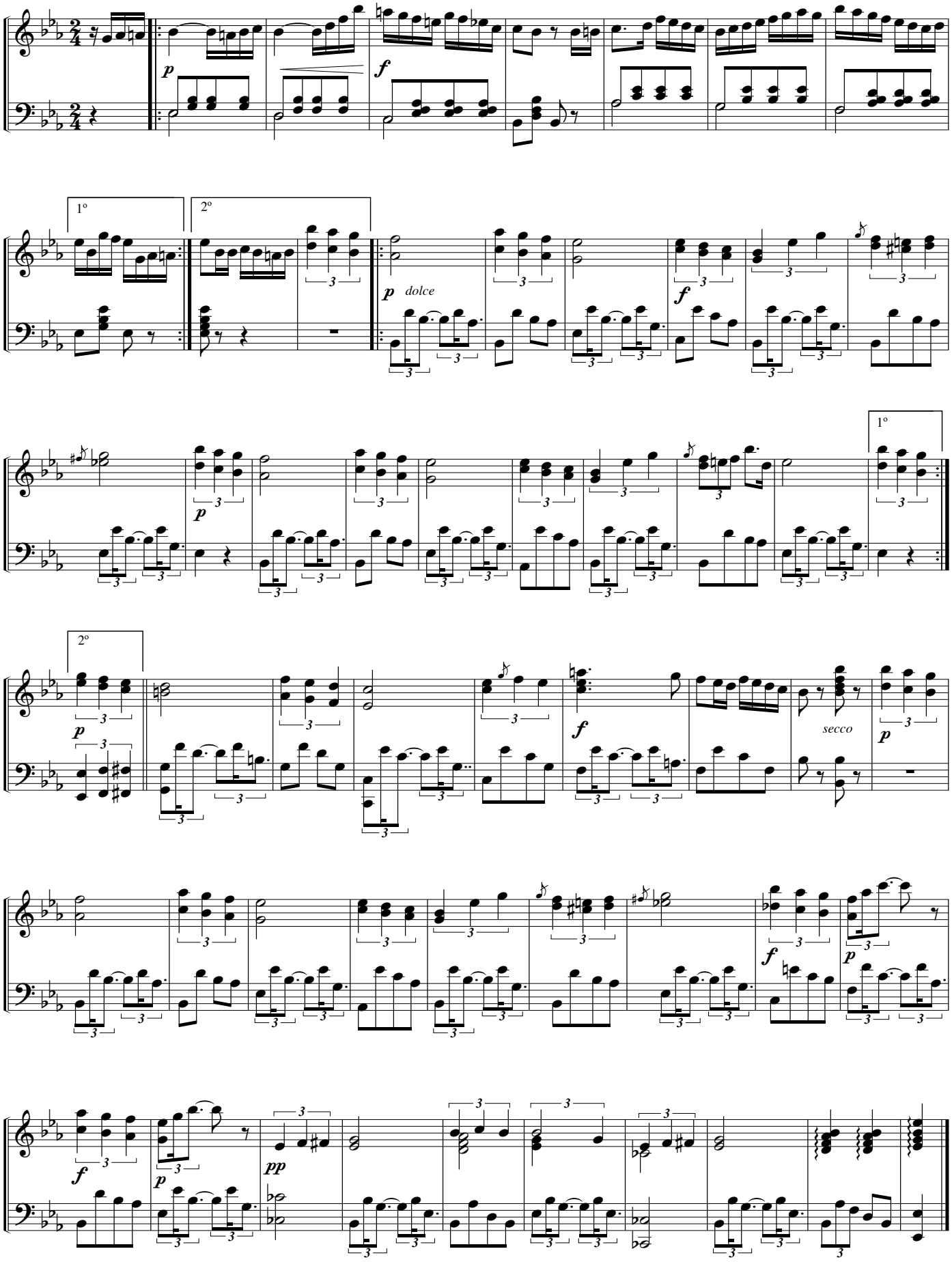


Siempre Angelical

Dedícala el autor a su discípula la Señorita Rosa Salierup y Correa

Danza

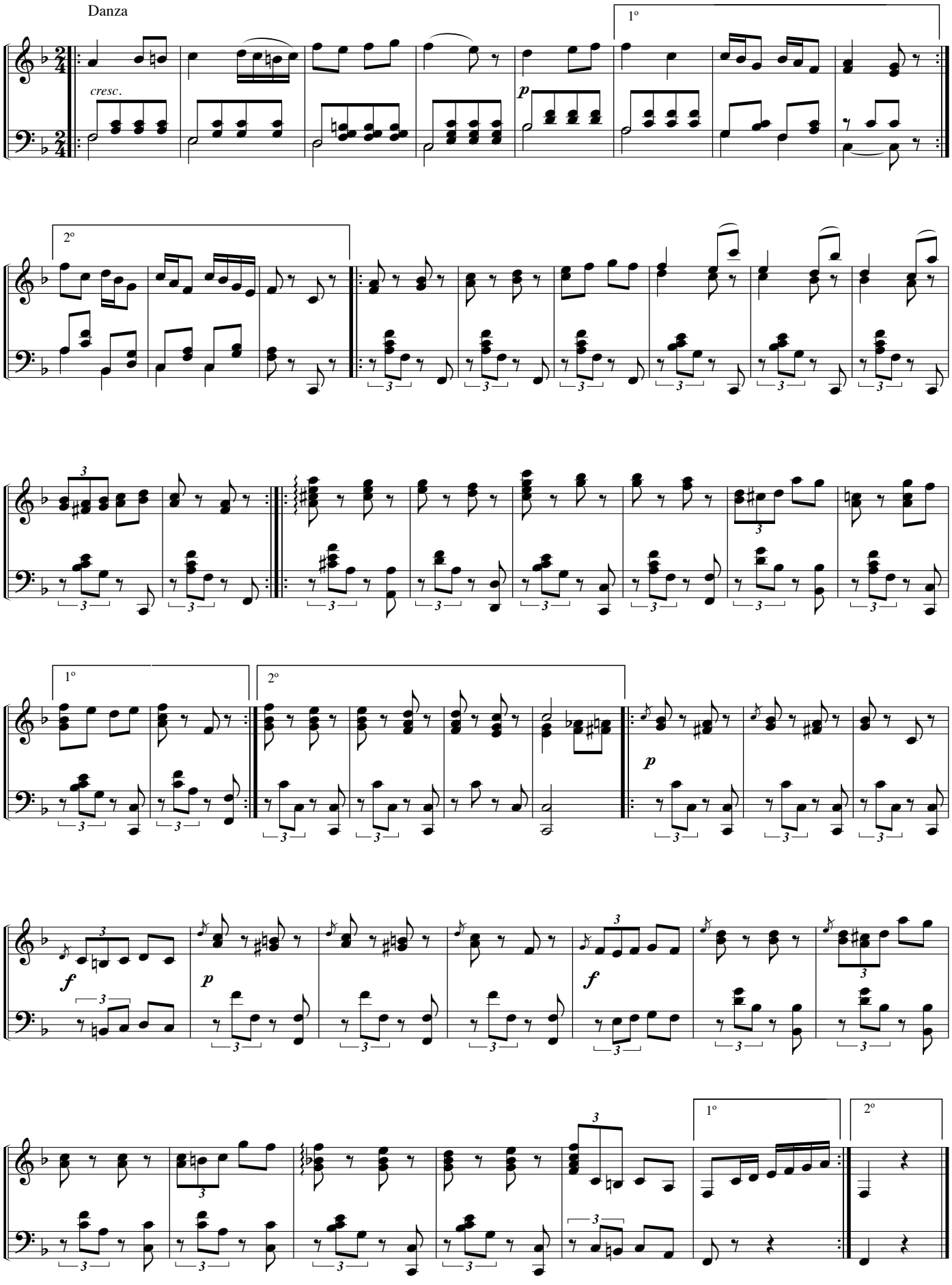
A.Heraclio Ramos
(Porto Riqueño)



Sus Locuras

A.Heraclio Ramos
(Porto Riqueño)

Danza

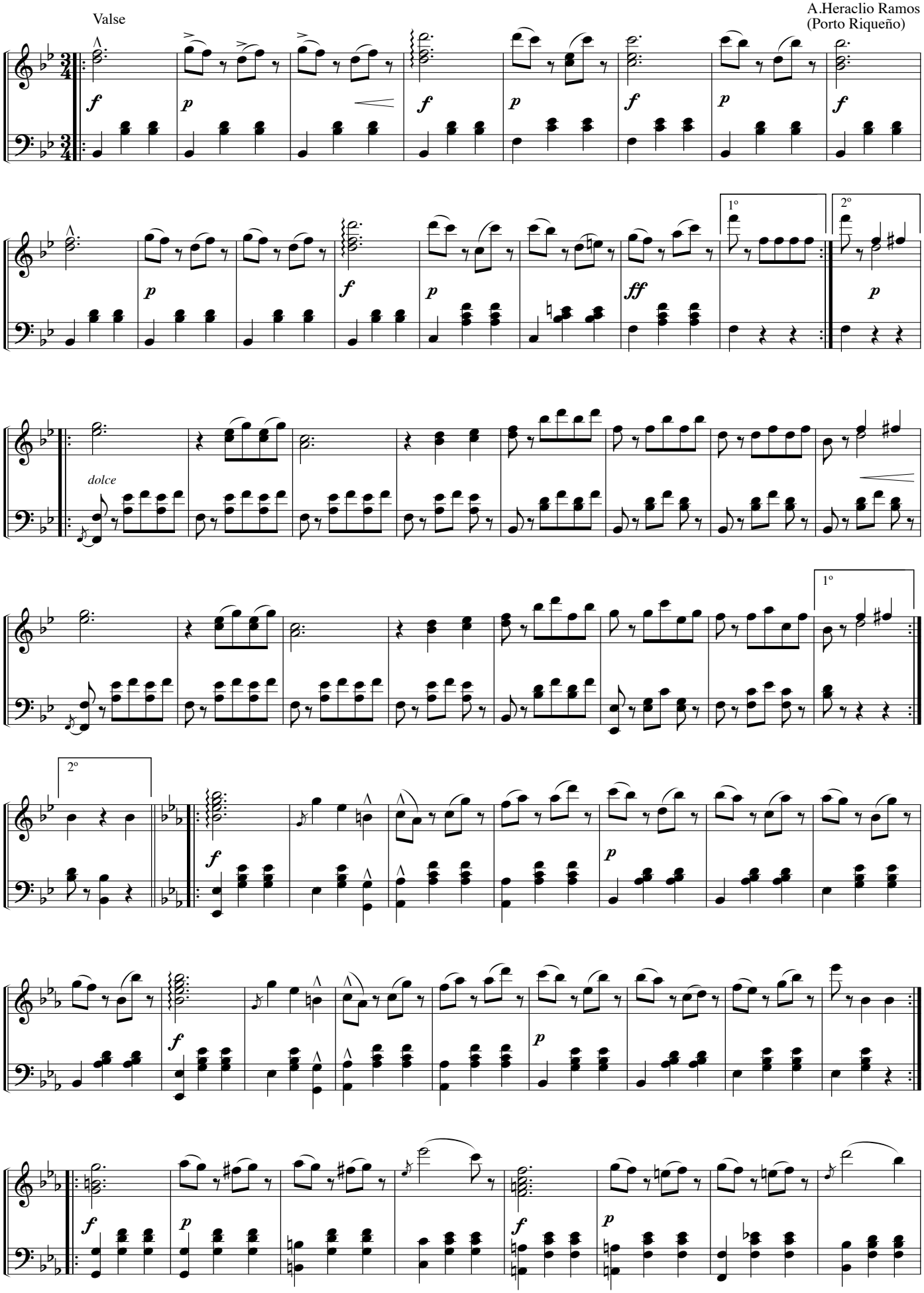


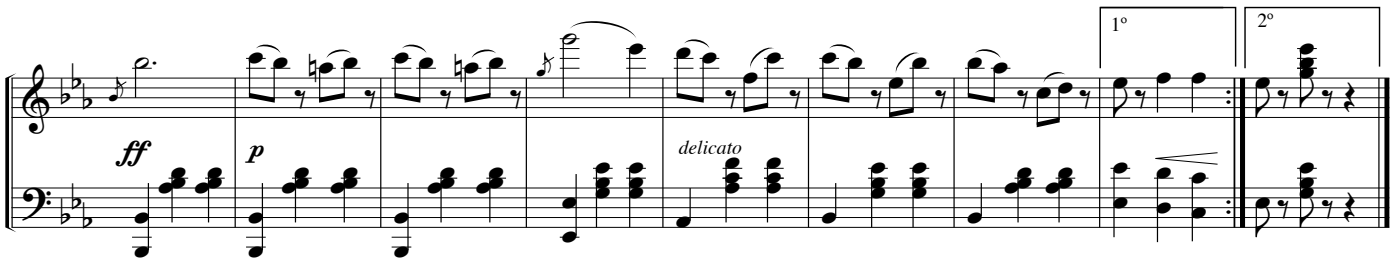
Zulia

dedicado a Don José Brandao

A.Heraclio Ramos
(Porto Riqueño)

Valse

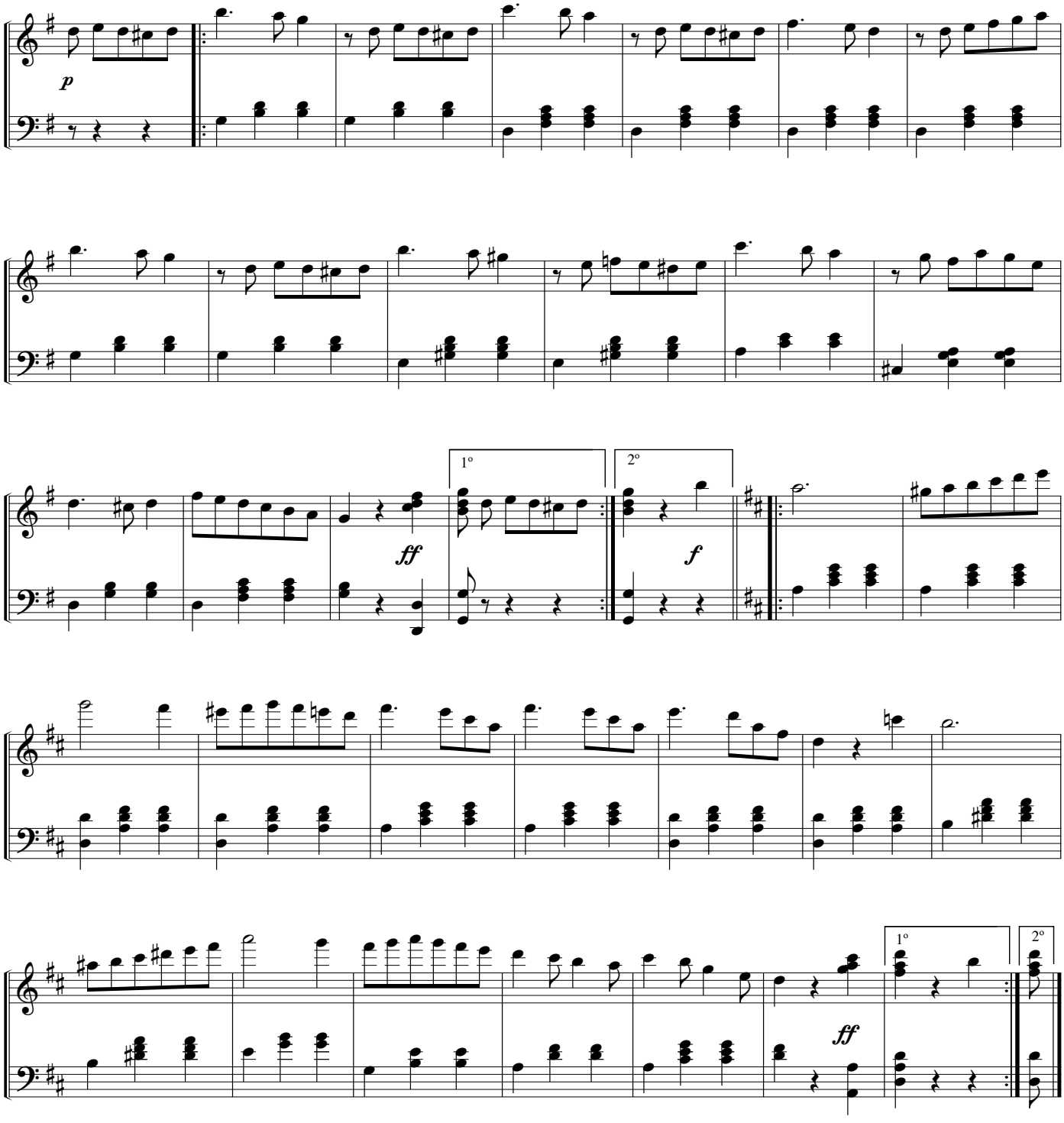




El 3 de abril

Valse

Abigail de Gabriel Salas

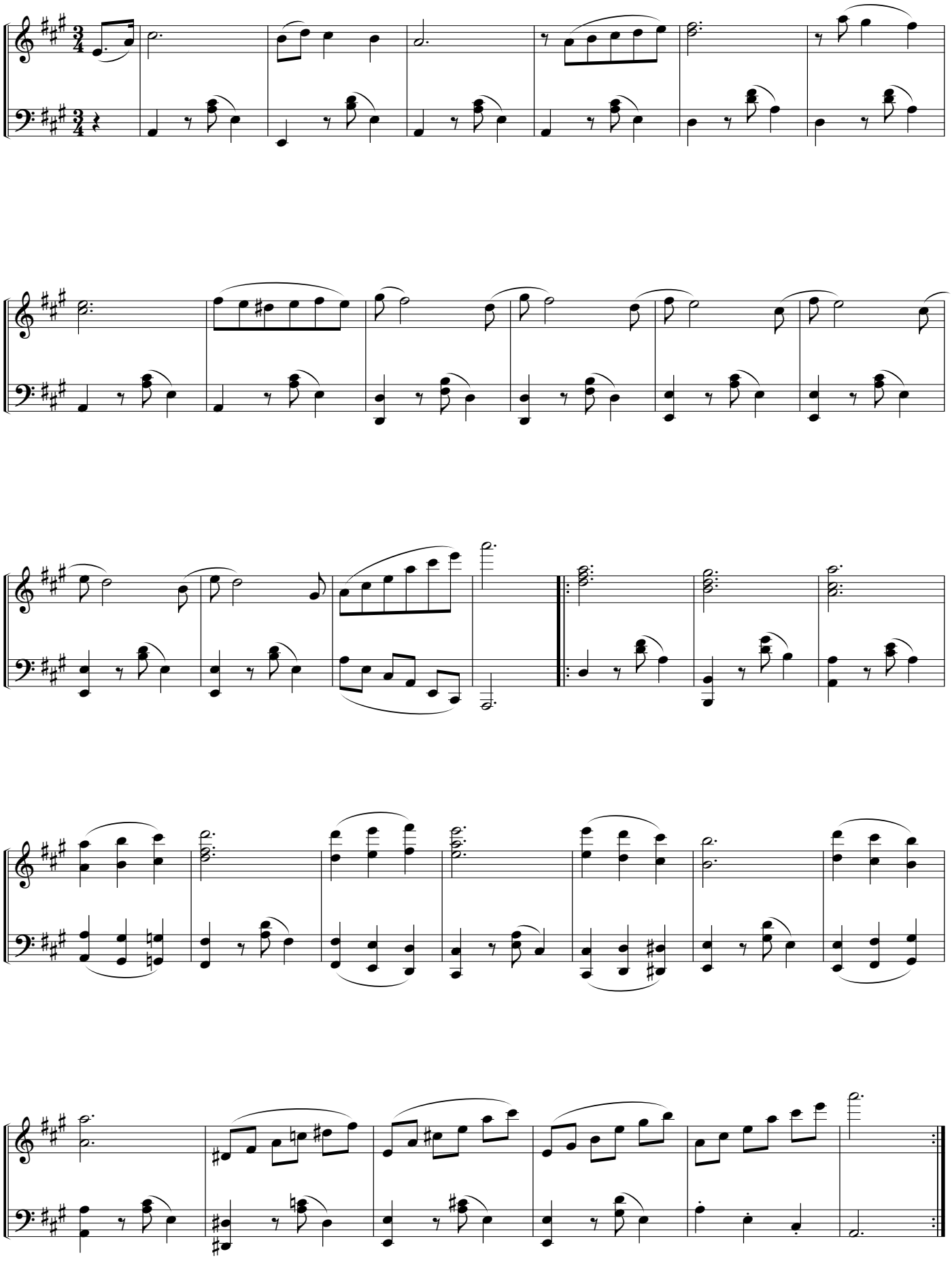


Año Nuevo

dedicado a los directores del Semanario "Notas y Letras"

Valse

R.A. Salazar Hernández

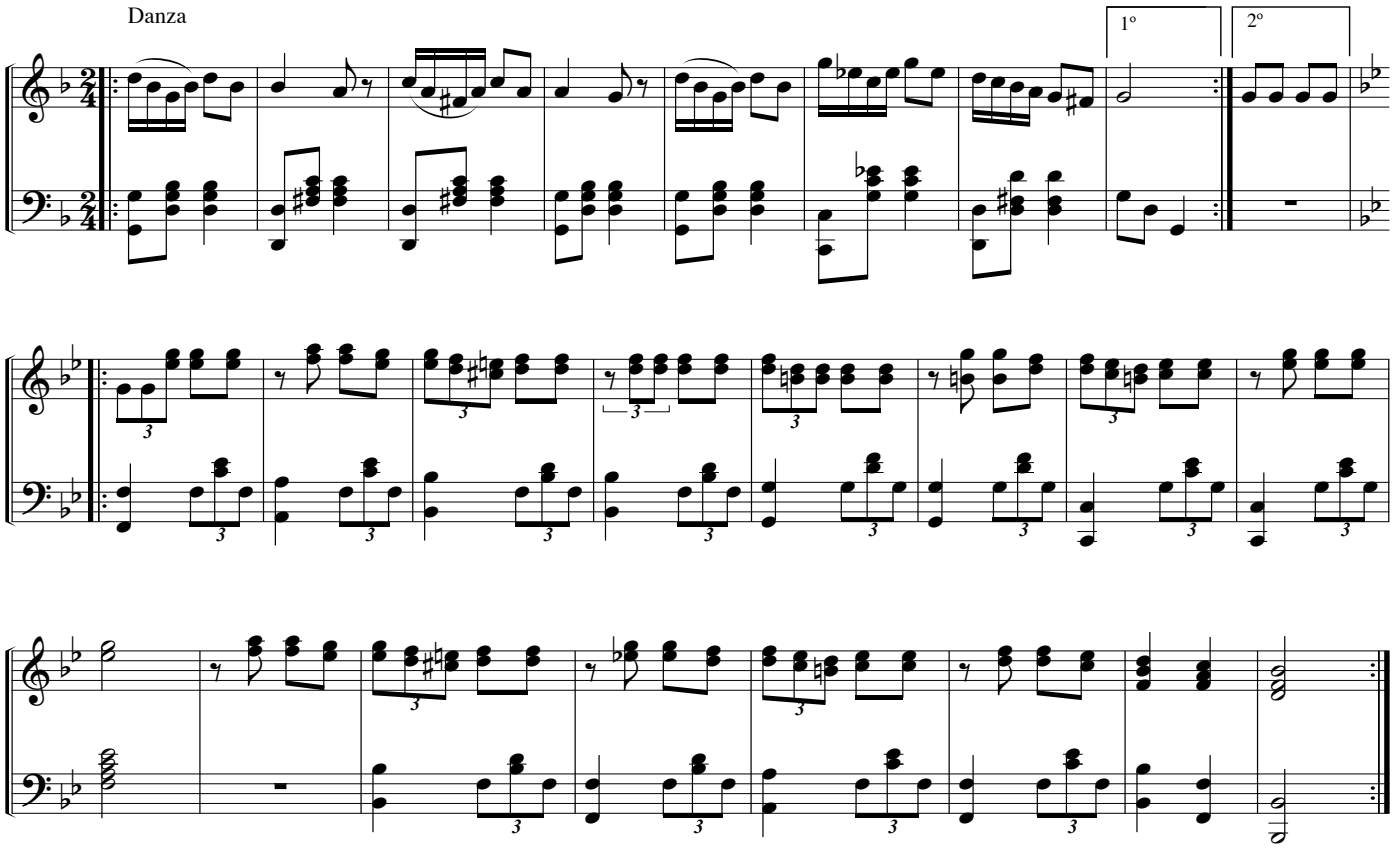


La Azucena y el Jacinto

dedicada a mi distinguido amigo Severiano Hernández

Danza

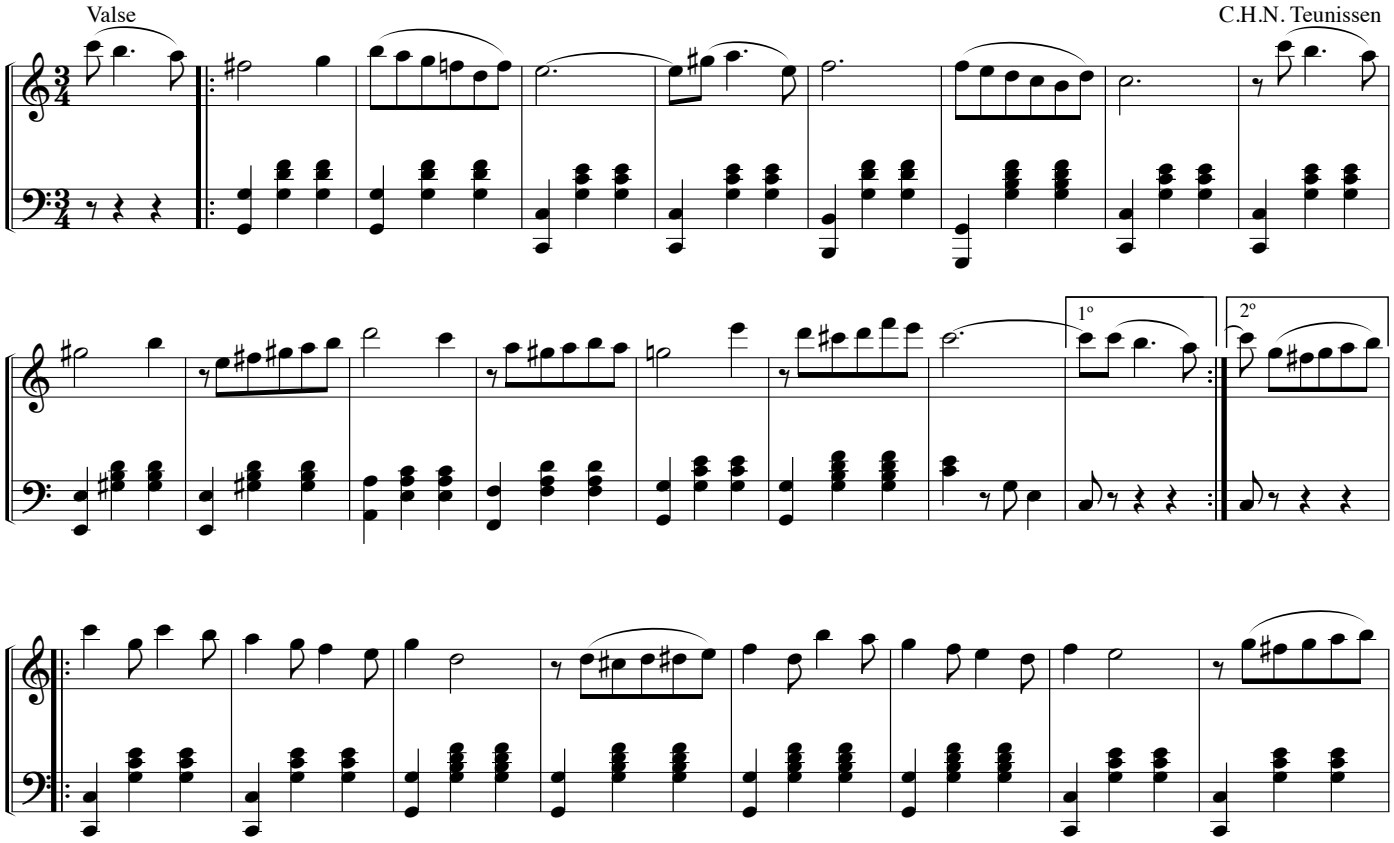
R.A. Salazar Hernández

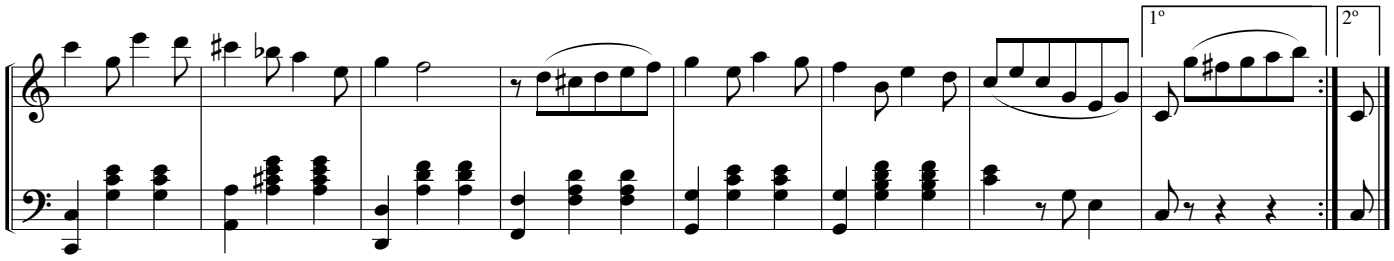


La Perla Curazoleña

Valse

C.H.N. Teunissen

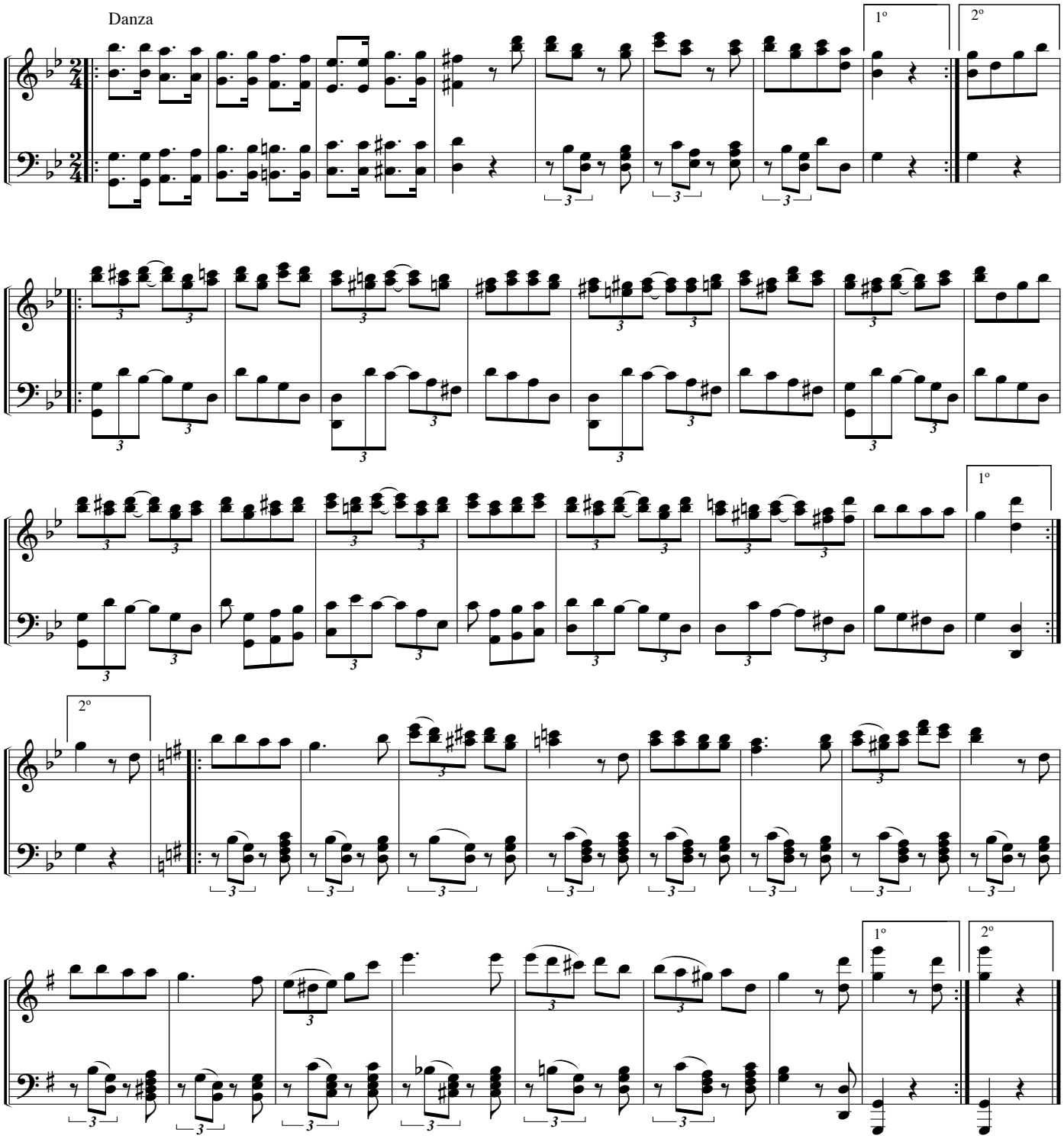




El Aniversario

dedicada a mi amigo Jacob van Kleunen

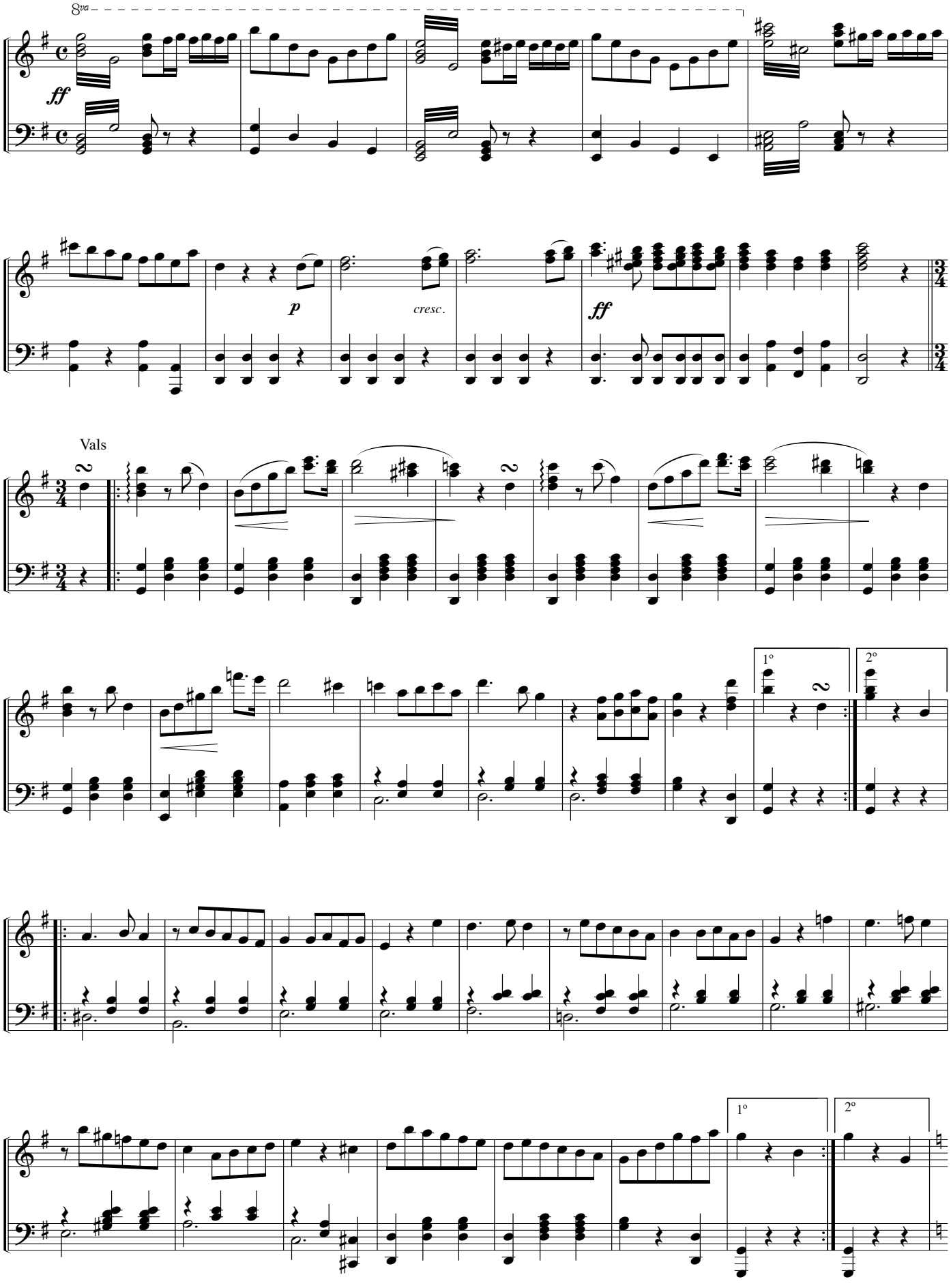
Chris Ulder

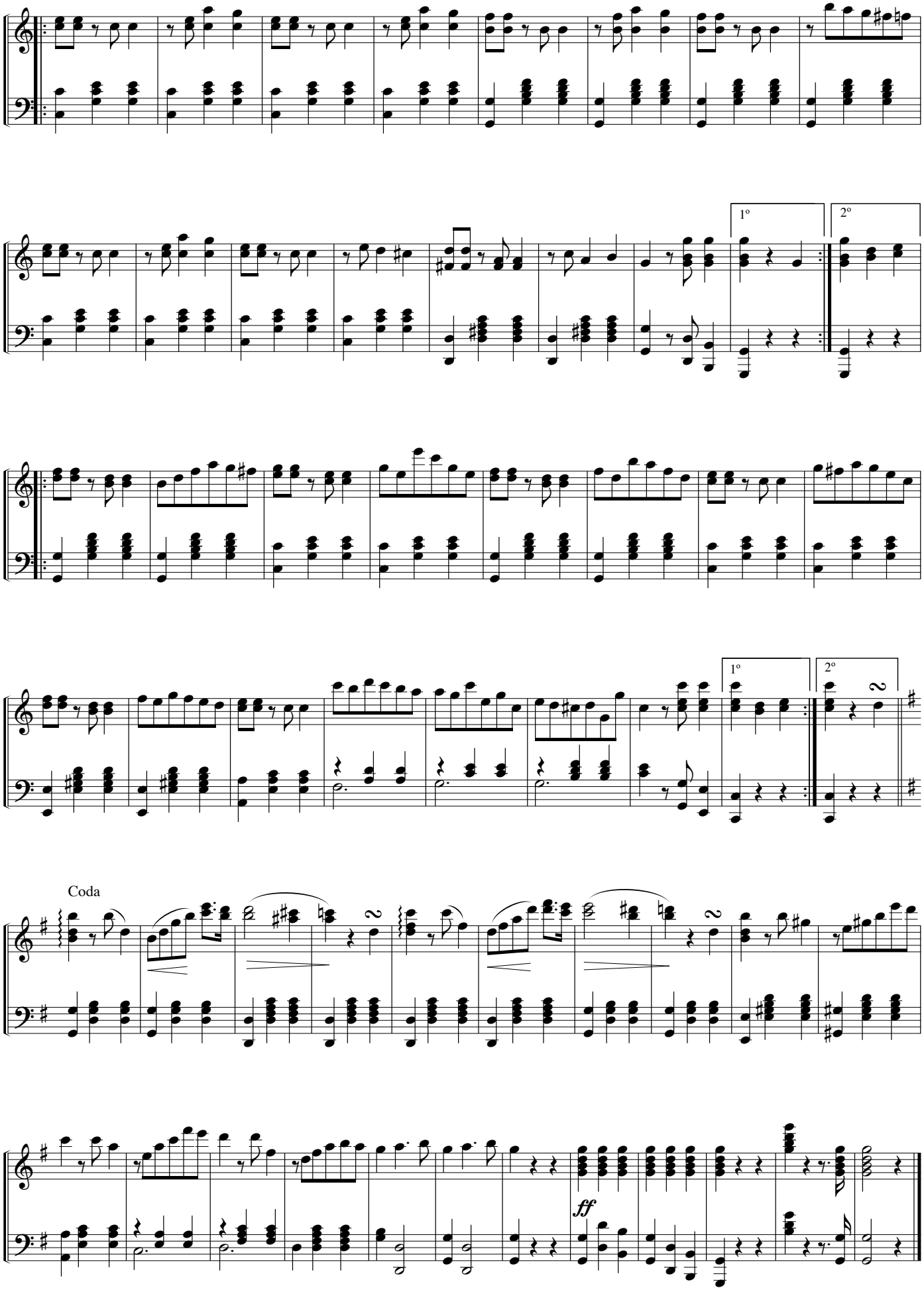


Emilia Benic

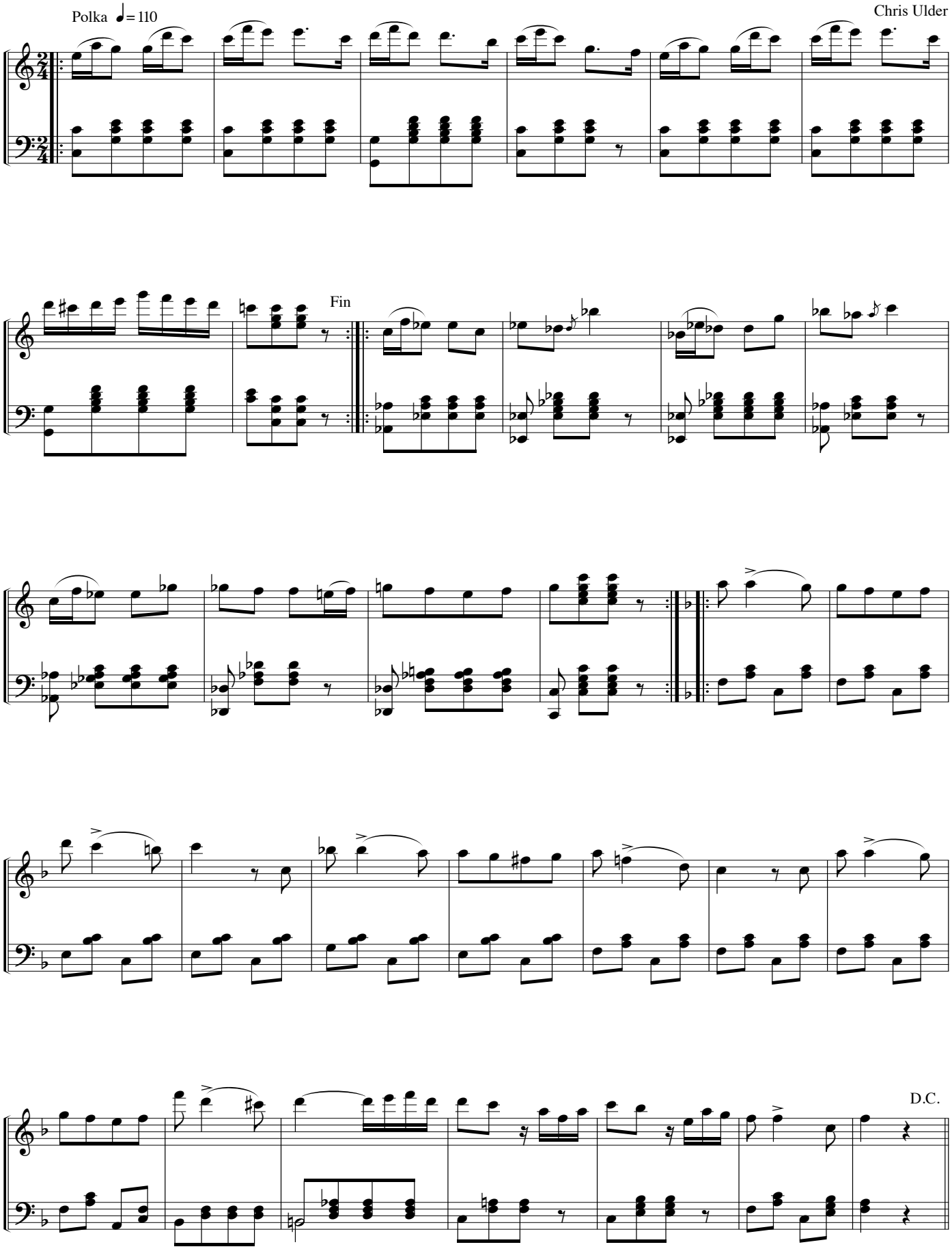
Allegro Moderato

Chris Ulder

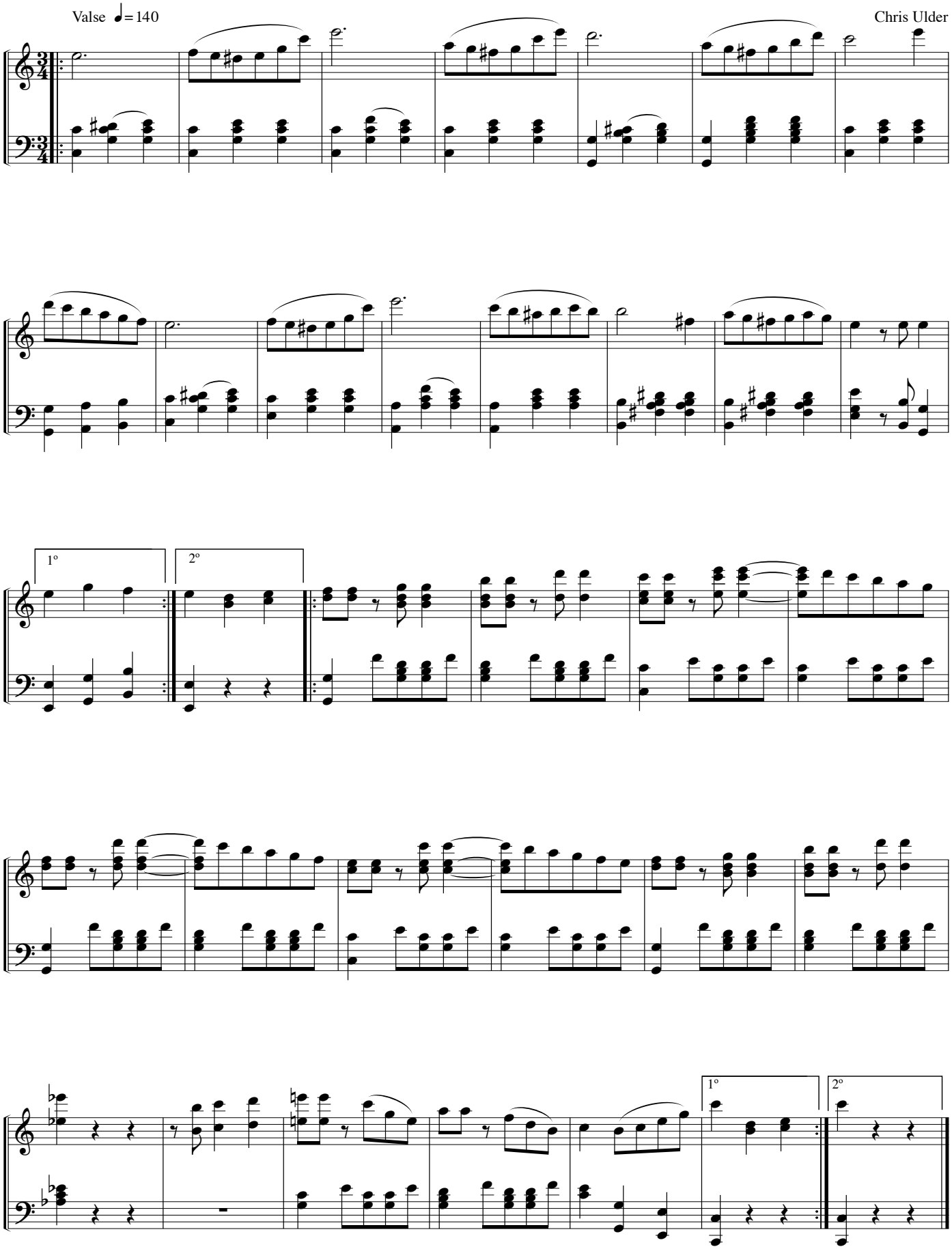



1º
2º
1º
2º
Coda
ff

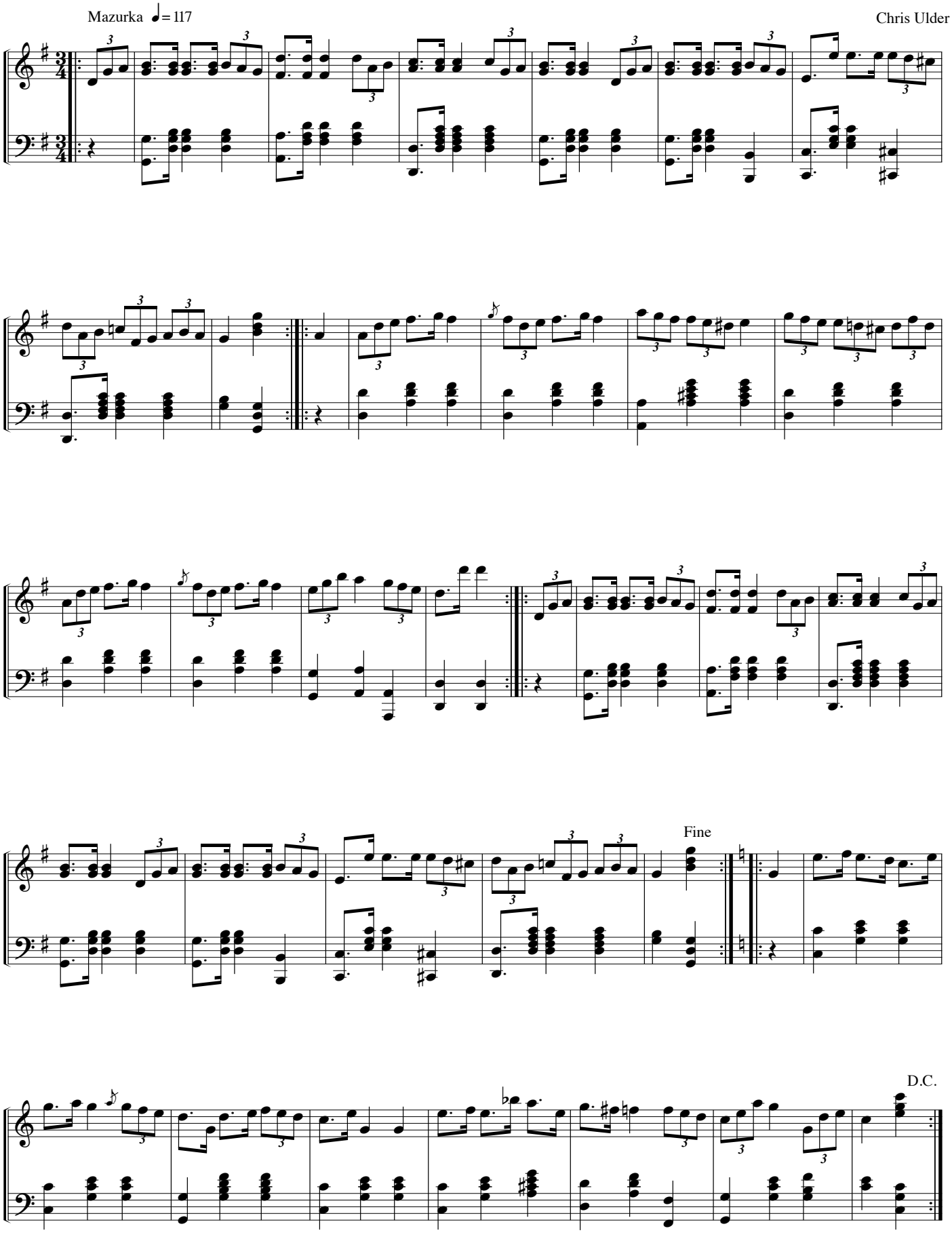
Marcial



Si tú supieras



La Simpleza

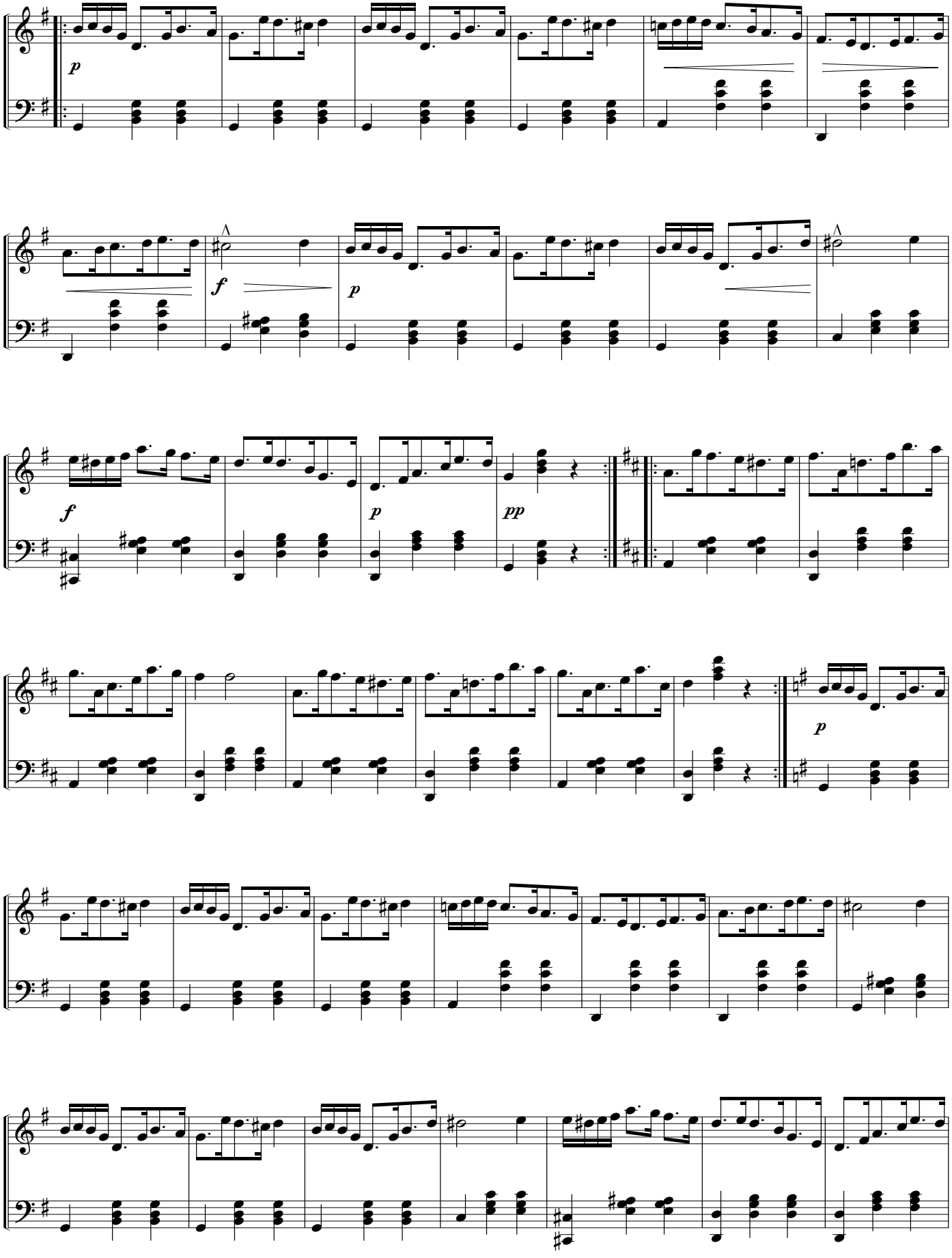


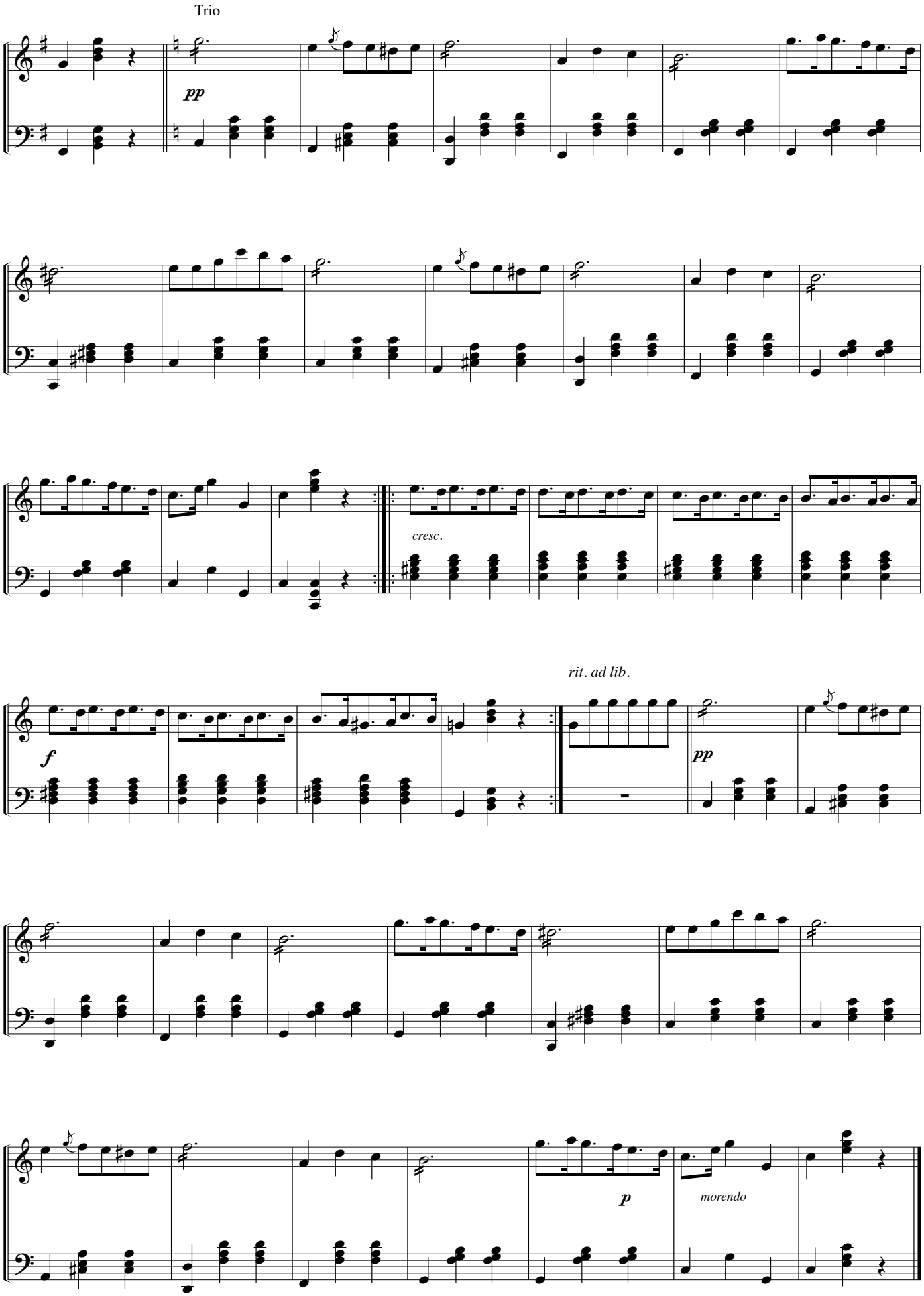
Hamburgo

arreglada para piano por la estudiantina española "Figaro"

Mazurka ♩= 114

Anonymus

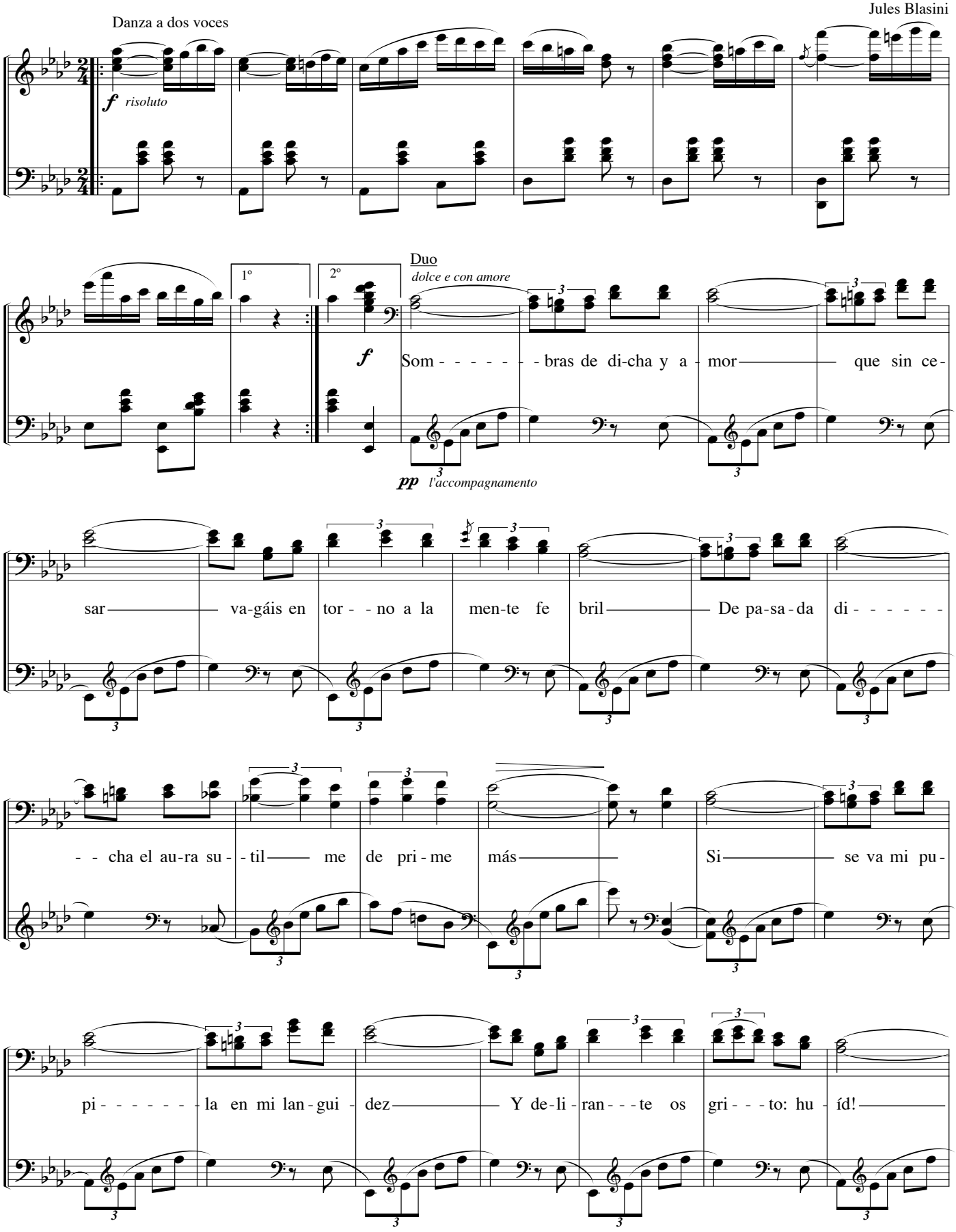


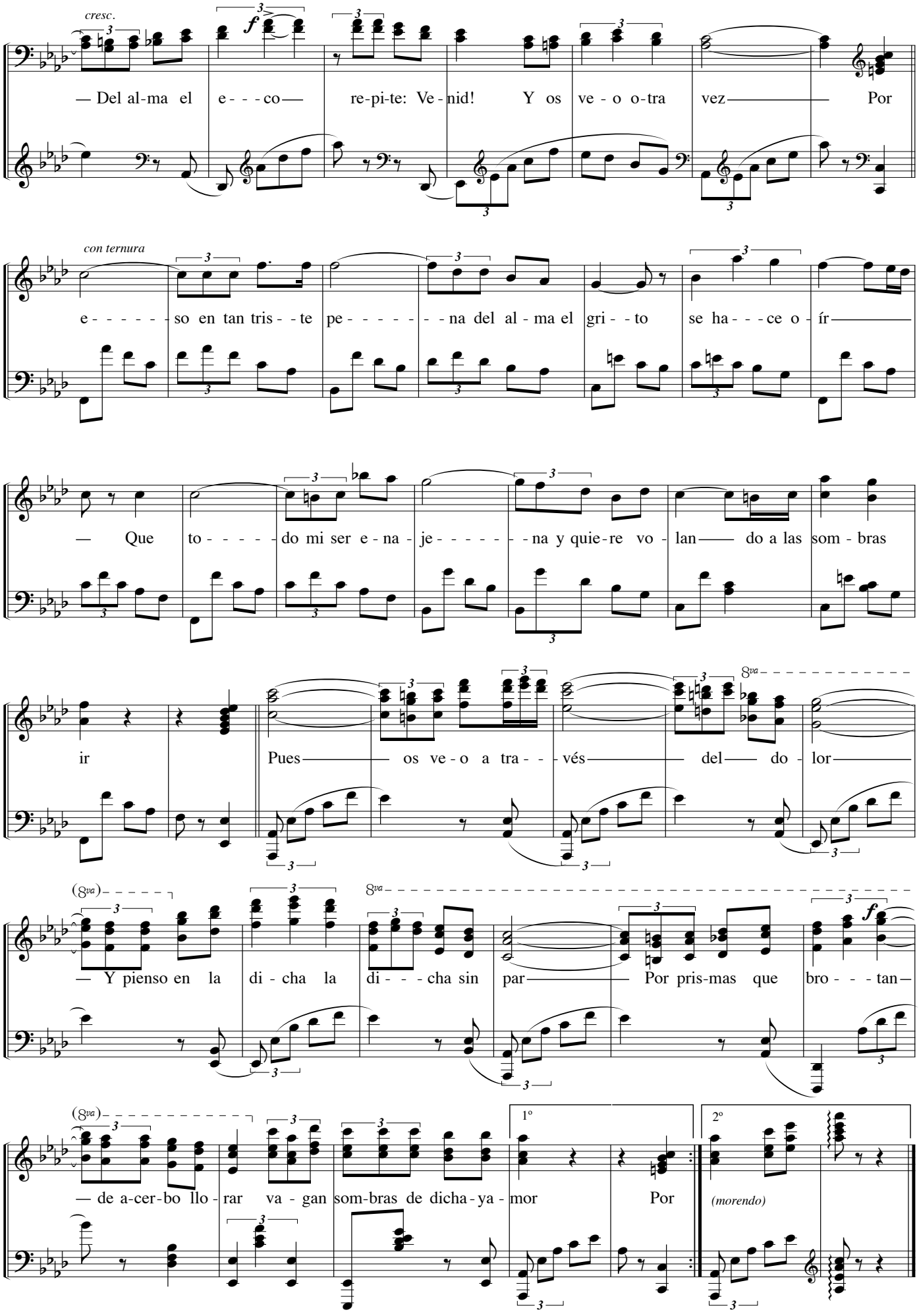

Trio
pp
cresc.
rit. ad lib.
f
pp
p
morendo

Appendix

Sombras Queridas

(original version)




cresc.
f
— Del al-ma el e - - - co — re-pi-te: Ve-nid! Y os ve - o o-tra vez — Por
con ternura
e - - - - - so en tan tris - - te pe - - - - - - na del al - ma el gri - - to se ha - - - ce o - ír —
— Que to - - - - - do mi ser e - na - je - - - - - - na y quie-re vo - lan — do a las som - bras
ir
Pues — os ve - o a tra - - vés — del — do - lor —
8va
— Y pienso en la di - cha la di - - - cha sin par — Por pris-mas que bro - - - tan —
— de a-cer-bo llo - rar va - gan som-bras de dicha - ya - mor Por
1º
2º
(morendo)