

“PARA QUÉ RECORDER”: PRESERVING THE LEGACY OF MARÍA GREVER THROUGH
SELECTED VOCAL COMPOSITIONS FOR STUDY AND PERFORMANCE

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María Grever (1885-1951) overcame racism and gender bias during a pivotal era in American music history to become the first commercially successful Mexican female composer and more specifically, a pioneer of popular music during the first half of the 20th century. Though named the “Madonna of song,” her legacy is largely overshadowed by other compositional giants of the era, such as the Gershwin brothers, Cole Porter, and Irving Berlin. Grever’s music is sophisticated, heartfelt, and worthy of attention. Her colorful, genuine music adds distinctiveness and variety to recital programs. Grever’s songs offer a high level of musical integrity and socio-cultural value. Incorporating her compositions into a singer’s vocal repertoire is an excellent way to broaden the scope of styles and languages while maintaining the highest standards of musical study. The following document considers the importance of performing and studying Grever’s music by analyzing nine songs representing three compositional periods. I evaluated the songs considering pedagogical benefit, performance value, and significance to her overall oeuvre.

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CHAPTER 1

INTRODUCTION



Figure 1. Portrait of María Grever (undated) ¹

The life and work of María Grever is fascinating and inspiring, yet her story is not widely known. She has been referred to as a “famous stranger” and labeled the “Madonna of Song.” Her melodies are familiar, yet her name is not. She overcame racism and gender bias during a pivotal era in American music history to become the first commercially successful Mexican female composer. She was a pioneer of popular music during the first half of the 20th century, working alongside some of the greatest artists of these decades. Her life and music deserve rediscovery. Composer and singer Nayeli Nesme states, “To recover the works of María Grever is to recover the sound memories of Mexico and of the world” and that Grever's music is an "esthetic, emotional, sociological and cultural reference" because her music has gained a wide exposure

¹ <http://www.lavozdelnorte.com.mx/2013/03/17/maria-grever/>

from the popular to the academic fields.^{2 3}

Although Grever does not have the instant name recognition as some of her contemporaries, her body of work is extensive, and her personal story of persistence and resourcefulness deserves acknowledgement. In his book, *Musical Ritual in Mexico City*, Mark Pedelty writes, “María Grever is among a handful of post-revolutionary boleristas who deserve top billing. Although never achieving lofty status...Grever had a successful career both in Mexico and in the United States.”⁴The fact that she wrote music for both Mexican and U.S. markets speaks of her broad appeal and business savvy.

Grever wrote almost exclusively in Spanish. While living in America she felt a duty to maintain her cultural identity. Once she was established in the U.S. she stated, “I had to leave the country and I am now interested in modern music. But I am interested most of all in my own Mexican music and I want to try to present it for the Americans. I do not think that they know very much about it. And it is worth knowing...There is a wealth of song-culture in Mexico. It is of Spanish and Indian origin and there is also the blend of the two. Melody and rhythm are there—idiomatic and distinct from the rhythm of other countries. It is my firm conviction that folk-music is the valid basis of all music.”⁵

The songs María Grever wrote are unique and difficult to categorize. The melodies possess the qualities of classical literature, yet they are not the same as the typical art song. The music has cultural, pedagogical, and artistic value and should be studied. Grever was prolific,

² Sapién, Manuel Mario Castillo. 2014. "Italian and Spanish Influence on Selected Works of Mexican Composers: María Grever, Ignacio Fernández Esperón, "Tata Nacho", and Augustín Lara." Lexington, KY.

³ <https://www.fonotecanacional.gob.mx/index.php/noticias/518-recuperar-la-obra-de-maria-grever-es-recuperar-la-memoria-sonora-de-mexico-y-del-mundo>

⁴ Pedelty, Mark. 2004. *Musical Ritual in Mexico City*. Austin, TX: (University of Texas Press), 156.

⁵ Lee, Maria Luisa Rodriguez. 1994. *María Grever: Poeta y Compositora*. (Scripta Humanistica), 36.

writing over 800 songs, a song drama, a musical, and an opera. Her colorful, heartfelt music adds distinctiveness and variety to a recital program. Grever's songs offer a high level of musical integrity and socio-cultural value. Her experience and training in classical music is reflected in her compositions that are sophisticated and maintain the color and cultural authenticity of her native Mexico. Incorporating Grever's compositions into a singer's vocal repertoire is an excellent way to broaden the scope of styles and languages while maintaining the highest standards of repertoire choices. The programming of modern recitals is evolving, and more songs written for stage and screen are being presented alongside standard classical repertoire. Grever's music bridges the classical and popular genres in seamless fashion. In my opinion, she deserves renewed attention from today's audiences and those who recognize her contributions to Mexican song literature and acknowledge her legacy as a woman of great strength and innovation.

María Grever: Biographical Sketch

Grever was born María Joaquina de la Portilla Torres in Mexico to a Spanish father and a Mexican mother. Although many publications differ on her birthdate, her family archives record September 14, 1885 as accurate⁶. Her father won the lottery an astonishing 8 times and took the family to Europe 1888 where they lived in Madrid.⁷ During their time in Europe, she studied piano, violin, and voice, composed songs, sang opera, and developed her musicianship. Grever learned English, Spanish, French and Italian. The family spent time in London and Paris where she worked with Claude Debussy.⁸ Sources also include Franz Lehar as one of Grever's

⁶ (Lee 1994)

⁷ (Lee 1994, 13)

⁸ Carlos Grever, Maria's son, stated in 1986, that although he remembered his mother discussing her experience with Debussy, he did not know the duration of their relationship.

influences and credit him for telling her to stop studying classically so she could maintain “spontaneity.”⁹When María was 15 years-old, the Portilla family returned to Mexico after the death of her father in 1900.¹⁰

In 1907, at 22 years old, María married León Grever. Mr. Grever, 38, was a contractor working for an American petroleum company. The family continued to live in Mexico until 1916 when a warning was issued to all Americans to leave the country due to the political upheaval of the Mexican Revolution.



Figure 2. Passport photo of Maria, Carmen, and Carlos Grever dated 1921.¹¹

At the age of 31 María and her two children, Carlos and Carmen left Mexico for New York where she would pursue her artistic aspirations. Her husband stayed behind in Mexico to continue working.

⁹ <https://www.bienmesabe.org/noticia/2005/Diciembre/maria-grever-una-famosa-desconocida>

¹⁰ (Lee 1994, 14)

¹¹ Passport photo of Maria, Carmen, and Carlos Grever dated 1921.

María Grever in New York City

During the early days of life in New York, María met tenor José Mojica. In 1916, he was 21 and full of optimism but struggled to find success and his place in the big city. Obtaining work proved difficult, and Mojica sought to assemble a quartet of Mexican musicians. An acquaintance mentioned a “very active” Mexican woman who “spoke well in English” that might be able to sing in his group. The woman was María Grever. The group began to rehearse ensembles from *Rigoletto* and *La bohème*, but had trouble finding enough work to sustain them financially. Grever had a keen sense of the business and suggested they begin singing popular English standards like “Kiss Me Again,” “Poor Butterfly,” and “Pretty Baby,” to make them more marketable. They spent hours working on their harmonies and English diction. The singers sought professional management, but because their physical appearances did not conform to the societal aesthetic, they were turned away. When they appeared before a prospective manager, the response was that Maria was too heavy, Carmen Garcia Cornejo was too tall and thin, Angel Esquivel had bad singing technique, and Don Julio was too old. Grever volunteered to act as the manager, representing and interpreting for the group. The ensemble performed Spanish Zarzuelas and Mexican folk songs which popularized that genre in New York, but during this time, José Mojica described there being an “aversion” to Mexicans. Mojica recalled the struggle was harder than they could have imagined, and the reception to the ensemble of Mexican performers was terrible.¹² If they presented themselves as Mexicans, managers would hold their noses and make gestures simulating swatting flies. The quartet introduced themselves as Spanish to avoid prejudice, but the resistance was insurmountable for the group to survive. Undaunted by the prevailing racism, Grever continued composing and performing and began to find success

¹² (Lee 1994, 20)

and recognition among her peers. Cole Porter hand-picked Grever to translate his hit “*Begin the Beguine*” into Spanish in 1935.

Perseverance Pays Off

During this time of hardship, Mojica lamented he could not pay the rent to his apartment and was forced to work as a dishwasher at Hotel Belvedere. As time passed, Mojica’s luck changed, and he was hired by an Italian opera company in New York. His career continued to gain traction and he became the star tenor of the Chicago Opera holding contracts from The Metropolitan Opera and Fox Studios. Mojica recorded *Júrame* by María Grever in 1927. The song was a huge commercial success and made them both international stars.¹³ However, Mojica and Grever did not see each other from 1916 until 1928.

In 1928, Grever was staying at a hotel in Chicago when she noticed Mojica in the dining room. By then, he was a successful, professional tenor. She approached him, and he instantly recognized her from their early days in New York. The two reconnected, and Grever confided to Mojica she had been working as a nurse for many years and composing when she could. At the hospital where she worked, she met a doctor with whom she fell in love but could not marry because she was already married. Her heart was broken, and henceforth, her compositions were dedicated to unforgettable passion and frustrated love. Grever told Mojica about the poetry she had written on the subjects of desperation, nostalgia, and jealousy. After their reconnection, the two planned to work together more frequently.

¹³ Mojica continued his solo career for 15 years. He made over 300 concert tours in the US, Europe, and the Caribbean. Many of these programs included songs by Maria Grever.

Grever's Music in Modern Performance and Study

Although Grever's music is often categorized as popular, many classical singers have performed and recorded her songs, testifying to her beloved and revered artistry. Acclaimed tenors Plácido Domingo, José Carreras, and Juan Diego Florez are among the world-renowned performers who sing her works. Additionally, her compositions have been included in several well-known vocal anthologies. "Rataplan" is published in *50 Art Songs from the Modern Repertoire: Voice and Piano*, copyrighted in 1939, "Júrame" is found in G. Schirmer's *56 Songs You Like to Sing* (1937), and "Gitaneñas" is included in Jeanette MacDonald's *Favorite Operatic Airs and Concert Songs* from 1940.

In *A Guide to the Latin American Art Song Repertoire*, author Maya Hoover states, "It is important to note that Mexico has a very rich tradition of songs that fall into the popular category but can easily be incorporated into a classical recital program."¹⁴ This statement summarizes María Grever's versatility and how her music and poetry can add a new color or flavor to a performance.

The songs presented in this project are of varying skill levels and highlight different features concerning melodic contour, vocal range, phrasing, depth of accompaniment, and expression. Grever's songs may not be categorized as classical, but the demands placed on the performer are comparable to many classical songs. Though Grever's works should not replace the standard classical repertoire in the vocal studio, her music complements the traditional aria or art song because it requires many of the same skills, and singers are well served by the cross-training. Her music demands the same skills necessary to sing classical repertoire and further

¹⁴ M. Hoover, *A Guide to the Latin American Art Song Repertoire* (IU Press, 2010) 178.

affirms Grever's place in modern study and performance. After all, the goal for both popular and classical music is to sing expressively and effectively communicate the text.

Grever was classically trained but adapted to the styles and genres of her time. In this manner, her music serves as a natural bridge between classical and popular or crossover genres of music. "María Grever created music of great flexibility, permeable for different genres and musical arrangements. She never had a problem transitioning from the academic to the popular, she integrated the two worlds into her work."¹⁵

She is credited with writing her first song at age 4, but her most prolific output was while she lived in the US during the 1920s, 1930s, and 1940s. Each decade brought new developments to Grever's style and therefore offers varying benefits to the singer studying her work. The songs discussed from her early years demonstrate her innate musicality, her inspiration from classical training, and her desire to juxtapose traditional Mexican song with the music of the influential European composers of the day.

Grever's success from the late 1920s helped drive her popularity into the 1930s. In 1929, she had returned to Mexico where she was named the "Madonna of Song". The international fame and recognition she enjoyed in the 1930s was fueled by concert tours, radio publicity, and her new role as a film composer in Hollywood. The songs examined in the 1930s address her use of dance rhythms to add sensuality to her music, the evolution to a more "popular" style, and the raw emotion used in her texts.

The 1940s show Grever confident in her identity as a popular music and film composer. The music of this era required a wide vocal and interpretive range, passionate connection to

¹⁵ <https://www.fonotecanacional.gob.mx/index.php/noticias/518-recuperar-la-obra-de-maria-grever-es-recuperar-la-memoria-sonora-de-mexico-y-del-mundo>

emotion, and a smooth transition between vocal registers. In each decade, her music requires a strong commitment on the part of the performer to the text, authentic interpretation, and a full-bodied sound to match the drama and demands of a rich orchestra. Stylistically, the 1940s was the era of the ballad, and when Grever enhanced the drama of motion pictures with her music while working in Hollywood.

CHAPTER 2

GREVER’S MUSIC THROUGH THE 1920s: THE EARLY YEARS

In 1894, María Grever was studying in Spain and wrote a Christmas carol that is considered her first full song.¹⁶ Fortunately, her musical gift was recognized, and her father sent her to Paris to study with the esteemed composers Claude Debussy and Franz Léhar. In the early 1900s, her studies were interrupted by the death of her father, and she returned to Mexico. Her time in Mexico further established her musical versatility—studying voice and opera with José Pierson and the *Compañía Implusora de Ópera*.

María Joaquina de la Portilla Torres married León Grever in 1907 and started raising children soon after. In 1917, she immigrated to the United States and began organizing concerts, composing songs, and networking with other musicians to find work in New York City. In 1925, she published “A una ola” originally composed in 1912. The song is considered one of the best sellers of the decade and put Grever in the public registry for art and literature.

“A una ola” (1925)

Vocal Range: C4-E5

En una noche de luna
nos encontramos tú y yo,
con el mar como testigo
de nuestra inmensa pasión.

On a moonlit night¹⁷
we meet you and me,
with the sea as a witness
to our immense passion.

Y en el rumor de una ola
depositamos los dos
nuestro secreto de amores
que en el mar se sepultó.

And in the rumor of a wave,
We deposited both
our secrets of love
that in the sea was buried.

¹⁶ Sadly, Grever’s manuscripts from 1920-1925 have not been preserved. In a phone interview with Maria Luisa Tamez, she said Grever’s scores are hard to find but that she has a great collection that belonged to Tamez’s parents who lived in Mexico while Grever was publishing her music. (Tamez 2019)

¹⁷ Original Spanish text by María Grever, English translations by Amy Canchola

Ola que con tu blanca espuma
 sin precaución ninguna
 bañaste sus pies.
 Ola que su cuerpo tocaste
 y sus labios besaste,
 vuelve otra vez.

Wave that with your white foam
 without precaution you did not
 bathe your feet.
 Wave that your body touched
 and your lips kissed, it
 returns again.

Ven a morir a esta playa
 antes de que me vaya
 para nunca volver.
 Ola, a la luz de la luna,
 entre tu blanca espuma
 la quiero ver.

Come to die at this beach
 before I leave
 to never return.
 Wave, in the light of the moon,
 among your white foam
 I want to see it.

The melody is simple, but the descriptive text is sensual and poetic. The piano accompaniment is full of tonal color that represents the waves washing in and out from the shore. The vocal range is manageable at an octave and a third. The intervals are primarily stepwise, and the pure vowels set on sustained notes help with legato phrasing. The series of repeated notes will require the singer to have a solid legato line that articulates each pitch without sounding percussive. The short, simple phrases would make this piece an accessible introduction to María Grever's music or a first foray into Spanish language songs. An example of the repeated notes in the vocal line, stepwise intervals, and limited range is found in mm.5-12 of the song (Ex. 1).

Example 1. María Grever, "A una ola," mm. 1-12.

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A UNA OLA

María Grever

Canto

En u - na no - che de lu - na

nos en-con-tra - mos tú y yo, con el mar co - mo tes-

ti - go de nues-tra in - men - sa pa - sión,

Grever was a rare talent in that she was not only composer and performer, but also lyricist.¹⁸ Eduardo Zamacois said, “María did not write her music with color, she wrote it with the soul.”¹⁹ Manuel Castillo points out, “a few other composers of her time who wrote their own lyrics were Agustín Lara, Tata Nacho, Jerome Kern, Irving Berlin, and Cole Porter, although on occasion they also collaborated with poets for some of their works.”²⁰ Certainly it is significant that few composers of this era were credited as poet and composer but to be a female composer and poet was extremely rare outside of Grever.²¹ Grever’s life was fraught with personal hardship, and she told her story through song texts.

One of these impassioned texts is the basis for Grever’s highly successful hit- “Júrame.” It is rumored to have been inspired by a lengthy separation from her husband. “Júrame” sparked the apogee of her career. In 1928, José Mojica sang “Júrame” in the movie- *La leyenda del beso* making the piece a massive hit. In the time before the success of this song, Grever faced difficulty getting her work published due to the competitive nature of the business. After “Júrame,” G. Schirmer became interested in her work and published eight of her songs from 1926-1938. The text for “Júrame” is sophisticated, impassioned, raw, and carefully balanced syllabically. The words and harmonic changes are emotionally charged, and the song demonstrates a perfect union between poetic form and musical structure. The rhyme follows an ABAB pattern with 12 syllable phrases. Accents are placed on the 3rd, 7th, and 11th syllables with a long/short rhythmic meter. Musically, “Júrame” is categorized as a tango set in a minor key. The piano accompaniment contains the melody, but the thick chords covering multiple octaves

¹⁸ Note: although several composers have been both composer and lyricist, it’s more typical in the opera world

¹⁹ (Lee 1994, 2)

²⁰ (Sapién 2014, 49)

²¹ (Lee 1994, 31)

require a skilled pianist. This piece requires a beautiful, lyric line, an impassioned connection with the dramatic elements of the text, and a wide range with smooth vocal register transitions. The song works beautifully because of the elements of the rich, lyrical melody, complex harmony that augments the drama, and the heartfelt, sincere text.

“Júrame” (1926)

Vocal Range: B3-G5

Todos dicen que es mentira que te quiero,
por que nunca me habian visto enamorado,
yo te juro que yo mismo no comprendo,
el por que el tu mirar me ha fascinado.

Everyone says that it is a lie that I love you
Because they have never seen me in love.
I swear to you that I also do not understand
the reason I am fascinated with your gaze.

Cuando estas cerca de mi y estas contento,
no quisiera que de nadie te acordaras.
Tengo celos hasta de el pensamiento,
que pueda recordarte a otra persona amada.

When you are close to me and you are happy,
I do not want you to remember anyone else.
I am jealous at the mere thought of you loving
someone else.

Júrame que aunque pase mucho tiempo
nunca olvidas el momento en que yo te
conoci,
Mírame, pues no hay nada más profundo
ni más grande en este mundo
que el cariño que te di,

Swear to me that however much time passes
you will not forget the moment I first met
you.
Look at me, there’s nothing more profound,
Or greater on this earth than the affection I
give you.

Bésame, con un beso enamorado,
como nadie me ha besado
desde el día en que nací.

Kiss me with a passionate kiss
Like no one else has ever kissed me
since the day I was born.

Quiéreme, quiéreme hasta la locura,
así sabras la amargura
que estoy sufriendo por tí.

Want me, want me insanelly
Until you know the bitterness
That I am suffering for you.

The introduction to “Júrame” demonstrates the demanding accompaniment which intensifies the drama (Ex. 2).

Example 2: María Grever, “Júrame” introduction.

Musical example 3 demonstrates the 12-syllable phrases.

Example 3: María Grever, “Júrame” mm.6-8.

Musical example 4 shows the high tessitura of the piece, agogic accents for text painting, demanding piano part, and a key change at the start of the chorus. ²²

Example 4: María Grever, “Júrame” mm. 18-25.

²² *Júrame*, 1926

Musical example 5, spanning measures 32-45, show the sustained notes occurring on imperative commands giving strength and emphasis to the singer’s desires. “Bésame” (kiss me) starts at *forte* and crescendos into “un beso enamorado” or “enamored kiss” which should be held dramatically with a fermata. The music intensifies until it peaks on “locura” (insanity), then slowly, painfully resolves at the end.

Example 5: María Grever, “Júrame,” mm. 32-45.

“Júrame” had a significant impact on the Latin American population and was extremely popular. The male dominated media of the day could not imagine that it was the work of a woman and still credited José Mojica for making it famous.²³ It is traditionally sung by tenors but can also be sung by sopranos. Comparable to an operatic aria, “Júrame” could be a beautiful addition to a recital or master class.

²³ Luis R. Alvarez, “*Maria Grever y Alfonso Ortiz Tirado ovacionadissimos*” El Fronterizo. 17 March 1930.

CHAPTER 3

GREVER'S MUSIC THROUGH THE 1930s: THE REIGN OF MARÍA

In the 1930s María Grever basked in the success of “A una ola” and “Júrame.” She embarked on several international tours and made frequent radio appearances. Grever formed her own publishing house and presented programs of short theatrical works in New York City which was a rare feat for a woman during this time.

Her hard-won recognition opened doors for her and she gained many more opportunities in the music industry. By now, Grever had a “signature” compositional style, incorporating distinct harmonies, chromatic intervals, specific rhythmic and dynamic markings, musical nuances, precise prosody, and painstaking care for phrasing.²⁴ Also during this time, Grever was writing for feature films in Hollywood further establishing her reputation in the business. With her newly found fame, she recorded with the finest singers and orchestras of the day. Grever's name became more recognizable with the distribution of her recordings. Mexicans were proud of her success and reveled in one of their own “making it big.”

“Te quiero, dijiste” (1930)

Vocal Range: C4-E5

“Te quiero”, dijiste.
Tomando mis manos entre tus manitas,
de blanco marfil.
y senti en mi pecho,
un fuerte latido, despues un suspiro y luego el
chasquido de un beso febril.

Muñequita linda,
de cabellos de oro,
de dientes de perla,

“I Love You”, you said.
Taking my hands into your hands
of white ivory
and I felt in my chest, a strong pulse,
afterwards a sigh, and later a click
of a fevered kiss.

Little beautiful doll,
With golden hair,
With teeth of pearls,

²⁴ (Lee, 79)

labios de rubi.

Ruby lips.

Dime si me quieres, como yo te adoro,
si de mi, te acuerdas, como yo de ti.
Y a veces escucho un eco divino,
que envuelto en la brisa,
parece decir.
“Si te quiero mucho, mucho, mucho, mucho,”
Tanto como entonces, siempre hasta el morir.

Tell me if you love me like I adore you.
If you remember me like I remember you.
And sometimes, I hear a divine echo,
That comes in with the breeze
seeming to say
“Yes I love you—very much,”
So much so, that I will love you until death.

“Te quiero, dijiste,” was published in 1930 and follows Grever’s pattern of composing in binary form. The moderate tempo in 4/4 was originally written in G major with frequent use of the dominant 7th chord, chromatic intervals, and a harmonic progression centered around the circle of fifths. The introductory verse uses a six-syllable pattern and the second part combines the melody, slow tempo, and intimate text to create a romantic, tranquil ambiance. Musical Example 6 (mm. 26-31) demonstrates Grever’s adherence to patterns showing the repetition of tonic and super dominant chords to support the melody line and maintain a steady dance rhythm. The excerpt also shows that the demanding accompaniment should not be underestimated.

Example 6: María Grever, “Te quiero, dijiste,” mm. 26-31.



The image shows a musical score for the song "Te quiero, dijiste" by María Grever, measures 26-31. The score is written in 4/4 time and features a melody line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "lin - da de ca-be-llos de o - ro, de dien-tes de per - las, la-bios". The score includes a copyright notice: "D.R. © Copyright 1930 by Peer International Corporation." The number 30 is written above the final measure of the excerpt.

“Te quiero, dijiste,” made famous by tenor Alfonso Ortiz Tirado, became his signature song on all his recordings and Latin-American tours. The song gained international recognition and was frequently requested at concerts. “Te quiero, dijiste,” is a beautiful, sincere song with a

manageable range and offers opportunities for effective interpretation. Music example 6, shows the stacked chords that provide depth to the orchestration. The vocal line, however, is simple and repetitive, and the text is tender, descriptive, and intimate.

“Un beso” (1931)

Vocal Range: C#4-E5

Lo que para otros es	That which is for others is
Un beso nada mas	a kiss nothing more
Es para mi una vida de ilusión.	For me, it is a life of illusion.
No puedo comprender que se olvide jamás	I cannot comprehend that I will never forget
El beso que se dá con emoción.	The kiss that is given with emotion.
Bésame una vez nada mas,	Kiss me one time, nothing more,
Y despues déjame sonar.	And afterward, leave me to dream.
No interrumpas mi sueño de amor por favor.	Do not interrupt my dream of love, please.
El calor de tu labio febril	The heat of your fevered lip
En locura troncó mi passion	In madness rooted by my passion
Y entre sueños me bebí del cáliz de tu labios	And in my dreams, I drank from the chalice
El nectar de tu amor.	of your lips. The nectar of your love.

In 1931, Grever wrote “Un beso” in a waltz tempo. Similar to “Júrame,” the piece has an intimate text and many grand moments. However, the overall mood is more subdued, and the vocal line is simpler with a lower tessitura. In “Un beso,” the composer accents the first beat, adhering to the rhythmic structure of a waltz. This piece would be well-suited for a beginning undergraduate or a singer possessing a more limited vocal range, but one with enough interpretative powers to successfully perform the song. Music example 7 shows the introductory accompaniment that outlines the waltz tempo and sets the romantic mood of the song.

Like “A una ola,” “Un beso” uses repeated notes to drive the vocal line and keep the melody intimate. Music example 8 illustrates the simplistic accompaniment that doubles the vocal line, making this piece accessible to various skill levels.

Example 7: María Grever, "Un beso," mm. 1-6.

Un Beso.
Vals-Canción.

Tempo di Vals. María Grever

This image shows the first six measures of the musical score for 'Un Beso' by María Grever. The score is written for voice and piano. The title 'Un Beso.' is prominently displayed at the top, with 'Vals-Canción.' underneath. The tempo is marked 'Tempo di Vals.' and the composer's name 'María Grever' is on the right. The music is in 3/4 time. The first measure is a whole rest for the voice. The piano accompaniment begins in the second measure with a series of chords and moving lines in both hands.

Example 8: María Grever, "Un beso," mm. 7-16.

This image shows the continuation of the musical score for 'Un Beso' from measures 7 to 16. It includes the vocal line with lyrics and the piano accompaniment. The lyrics are: 'Lo que para otros es un beso nada mas Es para mi una vida de ilusión'. The piano accompaniment continues with a steady harmonic and melodic accompaniment. The score is written on four staves: two for the voice and two for the piano.

Lo que para otros es un beso nada
mas Es para mi una vida de ilusión

“Cuando vuelva a tu lado” (1934)²⁵

Vocal Range: C4-C5

Recuerdas aquel beso
que en broma me negaste
Se escapó de tus labios sin querer
Asustado por ello busco abrigo
En la inmensa amargura de mi ser

Remember that kiss
that you jokingly denied me,
It escaped from your lips without wanting to.
And scared for it I seek shelter
in the immense bitterness of my being.

Cuando vuelva a tu lado
No me niegues tus besos
Que el amor que te he dado
No podrás olvidar

When I return to your side
do not deny me your kisses
the love that I have given you,
You will not be able to forget.

No me preguntes nada
Que nada he de explicarte
Que el beso que negaste
Ya no lo puedes dar

Do not ask me anything-
I have nothing to explain to you
The kiss you denied
You are unable to give.

Cuando vuelva a tu lado
Y estás sola conmigo
Las cosas que te digo
No repitas jamás, por compasión

When I return to your side
and you are alone with me,
the things that I tell you,
Never repeat out of compassion.

Une tu labio al mío
Y estréchame en tus brazos
Y cuenta a los latidos de nuestro corazón

Join your lip to mine
and hold me in your arms
and count the beating of our heart.

Grever’s next major commercial success came in 1934. “Cuando vuelva a tu lado” was quite popular in Latin America, but also had great success in the United States when it was translated into English as “What a Difference a Day Makes” and recorded by Frank Sinatra and Bing Crosby, among many others. In 1959, Dinah Washington won a Grammy Award for her interpretation of the song and was inducted into the Grammy Hall of Fame in 1998.²⁶It seems fitting that a woman of color would gain recognition from performing a piece by María Grever since she was such a pioneer for minority women.

²⁵ “When I return to your side”

²⁶ https://en.wikipedia.org/wiki/What_a_Diff%27rence_a_Day_Made#cite_note-4

It is important to note that- the English translation is entirely different from the Spanish text and the only similarity is the melody. “Cuando vuelva a tu lado” is written in binary form in F major. Set in a moderate 4/4, the introductory verse is set much like a recitative (syllabically on even eighth notes). The accompaniment is simple and doubles the melody. Music example 9 shows the steady rhythmic structure in the introduction that leads to the recitative style entrance of the text. The accompaniment is minimal and doubles the voice. ²⁷

Example 9: María Grever, “Cuando vuelva a tu lado,” mm. 1-11.

The chorus begins at measure 11 with the title phrase “Cuando vuelva a tu lado”. The success of this song is a combination of sophisticated harmonic progressions made from 9ths and m7 chords, the use of diminished chords that enhance the melodic line, syncopation that keeps the rhythm smooth, and an intimate text.²⁸The sophisticated harmonies, 7th and 9th chords, could reflect her time studying with Debussy. The phrases are typically made with seven syllables in an “abac” rhyme scheme. The marriage of this sensual text combined with colorful

²⁷ “Cuando Vuelva a Tu Lado” is the Spanish title to the song that was made into “What a Difference a Day Makes”

²⁸ (Lee, 121)

harmony and legato vocal line makes this song very romantic. “Cuando vuelva a tu lado,” is a lovely song and with its moderate tempo, octave range, stepwise motion, and intimate text, it is very accessible to singers. Music example 10 elucidates where the text moves from a recitative style to the long, lilting lines above the sensual, syncopated accompaniment.

Example 10: María Grever, “Cuando vuelva a tu lado,” mm. 29-40.

The musical score for "Cuando vuelva a tu lado" by María Grever, measures 29-40, is presented in three systems. Each system consists of a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is one flat (B-flat major), and the time signature is 2/4. The lyrics are written below the vocal line. The first system (measures 29-35) shows the vocal line starting with a recitative style, moving to a more melodic line. The piano accompaniment features a syncopated, sensual feel. The second system (measures 36-40) continues the melodic line with a long, lilting phrase. The piano accompaniment remains syncopated. The third system (measures 41-40) shows the vocal line with a first ending (1.) and a second ending (2.), leading to the final phrase. The piano accompaniment concludes with a syncopated cadence.

In 1938, Grever’s light-hearted song, “Tipitín,” was published and recorded by various artists. It was a commercial success and held first place on the Hit Parade. Grever had written the song while she was ill and told her doctor she was “tippin” and proceeded to faint. “Ti-pi means like pitter-patter, the strum of a guitar. I put on the ‘tin’ for rhythm. I created the word. It’s just a teasing, happy song. The world is so upset I want to send it happy messages in my songs.”²⁹

²⁹ (Lee 1994, 60)

María knew her song was a hit, but publishers thought it was absurd and rejected the piece. Grever published the song herself and attributed the success to being in touch with the “vibrations of the audience” and said the song sold like “pan caliente.”³⁰ Her positive attitude and resourceful, indomitable spirit is what endeared audiences to Grever and makes her worthy of tribute. Music example 11 is written with a lively accompaniment, waltz tempo, and syncopated rhythms that made “Tipitin” so catchy and commercially successful.

Example 11: María Grever, “Tipitin,” mm. 1-25.

The image shows a page of sheet music for the song "TI-PI-TIN". The title is prominently displayed at the top in large, bold letters. Below the title, it is identified as a "MEXICAN WALTZ SONG" with music and Spanish words by María Grever, and English words by Raymond Leven. The arrangement is for piano and voice, with guitar chords indicated. The lyrics are written below the vocal line, and the piano accompaniment is shown in a grand staff format. The score includes a "SOLO" section and various musical notations such as dynamics and articulation marks.

³⁰ “pan caliente” is hot bread. (Lee, 59)

CHAPTER 4

GREVER'S MUSIC FROM THE 1940s: THE ESTABLISHED YEARS

María Grever continued writing, touring, and recording through the 1940s. She attempted to find success on Broadway with the musical *Viva O'Brien* at the Majestic Theatre in New York. The musical was very expensive to produce and received only 20 performances. In true María Grever fashion, she did not let the closing of *Viva O'Brien* deter her from continuing her career in performing and composing. In 1941, one of her most popular songs was, "Volveré."³¹

"Volveré" (1941)

Vocal Range: C#4-D5

Yo sé que por mi ausencia
Mucho, mucho has llorado.
Y sé que habrás pensado
Que al fin te olvidaré.

I know that because of my absence
You have cried a lot.
And I know that you have thought
Finally, I would forget you.

Pero es que no comprendes
Que estamos tan unidos,
Que el día que menos pienses,
A tu lado estaré

But you don't understand
That we are so united,
That the day you think of me less,
I will be at your side.

Volveré como vuelven
esas inquietas olas
coronadas de espuma
tus playas a bañar.

I will return
Like unsettled waves,
Crowned with foam
To wash your beaches.

Volveré como vuelven
las blancas mariposas
al cáliz de las rosas
su néctar a libar.

I will return like
White butterflies,
From a chalice of roses
Their nectar drinks.

Volveré por la noche,
cuando estés tú dormido
acallando un suspiro,
tus labios a besar.

I will return in the night
When you are sleeping,
Silencing your breath,
To kiss your lips.

³¹ Volveré= I will return

Y para que no sepas
que estuve allí contigo,
como otra inquieta ola
me perderé en el mar.

You never know
That I've been with you,
Like another unsettled wave,
You will lose me in the ocean.

“Volveré” is classified as a bolero (slow-tempo Latin dance written in 2/4 time³²). The song follows the traditional style of Grever’s writing with sensual, intimate texts set to rhythmic dance-like accompaniment. The binary form fluctuates between C minor and C major. The methodically organized seven-syllable rhyme scheme is balanced by 4 measure phrases. The harmonic color is distinctly Grever’s as it carefully curves around the circle of fifths. The text painting perfectly complements the sentiment of the narration and seamlessly modulates between the A and B section. This song is more impassioned than the lilting “Cuando vuelva a tu lado” and could serve as a finale to a set of Grever songs on a recital. The range is just over an octave, but the intervals are narrow and move primarily in stepwise motion. A significant element of Grever’s songs are that the feminine voice of the narration is strong and expressive. The text is from the woman’s perspective and uses symbolic imagery to represent the interaction between man and woman. In “Volveré,” the woman is free and cannot be contained (the butterfly or “mariposa”, the ocean waves or “olas”); the man is fixed and steady (the beach or “playa”). The strong-willed woman also determines when she will return to the man. The boldness of Grever’s poetry in her compositions empowered women. Music example 12 shows the sensual dance rhythm, syncopation across bar lines, and syllabic vocal line. The melody moves typically stepwise but the use of triplets and varying rhythmic figures give the piece intrigue and the Latin flair that would distinguish this piece from the traditional art song recital.

³² However, Volveré is written in 2/2.

Example 12: María Grever, “Volveré,” mm. 1-10.

VOLVERE. ✓
 BOLERO

LETRA Y MUSICA DE
 MARIA GREVER

In 1943, Grever grew weary of North American singers performing her songs without a working knowledge of Spanish diction. She developed a method to teach singers Spanish diction through music. Grever believed that one cannot fully express a text if there is not an understanding of the meaning of the words line-by-line. She tested her method “Learn Spanish Through Music” with small groups of enthusiastic young singers. The program was highly effective and soon the group was performing full recitals in Spanish. Unfortunately, no manuscripts of this curriculum remain.³³

“Así” (1946)

Vocal Range: C4-E5

Por qué al mirarme en tus ojos
 sueños tan bellos me forjaría?
 Mira, mírame mil veces más.

Why does seeing myself in your eyes
 Attach me to such beautiful dreams?
 Look, look at me 1,000 times more.

³³ (Lee, 67)

Después de probar tus labios
vivir sin ellos ya no podría.
Besa, bésame a mí nada más.
Porque un beso como el que me diste
nunca me habrían dado.
Y el sentirme estrechado
en tus brazos nunca lo soñé.

After trying your lips,
I cannot live without them.
Kiss, kiss me, nothing else.
Because a kiss like you gave me, I have never been
given before.
And to feel myself outstretched in your arms,
I have never dreamt.

Una noche de luna en la playa
nunca había pasado
escuchando canciones de amores al amanecer.
Como esperan las rosas sedientas al rocío,
con esas mismas ansias
te espero yo a ti, sólo a ti.

A night on the beach, in the moonlight has never
happened
Listening to love songs until sunrise.
Like waiting roses, thirsty with due.
I also wait for you.
I wait for you, and only you.

Porque amor como el tuyo y el mío
no existe en la vida.
En el mundo ya no quedan seres
que quieran así.
Una noche de luna...
Así, siempre así
siempre te amaré.
Así.

Because a love like yours and mine,
doesn't exist in life.
In the world, there is no one that remains with a love
like this.
A night of moonlight,
Like this, always.
I will always love you
Like this.

María Grever spent the 1940s writing new songs, composing for film scores, and publishing her music. Her popularity grew as more performers presented her works in concert. One of her great boleros, "Así," was written in 1946. Similar to other Grever hits, the song was successful due to the unique expressive color, the sophisticated harmonization, and the intimate, evocative text. For example, Grever boldly details private romantic memories as seen below:

Una noche de luna en la playa
nunca había pasado
escuchando canciones de amores al amanecer.
Como esperan las rosas sedientas al rocío,
con esas mismas ansias
te espero yo a ti, sólo a ti.

A night on the beach, in the moonlight has never
happened
Listening to love songs until sunrise.
Like waiting roses, thirsty with due.
I also wait for you.
I wait for you, and only you.

The song followed her standard binary form with the relative major and minor (F) dividing the two sections. The first part (F minor) serves as a four-phrase introduction with

seventeen measures creating an AB'AB'' rhyme scheme. As the singer sustains the tonic pitch, the accompaniment modulates to F major. This second part of the song is a profession of love and distributes the ABAB pattern throughout 32 measures. Grever sets the descriptive poetry to music reflective of the ocean waves coming ashore to the beach (*playa*).

Music example 13 exemplifies the repetition of the melodic sequence with prominent use of thirds. The accompaniment doubles the voice making the song accessible for a novice singer.

Example 13: María Grever, "Asi," mm. 25-32.

The image shows a musical score for the song "Asi" by María Grever, measures 25-32. The score is written in F major and 4/4 time. It consists of a vocal line and a piano accompaniment. The lyrics are: "bye bye da do Oh my lov - er, please say there's no oth - er, you'll be dream - ing Yel sen - tir - me es tre - cha - da en tus bra - sos nun - ca io so of, né Time to kiss me good - night, say you'll miss me, loo - la loo - la U - na no - che de la - nua en la plu - ya nun - ca tu - bla pa -". The score includes various musical notations such as notes, rests, and dynamics like *mp* and *p*.

The short coda at the end remains in F major and ends on a sustained dominant pitch aptly setting the text "siempre te amare" or "always love you like this" held for four measures

with a ritardando to a final pianissimo chord. Music example 14 shows the longer lines, sustained higher pitches, and heightened emotional presence of the B section of “Asi.”

Example 14: María Grever, “Asi,” mm. 57-65.



This beautiful song offers pedagogical opportunities to encourage the singer to a legato line and spin in a sustained passage, as well as interpretively using the changes in tonality to inform the portrayal of the character.

“Despedida”³⁴ (1946)

Vocal Range: D4-G5

Una triste sonrisa tu labio dibujó una
inquieta lágrima de mis ojos cayó.
tu mano entre la mía
enlazadas las dos

A sad smile your lip drew
An indiscrete tear fell from my eyes.
Your hand in mine,
Enlaced together.

³⁴ “farewell”

detener pretendía nuestra separación
y sin decirnos nada nos dijimos adiós.

Hoy en mi cruel soledad, fatal
viene tu imagen a mi, sensual.
Tengo delirio por verte
siento que voy a perderte
ven otra vez a mi lado
no te alejes de mi
di que no haz olvidado
el amor que te di.

Pretending to stop our separation
Without saying anything, we said “goodbye”.

Today in my cruel, fatal loneliness
Your sensual image comes to me.
I am delirious to see you.
I’m afraid to lose you,
Come back to my side.
Don’t leave me,
Of what you haven’t forgotten,
The love I gave you.³⁵

“Despedida” is from the album *Six Songs by María Grever*. The collection of songs was published in 1946 by Grever’s own Portilla Music Corporation in New York. Many of these songs used themes reminiscent of Spanish motives and dance rhythms including habanera, bolero, waltz, and tango. These pieces were also orchestrated, but unfortunately the scores do not remain in circulation because Portilla Music is no longer in existence. The most widely known song from the album is “Despedida”. The song was written in ternary form which is interesting since Grever typically wrote in binary form. Part I follows an AB’AB”C pattern whereas Part II is ABC’C”, and Part III is ABC.³⁶ The four- measure introduction establishes the mood and E minor tonality. Paying careful attention to text painting, Grever modulates to G major while the narrator recalls the happy days of the romance. Grever’s use of 7th and 9th chords help maintain the harmonic characteristics typical to her songs. This piece is set higher than most Grever songs and would be best suited for a soprano or tenor comfortable with the high notes repeating syllabically. Pedagogically, “Despedida” is more dramatic and demanding than some of her other pieces and would be best sung by a full voice capable of navigating high and low notes of their range and able to passionately communicate the dramatic, heartfelt text. Music example 15

³⁵ All original poetry by María Grever, English translations by Amy Canchola

³⁶ (Lee, 127)

shows the higher tessitura, thicker orchestration, and the accompaniment that is a character itself and does not always double the melodic line.

Example 15: María Grever, "Despedida," mm.12-21.

02
yó. Tu ma-no en-tre la mi - a, en-la-za-das las dos,

10.

17 *f*
de-te-ner pre-ten - dí - a nues-tra se-pa-ra - ción y sin de-cir-nos

10. *f* *dim.*

CHAPTER 5

CONCLUSION

In April of 1948, Grever suffered a stroke that left half her body paralyzed. She faced difficult health issues, but they did not stop her from composing and performing until her death in 1951. Her life and contributions to music, the advancement of women, and Latin Americans has been memorialized by various institutions and organizations such as The Union of Women of the Americas (La Unión de Mujeres de las Américas), The Cultural Institute of León (Instituto Cultural de León), and she was awarded the Medal of Civil Merit from Mexico City for her work in music.

María Grever was resilient, multi-talented, and innovative. She was a wife and mother as well as an accomplished artist. Grever faced personal hardship, heartbreak, and loss but never gave up, remaining affable through it all. Her nephew described her “as the most generous person in the world” with a “tremendous sense of humor.”

In addition to establishing her own publishing company, she produced promotional tours, and mentored young artists. Her compositions span multiple genres and her works are adaptable to many performance criteria. I am drawn to the sincerity of Grever’s poetry, the beauty of her melodies, and the ethnic colors of her music. I can also relate to Grever in the pursuit of balancing homemaking with career endeavors. I admire her tenacity as she grew and adapted as needed. She is a woman worthy of distinction and her compositions deserve rediscovery and performance.

Studying Grever provides pedagogical opportunities to singers of varying levels of ability as they explore Spanish language songs. Grever’s life is not only inspirational on a personal level but is a lesson on establishing brand identity, resourcefulness, and living with unfailing tenacity.

The studio and stage will be enriched by her music and may lead to continued interest in Latin American repertoire. Incorporating Grever's compositions into a singer's vocal repertoire is an excellent way to broaden the scope of styles and languages while maintaining the highest standards of musical study.

APPENDIX A

ACCESSIBLE PUBLICATIONS CONTAINING WORKS BY MARÍA GREVER

- Grever, María. *Gitanerias, Jeanette MacDonald's Favorite Operatic Airs and Concert Songs*. New York, NY: G. Schirmer, Inc. 1940.
- Grever, María. *Júrame, 56 Songs You Like to Sing*, ed. G. Schirmer, Inc. New York, NY: Hal Leonard, 1937.
- Grever, María. *Lamento gitano*. New York, N.Y: Southern Music, 1936
- Grever, María. *Make love with a Guitar*. New York: M. Witmark & Sons, sole selling agent, 1940.
- Grever, María. *Maria Grever Album*. Mexico, D.F; New York: Southern Music Pub. Co., 1932.
- Grever, María. *My Margarita: el charro*. New York, N.Y: Leo Feist, Inc. 1938.
- Grever, María. *Te quiero, dijiste*. New York, NY: Melody Lane Publications, Inc. 1930
- Grever, María. *Ti-Pi-Tin*. New York, NY: Leo Feist, Inc. 1938.
- Grever, María. *Volveré: canción bolero*. New York, N.Y: Robbins International, 1941.
- Grever, María. *Wind in My Sails (Fox Trot)*. New York, N.Y: Edward B. Marks Music, 1948.
- Grever, María. *Rataplan, 50 Art Sings from the Modern Repertoire*. New York, NY: G. Schirmer, Inc. 1939.

APPENDIX B
COMPLETE DISCOGRAPHY

Company	Matrix No.	Size	First Recording Date	Title	Primary Performer	Description
Victor	<i>BVE-30853</i>	10-in.	5/11/1926	Bésame	José Moriche	Male vocal solo, with orchestra
Victor	<i>B-30853</i>	10-in.	9/24/1924	Bésame	José Moriche	Male vocal solo, with orchestra
Victor	<i>BVE-36370</i>	10-in.	9/30/1926	Todo por ti	Juan Pulido	Male vocal solo, with orchestra
Victor	<i>BVE-39615</i>	10-in.	6/30/1927	El reo	Juan Pulido	Male vocal solo, with orchestra
Victor	<i>BVE-40023</i>	10-in.	9/21/1927	Jurame	José Mojica	Tenor vocal solo, with orchestra
Victor	<i>BVE-40590</i>	10-in.	11/17/1927	Flores negras	José Moriche ; Arturo Patiño	Male vocal duet, with orchestra
Victor	<i>BVE-42332</i>	10-in.	5/20/1928	Júrame	Orquesta Típica Tovar	Instrumental ensemble
Victor	<i>BVE-46682</i>	10-in.	8/10/1928	Júrame	Juan Pulido	Male vocal solo, with instrumental ensemble
Victor	<i>BVE-47429</i>	10-in.	9/5/1928	No quiero casarme	Amelita Galli-Curci	Soprano vocal solo, with piano
Victor	<i>BVE-47733</i>	10-in.	10/11/1928	Muchachita mía	Luis de Ibargüen	Male vocal solo, with orchestra
Victor	<i>BVE-47734</i>	10-in.	10/11/1928	Rayito de sol	Luis de Ibargüen	Male vocal solo, with orchestra
Victor	<i>BVE-47892</i>	10-in.	11/7/1928	Brisas	Carlos Mejía	Male vocal solo, with orchestra
Victor	<i>BVE-48308</i>	10-in.	1/25/1929	Chamaca mía	Juan Arvizu	Male vocal solo, with orchestra
Victor	<i>BVE-48310</i>	10-in.	1/25/1929	Una rosa y un beso	Juan Arvizu	Male vocal solo, with orchestra
Victor	<i>BVE-48517</i>	10-in.	12/26/1928	Tú, tú y tú	Juan Arvizu	Male vocal solo, with orchestra
Victor	<i>XVE-53278</i>	10-in.	6/20/1929	A una ola	Alfonso Ortiz Tirado	Tenor vocal solo, with orchestra
Victor	<i>BVE-53554</i>	10-in.	6/11/1929	Dime por Dios	Rondalla Usandizaga	Instrumental ensemble
Victor	<i>BVE-53573</i>	10-in.	6/20/1929	A una ola	Marimba Centro-Americana	Marimba band
Victor	<i>BVE-53574</i>	10-in.	6/20/1929	Zielinska	Marimba Centro-Americana	Marimba band
Victor	<i>BVE-53602</i>	10-in.	5/9/1929	A una ola	Margarita Cueto ; Carlos Mejía	Female-male vocal duet, with instrumental ensemble

Company	Matrix No.	Size	First Recording Date	Title	Primary Performer	Description
Victor	<i>BVE-53691</i>	10-in.	5/29/1929	Recuerdo andalus	Diana Martínez Milicua	Female vocal solo, with orchestra
Victor	<i>BVE-53692</i>	10-in.	5/29/1929	Pregon de las flores	Diana Martínez Milicua	Female vocal solo, with orchestra
Victor	<i>BVE-53696</i>	10-in.	5/31/1929	España	Tito Coral	Male vocal solo, with orchestra
Victor	<i>BVE-53697</i>	10-in.	5/31/1929	Gitanerías	Tito Coral	Male vocal solo, with orchestra
Victor	<i>BVE-53838</i>	10-in.	6/14/1929	Calla	Juan Pulido	Male vocal solo, with instrumental ensemble
Victor	<i>BVE-53839</i>	10-in.	6/14/1929	Devuelveme los besos	Juan Pulido	Male vocal solo, with instrumental ensemble
Victor	<i>BVE-53840</i>	10-in.	6/14/1929	Eso es mentira	Juan Pulido	Male vocal solo, with instrumental ensemble
Victor	<i>BVE-53854</i>	10-in.	6/20/1929	Cacho de cielo	Margarita Cueto	Female vocal solo, with orchestra
Victor	<i>BVE-53887</i>	10-in.	6/27/1929	Para tí	Onofré Vidal	Male vocal solo, with orchestra
Victor	<i>BVE-53888</i>	10-in.	6/27/1929	Será porque te quiero	Onofré Vidal	Male vocal solo, with orchestra
Victor	<i>PBVE-54740</i>	10-in.	3/21/1930	Un sueño	Alfonso Ortiz Tirado	Tenor vocal solo, with instrumental ensemble
Victor	<i>PBVE-54741</i>	10-in.	3/21/1930	Florecita	Alfonso Ortiz Tirado	Tenor vocal solo, with orchestra
Victor	<i>PBVE-54745</i>	10-in.	3/22/1930	Cobarde	Alfonso Ortiz Tirado	Tenor vocal solo, with orchestra
Victor	<i>PBVE-54746</i>	10-in.	3/23/1930	Te quiero dijiste	Alfonso Ortiz Tirado	Tenor vocal solo, with orchestra
Victor	<i>PBVE-54750</i>	10-in.	3/24/1930	Por si no te vuelvo a ver	Alfonso Ortiz Tirado	Tenor vocal solo, with instrumental ensemble
Victor	<i>PBVE-54751</i>	10-in.	3/24/1930	Conque ese era tu amor	María Grever	Female vocal solo, with instrumental ensemble

Company	Matrix No.	Size	First Recording Date	Title	Primary Performer	Description
Victor	<i>PBVE-54752</i>	10-in.	3/24/1930	Mi secreto	María Grever	Female vocal solo, with instrumental ensemble
Victor	<i>PBVE-54754</i>	10-in.	3/24/1930	Lamento gitano	Alfonso Ortiz Tirado	Tenor vocal solo, with instrumental ensemble
Victor	<i>PBVE-54755</i>	10-in.	3/24/1930	Devuelveme los besos	María Grever	Female vocal solo, with instrumental ensemble
Victor	<i>PBVE-54768</i>	10-in.	4/24/1930	Hojas secas	María Greever	Female vocal solo, with orchestra
Victor	<i>BVE-55140</i>	10-in.	7/18/1929	Dime por Dios	Olga Albani	Female vocal solo, with orchestra
Victor	<i>BVE-55141</i>	10-in.	7/18/1929	El gavilán	Juan Pulido	Male vocal solo, with orchestra
Victor	<i>BVE-55866</i>	10-in.	10/3/1929	Cobarde	Juan Pulido	Male vocal solo, with instrumental ensemble
Victor	<i>BVE-56237</i>	10-in.	9/23/1929	A una ola	Robert MacGimsey	Whistling solo, with guitar and organ
Victor	<i>BVE-56482</i>	10-in.	10/30/1929	Plegaria	Quinteto Yucatán	Vocal and instrumental ensemble, with male vocal solo
Victor	<i>BVE-56703</i>	10-in.	9/19/1929	A una ola	Nathaniel Shilkret ; Victor Orchestra	Orchestra
Victor	<i>BVE-57063</i>	10-in.	11/5/1929	Jurame	Carolina de Keilhauer	Female vocal solo, with piano
Victor	<i>XVE-64798</i>	10-in.	12/26/1930	Un beso	Juan Arvizu	Male vocal solo, with instrumental ensemble
Victor	<i>XVE-67006</i>	10-in.	12/29/1930	España	José Briseño ; Alfonso Ortiz Tirado	Tenor vocal solo, with instrumental ensemble
Victor	<i>XVE-67009</i>	10-in.	12/29/1930	Labios rojos	José Briseño ; Alfonso Ortiz Tirado	Tenor vocal solo, with instrumental ensemble

Company	Matrix No.	Size	First Recording Date	Title	Primary Performer	Description
Victor	<i>XVE-67014</i>	10-in.	12/31/1930	Eso es mentira	Juan Arvizu ; José Briseño	Male vocal solo, with instrumental ensemble
Victor	<i>XVE-67022</i>	10-in.	1/2/1931	Altiva	José Briseño ; Alfonso Ortiz Tirado	Tenor vocal solo, with orchestra
Victor	<i>PBS-68448</i>	10-in.	3/18/1933	Como tú y yo	José Mojica	Tenor vocal solo, with instrumental ensemble
Victor	<i>BRC-72258</i>	10-in.	4/8/1932	Cuando me vaya	José Mojica ; Eduardo Vigil y Robles	Tenor vocal solo, with instrumental ensemble
Victor	<i>BRC-72292</i>	10-in.	4/18/1932	Ni de día, ni de noche	José Mojica ; Eduardo Vigil y Robles	Tenor vocal solo, with instrumental ensemble
Victor	<i>BVE-73570</i>	10-in.	9/23/1932	En alta mar	Cuarteto Machín	Vocal and instrumental quartet
Victor	<i>BS-76065</i>	10-in.	4/28/1933	Te quiero dijiste	Giulietta Morino Orchestra	Instrumental ensemble
Victor	<i>80310</i>	10-in.	2/1/1937	Alma mia	Maura de Oliveira	Male vocal solo
Victor	<i>BS-81625</i>	10-in.	2/7/1934	Arroyito	Juan Arvizu	Tenor vocal solo, with instrumental ensemble
Victor	<i>BS-81742</i>	10-in.	2/23/1934	No me lo digas	Juan Arvizu	Male vocal solo, with orchestra
Victor	<i>BS-81952</i>	10-in.	3/19/1934	Si fueras mia	Juan Arvizu	Male vocal solo, with jazz/dance band
Victor	<i>BS-81954</i>	10-in.	3/19/1934	Lucerillo	Anita de Morales	Female vocal solo, with jazz/dance band
Victor	<i>BS-83387</i>	10-in.	7/17/1934	Un puñao	Nano Rodrigo	Male vocal solo, with 2 guitars and tiple
Victor	<i>BS-83388</i>	10-in.	7/17/1934	Ni de día ni de noche	Nano Rodrigo	Male vocal solo, with 2 guitars and tiple
Victor	<i>BS-83593</i>	10-in.	7/30/1934	A una ola	Trío Matamoros	Male vocal trio, with instrumental ensemble

Company	Matrix No.	Size	First Recording Date	Title	Primary Performer	Description
Victor	<i>BS-84744</i>	10-in.	10/23/1934	What a difference a day made	Richard Humber ; Joey Nash ; Ritz-Carlton Hotel Orchestra	Jazz/dance band, with male vocal solo
Victor	<i>BS-86425</i>	10-in.	12/10/1934	Cuando vuelva a tu lado	Orquesta Pedro Vía	Instrumental ensemble, with male vocal solo
Victor	<i>BS-87421</i>	10-in.	1/16/1935	Cuando vuelva a tu lado	Adelita Varela	Female vocal solo, with piano
Victor	<i>BS-87464</i>	10-in.	1/29/1935	Cuando vuelva a tu lado	Marimba Pan-Americana	Marimba band, with male vocal solo
Victor	<i>MBS-90620</i>	10-in.	Feb. 1936 or earlier	Háblame de tu amor	Moisés Rachini	Male vocal solo, with instrumental ensemble
Victor	<i>BS-92901</i>	10-in.	8/1/1935	Heartstrings	Bill Staffon Orchestra ; Joe Dixon	Jazz/dance band, with male vocal solo
Victor	<i>BS-018497</i>	10-in.	2/10/1938	Ti-pi-tin	Guy Lombardo ; Royal Canadians	Jazz/dance band, with male vocal trio
Victor	<i>BS-021128</i>	10-in.	3/9/1938	Ti-pi-tin	Benny Goodman Orchestra	Jazz/dance band
Victor	<i>BS-023712</i>	10-in.	6/21/1938	My margarita	Stuart Allen ; Essex House Orchestra ; Richard Humber	Jazz/dance band, with male vocal solo
Victor	<i>BS-024078</i>	10-in.	7/22/1938	Tu-li-tulip-time	Jimmy Brown ; Swing and Sway with Sammy Kaye ; The Three Barons	Jazz/dance band, with male vocal solo, male vocal trio, and male vocal ensemble
Victor	<i>PBS-042498</i>	10-in.	2/9/1940	Make love with a guitar	Kenny Baker ; David Broekman	Male vocal solo, with orchestra
Victor	<i>BS-045923</i>	10-in.	1/12/1940	Make love with a guitar	Clyde Burke ; Swing and Sway with Sammy Kaye	Jazz/dance band, with male vocal solo and vocal ensemble
Victor	<i>BS-056425</i>	10-in.	10/1/1940	Agua!	Lina Romay ; Xavier Cugat Waldorf-Astoria Orchestra	Jazz/dance band, with female vocal solo

Company	Matrix No.	Size	First Recording Date	Title	Primary Performer	Description
Victor	<i>BS-071784</i>	10-in.	2/9/1942	Ti-pi-tin	WARNOW (Mark) and his orchestra	Jazz/dance band, with female vocalist, male vocalist, and mixed vocal ensemble
Victor	<i>MBS-081337</i>	10-in.	approximately 1943	Ya no me quieres	Juan Arvizu ; Orquesta Juan García Esquivel	Male vocal solo, with instrumental ensemble
Victor	<i>BVE-Test-637</i>	10-in.	4/30/1929	Recuerdo andaluz	Diana Martínez Milicua	Female vocal solo, with piano
Victor	<i>BVE-Test-638</i>	10-in.	4/30/1929	Una rosa y un beso	Jorge Dimos	Male vocal solo, with piano
OKeh	<i>73816</i>	10-in.	Dec. 1925	Todo por ti	Fortunio Bonanova ; Orquesta Típica Argentina	Male vocal solo, with instrumental ensemble
OKeh	<i>W403217</i>	10-in.	11/1/1929	Lamento gitano	Federico M. Flores	Male vocal solo, with orchestra
OKeh	<i>W403218</i>	10-in.	11/1/1929	Ese tango...!	Federico M. Flores	Male vocal solo, with orchestra
OKeh	<i>W403219</i>	10-in.	11/1/1929	España	Federico M. Flores	Male vocal solo, with orchestra
OKeh	<i>W403220</i>	10-in.	11/1/1929	Gitanerías	Federico M. Flores	Male vocal solo, with orchestra
OKeh	<i>W403244</i>	10-in.	11/8/1929	Júrame	Federico M. Flores	Male vocal solo, with piano
OKeh	<i>W403245</i>	10-in.	11/8/1929	Un sueño—A solas	Federico M. Flores	Male vocal solo, with piano
OKeh	<i>W403247</i>	10-in.	11/8/1929	Tú, tú y tú	Federico M. Flores	Male vocal solo, with piano

APPENDIX C
SELECTED WORKS

Agua, agua! Portilla Music Corporation, New York.
Amadeo (Entwurf), Grever Music Publishing, México.
Andalucia (unpublished).
A solas © Portilla Music Corporation, New York.
Así © Portilla Music Corporation, New York.
Astral mood (unpublished).
A ti (unpublished).
A dream was born (unpublished).
Acapulco © Robbins International Corporation, New York.
Afternoon (unpublished).
Akuki (unpublished).
Alma mía © Peer International Corporation, New York.
Amor de mis amores (unpublished).
A una ola © Portilla Music Corporation, New York.
Ausencia
Ay mulita! (unpublished).
Ay qué bueno! (The flower girl of Miraflores), 1946 © Portilla Music Corporation, New York; Carlos Grever Compañía A. Enp., México.
Bésame © Portilla Music Corporation, New York.
Brisas © Casa Alemana de Música, México.
Bongo (unpublished).
Bonita como las flores © Portilla Music Corporation, New York.
Bonita (unpublished).
Boys we love © Portilla Music Corporation, New York.
Cancionera, 1928.
Canción torera, 1931 (Original-Manuskript der Komponistin).
Cacho del cielo, 1936.
Cantarito, 1939.
Chiquitita (unpublished).
Cinco canciones mexicanas de María Grever (Mi canción, Volveré, Tú te llevaste, Si nuestro amor, Acapulco), 1941 © Robbins International Corporation, New York.
Corbade © Southern Music Publishing Company Incorporation, New York.
Como tú y yo © Movietone Music Corporation.

Con mi guitarra, 1974.
Con que ése era tu amor (unpublished) © Southern Music Publishing Company Corporation, New York.
Crepúsculo (unpublished).
Cuando me vaya © Portilla Music Corporation, New York.
Cuando vuelva a tu lado, 1934.
Cúbreme con tu sarape (Wrap me in your sarape), 1941 © "De la Portilla" Publications Inc., New York.
Dale, dale, dale © Portilla Music Corporation, New York.
Dame tu amor © Grever Music Publishing.
Desde que te vi (unpublished).
Despedida (Farewell) © Portilla Music Corporation, New York.
Devuélveme mis besos © Southern Music Publishing Co. Incorporation, New York.
Diana, La (unpublished).
Dime por Dios, 1929.
Di qué has dejado en mi ser (unpublished).
Distant love (unpublished).
En alta mar, 1931 © Southern Music Publishing Company Incorporation, New York.
En la selva (indisches Gedicht, unveröffentlicht).
Eso es mentira © Southern Music Publishing Company Incorporation, New York.
Ese tango! © Carlos Grever y Compañía A. Enp., Mexico.
España © Portilla Music Corporation, New York.
Family's always around © Portilla Music Corporation, New York.
Florecita, 1930.
From where? © Portilla Music Corporation, New York.
Gavilán, El (unpublished).
Gitana, La (unpublished).
Gracias por el beso (Thanks for the kiss) (unpublished).
Háblame de tu amor (Heart string) © Edward B. Marks Music Corporation, New York.
Hasta cuándo (Tell me when Lolita) © Portilla Music Corporation, New York.
Hasta la vista (Till we meet again) © G. Schirmer Incorporation, New York.
Heaven on earth (unpublished).
Himno de amor a Cristo (My Lord, my Master) (unpublished).

Hojas secas © Portilla Music Corporation, New York.
How long © Portilla Music Corporation, New York.
I loved you before I meet you © Portilla Music Corporation, New York.
I'm saving ev'ry kiss © Portilla Music Corporation, New York.
Inquietud © Edward B. Marks Music Corporation, New York.
In the jungle (En la selva) (unpublished).
Jacalito (My Indian cottage) © Grever Music Publishing, México, 1931.
Jealous moon, 1938 © G. Schirmer Incorporation, New York.
Júrame (Promise love) © G. Schirmer Incorporation, New York.
Labios rojos (Lips of coral) © G. Schirmer Incorporation, New York.
Lamento gitano © Southern Music Publishing Company „Incorporation”, New York.
Lejos muy lejos (unpublished).
Lero lero from Brazil © De la Portilla Publications „Incorporation”, New York.
Let me go back to my dreams © Portilla Music Corporation, New York.
Little cowboy (On a carrousel) (unpublished).
Loca, loca © G. Schirmer Incorporation, New York.
Love passed me by (unpublished).
Lullaby to love (Así) © Portilla Music Corporation, New York.
Make love with a guitar © María Grever Corporation, New York.
Mañana por la mañana (Long before the break of day) © G. Schirmer Inc, New York.
Maríachi serenade, The Portilla Music Corporation, New York.
México canta © Edwin H. Morris and Company Incorporation.
Mi amor por ti (unpublished).
My burro and I (unpublished).
Mi Tesoro (Thanks for the kiss) © De la Portilla Publications Incorporation, New York.
Montecito (En la senda de mis sueños) © De la Portilla Publications Inc., New York.
Mood of the moment © De la Portilla Publications Incorporation, New York.
Muzabamba (unpublished).
Mucho más (Where is the thrill?) © Portilla Music Corporation, New York.
Mulita (Muriel, the mule) © María Grever Corporation, New York.
My Guadalupe © Portilla Music Corporation, New York.
My Margarita (El Charro) © Leo Feist Incorporation, New York.
No espero nada de ti (unpublished).

No me lo digas © Carlos Grever Compañía A. Enp., México.
No, no señor (unpublished).
Our love (Por qué) © Portilla Music Corporation, New York.
Our song © De la Portilla Publications Incorporation, New York.
Out from the dark (unpublished).
Out of this world © Grever Music Publishing, México.
Para qué recordar (A star broke into a song) © De la Portilla Publications Inc., New York.
Passing silhouette (unpublished).
Pícara (unpublished).
Por si no te vuelvo a ver © Southern Music Publishing Company Inc., New York
Pregón de las flores, 1929.
Pun catapún chin chin © Portilla Music Corporation, New York.
Quejas flamencas (unpublished).
Qué ha puesto Dios en ti? (unpublished).
Querida mía (unpublished).
Quién eres tú? © Portilla Music Corporation, New York.
Rataplán © G. Schirmer Incorporation, New York.
Reliquia de amor (Talken of love), Biblioteca National de España.
Saudade © Portilla Music Corporation, New York.
Será porque te quiero (unpublished).
Si nuestro amor (Fue para ti) © Robbins International Corporation, New York.
Summer rain (No me jures amor) © Carlos Grever Compañía A. Enp., México
Te vi (My first, my last, my only) © Edwin H. Morris and Company Incorporation.
This is the theme of our song (unpublished).
Ti pi Tin © Leo Feist Incorporation, New York.
Todo mi ser © Portilla Music Corporation, New York.
To love or not to love (unpublished).
To prove my love © De la Portilla Publications Incorporation, New York.
Try your luck (unpublished).
Tu-li-tulip time © Chapell and Company Incorporation.
Tú te llevaste © Robbins International Corporation, New York.
Tú, tú y tú (You only you) © G. Schirmer Incorporation, New York.
Twilight in Spain (Atardecer en España) © Portilla Music Corporation, New York.

Última canción, La © De la Portilla Publications Incorporation, New York.
 Un beso © Southern Music Publishing Company Incorporation, New York.
 Vámonos © Southern Music Publishing Company Incorporation, New York.
 Vida mía (unpublished).
 Volveré © Robbins International Corporation, New York.
 What a Difference a Day Makes © Edward B. Marks Music Corporations, New York.
 When the Bells of Britain (Ring again each Sunday) © Grever Music Publishing.
 Where is the Thrill? © María Grever Corporation, New York.
 While Pretending © Ediciones Musicales Habana, Cuba.
 Willing to Wait (unpublished).
 Xochimilco Moon (unpublished).
 Ya no me quieres (You're all the matter to me) © Portilla Music Corporation, New York.
 Yo no sé (I know not) © G. Schirmer Incorporation, New York.
 Your dreams hear me calling © Portilla Music Corporation, New York.

Music Films and Movies

East is West Romance drama B&W film in English, 75 Min., Monta Bell, E. M. Asher and Carl Leammle Jr, Universal Pictures Corporation Los Angeles 23 Oct 1930. In Spanish directed by George Melford and Enrique Tovar Ávalos. Actress: Lupe Velez
 Song: "Júrame" music and lyrics María Grever
 Spanish version: "Oriente es Occidente" and "El Barco del Amor"
 San José, Costa Rica: 30 Nov. 1930
 Los Angeles: 26 Dec. 1930
 Una Cana al Aire Comedy, B&W film in Spanish, 41 mins., James W. Horne, Metro Goldwyn-Mayer, Los Angeles, USA, 21 Nov. 1930
 Song: "Júrame"
 French version "Gare la Bombe!"
 Cuando el Amor Rie Melodrama with songs B&W film in Spanish, 57 mins., David Howard, Fox Film Corporation, New York, 26 Dec. 1930.
 Actor: José Mojica
 Song: "Mi Serenata" music and lyrics by María Grever
 Presented in Barcelona, Spain as "Ladrón de Amor and in Havana, Cuba as "El Domador de Mujeres"
 El Príncipe del Dólar Comedy, B&W film in Spanish, 45 min., James W. Horne, Metro Goldwyn-Mayer, Havana, Cuba: 15 Dec. 1930, San Juan, Puerto Rico: 25 Jul 1931
 Song: "A una ola" by María Grever
 French version: "Les chercheuses d'or"
 Seas Beneath, Black & White film in English/Spanish, 90 Min., Fox Film Corporation,

USA, 1931.

El príncipe gondolero (The Gondolier Prince), Musical comedy, B&W, 79 Min.
Paramount Publix Corp., Los Angeles USA, 10 Jul. 1931.

Music by María Grever and Karl Hajos

Songs: "Barcarola coreada," "Veneciana," "La Mujer ha de dominar" and "Vals"
composers undetermined.

La Melodía Prohibida Island, Musical drama, B&W film in Spanish, Frank Strayer, Fox
Film Corporation, Los Angeles, 13 Sep 1933

Actor: José Mojica

Songs: "Como tu y yo" and "Cuando me vaya" music and lyrics by Grever

Señora Casada Necesita Marido Domestic comedy, B&W film in Spanish, James
Tingling, Fox Film Corporation, New York, 8 Feb. 1935

Song: "Qué Sabes Tu?" music by María Grever

Modern Tokyo, Technicolor Documentary, 10 Min., Metro-Goldwyn-Mayer, USA, 1935.

Cherry Blossom time in Japan, Black&White documentary in English, 7 Min.,

Fritz Patrick Pictures und Metro-Goldwyn-Mayer, USA, 1936.

Nancy goes to Rio, Musical film, 103 Min. Universal Pictures, USA, 1940.

Song: "Magic is the Moonlight" English lyrics by Charles Pasquale Bathing Beauty, Technicolor
Film in English, 101 Min., Metro-Goldwyn-Mayer (MGM), USA, 1944.

La mujer sin alma, 129 Min., Black & White Film in Spanish, Cinematográfica de
Guadalajara S.A, Mexico, 1944.

Te besaré en la boca, Film in Spanish, Producciones México, Mexico, 1950.

Cuando me vaya, Original Black & White film in Spanish, Mono, 110 Min., México, 1954.

Cuando me vaya, DVD/NTSC, in Spanish, Producciones Albarran B & m, San
Marcos/USA, 2003.



Publicity photo of Mexican composer María Grever taken by Paramount Pictures or 20th-Century Fox Studios for whom she worked as a film composer from 1920 until her death in 1951. (Source: http://mugi.hfmt-hamburg.de/A_lexartikel/lexartikel.php?id=grev1885)

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"Viva O'Brien Set to Close Tonight." *The New York Times*. October 25, 1941.

Walters, Maria DiPalma and Richard. *Anthology of Spanish Song*. Milwaukee, WI: Hal Leonard, 2001.

Discography

- "Tributo a María Grever" (1965) various artists, vinyl record.
- "Songs of María Grever" LPM1088, various artists, vinyl record.
- "Cuando Vuelva a Tu Lado" María Grever, released 2011. Digital recording.
- "La Canción Femenina" Tehua canta a María Grever, 1981. Vinyl record.

Selected Recordings of "Júrame" on YouTube:

- Rolando Villazon: <https://binged.it/2OQ53Sn>
- Placido Domingo: <https://binged.it/2OQ53Sn>
- Juan Diego Flórez: <https://binged.it/2vuYTPm>
- Juan Diego Flórez (2009) <http://www.youtube.com/watch?v=g8xleiK60uw>
- Alina Sanchez (1980s) <http://www.youtube.com/watch?v=qZVDF94GwyE>
- José Mojica (1927) http://www.youtube.com/watch?v=HZAFxQT_vkk
- Placido Domingo -Mexican TV <http://www.youtube.com/watch?v=aoxsWUJwIpI>
- María Grever (Grand Piano)<http://www.youtube.com/watch?v=ZLsjEgbVT7Q>
- Trio Los 3 Diamantes (1950s) <http://www.youtube.com/watch?v=tRBhIYVWyyvM>
- Libertad Lamarque (1956) <http://www.youtube.com/watch?v=d9rtZ38EzjE>
- Nicolas Urcelay (1950) <http://www.youtube.com/watch?v=J16ln8yNFaQ>

- Alfredo Kraus (1964) <https://www.youtube.com/watch?v=urLr7YrEQFU>

Selected Recordings of “What a Difference a Day Makes”

- Aretha Franklin: <https://binged.it/2AMmv7c>
- Dinah Washington: <https://binged.it/2AMnB2O>
- Amy Winehouse: <https://binged.it/2AQryng>

Selected Artists Who Have Recorded Grever Songs

- Ramon Vargas
- Juan Diego Flórez
- Olga Guillot
- Diane Schuur
- Luis Miguel
- Arturo Chacón
- Jose Carreras
- Rosemary Clooney
- Placido Domingo
- Nayeli Nesme
- María Luisa Tamez
- Libertad Lamarque
- Eva María Santana
- Patrice Jégou
- Luigi Alva
- Arturo Chacon-Cruz
- Gerardo Garciacano
- Rolando Villazon
- José Carreras
- Julio César Oliva