



MIGHTY CHOIR—Shown here on the stage and floor of the City Auditorium are the 450 singers from 25 Houston churches who will be heard with the Houston Symphony orchestra Tuesday night in Handel's oratorio, "The Messiah." Ernst Hoffmann is conducting the group in rehearsal.

Symphony and Chorus Of 450 in Handel's 'Messiah' Tonight

AN exciting and beautiful spectacle, one of the most ambitious musical events and the largest production of its kind in the history of Houston, will be offered music lovers Tuesday night with the presentation of Handel's "Messiah" by a chorus of 450 voices, accompanied by the Houston Symphony orchestra, at 8 p. m. at the City Auditorium.

Ernst Hoffmann will direct the orchestra of 70 pieces and Walter Jenkins will lead the chorales of the oratorio. Soloists will be Ruth Werlein, alto; Nancy Swinford, soprano; Abner Lewis Jr., tenor, and C. J. Robinson Jr., bass.

Solos in the "Messiah" are "He Was Despised," "There Were Shepherds Abiding in the Field," "And the Angel Said Unto Them," "He Shall Feed His Flock as a Shepherd," "Thy Rebuke Hath Broken His Heart" and "Behold and See If There Be Any Sorrow."

Chorales include "For Unto Us a Child Is Born," "Glory to God," "Surely He Hath Borne Our Griefs," "Worthy Is the Lamb," and the finale, the magnificent "Hallelujah" chorus, for which, since 1743, audiences have stood in respect at countless performances.

THE oratorio has been presented in Houston for 29 consecutive years, and this thirtieth performance will, for the first time, offer the full orchestral accompaniment for which the mighty work was scored. The original orchestral

scoring, as well as the original vocal text, will be used.

As in the previous four years, since the death of Ellison Van Hoose, who for 25 years directed the annual presentations in Houston, this performance of the "Messiah" will be dedicated to his memory.

COMPOSERS CONCERT AND VERDI REQUIEM TO CLIMAX FESTIVAL . . .

The Texas Composers Concert and the Verdi "Requiem," with which the Symphony Society will observe the Texas Creative Arts Festival, will comprise two significant musical events in the cultural history of Houston and the state.

The Texas Composers Concert has already attracted the attention of musical circles beyond the state borders, the New York TIMES in its issue of Sunday, February 22 devoting a paragraph to the program which Frederick Fennell will conduct. The concert will mark the first time that a major symphony orchestra has ever offered a program consisting entirely of the works of Texas composers, and Dr. Howard Hanson of the Eastman School of Music who selected the program material from among the fifty entries in the Texas Composers Contest declared "it was a real pleasure to read the scores and I was well impressed by the high quality of the works submitted."

The Verdi "Requiem" which will combine the talents of the Houston Symphony, the Great Choir of the North Texas State College and the quartet of outstanding soloists, will provide music lovers with one of the most ambitious musical productions ever undertaken in Houston. That Houstonians are aware of the importance of this presentation is evidenced from the brisk

advance sale of tickets for the concert.

Both reserved and un-reserved seats are available for the Texas Composers Concert on Saturday evening, March 13, at 8:15, and the Verdi "Requiem," on Sunday evening, March 14, at 8:15. If you have not yet obtained your tickets, we urge you to do so at once. Ticket information is detailed on page 17 of SYMPHONY.

Renew Your Subscription Now!

1948

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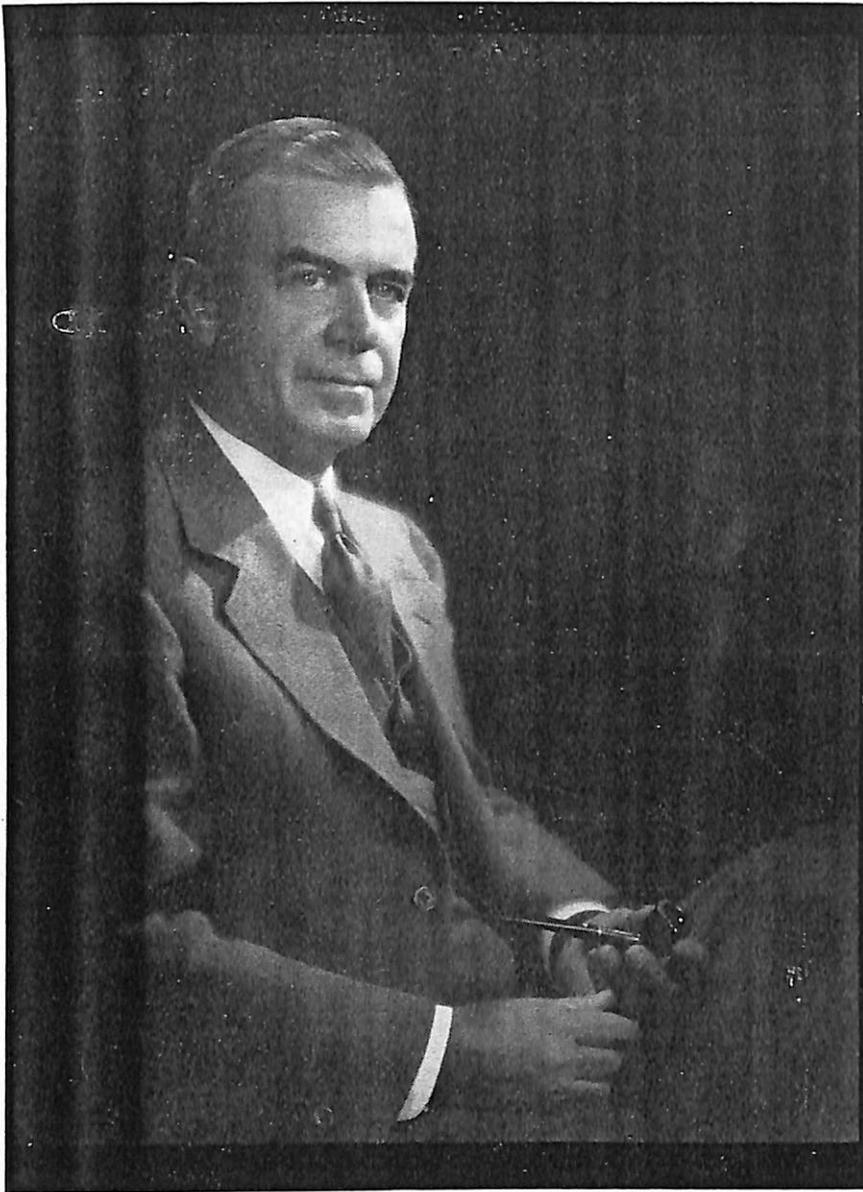
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2630 WESTHEIMER

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ONE HUNDRED TWENTIETH CONCERT

MONDAY EVENING, JANUARY 21, 1946

ERNST HOFFMANN, Conductor

THE DENTON CHOIR

DR. WILFRED C. BAIN, Director and Solo Quartette: ANN WEEKS, Soprano,
HELEN HUNTER, Contralto; EDGLE FURLIE, Tenor; WILLIAM REYNOLDS, Bass



PROGRAM

BACH.....Motet for mixed choir, "Sing Ye to the Lord"
Directed by DR. WILFRED C. BAIN

BIZET.....L'Arlesienne Suite No. 1

Prelude

Minuet

Adagietto

Le Carillon

Saxophone Solo: CLIFF DRESCHER

WAGNER.....Overture to "Rienzi"

Intermission

(Continued on page 2047)



● **"the proud years"**

● LAMAR HOTEL

● HOUSTON, TEXAS

Introducing Ourselves

We hope you have been reading this page in each Symphony Program. This space has been set aside as a forum where we can speak to donors and subscribers.

Who are we? Our women's committee consists of 600 women who each year volunteer their services to the upbuilding of one of Houston's greatest institutions—The Houston Symphony Orchestra. Our tasks are many and much of our work is hard and trying, but our reward is great—the growing recognition of the Houston Symphony among the great metropolitan musical centers.

Our organization is continuous and well planned. Each year the officers and committee for the succeeding year are elected, appointed and well into their work before the start of the next Symphony season. Our chief assignment is the important one of providing an audience to support, inspire, and enjoy our beloved Symphony Orchestra. To this end, our chief assignment is selling season tickets which is a year-round project entailing the contacting of regular subscribers and thousands of prospective subscribers.

An entertainment chairman and her committee arranges gracious gatherings for members. Arrangements are made to extend hospitality to our great artists, escorting them to rehearsals and concerts, sending flowers and tending to the many details connected with each concert.

Another group works during the summer months securing advertisements for our programs. Others do reporting, radio work and phoning.

This hard work is relieved by congenial gatherings of committees and good fellowship. Houston's loveliest homes are opened for meetings followed by a social hour. When a successful symphony season ends, we all have that gratifying feeling of having participated in a movement for the benefit of our children and ourselves, and for the glory of our city.

The Women's Committee
Houston Symphony Society

BEETHOVEN.....Symphony No. 9 in D Minor

Allegro ma non troppo, un poco maestoso

Molto Vivace

Adagio molto e cantabile

Finale

Fantasy Introduction

Recitative: "O Brothers, No More Music"—Bass Solo

Rondo Theme: "Let Thy Magic Bring Together"—Chorus

2nd Stanza: "Joy Doth Every Living Creature"—Quartette and Chorus

March of Youth: Tenor Solo and Chorus

"Joy Thy Spark from Flame Immortal"—Chorus

"Love Toward Countless Millions"—Chorus

"Joy Thy Spark from Flame Immortal"—Chorus

"Joy, Thou Daughter of Elysium"—Chorus and Quartette



The Steinway, official piano of the Houston Symphony, through the courtesy of
CARTER MUSIC COMPANY

Tune in on the HOUSTON SYMPHONY BROADCASTS over KPRC and TQN
Every Saturday — 6 to 6:30 P.M.

To the Symphony Patrons

In the space below, please indicate your preference of artists to appear as guest soloists with the Houston Symphony next season. List the artists in the order of your choice, and place this sheet in "Suggestions for Artists" box which you will find in the foyer. Your suggestions will be appreciated.

ARTISTS COMMITTEE

1 _____ 4 _____

2 _____ 5 _____

3 _____ 6 _____



As you are aware that the Symphony is not self supporting will you call the Symphony office, Capitol 9823, beforehand, when you are unable to attend the concert, so that your tickets may be resold for the Orchestra Maintenance Fund.

TICKET INFORMATION

"ORPHEUS"

Bayou Bend — March 7th — 5:00 P.M.

Limited number of Garden Seats for this Outstanding Event of the Spring Season. Buy tickets early — No Seats Reserved. Tickets sold for capacity of Garden Only!

General Admission \$3.60 (Inc. tax)

NOTE: In event of rain, the Garden performance will be postponed to Sunday, March 9th.

BACH "B MINOR MASS"

City Auditorium — March 8th — 8:15 P.M.

Balcony, All Seats. \$1.20 (Inc. tax)

Dress Circle and Orchestra, All Seats. 1.80 (Inc. tax)

Boxes, Limited Number. 2.40 (Inc. tax)

All seats reserved. Seat requests filled in order of receipt at Symphony Office. Special attention to School and Church orders for blocks of tickets.

Mail Orders to: HOUSTON SYMPHONY SOCIETY,
City Auditorium, Houston 2, Texas

Use the Convenient Order Blank Below

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HOUSTON SYMPHONY SOCIETY

City Auditorium, Houston 2, Texas

Please reserve the following seats for the Azalea Music Festival

_____ Seats for "Orpheus" at \$3.60 each, Total \$_____

_____ Balcony seats for "Bach Mass" at \$1.20 each, Total \$_____

_____ Dress Circle for "Bach Mass" at 1.80 each, Total \$_____

_____ Orchestra for "Bach Mass" at 1.80 each, Total \$_____

_____ Box Seats for "Bach Mass" at 2.40 each, Total \$_____

(Enclose check or Money Order and self-addressed, stamped Envelope with this order and mail to address above.)
NAME _____
ADDRESS _____



FRIDAY, MARCH 7, AT 5:00 P.M.

IN THE AZALEA-FILLED PRIVATE GARDEN OF BAYOU BEND
2940 LAZY LANE, RIVER OAKS, HOUSTON, TEXAS

BALLET, SOLO AND CHORAL HIGHLIGHTS FROM

"ORPHEUS"

BY GLUCK

featuring

THE HOUSTON CIVIC BALLET

DIRECTED BY RUTH ZABA

THE DENTON CHOIR

The music of the
HOUSTON SYMPHONY

and starring

ANNA KASKAS

leading contralto of
The Metropolitan Opera

No lovelier setting for "Orpheus" can be imagined. The exquisitely beautiful music of the opera, the graceful movements of the ballet in the stately garden at twilight, the rich voices of Miss Kaskas and the choir—all this, and the joy of the first days of spring, blended for your enjoyment.

SATURDAY, MARCH 8, AT 8:15 P.M.

IN THE CITY AUDITORIUM

TEXAS AVENUE AND LOUISIANA STREET
HOUSTON, TEXAS

The Gloriously Inspiring

BACH B MINOR MASS

Sung by the

150 VOICE DENTON CHOIR

and presenting

ANNA KASKAS

Contralto

AGNES DAVIS

Soprano

JAMES JACKSON

Baritone

ROBERT McDONALD

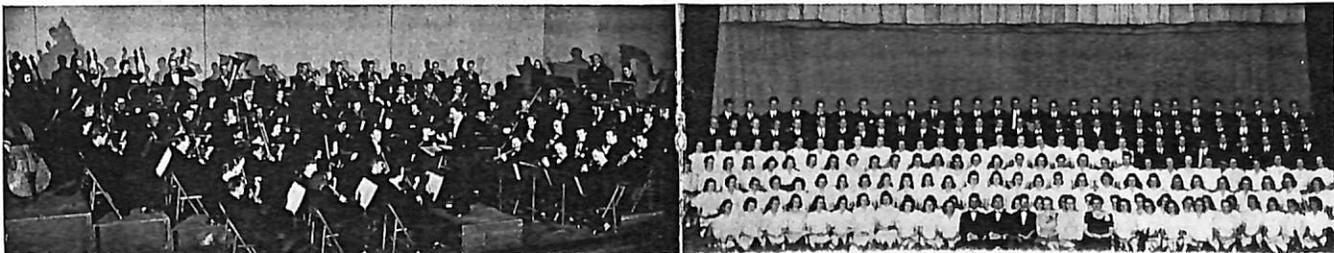
Tenore

with the

HOUSTON SYMPHONY

ERNST HOFFMANN, *Conductor*

The grandeur of the immortal composer's greatest music, richly interpreted by skilled artists, a brilliant choir and the Southwest's finest orchestra, directed by a conductor trained in the traditions of Bach. This is your promise of a performance of unsurpassed excellence.



SCHEDULE OF CONCERTS

1945-1946



IN HOUSTON SUBSCRIPTION CONCERTS

November 5th	Helen Jepson, Soprano
November 26th	Jeanne Therrien, Pianist
December 10th	Zino Francescatti, Violinist
December 17th	Virginia Jean, Pianist
January 7th	Fredell Lack, Violinist
January 21st	Denton Choir
February 11th	William Kapell, Violinist
March 4th	Helen Traubel, Soprano
March 25th	Orchestra Concert
April 15th	Orchestra Concert



SPECIAL CONCERT

March 1st The Ballet Theatre, S. Hurok, Management



STUDENT MATINEES

Four Pairs of Student Concerts

THE HOUSTON SYMPHONY ORCHESTRA

ERNST HOFFMANN, Conductor

Wednesday and Thursday Afternoons — 3 P.M.

CITY AUDITORIUM

Wednesday Concerts for: Colleges, Junior and Senior High, Parochial Schools
Thursday Concerts for Elementary School Students

November 14 and 15	Haydn's Concerto for Trumpet and Toy Trumpet
December 5 & 6	Concerto for Flute & Harp (Mozart) & Junior High School Chorus
January 9 & 10	Senior High School Chorus
March 13 & 14	Houston Civic Ballet in Ravel's Bolero & the Nutcracker Suite (Tchaikowsky)



Season Tickets: \$1.20, Incl. Tax. — Single Admissions: 35c, incl. Tax.

On Sale: Sponsors in City Schools, or Symphony Office, City Auditorium — C. 9823

A limited number of tickets for adults available.

DON'T MISS THIS INTERESTING STUDENT SERIES



STUDENT MATINEES FOR NEGROES

November 7 — March 12



OUT OF TOWN

November 2nd—Percy Grainger	U. of Texas, Austin
November 3rd	Regional Hospital, Camp Swift
January 22nd—Denton Choir & Dalle Frantz	Galveston

Dates pending for Freeport and Corpus Christi

TUNE IN ON THE SYMPHONY BROADCASTS OVER KPRC and TQN sponsored by the Texas Gulf Sulphur Co., in co-operation with the Houston Symphony Society every Saturday 6 to 6:30. Played from the stage of City Auditorium. The public is cordially invited to attend.

SCHEDULE OF CONCERTS

1944-1945



IN HOUSTON SUBSCRIPTION

October 23, 1944.....	Drusilla Huffmaster, Pianist
November 6.....	Anna Kaskas, Contralto
November 27.....	Percy Grainger, Pianist
December 11.....	Robert Casadesus, Pianist
January 8, 1945.....	Lauritz Melchior, Tenor
January 22.....	Mack Harroll, Baritone
February 12.....	To be announced
March 12.....	Heifetz, Violinist
April 2.....	Gladys Swarthout, mezzo-soprano
April 16.....	Opera, "La Boheme"
April 6—SPECIAL CONCERT.....	Oscar Levant, Pianist

(not included in subscription series)

OPERAS

La Traviata

December 27, 1944.....	To be announced
December 28.....	"Il Trovatore"

STUDENT CONCERTS

Wednesday & Thursday afternoon—3 p.m.

November 8 & 9—Romantic program.....	"Peter and the Wolf"
December 13 & 14—Classical program.....	John Moncrief, Pianist & School Chorus
January 17 & 18.....	"Trip Around the World"
March 21 & 22—Opera.....	"La Boheme"

WEDNESDAYS: Colleges, Senior and Junior High, Private and Parochial Schools
THURSDAYS: Elementary Schools.

"POP" CONCERTS

Sunday Afternoons—4 p.m.

November 12—DELUXE POP CONCERT.....	Grace Moore, Soprano
December 17—Regular Pop.....	Paul Witgenstein, Pianist
January 14—Regular Pop.....	Eric Sorantin, Violinist
February 18—DELUXE POP CONCERT.....	Alec Templeton, Pianist
March 18—Regular Pop.....	Betty Ruth Robbins, Pianist
April 1—Regular Pop.....	Easter Sunday Program

ARMY CAMPS, NAVY POSTS & HOSPITALS

October 22.....	Fort Sam Houston	February 23.....	Ashburn General Hospital
November 5.....	Ellington Field	February 25.....	Camp Howze
November 21.....	Camp Polk, La.	March 4.....	Naval Base, Corpus Christi
November 22.....	Selman Field, La.	March 7.....	Harlingen Gunnery School
November 24.....	Barksdale Field, La.	March 9.....	Camp Hulen
December 1.....	Aloe Field, Victoria	March 11.....	Ellington Field
December 2.....	Laredo Air Field	April 7.....	Waco Flying Field
January 21.....	Ellington Field	April 8.....	Camp Walters
January 24.....	Camp Barkley, Abilene	April 9.....	Camp Hood
January 25.....	San Angelo Flying Field	April 12.....	Ashburn General Hospital
January 28.....	Waco Flying Field		
February 20.....	McCloskey General Hospital		
February 21.....	Camp Walters		

Two dates for Camp Wallace pending and one for Camp Maxey.



OUT OF TOWN

October 21—Josephine Lucchese.....	San Antonio
November 20.....	Lake Charles, La.
November 23—Percy Grainger.....	Monroe, La.
November 24—Percy Grainger.....	Shreveport, La.
November 28—Student matinee and evening—Percy Grainger.....	Galveston
November 29—Student matinee and evening—Percy Grainger.....	Beaumont
December 2.....	Laredo
December 4 & 5—Albino Torres.....	Monterrey, Mexico
January 4—"Hansel and Gretel" student matinee.....	Beaumont
January 4—"Il Trovatore"—evening.....	Beaumont
January 23—Mack Harroll.....	Galveston
January 25—Helen Jepson (Hardin-Simmons) (student matinee and evening).....	Abilene
January 26—Helen Jepson—San Angelo College.....	San Angelo
January 27—Helen Jepson—San Angelo College.....	San Angelo
February 19.....	Temple
February 22—Alec Templeton.....	Fort Worth
February 24—Alec Templeton.....	Dallas
February 25—N.T.S.T.C.....	Denton
March 5—Percy Grainger (student matinee and evening).....	Corpus Christi
March 6—Student matinee.....	Corpus Christi
March 6—Texas College A & I.....	Kingsville
March 8.....	Harlingen
March 10.....	Freeport
March 23.....	Tri-Cities
April 7—Oscar Levant.....	Waco
April 8—Oscar Levant.....	Fort Worth
April 10—Oscar Levant—University of Texas.....	Austin
April 11—Oscar Levant.....	Dallas

Houston Symphony Society

1943-1944

ERNST HOFFMANN

Conductor



96th Subscription Concert



NOVEMBER 8, 1943

CITY AUDITORIUM

Houston, Texas

SCHEDULE OF CONCERTS

1943-1944



IN HOUSTON

SUBSCRIPTION

October 18, 1943	
November 8, 1943	Albert Spalding, Soloist
November 29, 1943	Virginia Jean
December 13, 1943	Claudio Arrau, Soloist
January 17, 1944	Rise Stevens, Soloist
January 24, 1944	Richard Crooks and William Primrose, Soloists
February 7, 1944	Drusilla Huffmaster
February 28, 1944	
March 20, 1944	Helen Traubel, Soloist
April 10, 1944	Opera "La Tosca"
January 10, 1944—Special Deluxe Pop Concert	Oscar Levant, Soloist
NATION-WIDE RADIO BROADCAST OVER N. B. C. (7:30 to 8:00 P. M.)	
January 24, 1944—Firestone Program	Richard Crooks and William Primrose, Soloists

STUDENT PROGRAMS

October 28, 1943	February 13, 1944... Gwendolyn June Stokes, Soloist
December 19, 1943	March 23, 1944... Opera "Hansel and Gretel"

"POP" CONCERTS

November 21, 1943... Beatrice Hagan, Soloist	February 13, 1944... Lois Bannermann, Soloist
December 19, 1943... Civic Ballet	March 26, 1944

ARMY CAMPS AND NAVY POSTS

October 20, 1943	Barksdale Field	December 8, 1943	Camp Berkeley
October 21, 1943	Red River Ordnance Depot	December 9, 1943	San Angelo Air Field
October 22, 1943	Camp Maxey	December 10, 1943	U. S. Navigation School, San Marcos
October 23, 1943	Red Cross Hospital, Camp Maxey	January 13, 1944	Camp Polk, La.
November 7, 1943	Ellington Field	January 20, 1944	Camp Howze
November 10, 1943	Foster and Allo Fields	March 8, 1944	Foster Field
November 11, 1943	Laredo Army Air Field	Others Pending.	



OUT OF TOWN

October 19, 1943—Stephen F. Austin College (Student matinee and evening)	Nacogdoches
October 20, 1943—(American Federation of Musicians)	Shreveport, La.
October 21, 1943—(American Federation of Musicians)	Texarkana
October 23, 1943—Paris Music Study Club T.F.M.C. (American Federation of Musicians)	Paris
November 9, 1943—Albert Spalding, Soloist	Galveston
November 10, 1943—Victoria Lions' Club	Victoria
November 11, 1943—Milla Dominguez, Soloist (American Federation of Musicians)	Laredo
November 12, 1943—Milla Dominguez, Soloist	Monterrey, Mexico
December 7, 1943—Hardin-Simmons University	Abilene
December 9, 1943—(American Federation of Musicians)	San Angelo
December 10, 1943—Southwest State Teachers College	San Marcos
January 11, 1944—Oscar Levant, Soloist	Galveston
January 12, 1944—Oscar Levant, Soloist	Beaumont
January 13, 1944—John McNeas Junior College	Lake Charles, La.
February 14, 1944—University of Texas	Austin
February 20, 1944—North Texas State Teachers College	Denton
February 21, 1944—Texas State College for Women	Denton
March 5, 1944—Texas College of Arts and Industries	Kingsville
March 5, 1944	Corpus Christi
March 6, 1944	Corpus Christi
April 4, 1944—State Agricultural and Normal College (Matinee)	Prairie View
April 4, 1944—Texas A & M Town Hall	College Station
Dates Pending—Victoria (second concert), Freeport, Tri-Cities, Huntsville.	

SYMPHONY PATRONS: When you buy from the advertisers in our programs you are approving their faith in the value of the space they purchase.

EIGHTY-SEVENTH CONCERT

MONDAY, DECEMBER 14, 1942

PROGRAM

ERNST HOFFMANN, Conductor

"SINGING CADETS FROM AGGIELAND"

RICHARD JENKINS, Director

WALTER JENKINS, Baritone Soloist

☆

STAR SPANGLED BANNER

☆

SIBELIUS

Symphony No. 2 in D Major

Allegretto
Andante ma rubato
{ Vivacissimo
{ Allegro moderato

Intermission

WEBER

Introduction and Hunters Chorus from "Der Freischutz"
SINGING CADETS

VERDI

Prelude to "Rigoletto"

VERDI

Vengeance Chorus from "Rigoletto"
SINGING CADETS

ELGAR

"Land of Hope and Glory"
SINGING CADETS
WALTER JENKINS, *Soloist*

GOUNOD

Soldiers Chorus from "Faust"

WILSON

"America Is Calling"

SINGING CADETS

☆

The Steinway is the official piano of the Houston Symphony Society

Houston Chorale Goes Before Public Tonight In Music Hall Concert

By HUBERT ROUSSEL

THE Houston Chorale will make its debut with a performance at the Music Hall tonight. This is our latest musical organization of purpose, and the concert is the outcome of a full winter of study and preparation. The 70 singers have banded together and given their time because they feel that the musical culture of Houston is at a point that suggests a more inclusive and balanced production of choral masterworks. It is the aim of the new group to become an auxiliary of the Houston Symphony orchestra (artistically, though not in the matter of support), and thus to make possible the expansion of its repertoire by the use of many scores that combine choral and instrumental performers.



ROUSSEL

Members of the singing organization have proceeded much in the spirit of the early members of the orchestra itself, who had little financial incentive to rehearse and take part in its concerts. They gambled their time against the possibility that Houston could be made to see the value of symphony music. We now have reason enough to be grateful for this original showing of enthusiasm. The chorale members receive no compensation at all; indeed they have paid dues to buy music and provide a piano to be used in rehearsals, and are preparing to purchase their own robes.

+++

Result of a Soldier's Experience

THIS venture grew out of the zeal and enthusiasm of a young musician named Alfred Urbach. Mr. Urbach became a resident of Houston last fall when he reported for duty as first cellist of the Symphony orchestra. He was then just out of the service. Prior to his military career, though he earned his livelihood as an instrumentalist, his hobby has been choral conducting. In the army, which kept him most of the time in Alaska, he was assigned to recreational work, and was given many chances for testing his theories about the value of song as a spiritual tonic, both to the singer and listener.

Urbach formed numerous choral groups in the camps where he was stationed. He taught conducting to those who showed a serious interest in the art. The number of soldiers who reported for the vocal classes amazed him. It may be due in some part to his work in

the service that we now have in the country a number of vocal organizations composed entirely of ex-G. I.'s. Several are ambitious to establish themselves in the professional field, as the Russian soldier-choirs did at the close of the first world war.

All this heightened the natural interest of Urbach. He came to Houston with plans for a civic chorus, which he envisioned as an organization of two or three hundred performers, and called at this office a few days after he landed. I gave him some history which was probably not very encouraging. The best I could say was that although we had plenty of good talent in the various choirs of the city, there had been no brilliant results from the several efforts to weld it together. The idea of a true community chorus, often projected by local and visiting musicians, had never seemed to be eagerly seized.

+++

Program With Plenty of Range

"WELL," said Urbach, "maybe this is the time. Isn't it possible that a great choir could be created in Houston, using singers from every group in the city? This wouldn't interfere in the least with the work they are doing in churches and elsewhere; it would be intended to help that work. The sort of chorale I have in mind would express the musical spirit of all Houston. It would build up interest in singing, and this interest would be of value to every vocal ensemble in town. A great community chorus would draw on singers trained in the choirs, and would help to develop their skill of performance and understanding of music still further. There is always something to learn. A joint effort of this kind would result in better individual choirs."

"Well," I said, "it sounds like a very logical idea. Why don't you give it a try?"

Urbach decided to do so. He has put in a very hard winter of work, and I have seen and heard enough of his effort to understand

that he has labored in a most intelligent and professional manner. The organization he has formed is well trained, and should have something to say in its concert.

The program selected for the opening performance is a good one; it is varied in both structure and spirit. In addition to a good deal of traditional matter, it will show the audience what is being done in the choral medium by a number of modern composers, including one Houston musician, Richard W. Bowles, who is assistant conductor of the choir. The concert should be of value to anyone with an interest in music and in the musical future of Houston.

We have turned out for many seasons to hear vocal ensembles from other parts of the world. We knew little about them at first. Is there any reason why we shouldn't accord the same hearing to an organization of our own? A proper interest in the choral venture at this moment could result in a considerable broadening of the musical entertainment of Houston.



IN PERSON — Gail Storm, Houston film star, will make appearances on the stage of the Metropolitan theater Wednesday with her leading man, Don De Fore, in connection with the opening of their picture, "It Happened on Fifth Avenue."

Tickets on Sale Today for City's Big Benefit Show

Tickets for the Texas City benefit show to be staged at the City Auditorium April 29, with many Hollywood and radio stars participating, will go on sale at noon Wednesday at the Auditorium box office.

Two popular stars of the screen, Gail Storm and Don De Fore, here for the opening of their latest film, will be on hand to sell the first tickets to the benefit show, expected to bring one of the most glittering arrays of talent ever offered in Houston.

Hollywood and radio notables who have already made arrangements to appear in the local performance, following a show in Galveston the previous evening, include Jack Benny, Phil Harris, Alice Faye, Rochester, Mary Livingston and Dennis Day. Many other film and radio stars have shown interest in the relief show and are making plans to attend.

Unable to make the journey to Texas because of other commitments, Red Skelton notified R. J. O'Donnell of Dallas, general manager of Interstate circuit, by telephone Tuesday that he was donating his entire salary for last week, \$3250, to the disaster relief fund.

Houston Chorale
75 Voices
Concert
Tonight, 8:30 P.M.
Music Hall
Admission \$1.20
Tickets on Sale
Thos. Goggan & Bro.
Music House, 1201 Main

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BORIS Karloff
THE WALKING DEAD
FIRST NATIONAL PICTURE

THE HAUNTED MINE
starring Johnny Mack BROWN
Raymond Hatton

MIDNITE SHOW SAT. NITE

FIRST CONCERT
HOUSTON CHORALE
75 VOICES
ALFRED F. URBACH, Conductor
TONIGHT
April 23, 8:30 p.m.
MUSIC HALL
\$1.20, Incl. Tax
Tickets at Levy's—Goggan's
Houston Symphony Office

LOG CABIN INN
2417 GALVESTON ROAD W. 6 0309
DANCING NITELY
Music by
Sherman Williams
and His Recording Artists
LIMITED ENGAGEMENT
Sunday Matinee 3:30 P. M. Till 7 85c
Monday Night Jam Session
Thurs. Jitterbug Contest, Prizes
Cover Monday thru Friday, 85c
Saturday, \$1.20, Tax Incl.
T. J. PARKER, Owner



YES OR NO?—Alfred Urbach who is organizing Houston's 200 voice chorale grades Betty Davis during an audition in the Conservatory of Music. Nancy Berry accompanies Miss Davis, who received a "yes" from Mr. Urbach and was accepted into the chorale.

Auditioning Causes 'Nerves,' Although Only One Listens

By IRENE TILTON
Press Staff Writer

If you want to feel as if 10 million eyes are looking at you—
If you want to feel as if 10 million ears are listening to you—

All you have to do, according to Alfred Urbach, who is organizing a 200 voice chorale for Houston, is—audition.

"I know what the people I ask to audition for the chorale go through," he said Thursday. "I feel nervous for them because I've auditioned so many times myself."

Never at Best

A person, he said, is never at his best if he feels that the person listening to him is going to judge him as a performer.

"I know that I'd rather play for an entire audience than for one person," he said. "If you play for one person, you feel as if his eyes are boring through you and as if his ears are one inch from you."

Converses Informally

To place an auditioneer at ease,

Mr. Urbach first converses with him informally.

"I make every effort to show him that I'm not going to bite him the moment he opens his mouth to sing," he said.

About one thing, however, Mr. Urbach, who is principal celloist of the Houston Symphony, is very strict. That is that the person admitted into the group be serious about chorale work.

Work for Organization

"If he doesn't work for the organization—he's out," he declared. "I don't want anyone in it who will begrudge the fact that he has to go to rehearsal when he'd rather be going someplace else."

Almost anything goes at auditions. Mr. Urbach listens to everything from popular songs to arias from operas. If the person hasn't prepared a number, he is asked to sing a hymn.

"I try not to judge them too harshly," he concluded. "Some of them can't start on pitch because of nervousness, but I always keep in mind the way I'd be feeling if I were in their shoes."

Port Interests Map Fight for Equalized Rates

Houston port interests, thoroughly aroused by new efforts to widen an area of equalized rail rates applicable to Texas ports and new cables, are girding for a finish before the Interstate Commerce Commission and the United States Supreme Court.

They are determined once for all to obtain a final ruling on a theory which has allowed railroads in the past to ignore the level of a haul in establishing rates. The theory which has shoved millions of tons of cargo into the New Orleans from points hundreds of miles nearer Houston and other Texas ports.

Strategy Mapped

Strategy of the rate battle was mapped last week during a session in the office of Port Director J. W. Wait which was attended by more than a score of port officials, steamship men, forwarders, warehousemen and operators of terminals. They heard C. Wilson G. Saville of the National Commission describe the rate battle "as a test of the utmost seriousness."

H. B. Cummins, manager of the Houston Port Traffic Bureau, asserted that he will have to fight for our rights once and for all get our share on the grotesque roads may establish completely new making fa-

Flavor?



ANNOUNCING

THE

HOUSTON

CHORALE

ALFRED URBACH

CONDUCTOR

A NEW MUSICAL
ORGANIZATION OF
200 MIXED VOICES

AUDITIONS
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FOR INFORMATION

PHONE

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Jeanne Urbach comments

WHAT DO YOU REMEMBER ABOUT:

This event

Your reply, with anecdotes if interesting

The first (1949) Beethoven 9th Symphony. Were you and the chorus anxious? Did it make it easier or harder that the orchestra was all AI's 'cohorts'? Did we get standing ovations as usual?

a thrill; something that all had set out to do
al got along w everybody. Chorus had no fear

The concert that Igor Stravinsky conducted in 1958. What is Igor like as conductor? as person? cordial? stern? relaxed? driving? Did the chorus enjoy this encounter with a 'great'?

nothing stands out
Jeanne in awe

Efrem Kurtz as a conductor and person. He certainly launched us. But what was his podium and off-podium personality like?

nice fellow -
Al brought him home too. good for orchestra

Noble Cain as a guest conductor and personality. He certainly is a towering person in choral music. Help me put life into describing his visit to you folks.

Stayed at Urbachs
brought family, 2 boys + 2 dogs
al met him in N.Y.

Ezra Rachlin as a conductor and person. Historically, we have had some good relationships with associate conductors. How was our relationship with Ezra. Do you know what happened to him later in his career??

William Schumann compositions. Jeanne said 'WOW' after one of his numbers that you sang in 1950. Tell me more! Difficult? Inspiring?

The 'Houston Chorale Orchestra' -- annually performing 'Nutcracker,' 1949-1952. Is this largely amateurs or largely AI's cohorts from the Symphony? If the latter, were they paid? Or were both kinds present.

Some HSD musicians. probably paid
(w/union)

Do you want to make any comments on the two Houstonians who wrote for you and the chorus? -- Arthur E. Hall and Richard W. Bowles. Who were and are they?

Jack Waggoner -- A notation by Jeanne implies that he may still be living in Houston. Do you have an address or telephone, by which I may contact him for reminiscing?

a painter. worked
15603 La Cabana
HT 77062 (1992)

Dr Jack T Waggoner
Ruth Porter went to
Sing in OpCh

THE URBACH YEARS - THE HOUSTON CHORALE, 1946-1967

Sandy Graf

(The following is excerpted in toto from the 40th anniversary history by Sandy Graf, former HSC President and Chorus Manager. Dave Nussmann's comments on the 'Urbach' repertoire are relegated to the second half of this handout).

"He came to Houston with plans for a civic chorus....and called at this office a few days after he landed. I gave him some history which was probably not very encouraging. The best I could say was that although we had plenty of good talent in the various choirs of the city, there had been no brilliant results from the several efforts to weld it together. The idea of a true community chorus, often projected by local and visiting musicians, had never seemed to be eagerly seized. 'Well,' said Urbach, 'maybe this is the time -- ' "

Thus Hubert Roussel, longtime Houston music critic, describes the young man who faced him across a Houston Post desk one late Summer day in 1946. Alfred F. Urbach, a young bachelor released from World War II service, had just arrived in town to assume his duties as first cellist of the Houston Symphony Orchestra. His hobby was choral conducting.

Urbach had organized many military choruses while serving with the Air Transport Command in Alaska. He was astonished and impressed by the G. I.'s enthusiastic response to choral music during these difficult years. This wartime experience led Urbach to believe strongly in the value of music as a unifier and peace-making force in human relations.

In his own words, "Common ground for the rich and the poor, the strong and the weak, the young and the old, the meek and forceful, is not easily found -- but it can be found in singing." He felt that music brought these humanitarian benefits not just to the singer, but to the listener as well.

"The sort of chorale I have in mind," Urbach said to Roussel, "would express the musical spirit of all Houston."

There were many besides Roussel who agreed with Urbach's ideas and so the Houston Chorale, conceived in Alaska, became a reality. The Houston Chronicle donated the use of its KTRH studios, then in the Rice Hotel, for the first auditions. It took two months to get 30 singers together for the first rehearsal on October 29, 1946 at the old Houston Conservatory of Music. By the end of January 1947, the group numbered 75 and membership was closed to prepare for the "first annual concert."

HOUSTON CHORALE GOES BEFORE PUBLIC TONIGHT IN MUSIC HALL CONCERT read the Houston Post on the morning of April 23, 1947. (Other headlines that morning concerned the tragic explosion of the French SS Grandcamp in Texas City several days earlier.) The day after the concert, Chorale members were gratified to read unanimous critical plaudits for the group's high purpose and musicianship. One typical comment was Eleanor Wakefield's opening lead in the Chronicle: "The new Houston Chorale exhibited results of months of work and rehearsals in a first performance at the Music Hall Wednesday night -- a concert of a cappella melody which sets it up as Houston's foremost singing organization."

It is interesting to note that the very first song the Chorale performed in public was a choral motet by Lundquist called 'Now That the Sun is Beaming Bright.' This decidedly upbeat spirit was to characterize the Chorale for many years to come.

Tuesday night was always rehearsal night. It began early for Al Urbach, perhaps with a simple supper at Kelly's with a few Chorale singers. (One charter member who often came along was a young alto listed in the first concert program as Jeanne Lutz. In September, 1947, she became Mrs. Urbach and thereafter, anything that mattered to the Chorale was the joint concern of 'Al and Jeanne.')

Because the Urbachs owned no car in those postwar days, the journey to rehearsal was by bus. Their 'luggage' was a blue (and heavy!) foot-locker which held all the Chorale records. Their destination was the old yellow-brick City Auditorium, which stood where Jones Hall is today. It was to be the Chorale's home for 16 years.

The evening's business began, as ever, with setting up chairs. One by one the singers would arrive, go through the lobby and up the wide, winding stairs to the rehearsal room. Formerly used as a banquet hall, the room was three stories high. Gilded cherubim looked down from the ornate ceiling and the walls, with the original gas fixtures still in place, boasted beautiful paintings. The curtains were of a rich red velvet.

Unfortunately, what the hall offered in decorative splendor and good acoustics was not matched by its heating and cooling systems. The room was warmed in winter by extension heaters (an open flame with an asbestos shield behind it) and 'cooled' by a few stand-up fans. Later on, conditions improved with the installation of window units for air-conditioning. Nonetheless, a poignant rehearsal note from Al reads: "sure hope we get some cooler weather soon. Awful hard to sing in an oven. Maybe, one day --"

In the meantime, everyone worked feverishly to make the Chorale a success. Members pitched in and bought themselves concert robes: bright blue academic gowns monogrammed with 'HC' in gold, with salmon-colored collars. Al cashed in his own war bonds to buy the Chorale's first piano and some music. He was reimbursed later by the Symphony, but at first the Chorale had to support itself -- either through its concert receipts or through public donation.

Giving a concert was hard work for everybody. It meant printing tickets, programs and posters, renting a hall, hiring an orchestra or guest conductor, if needed. The chorus also had to pay a small army of stagehands, ushers, piano movers and other helpers. Anything the Chorale members could do themselves, they did -- from building risers to decorating Christmas trees for the Coliseum stage.

The one job that was singled out for universal groans was selling tickets. To spur sales, prizes donated by local merchants were awarded to those who sold the most tickets to each concert. But sometimes the competition for public attention was stiff.

One frantic Board meeting was called in April of 1954 "because of the unfortunate situation of Dean Martin and Jerry Lewis coming to Houston" on the very night the Chorale was giving its Spring concert. The comedians, at the height of their fame, captured the audiences that night.

With all this practice, everybody got pretty good at selling tickets. More cheerful Board records show that for the 1953 Christmas concert, 120 members sold 2,800 tickets! Even so, nobody liked it much.

Happily, the heavy demands of fund-raising diminished over the years as the Houston Symphony Society assumed more and more responsibility for the Chorale's operation.

Artistic affiliation with the orchestra had begun early. Miss Ima Hogg, then president of the Society, heard the chorus in rehearsal before its first concert in 1947. For years after that, the entry 'Corsage for Miss Ima' is seen among Chorale concert disbursements as a small recognition of her interest in the group.

In April, 1949, only two and a half years after its formation, the Chorale proudly sang its first work, the Beethoven Ninth, with the orchestra under Efrem Kurtz. Since that time, the group has been privileged to sing the masterpieces of the choral repertoire under some of the world's most brilliant conductors.

As the chorus did more and more work on a regular basis with the orchestra, the Society agreed to provide salaries for the conductor and accompanist and to buy necessary music, among other things. Thus, Al and Jeanne saw a realization of a dream. The Chorale had become what it remains to this day -- the official chorus of the Houston Symphony Orchestra.

Let no one imagine that this prestigious position shielded the chorus from life's wilder moments.

To begin with, the City Auditorium was the early home, not only of the Symphony and the Chorale, but also of the wrestling matches! This meant reaching rehearsal through a lobby filled with wrestling fans buying tickets at the box office. Stokowski, in particular, was fascinated by this colorful crew. (Sometimes a fist-fight out on the sidewalk was included in the pre-rehearsal excitement.) What followed, of course, was a rehearsal punctuated by the wild cheering and outraged screams of the uninhibited spectators downstairs.

With the proposed demolition of the City Auditorium to make way for Jones Hall, the Chorale folded its chairs and moved to new quarters in the Chamber of Commerce Building in September, 1963. The rehearsal rooms there were never very fancy, but they afforded the chorus a much-appreciated temporary home for the next three years.

The biggest changes came in the 1966-67 season, the chorus' 20th anniversary. There was the long-awaited opening of Jones Hall with the Chorale singing for both the dedication and opening concert under Sir John Barbirolli. There was glamour and glitter to spare on these occasions: a milestone for all Houston. Not the least of the new benefits, to the singers, at least, was a large professional room in which to rehearse. Added bonus: no more rickety folding chairs!

Then, on April 11, 1967, Al announced his plans to leave Houston permanently and move to western Colorado. His Symphony duties (he had resigned as 'cellist in 1955 to take on administrative work) were becoming increasingly heavy. Chorale concerns added to the pressure¹. Everyone at rehearsal that night knew what a difficult decision the Urbachs had made. No rhetoric could adequately cover the situation when it came time to say good-bye. But the obvious historical fact remains true today: the first twenty years belong to Al and Jeanne.

¹But the driving force for Al Urbach's retirement was his own health. Al has arthritis! We are happy to say that, although the condition remains, it is under control.

	Years	Composer	Work
✓	* 54	Bach, J. S.	All Breathing Life, Sing and Praise Ye the Lord
✓	* 50	Bach, J. S.	If By His Spirit
✓	* 47(2)	Bach, J. S.	Jesus, Joy of My Endeavor
✓	* 50	Bach, J. S.	Sleepers Wake, A Voice is Sounding
✓	* 54	Bach, J. S.	The Spirit Also Helpeth Us (adapted from Romans 8:26,27, by Wm Bartholomew)
✓	* 48(2)	Bach, J. S.	To Thee Alone Be Glory (Chorale)
✓	* 54	Bainton, Edgar <i>Leslie</i>	In the Wilderness <i>English</i>
✓	* 50	Baldwin, Ralph L.	Little "Lordeen"
✓	* 50	Barnes, E. S. <i>Edw. Shippert</i>	When Christ Was Born of Mary <i>USA</i> Free
✓	* 49	Beethoven, L	Hallelujah from 'Mount of Olives'
✓	* 47, 48	Bell, arr. Shaw	Sleep Baby Sleep
✓	* 49	Bell, Norman	Our Sweet Savior Dear
✓	* 50	Booth, Guy	We Saw Him Sleeping
✓	* 52	Borchers, Orville	Joy
✓	* 47	Bowles, Richard W.	My Heart Leaps Up
✓	* 50	Brahms, J.	Liebeslieder Waltzes, op. 52
✓	* 47, 48	Brahms, J., arr.	Phillis (German Folk Song)
✓	* 59	Bright, Houston, arr.	I Hear A Voice A'Prayin'
✓	* 50	Burleigh, H., arr.	My Lord, What a Morning - <i>Henry Thacker</i>
✓	* 54	Byrd, William, arr. Cain	Misereri Mei (Psalm 51)
✓	* 47(2)	Cain, Noble	The Music of Life
✓	* 54	Cain, Noble	The Preludes of Life (from 'Meditation Poetiques' by Lamartine)
✓	* 53, 54	Cain, Noble	To Music
✓	* 47(2)	Cain, Noble, arr.	Go Down Moses!
✓	* 48(2)	Cain, Noble, arr.	Ole Art's A-Moverin'
✓	* 50	Cain, Noble, arr.	When de Star Shine
✓	* 54	Casali, G., arr. Cain	Improprium (Psalm 69:20-21)
✓	* 49, 52	Christiansen, F. M.	Beautiful Savior - <i>Fredrick Melius</i>
✓	* 49, 53	Christiansen, F. M.	Lullaby on Christmas Eve
✓	* 50	Cook, arr. Borch	Swing Along!
✓	* 48	Cunkle, Frank, arr.	Behold That Star
✓	* 48, 49	Darby, Ken, arr.	Twas the Night Before Christmas
✓	* 50, 51	Someone	
✓	* 52		
✓	* 53	Dawson, L., arr.	Ain-a That Good News
✓	* 50	Dawson, L., arr.	Soon I Will Be Done
✓	* 53	DeLasso, arr. Widman	Echo Song
✓	* 50	Delius, F. <i>de Bruck</i>	The Splendour Falls on Castle Walls
✓	* 52	Dosien, Robert p.	Softly Slumber
✓	* 47(3)	Elgar, E.	As Torrents in Summer
✓	* 47(2)	Fitzgerald-Jones	Five Concert Rounds: Row, Row, Row Your Boad; Three Blind Mice; Are You Sleeping; The Cuckoo; The Huntsman.
✓	* 50	Franck, Cesar	Psalms 150
✓	* 54	Gabrieli, G. <i>Barth</i>	Jubilate Deo
✓	* 48	Gaul, Harbey, arr.	The Shepherd and the Inn
✓	* 54	German, Edward	O Peaceful Night - <i>English</i>
✓	* 59	Gershwin, George	Selections from Porgy & Bess (Summertime, The Promise' Lan', I Got Plenty O'Nuttin'; It Aint Necessarily So; Oh Lawd, I'm On My Way
✓	* 48, 52	Grisey, Mac, arr. Lee	Sweet Little Jesus Boy
✓	* 47	Gretchaninoff, A.	Autumn (The Awakening of Spring)

SINGING IN THE URBACH YEARS: THE INDEPENDENT CONCERTS AND REPERTOIRE

Dave Nussmann -- data from Jeanne Urbach

(When Dave Nussmann began the research for this history, it soon became obvious that there were huge knowledge gaps about the 'independent' concerts of the early years. A letter to Al and Jeanne Urbach in Colorado brought welcome aid -- Jeanne would comb the 'Urbach Scrapbooks' to come up with that record. What soon arrived was a careful documentation of every work sung in every concert! Jeanne's documentation, now archived in the Symphony Library, is the basis for this musical history of the 'Urbach' years)

We owe a real debt to our founder, Al Urbach, for the start he gave us. Any long term observer of the Houston choral scene knows that the path is strewn with 'failed' choruses -- groups that produced good music for a while, but that failed to find the combination of leadership, repertoire, audiences, and sponsorship that made survival possible. We survived through childhood and maturation -- and we owe that to our early members, to HSO, and above all, to Al Urbach.

Although the Chorus began rehearsing on October 29, 1946, and held their first (independent) concert on April 23, 1947, it was not until April 10-11, 1949 that the first engagement with HSO occurred. And, until the 'Stokowski' era of the late 1950's, the Symphony engagements averaged only one a year. So for the task of maintaining a critical mass of concerts the Houston Chorale was largely on its own. Independent concerts predominated until 1957, then continued sporadically into the 1960's. It is this independent repertoire that we consider here.

The independent repertoire is summarized in the accompanying table. This music *complements* rather than *competes* with the choral symphonic repertoire that from 1949 the Chorale was getting in their HSO engagements. Many of the singers had come from singing in church choirs. This independent repertoire undoubtedly helped them *transition* into becoming the choral symphonic chorus that we now enjoy.

The independent repertoire is a *choral repertoire* -- it is almost exclusively either a cappella or piano-accompanied. The organization developed the tradition of assembling a 'Nutcracker orchestra' for each Christmas concert (friends of Urbach's, including some from HSO), but that is the only use of orchestral accompaniment outside of HSO concerts. There is a modest repetition of favorites, feasible not only because favorites are enjoyed but because audiences are not always the same. In our current Christmas Pops, we do far more repeating than the independent Chorale ever contemplated!

This Choral repertoire is varied and challenging. The chorus is singing some good 'Pops' -- black spirituals, light Christmas works, Gershwin -- but it is also singing contemporary works. On the very first concert, local composer **Richard W. Bowles** provided a work, '**My Heart Leaps Up**,' that was dedicated to the Chorale. In 1948 through 1954, local composer **Arthur E. Hall** provided four works -- '**Tone Picture**,' '**High Barbary**,' '**Gloria**,' and '**Seven Preludes to the Nativity**.' In 1954 the chorus performed '**The Peaceable Kingdom**,' that electric work by **Randall Thompson** (we would return to portions of this composition as part of our 1988 European tour repertoire). In 1948 the Chorale sang **Paul Hindemith's 'Three Chansons: The Doe, A Swan, In Winter.'** And in reaction to singing difficult works by contemporary composer **William Schumann**, Jeanne Urbach says "WOW!"

	Years	Composer	Work
✓	48(2)	Gretchaninoff, A., arr. Cain	Holy Radiant Light
-	* 50, 53	Gross, Bethuel	Six Modernistic Carols
-	* 52	Gross, Bethuel	Three Christmas Moods
o	* 51	Gruber, Franz	Silent Night
*	51 G	Gual, Harvey	The Shepherd and the Inn
✓	* 48	Hall, Arthur E.	High Barbary
✓	* 53, 54	Hall, Arthur E.	Seven Preludes to the Nativity
✓	* 53	Hall, Arthur E.	Sing With the Spirit
✓	* 48	Hall, Arthur E.	Tone Picture
*	53	Harvey, arr. Gaul	An Italian Carol of St Michael
✓	* 50	Hill Arthur E.	Gloria <i>Hall</i>
✓	* 48	Hindemith, Paul	Three Chansons: The Doe, A Swan, In Winter
✓	* 48 49	Holst, G.	I Love My Love
✓	* 49, 52	Humperdinck, arr. Wilhousky	Evening Prayer and Dream Pantomime from Hansel and Gretel
-	* 47 (3)	James, Will	Dark Water
-	* 47,	James, Will	Hear my Prayer
	48(3)		
o	* 48	Jones, David Hugh	Glory to God in the Highest
*	51	Jungst, Hugo, arr.	While Shepherds Watched Their <i>German</i> Sheep
-	* 51	Kevan, Alex	What Child Is This?
✓	* 54	Kodaly, Zoltan	Evening
✓	* 54	Kodaly, Zoltan	Jesus and the Traders
o	* 47	Kopylov, A., arr.	Heavenly Light <i>Alexander. Russian</i>
	48(2)	Wilhousky	
	54		
o	* 52	Kountz, Richard	Carol of the Questioning Child
	* 50	Kountz, Richard	Prayer
	* 51	Kountz, Richard	Rise Up Early
-	* 48	Krone, Beatrice & Max, arr.	We Wish You A Merry Christmas
o	* 53	Kubick, Gail	Tee Roo <i>American</i>
-	* 51	Lehman, Evangeline	Final Gloria from cantata "Christmas"
-	* 52	Leisring, arr. Hoggard	Let All the Nations Praise the Lord
-	* 47(4)	Leontovich, M., arr.	Carol of the Bells
	48, 54	Wilhousky	
-	* 53	Liemohn, Edwin	Glory Be To God on High
o	* 48(2)	Lotti, Antonio.	Crucifixus
	51		
-	* 54	Lucas, Leighton	Every Wind That Blows
✓	* 47(3)	Lundquist, M.	Now That the Sun is Beaming Bright
o	* 53	Lvov, arr. Wilhousky	Hospodi Pomilui <i>Russian</i>
-	* 53	Malin, D. F., arr.	Come and Adore (Basque Christmas Carol)
-	* 51	McCollin, Frances	Festival Chorus - "Ring Out Wild Bells"
-	* 52	Milkey, Edward T.	Christmas is Coming
✓	* 48, 53	Mozart, W. A.	Gloria in Excelsis Deo, from the Twelfth Mass
-	* 47(2)	Mueller, C.	Sunset
-	* 50	Mueller, C.	The Marches of Peace
o	* 49	Niles, arr. Horton	Carol of the Polish Grenadiers
	* 49	Niles, arr. Horton	I Wonder As I Wander
	* 49	Niles, arr. Horton	The Kentucky Wassail Song
o	* 49, 53	Palestrina, arr. Cain	Adoramus Te Christe
o	* 50	Palestrina, arr. Haworth	Adoramus Te
o	* 47, 48	Palmgren, <i>Selma</i>	Finnish Lullaby <i>Finnish</i>

There is a strong dependence on music *arranged* by key American choral masters. **Noble Cain** stands out among these arrangers -- particularly because he came to Houston to direct an entire independent Houston Chorale concert in 1954. (He stayed at the Urbach's home -- and brought his entire family, including two boys and two dogs!) Other arrangers used include **F. Mellus Christiansen, Harvey Gaul, Willhousky, and Robert Shaw.**

There is a wealth of black spirituals -- including 'I Hear a voice a'prayin,' 'My Lord, what a Morning,' 'Go Down Moses,' 'Ole Art's a-Moverin,' 'When de Star Shine,' 'Ain-a that Good News,' and 'Soon I Will Be Done.' Arrangements included those by **H. Burleigh, L. Dawson, Mac Gimsey, and R. Baldwin,** and **Noble Cain.** Recall that in the early 1950's, Houston was a segregated city. Including Spirituals in the repertoire to this extent was a bold and important step. The step of including black choristers had to wait -- according to Jeanne Urbach it took place about 1960.

There is a reticence to use foreign languages. All the **J. S. Bach** works are performed in English translations. Foreign language works are generally limited to a few in Latin. I have the feeling that this was the proper thing to do. Although I support our current adherence to original languages, I feel sorry for audiences who miss real emotions because of language barriers. From his experiences in World War II, Al Urbach was dedicated to 'bringing music to everyone.' To 'impress' audiences with foreign languages would simply not have been his style.

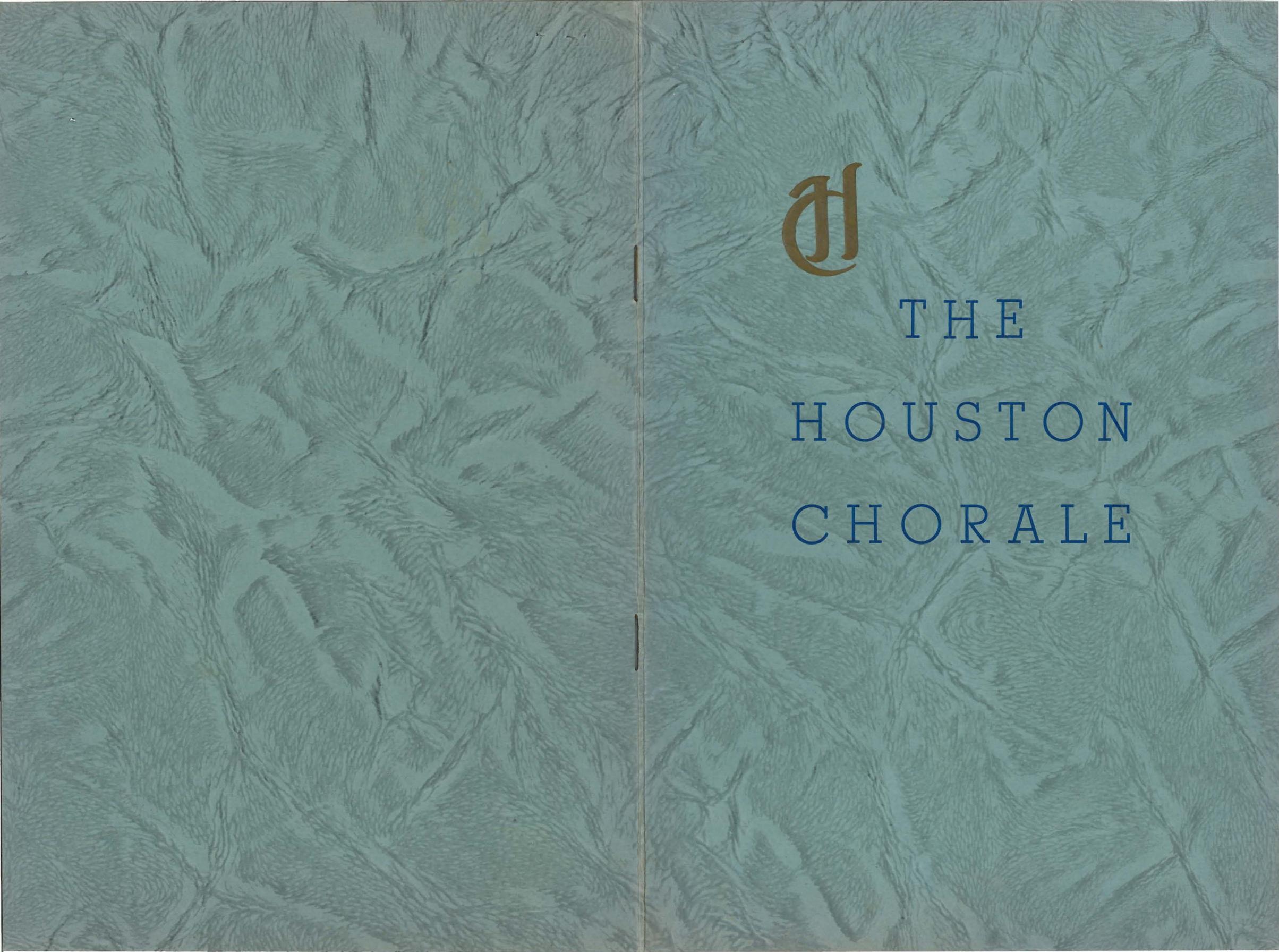
The repertoire includes some numbers that from our hindsight would belong in the better church choirs. But considering that is the source of training for many of Al Urbach's Chorale recruits, and considering Al's 'egalitarian' desires to 'express the musical spirit of all Houston,' could there be anything more appropriate?

The annual independent Christmas concert was an important activity in the performance cycle. So the independent Christmas repertoire is particularly rich (Here we feel somewhat envious of the early Chorale). Some of our current stalwarts appear for the first time, including 'Carol of the Bells,' 'Fum, Fum, Fum,' and 'Patapan.' But other more classical numbers are included -- excerpts from Bach cantatas, and a host of a cappella numbers. Starting in 1948, and extending through 1952, a 'Houston Chorale Orchestra' played extracts from the 'Nutcracker.' The reliable annual presentation of this generation of Chorale Christmas concerts in 1948 through 1955 developed its own 'following, just as our own generation's reliable annual 'Christmas Pops' attracts a continuing audience. The string of performances was broken in 1956 because the overall demand level from HSO rose, and because of a December performance for the Symphony (Sibelius' 'Hymn to the Earth,' a U. S. premier). Although there would be later Christmas concerts, both independent and with HSO, there was little continuity in the sequence. That lack of continuity worked against the sustaining of audiences. It would not be until 1968 that a Christmas concert would become a regular feature under direct HSO sponsorship. We'll take that up in our chapter on the 'Pops.'

The first independent concert on April 23, 1947 opened with 'Now that the Sun is Beaming Bright,' by **Matthew N. Lundquist.** The words are translated from 5th century Latin by **Cardinal John Henry Newman,** the 19th century English convert to Catholicism, after whom the Catholic youth group 'Newman Fellowships' are named. Through the courtesy of Jeanne and Al Urbach we have a photocopy of Al's own 'conductor's copy,' replete with Al's dynamic markings. If time permits, we plan to sight-read through this opening work during our rehearsal on October 29, 1996, fifty years to the year-and-day-and hour when the Chorale met for their first rehearsal. Among our present singers there are still two who can tell us about singing under Al Urbach -- Lee Stevens and Art Heitzman.

Early Independent Repertoire

	Years	Composer	Work	
→	* 47(2)	Paxchenko, S., arr.	Cherubim Song	
	48, 52	Krone		
→	* 48, 53	Percival, Frank E.	The Stork She Rose on Christmas Eve	
✓	* 51	Pergolesi, G. B.	Glory to God in the Highest	Giovanni Battista
○	* 51	Perry, Julia	Carillon Heigh Ho	American Black
○	* 53	Powell, John	The Deaf Woman's Courtship	American
○	* 50	Praetorius, M., arr. Harley	Rise Up, O Flame	
○	* 47(3)	Purcell, H.	In These Delightful Pleasant Groves	
→	* 51, 53	Rhodes, Roy ?	Legend of the Bells	
✓	* 59	Ringwald arr.	Deep River	
✓	* 54	Schubert, Franz	The Omnipotence	
✓	* 50	Schumann, William	Holiday Song	
✓	* 50	Schumann, William	Prelude for Voices	
→	* 50	Schvedov, Constantine	With Joyful Song	
○	* 48	Scott, Tom, arr.	Lullaby of the Christ Child	Thomas Jefferson
→	* 48	Shaw, Robert, arr.	Set Down Servant	
→	* 59	Shaw, Robert, arr.	Ya Viene la Vieja	
→	* 50	Simeone, Harry	Nursery Rhyme Suite: Pussy Cat, Pussy Cat, Where have You Been?; Ding Dong Bell; There Were Two Cats of Kilkenny	
→	* 49	Sliday-Hoggard, arr.	The Twelve Days of Christmas	
→	* 50	Tazewell, Charles	The Litttest Angel	
✓	* 53	Tchaikovsky, arr. Cain	Crown Him King of Glory	
✓	* 53	Tchaikovsky, P. I.	Cherubim Song, op.41, No. 6	
✓	* 48, 49, 50, 51, 52	Tchaikovsky, P. I.	The Nutcracker Suite, with the 'Chorale Orchestra'	
✓	* 54	Templeton, Alec	Hast Thou Not Known (Isaiah 40:28-31)	blind by 12th century + composer
→	* 50	Teschner, Melchior	All Glory, Laud and Honor	
✓	* 54	Thompson, Randall	Alleluia	
✓	* 53	Thompson, Randall	The Peaceable Kingdom	
*	* 52	Traditional	Away in a Manger; Shepherds Shake Off Your Drowsy Sleep; The Coventry carol; Deck the Hall	
*	* 49	Traditional	Away in the Manger, The Holy and the Ivy, Deck the Hall	
*	* 59	Traditional	Coventry Carol	
*	* 59	Traditional	O Come, O Come Emmanuel	
*	* 59	Traditional, arr. Bennett	Fum Fum Fum	
→	* 50	Vantor, Thomas	Mother, I Will Have a Husband	
○	* 53	Vittoria, arr. Wilhousky	Caligaverunt Oculi Mei	
*	* 48	Warlock, Peter	Three Carols: Tyrley Tyrlow, Balulalow, The Sycamore Tree	= Hesel Tin & Philip
→	* 50	Wilhousky, Peter J.	Carol Noel	
○	* 50	Willan, Healey	A Clear Midnight	
○	* 49	Willan, Healey	Hodie, Christus Natus Est	Canadian
→	* 47(3), 48, 52	Willan, Healey	The Three Kings	
→	* 48	Wilson, H. R., arr.	Patapan (Burgundian Carol)	
○	* 47(2)	Wolfe, Jacques, arr. Riegger	Short'nin' Bread	US
○	* 54	Wood, Charles	Hail, Gladdening Light	Irish
→	* 49	Work, John W., arr.	Go Tell It On the Mountain	
→	* 49	York, Curtis	Sing We All Noel	



A

THE
HOUSTON
CHORALE

The
HOUSTON
HORALE



2619 CAROLINE
HOUSTON 4, TEXAS

HUMAN RELATIONS

THE HOUSTON CHORALE is more than a concert chorus. Its basic aim is to further human relations through the medium of getting people together to sing. Where people sing there is room only for good fellowship.

When we say twelve million Europeans were killed in the last war, we're concerned—but we forget soon. When we say three hundred thousand Americans were killed, we're more concerned—but we forget. When we say that a few hundred Houstonians were killed, we feel that the war has been brought close to home; but only when we say "Joe" was killed, is the full impact brought to us.

Actually, everybody is "Joe" to somebody. It is the intent of the Chorale to bring out, through singing, the fellowship that will make everyone "Joe" to everybody.

In a world torn by disagreement, wrangling, and man's lack of faith and belief in his fellows, it is high time that men found common ground upon which they can meet each other to reassess themselves, become friends, and try to better understand each other. Common ground for the rich and the poor, the strong and the weak, the young and old, the meek and forceful, is not easily found—but it can be found in singing. Virtually everyone enjoys singing, and virtually everyone can sing (even though many folks say they can't carry a tune in a bucket).

Realizing the great potential of singing, its social interest and value (especially under present conditions), the Chorale plans to train from within its ranks conductors and organizers who will gather together neighborhood choruses to enjoy this medium of good fellowship. *Everyone* can take part, and we hope to give everyone the opportunity. No musical experience or training will be necessary.

We've proven ourselves in concert—proved beyond doubt that Houston can be the home of a fine choral organization. We want to prove that we can make it possible for anyone to sing (and so enjoy good fellowship) who will give us the chance. We can do it.

THINK ABOUT IT—YOU LIKE TO SING, DON'T YOU?

CONCERT

FEW organizations have experienced a more auspicious debut than that of the Houston Chorale in its first concert presented at the Music Hall on April 23, 1947. Following are excerpts from reviews and letters concerning that program.

"Some of the most worthy and satisfying vocal music of this season was supplied at the Music Hall Wednesday night, not by a visiting artist or organization, but by another most hopeful concentration of Houston's artistic resources. The occasion was the debut of the Houston Chorale, under the direction of Alfred Urbach, and its performance indicated that this able young conductor has laid the foundations of a sound and valuable singing society. . . . (the program) proved that the choir is already a remarkably flexible and balanced ensemble, firmly controlled, generally true in pitch, and producing tone of good timbre and volume. . . . What they offered was not only well sung, it was shaped and fashioned with a real sense of proportion; there were many niceties that one hardly expected in an opening performance, and it was evident that Mr. Urbach has established the spirit and attitude to make a very fine chorus indeed. Several numbers . . . deserve mention for more than ordinarily sensitive phrasing, rhythm, modulations, dynamics and other refinements . . ."

HUBERT ROUSSEL, Houston Post, April 24, 1947.

"The new Houston Chorale exhibited results of months of work and rehearsals in a first performance at the Music Hall Wednesday night—a concert of a capella melody which sets it up as Houston's foremost singing organization. . . . the chorus of 75 voices sang hymns and rounds, ballads and spirituals and Russian melodies with beautiful rounded tone and amazing volume. Voices, strong and sturdy, sure and true, encompassed numerous types of choral display with smooth coordination and fine blending of harmonic interpretation. They were skilled in the subtler niceties of contrast, in the most delicate of pianissimo and the gradual swell of crescendo. . . . The familiar "Carol of the Bells," by Leonto-

CONCERT

vitch, which local audiences have heard so often via the Don Cossacks, was another excellent presentation . . . giving the Russians notable competition . . . Bach and Lundquist, Purcell and Noble Cain were admirably represented . . ."

ELEANOR WAKEFIELD, Houston Chronicle, April 24, 1947.

"My congratulations on developing a much needed musical organization of mixed voices in Houston. It was my pleasure to hear your Chorale Group in rehearsal. It was immediately evident that under your excellent and skillful direction the essentials of good choral singing not only were being observed, but attained. The Executive Committee of the Symphony Society joins me in wishing you success with the hope that a large and significant choral society will be permanently established in Houston."

Letter to Mr. Urbach from Miss Ima Hogg, President Houston Symphony Society, April 17, 1947.

"You must feel very gratified with your accomplishments this season; and now that you have successfully launched the Chorale, nothing should interfere with your future progress and attainments. To have sung such a program as you did, and a capella for the most part, showed the finest cooperation between conductor and singers. I enjoyed your entire program . . ."

Letter to Mr. George Chapline, Chorale President, from Mrs. Coralie Gregory Wood, Music Supervisor, Parks and Recreation Department.

Yearly concert plans include a program of mostly a capella choral music; a program of music for chorus and orchestra presenting requiems, cantatas, masses, etc.; and an appearance with the Houston Symphony Orchestra.

CONDUCTOR

CONDUCTOR ALFRED URBACH, founder and organizer of the Chorale, serves also as principal 'cellist of the Houston Symphony Orchestra; his training as a choral conductor was obtained under Carl F. Mueller, Noble Cain and Robert McLeod. Prior to the war he conducted in Paterson, N. J., and Birmingham, Ala. While in the army, he organized and conducted many G.I. choral groups in Alaska and western Canada. The success he had in attaining better G.I. morale through singing set the spark for the Chorale's present plans for "fellowship" choruses.

"Mr. Urbach is a conductor of genuine feeling and impressive skill, and he presented a mixed choir which was tonally most pleasing and remarkably ready in executing his intelligent ideas. . . . And what was more important than anything else, the concert demonstrated that the singers are being directed with artistry."

HUBERT ROUSSEL, Houston Post, April 24, 1947.

"Obviously the unexpected professional "polish" of the concert is due to Director Urbach, who conducted his singers with beautifully satisfying adroitness on the podium. His knowledge of the most effective projection in choral concertizing is well-rounded, complete. He has a fine sense of balance and phrasing, a rhythmic understanding which he communicates to his singers adeptly. His conductorial gestures are graceful and in "contagious" tempo; even the audience is inspired to "beat time" with such accurate rhythmic."

ELEANOR WAKEFIELD, Houston Chronicle, April 24, 1947.

CONDUCTOR

". . . It was my pleasure to hear your Chorale Group in rehearsal. It was immediately evident that under your excellent and skillful direction the essentials of good choral singing not only were being observed, but attained."

Letter to Mr. Urbach from Miss Ima Hogg, President Houston Symphony Society, April 17, 1947.

"Urbach's conducting evidenced unquestionable sincerity, understanding of the music he was directing and the ability to draw unity and effect of a high type from the group."

W. R. LYNN, Birmingham, Ala., Age-Herald, Jan. 13, 1942.

"Conductor Alfred Urbach has a definite talent for conducting and he makes his young musicians play with life and punch. He knew his music thoroughly, so that he was able to address himself to the business of guiding the players through the performance without being muscle-bound by the printed score."

STUART MIMS, Radio Commentator, Birmingham, Ala.

The above plaudits attest to Mr. Urbach's ability and musicianship. But we mustn't overlook one important viewpoint, that of the Chorale member who sings under his direction. A handful are skilled singers and choristers; others have had little choral experience, and some have had no vocal training. Without exception, the Chorale has the greatest enthusiasm toward the man who has been able to blend the varied talents into a flexible instrument for the expression of his musical ideas. His influence is truly inspirational.

YOU

You can help us carry out our plans.

Can you sing?

Can you write effectively?

Can you give money?

Can you speak in our behalf?

Can you plan advertising?

Are you a pianist?

Can you make posters?

Can you provide a rehearsal hall?

Have you a piano you don't want?

Are you an organizer?

Can you keep books?

Can you arrange choral music?

Are you a composer?

Are you good at telephone contacts?

THERE IS SOMETHING YOU CAN DO!

We know you're quite busy. We are convinced, however, that our program is a step in the right direction, and as such is worthy of your participation. Don't you agree that a better understanding of your fellow man, and world peace (which are synonymous), are worth some of your time and effort?

We'd like to hear from you along lines of how you can help. We live at 2619 Caroline; drop us a note, won't you? If you'd like further information we'll be glad to send a Chorale representative to visit with you and discuss in detail any or all parts of our program.

THE HOUSTON CHORALE



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1948-1949

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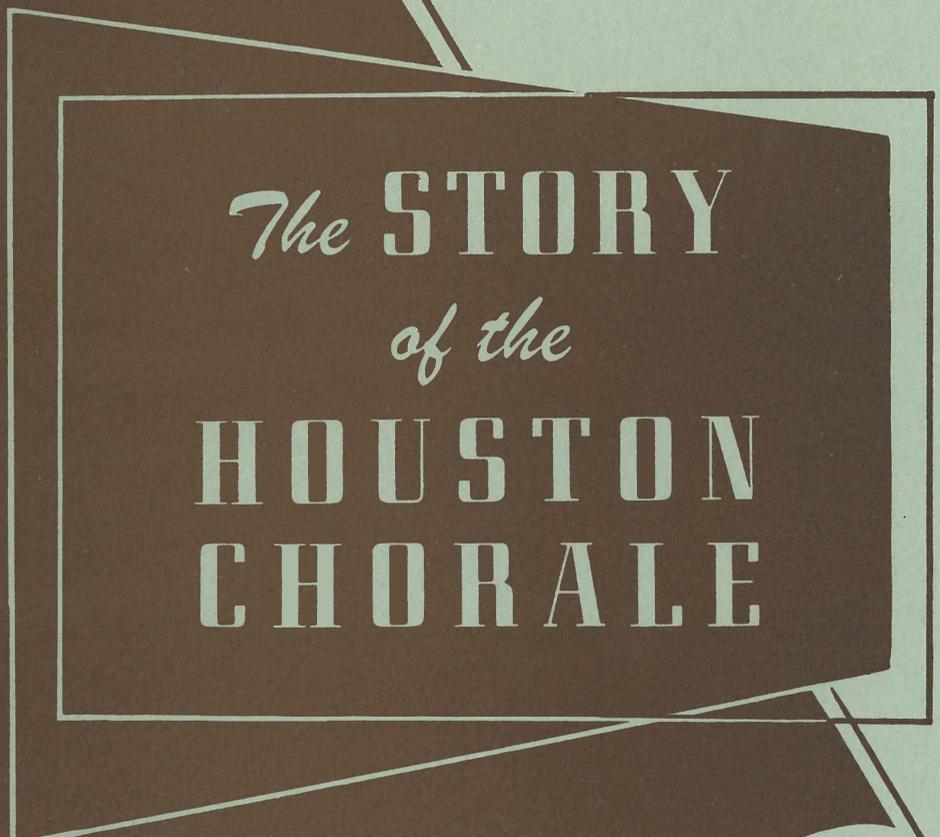
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The **STORY**
of the
HOUSTON
CHORALE

THE STORY OF THE HOUSTON CHORALE is typical of the city from which it draws its name. Founded by Conductor Alfred Urbach in the fall of 1946, The Chorale has grown in membership and stature until today it is recognized as one of the leading musical organizations in the southwest.

To date The Chorale has made nine public appearances in Houston. This in itself is a remarkable record for an organization not yet three years old. Of these appearances, the date of April 11, 1949, was the banner day for the members and friends of The Houston Chorale. On that day The Chorale accomplished what few choruses in the world have done in a like period of time. After less than two and a half years of existence, this Houston group joined Efreim Kurtz and the Houston Symphony Orchestra in a performance of the monumental Ninth Symphony by Beethoven. Audience and critic alike were enthusiastic in their praise for The Chorale's performance. Pride was reflected in their words and actions—pride that here in Houston a chorus of Houstonians had developed to the stage wherein it could assist in the performance of so tremendous a work—and perform it well.

The group has been heard in three concerts at the Music Hall; it has sung on two occasions in conjunction with concerts of the Houston Chapter of the American Guild of Organists; and for the past two years has taken part in summer concerts at Hermann Park. It sang for the State Bar Association Convention at the San Jacinto battleground.

Here is ample proof that The Houston Chorale is an *active* organization.

ANY DISCUSSION OF PEOPLE IN THE HOUSTON CHORALE should really begin with Conductor Alfred Urbach. In addition to offering the group artistic musical leadership he has been the guiding light of the group since he organized it in 1946. The members of The Houston Chorale hold their conductor in the highest regard; they have the deepest respect for his musicianship; they have a mighty affection for the man whose warm and engaging personality, vitality of body and spirit, fuses them into the closely-knit group that The Chorale has become. He is their tower of strength, their inspiration and their friend. Organization, corporation, personnel and musical production have been led by this capable musician. He has banded about him an energetic board of governors and officers who each year are taking on more of the organization's responsibilities.

Who are the members of The Houston Chorale?—Your neighbor, Mr. and Mrs. Houston and their sons and daughters. That was the concept of Conductor Alfred Urbach when he came to Houston to join the Houston Symphony Orchestra, and to organize The Chorale.

The idea was that this was to be a people's chorus—and a people's chorus it is.

Thirty people attended the first rehearsal on October 29, 1946. By the time of its debut concert in April, 1947, The Chorale had grown to sixty-nine members. The following April ninety-seven participated in concert. The Christmas program in December, 1948, saw one hundred and seventeen members participating—and, on April 11, 1949, one hundred and thirty-six Houstonians comprised The Houston Chorale in singing the Beethoven Ninth Symphony. These people feel they have a permanent organization, and so have bound themselves together by forming a non-profit corporation, chartered in the fall of 1947.

Arthur Hall, prominent organist and choral conductor has served The Chorale capably and well as associate conductor. One of the southwest's leading composers, Mr. Hall conducted two first performances of his own works in a chorale concert in April, 1948. Mr. Hall has long enjoyed national recognition as a composer of choral music.

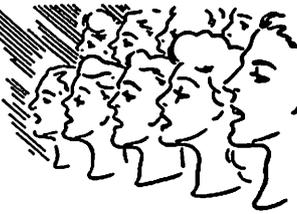
FROM THE STANDPOINT OF REPERTOIRE, The Chorale sings all forms of chorale music. The annual Christmas program is designed to bring delightful festival music to an audience of varied musical tastes. Children and adults alike have found enjoyment in the well-paced, spirited selections sung at these concerts. The a cappella programs are prepared for the more discriminating taste of the devotee of choral music. These programs encompass music from the earliest times through the most modern choral works by contemporary composers. The Chorale joins the Houston Symphony Orchestra in the performance of requiems, cantatas and other compositions requiring the combined forces of chorus and orchestra.

AS HOUSTONIANS, we can be proud of what we have in The Houston Chorale. It represents a high plane of Houston culture. No longer is it necessary to bring out-of-town choral groups to Houston to meet our choral needs. The Houston Chorale is serving Houston musically—and is serving it well.

Next season The Chorale will be heard on four occasions. In addition to their annual Christmas program, they will give three performances with the Houston Symphony Orchestra.

Blueprints for expansion that will include the organization of many groups throughout the city are being processed at the present time. We hope that one day you will be singing in a Houston Chorale sponsored chorus. You'll find that choral singing is a stimulating and enjoyable recreation.

HOUSTON CHORALE



ALFRED F. URBACH
CONDUCTOR

2619 CAROLINE STREET HOUSTON 4, TEXAS

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SECRETARY

RICHARD W. BOWLES
ASSOCIATE CONDUCTOR
WILLIAM J. WARD
MANAGER

April 14, 1947

Dear Friend:

On April 23, Houston's new choral organization, The Houston Chorale, will present its initial concert at the Music Hall.

We feel we have an organization worthy of your attention. In spite of the fact we're young, our first rehearsal was last November, we feel we have accomplished a great deal in a short time. Under the able direction of our conductor, Alfred Urbach, (the Symphony's first cellist) we've grown musically as well as numerically these past months.

We'd like for you to attend our concert. The program will include mostly A-Cappella choral music - music of British, Canadian, German, Russian and American composers. In the latter category will be a composition written for the Chorale by one of its members, Associate Conductor, Richard Bowles.

We're looking forward to seeing you. Attendance at our concert would assure you of a pleasant evening of fine music, and inspire us to go on with our extensive plans to enter very actively into Houston's musical life.

Thank you.

Sincerely,

THE HOUSTON CHORALE

Concert: April 23, 1947
Music Hall 8:30 P.M.
Admission \$1.20 (including tax)
Tickets on sale at Levy's and Goggans

The
HOUSTON CHORALE

ALFRED F. URBACH, Conductor

Presents

AN EVENING OF CHORAL MUSIC

WEDNESDAY, APRIL 23, 1947 - 8:30 P. M.

MUSIC HALL



FIRST ANNUAL CONCERT

PROGRAM

NOW THAT THE SUN IS BEAMING BRIGHT.....*Matthew N. Lundquist*
A choral motet based on a fifth century Latin hymn

JESUS, JOY OF MY ENDEAVOR.....*Johann S. Bach*

AS TORRENTS IN SUMMER.....*Edward Elgar*
An excerpt from the cantata "King Olaf"

THE THREE KINGS.....*Healey Willan*
A very effective choral composition by a contemporary Canadian composer.
"Who knocks tonight so late, the weary porter said,
Three kings stood at the gate, each with a crown on head"—

IN THESE DELIGHTFUL PLEASANT GROVES.....*Henry Purcell*

AUTUMN (The Awakening of Spring).....*A. Gretchaninoff*
A free version by Noble Cain of an outstanding work of this Russian composer

CHERUBIM SONG.....*S. Panchenko*
The music of the Russian church of pre-Soviet days is as colorful and as full of latent emotion as the spirit of the Russian people themselves. This is a music that cries to God, only to sink back again, resigned to its fate of toil and oppression.

CAROL OF THE BELLS.....*M. Leontovitch*
A Ukrainian Christmas carol arranged for mixed chorus by *Peter J. Wilbousky*

INTERMISSION

SUNSET.....*Carl F. Mueller*
A brilliant choral work by the conductor of the Montclair,
New Jersey a-cappella choir.

SHORT'NIN' BREAD.....*Wolfe-Riegger*

MY HEART LEAPS UP.....*Richard W. Bowles*
(Conducted by the composer)

A newcomer to Houston, Mr. Bowles serves as Director of Music and Education at the Heights Christian Church. He studied composition with Robert Sanders; received his B. M. at the University of Indiana in 1940. He is the associate conductor of the Chorale.

"My Heart Leaps Up" was inspired by the poem of William Wordsworth. The composition is dedicated to the Houston Chorale.

FIVE CONCERT ROUNDS.....*Fitzgerald-Jones*

Row, Row, Row Your Boat
Three Blind Mice
Are You Sleeping
The Cuckoo
The Huntsman

These sprightly rounds are cleverly arranged by two members of the University of Texas faculty. Each round is preceded by an introduction and followed by a coda.

GO DOWN, MOSES!..... Arranged by *Noble Cain*
A modern version of a famous negro spiritual arranged by one of America's outstanding choral conductors.

DARK WATER.....*Will James*
Dark water means death. Although the words are somewhat fantastic, the composition portrays a moment of deep emotion and repentance.

THE MUSIC OF LIFE.....*Noble Cain*
"Let all my life be music,
Ah! let the heart of me be as a song"—

THE HOUSTON CHORALE

ALFRED F. URBACH
Conductor

RICHARD W. BOWLES
Associate Conductor

EDITHANNE DAVIS
Accompanist

Perry B. Alers
Wayne I. Andrews
Alice S. Arbuckle
Wesley M. Arbuckle, Jr.
T. Frank Ashcraft
Cecile K. Badousek
Dorothy M. Barbee
Carol J. Beckman
Dorothy Bolestridge
Margaret A. Bowles
Richard W. Bowles
Jean Breivogel
John H. Burke
William T. Butler
Betty S. Campbell
Priscilla Chaplin
George F. Chapline
Bernice Clement
Gertrude A. Cox
Gladys Culp
Reznear Darnell
Betty L. Davis
Edithanne Davis
Mable Davis
Helen R. DeLage
Albert M. Dobbs
Marvin J. Dunlap, Jr.
Edgar R. Feusse
Lillie P. Ford
Lowry F. Gardner
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Pierre M. Girard
David M. Graham
Irene B. Hoemann
John B. Holder
Sonja G. Hornstein
Ernest J. Huggins

Daniel W. Jared
Leona Junger
Donald W. Kennedy
Marilyn Kessler
Edith Kroschel
Helen S. Lasley
Jeanne Lutz
Louise A. Manes
Beverly R. Marley
Donald A. McClain
Emily R. McKenzie
Evelyn L. McNeill
Jo Ann Merrill
Elwood Mooney
Helen M. Nelson
Willie M. Newberry
Clifford E. Phelps
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THE HOUSTON CHORALE

THE HOUSTON CHORALE was conceived in Alaska. There, in 1944 in the service with the Air Transport Command, conductor Alfred Urbach felt the need of bringing people together in the post war world. Wishing to turn his talents in the direction of greater fellowship among men he sought a plan whereby people could meet regularly on common ground—to partake of a mutual interest—to do something together, and so extend for all the range of friendship and human interests.

To this end the idea of singing was brought to mind. Most folks like to sing, and the overwhelming majority can sing (although that same majority would say they couldn't carry a tune in a bucket). Why not make it possible to give everyone an opportunity to sing in a chorus? Could they be taught to do so easily and interestingly? Yes, they could. Would it be necessary to have previous musical training? No, it would not.

The Houston Symphony Orchestra offered 'cellist Alfred Urbach the opportunity to play, so he came to Houston armed with his 'cello, and his choral plans.

At the close of last summer organization of the Chorale got underway. Plans included getting picked singers from the city to form a tip-top choral group; from this group would come the future conductors and organizers of the many "fellowship" choruses to follow.

Initial response was slow—it took two months to get thirty people out to the first rehearsal on October 29 of last year. From that rehearsal on there was a steady increase in membership, and after weathering the Christmas holidays (most of the Chorale members hold important positions in leading churches of the city, and were needed in these positions for holiday music) a figure of seventy five voices was reached by the end of January. Membership was closed shortly after, and tonight's program went into preparation in earnest.

While the Chorale is six months old, the concert you hear tonight was actually prepared in three months of weekly rehearsing. We present this concert with pride—we have worked hard, and have accomplished a good deal. We know we've much to learn,—that we're not near the peak of what we can and shall do, one day. With your support we promise to enter actively into the musical life of our city. Yearly plans include a program of mostly a-cappella choral music such as you are hearing tonight; a program of music for chorus and orchestra presenting requiems, cantatas, masses, etc.; and an appearance with the Houston Symphony Orchestra.

To summarize our plans for the future we present the following as the aims set forth by the Chorale:

1. The performance of fine choral music by Houstonians on a professional level.
2. To advance interest in the vast choral literature.
3. To encourage the organization of other choral groups.
4. To assist in the performance of music where a chorus is an integral part.
5. To present in concert worthy choral organizations from other parts of the state and country.

Membership to the Chorale will again be opened following tonight's concert. Our goal is two hundred voices.

Grateful acknowledgment is hereby made to the following who so kindly helped the Chorale make this concert possible.

H. F. MENGDEN AND ASSOCIATES (MADONNA GUILDS)
THOS. GOGGAN AND BRO.
THE HOUSTON SYMPHONY SOCIETY
48TH BATTALION MARINE-TEXAS STATE GUARD
MR. MAURICE LAZARUS
THE HOUSTON CONSERVATORY OF MUSIC
LEVY BROS.
MISS MIRIAM PARTLOW
Mrs. Vera De Mankowski

The past season the Chorale attempted to defray expenses by means of dues from its members. We did not succeed. Expense of music, robes, rehearsal hall, etc. will be increased next season with the extended plans in concerts, membership, etc. It shall therefore become necessary to have a drive for donors, patrons and associate members in the near future.

If you feel the Chorale to be a worthwhile organization, and if you would like to become a part of our organization, will you please fill in the following form and give it to an usher?

Name _____

Address _____

Telephone _____

If you wish to make an audition appointment for active membership please send us your name, address, telephone number and voice classification.

ADDRESS:
The Houston Chorale
2619 Caroline
Houston 4, Texas

April 13, 1947

Houston Chorale in Program Of Quality at Music Hall

By HUBERT ROUSSEL

THE Houston Chorale, which made its second appearance at the Music Hall Friday night, under the direction of Alfred Urbach, its founder, left no doubt that it is one of the most worthy and promising musical ventures the city has developed in quite a number of seasons.

Mr. Urbach and the chorus presented their first concert at the Music Hall just about 12 months ago. Since then, the choir has done occasional service, but this was the first time it had undertaken a full program since the introductory performance.

The results were considerably different in all ways. Not only was the singing a most pleasant revelation of musical progress, but the group had the encouragement of an audience that came very near filling the hall. Its responses were plentiful evidence that it found the music a genuine treat. The chorale was a hit, a definite hit, and it left the crowd calling for more.

THOUGH it gave a good account of itself a year ago, the choir is at present a much more flexible, confident, balanced and expressive ensemble. It sings with precision and excellent spirit. Its color range has expanded, and there is a better integration of sound than we heard in the other performance.

The group, which numbers about 70, is in this reviewer's opinion large enough. Vast choirs now favored in concert halls are more impressive to see than to hear. When you get hundreds of singers on a stage, gain nothing but volume and you lose freedom and grace in performance.

The chorale offers some good feminine voices, especially in the higher division; its shortage is good tenors, and the lower male voices also could stand further improvement. These deficiencies make

themselves felt when the sections in question are brought into the foreground by leading duties. However, the full tone is very pleasant to hear; indeed, it can rise to real beauty.

THIS it did in the "Crucifixus" of Lotti; Kopylov's "Heavenly Light"; a German folk song harmonized by Brahms and Gretchaninoff's "Holy Radiant Light," the larger achievements of the first half of the program. Hindemith's "Three Chansons" were attempted, with some skill, but the delicacies of this suite are still a little too much for the technical equipment of the group.

The music of the second half was all presented with such color, force and generally true and spontaneous singing that it kept the audience thoroughly happy. This section included two works by Arthur E. Hall, assistant conductor of the chorale—"Tone Picture," a piece without text, and a setting of the old chanty, "High Barbary." This reviewer did not find the tone-painting impressive, but the other number is good sound, and Mr. Hall, who conducted, got a ringing performance of his piece.

Also notable for solid tone and delivery were "Hear My Prayer," by Will James, the Fitzgerald-Jones setting of five old rounds, and the spiritual, "Set Down, Sinner," which wound up the performance.

Mr. Urbach conducted with the taste and clarity that mark him as one of the city's best musicians, and a chorus leader of particular gift.

FIRST CONCERT OF HOUSTON CHORALE SLATED APRIL 23

The first concert of the newly formed Houston Chorale will take place at the Music Hall, April 23 at 8:30 p.m., Alfred Ubach, conductor, announced.

The program will be a capella, with the exception of two numbers which will include piano accompaniment. Selections to be offered range from the traditional classic choral numbers by the masters to modern American works.

Composers included on the choral program are Bach, Lundquist, Purcell, Elgar, Willan, and such modern Russian musicians as Gretchaninoff, Leontovitch and Panchenko.

The last half of the evening will be dedicated to the vocal music of modern American composers: Carl F. Mueller, Nobel Cain, Will James, and a set of rounds by Bernard Fitzgerald and Archie Jones, members of the faculty of the University of Texas.

Featured will be the composition by associate conductor of the chorale, Richard Bowles, who is in charge of music at Heights Christian Church. Based on a Wordsworth poem, the song has a modern lilt, and is entitled, "My Heart Leaps Up."

First organized in October of 1946, the Houston Chorale now has 75 members, both men and women, and has had the indorsement of several prominent musical organizations in Houston. Conductor Urbach, who has had extensive experience with choral music in other cities prior to coming to Houston, is also cellist with the Houston Symphony Orchestra.

Tickets for the concert may be brought at a special box office at Levy's, at Goggan's, and at the offices of the Houston Symphony in the City Auditorium.

Choral Works Tonight At Music Hall

The Houston Chorale, under the direction of its founder, Alfred Urbach, will offer a program of European and American works in its first concert of the season at 8:15 p. m. Friday at the Music Hall.

The year-old choral ensemble is composed of more than 80 singers, and its aim is to offer the best in the world's vocal music to Houston.

Arthur E. Hall, associate conductor of the chorale, will direct two of his own compositions, "Tone Picture" and "Hi Barbary," as a special feature of the concert. He is a graduate of the Yale School of Music, and studied under Paul Hindemith. He was assistant director of the noted Yale Glee club, which has a number of his works in its repertory.

The program also will include Bach's "To Thee Alone Be Glory"; "Crucifixus," by Lotti; Palmgren's "Finnish Lullaby"; "The Doe," "A Swan" and "In Winter," by Hindemith; a work by Brahms; Kopyloff's "Heavenly Light"; "Hear My Prayer," by James; Cain's "Ole Ark's A-Moverin'"; "Sleep, Baby, Sleep," by Bell; five concert rounds by Fitzgerald-Jones, and Robert Shaw's arrangement of "Set Down Servant."

Tickets for the performance will be available Friday night at the Music Hall.

named out on
6-19-47
performed
6-30-47

Houston Press - date unknown

Choir to Give Park Concert Tonight

The Houston Chorale will be heard in concert at 8 p. m. Thursday at Miller Memorial theater in Hermann park, under the direction of Alfred Urbach, presenting the third musical event to be sponsored this summer by the city park and recreation department.

Singing many of the American and European compositions that won acclaim in the ensemble's debut this spring, the colorful a cappella choir will offer its final program until re-organization after the vacation months.

Director Urbach, who founded the Houston Chorale, will open the concert with Lundquist's "Now That the Sun Is Beaming Bright." The first half of the program also will include "Jesu, Joy of My Endeavor," by Bach; Elger's "As Torrents in Summer"; "Three Kings," by Canadian composer, Willan; Purcell's "In These Delightful Pleasant Groves"; Kopyof's "Heavenly Light" and "Carol of the Bells," by Lentovitch.

The concluding selections will be Muller's "Sunset"; "Shortnin' Bread," by Jacques Wolf; five concert rounds by Fitzgerald-Jones; Noble Cain's "Go Down Moses," "Hear My Prayer" and "Dark Water," by Will James, and "Music of Life," by Cain.

Composed of many of Houston's most prominent singers, the chorus has 75 members, and has shown fine spirit and progress since its formation last fall.

Richard W. Bowles, young Houston composer, is assistant director of the chorale. The aim is to establish a permanent group for the presentation of choral masterpieces in this vicinity.

The concert will be open to the public. In case of rain, the performance will be given on June 30.

M. J. Fletcher's



TELLING ALL—F some conscience, re in Columbia's melc at the Kirby Friday.

Jennifer Jones

HOLLYWOOD, Jur Jennifer Jones has s five months in New hasn't done a thing f robe.

Given time and mor. should be able to fill :

The Al

Hall's Work On Concert Program

Composer Rehearses Chorale Score

for many years, will be hostess to league members Tuesday morning, when she will exhibit her own paintings at her home, 608 Fargo.

Two outstanding selections programmed for the Houston Chorale's concert at the Music Hall April 16 were composed by Houstonian Arthur E. Hall, associate conductor of the Chorale, director of music and organist at Christ Episcopal Church.

"Tone Picture," the first number, was originally written as one of a group of three songs-without-words for male chorus. Later arranged for women's voices and performed by the Women's Chorus of New Haven, Conn., it was finally written in mixed chorus version, which will be sung for the first time by the chorale.

"High Barbaree" was published for male chorus in 1933. Since then it has enjoyed such wide usage that Publisher G. Schirmer asked for a mixed chorus arrangement which will be heard here.

Mr. Hall came to Houston in 1946 after serving as co-ordinator of music for the overseas department of the U. S. O. A graduate of the Yale School of Music, he majored in composition as a pupil of Paul Hindemith. Later he was assistant to Marshall Bartholomew in direction of the famed Yale Glee Club, with which he toured South America as associate conductor, giving concerts in Brazil, Uruguay, Argentina, Chile, Peru, Ecuador and the Canal Zone.

Mr. Hall's radio experience includes work for NBC, CBS and MBS network programs originating in New York studios where he did choral arranging and chorus rehearsing for such nationally



Composer-Conductor-Choir Director Arthur E. Hall of Houston, points out special phrasing of one of his own compositions to Accompanist Helen Beard, as they rehearse with the Houston Chorale for the forthcoming Chorale concert April 16 at the Music Hall. Mr. Hall is associate conductor of the singing group, and director of music, and organist at Christ Episcopal Church.

known programs as the Palmolive with a galaxy of stars. Now Mr. "Beauty Box Theatre," "Show Hall's choir at Christ Church is Boat" and "Town Tall Tonight," rated one of Houston's finest.

HOUSTON CHORALE OCTETTE TO GIVE SEVERAL PROGRAMS

The Houston Chorale Octette, a singing group-within-a-group, of one of Houston's major vocal organizations will round out a series of appearances, this week and next, before the main Chorale's concert April 16 at the Music Hall.

The Octette will sing for the Harris County Mayors and Councilmen's banquet tonight at Shell Oil's new research building on Bellaire Boulevard, and for the Shell Oil Corporation's banquet at the Rice Hotel the night of April 14. The eight vocalists were last heard at the Houston Symphony Society's rally tea Monday afternoon.

Organized by the Chorale's conductor, Alfred Urbach, last fall, the group includes Priscilla Chaplin, Kittie Shelton, Mildred Robinson, Bernice Clement, Howard Webb, Perry Alers, Samuel Selman and George Chapline. They specialize in madrigals and other vocal works intended to be sung by small groups. The Octette made its debut at the Junior League in November, 1947. Since then it has been heard at numerous functions particularly around holiday time, and recently formed the nucleus for the chorus performing on the International Harvester broadcast, which originated in Houston.

Concert 4/16/48

concert
4/16/48

Residents Participate In City-Wide Sing Fest

Membership in the Houston Chorale, a city-wide organization, includes 18 residents of the Southwestern section, according to Mrs. Don Robinson of 3747 University Boulevard, vice-president of the organization.

The group, consisting of 86 voices, will be heard under the direction of Alfred Urbach at the Music Hall April 16. Included in the program will be selections by Bach, Lotti, Hindemith and Fitzgerald-Jones as well as spirituals and native American songs.

Those from this area who will participate include Miss Carol Beckman, Mrs. Dorothy Bolestridge, Perry Bolsover, William Boudreau, Miss Pelly Campbell, Mrs. Gertrude Cox, Pierre Girand, Miss Eugenia Hull, Mrs. Azeleigh Maginnis, Miss Jo Ann Merrill, John C. Robertson, Mrs. Mildred Robinson, Mrs. Betty Sears, Charles Sears, Donald Sears, James Tips and Howard Webb.

Choral Works Tonight At Music Hall

The Houston Chorale, under the direction of its founder, Alfred Urbach, will offer a program of European and American works in its first concert of the season at 8:15 p. m. Friday at the Music Hall.

The year-old choral ensemble is composed of more than 80 singers, and its aim is to offer the best in the world's vocal music to Houston.

Arthur E. Hall, associate conductor of the chorale, will direct two of his own compositions, "Tone Picture" and "Hi Barbary," as a special feature of the concert. He is a graduate of the Yale School of Music, and studied under Paul Hindemith. He was assistant director of the noted Yale Glee club, which has a number of his works in its repertory.

The program also will include Bach's "To Thee Alone Be Glory"; "Crucifixus" by Lotti; Palmgren's "Finnish Lullaby"; "The Doe," "A Swan" and "In Winter," by Hindemith; a work by Brahms; Kopyloff's "Heavenly Light"; "Hear My Prayer," by James; Cain's "Ole Ark's A-Moverin'"; "Sleep, Baby, Sleep," by Bell; five concert rounds by Fitzgerald-Jones, and Robert Shaw's arrangement of "Set Down Servant."

Tickets for the performance will be available Friday night at the Music Hall.

Houston Organists To Present Vesper Musicales on Sunday

The Houston Chapter, American Guild of Organists, will present the Houston Chorale, directed by Alfred F. Urbach, and Ruth Mary Ruston and Anthony Rahe, organists, in a vesper musicale next Sunday at South Main Baptist Church, 4100 Day.

Mrs. Ruston's organ solo will be "Suite in E," an unpublished composition by Edward Kurtz, which includes a prelude, Sarabande, Adagietta, Bourree and Toccata.

The Chorale will sing: "To Thee Alone Be Glory," by Bach; Antonio Lotti's "Crucifixus;" "Heavenly Light," by A. Kopylov-Wilhouisky; "The Ark's a-Moverin," a spiritual arranged by Noble Cain; "Hear My Prayer," by Will James, and "Holy Radiant Light" by A. Gretchaninoff, arranged by Cain.

Mr. Rahe's organ presentation will include "Sportive Fauns," by Dezzo d'Antalfy; "The Girl With the Flaxen Hair" by Debussy, and "Pageant," by Leo Sowerby.

Soaks Feet as I



A distinctive



THE HOUSTON CHAPTER
of the
AMERICAN GUILD OF ORGANISTS

presents

The Houston Chorale

ALFRED F. URBACH, Conductor

and

RUTH MARY RUSTON, Organist

ANTHONY RAHE, Organist

Sunday, May 23, 1948 — 4:30 P.M.

South Main Baptist Church

4100 DAY

HOUSTON, TEXAS

PROGRAM

Suite in F..... Edward Kurtz

1. Prelude
2. Sarabande
3. Adagietto
4. Bourree
5. Toccata

Mrs. Ruston

Chorale: To Thee Alone Be Glory..... Johann Sebastian Bach

Crucifixus Antonio Lotti

Heavenly Light..... A. Kopylov-Wilhousky

Ole Arks' A-Moverin'..... Arranged by Noble Cain

Hear My Prayer..... Will James

Holy Radiant Light..... A. Gretchaninoff-Cain

The Houston Chorale

Sportive Fauns..... Dezso d' Antolffy

The Girl with the Flaxen Hair..... Debussy

Pageant Leo Sowerby

Anthony Rahe

(Ushers will be at each door with plates for offering to defray expenses of this program)

Section 2

Sunday, June 27, 1943

THE HOUSTON POST

Houston Choral Societies Combine for Festival at Miller Theater This Week

Vocal and Orchestra Programs to Furnish Five Outdoor Concerts

CHORAL festivals, a summer innovation of Houston's park and recreation department, will be presented on three nights this week at Miller Memorial theater in Hermann park.

Groups from three prominent singing organizations of the city will be heard at 8 p. m. Monday, Tuesday and Friday in the novel outdoor programs.

On Monday night, the ensembles participating will be the Houston Chorale, conducted by Alfred Urbach; the Community Chorus, and Y. W. C. A. Choral club, both directed by Coralle Gregory Wood.

The Houston Chorale, one of the youngest and brightest choral organizations of the Southwest, has a membership of more than 70 singers, and its concerts have won critical praise. Urbach will direct the Chorale in a group of Negro spirituals, Gretchaninoff's "Holy, Radiant Light," and "Finnish Lullaby," by Palmgren. Helen Beard will be the accompanist.

Mrs. Wood, music supervisor of the city park and recreation department, has arranged a special offering of the opening chorus from the Gilbert and Sullivan opera, "The Gondoliers," in which the Community Chorus and Y. W. C. A. singers will be heard. Other numbers to be sung by these two groups are "Vasilissa the Fair," a Russian folk song by Kurt Schindler; "Minnelied," by Kramer, and "Gay Fiesta."

ON Tuesday night, the program will be given by the Catholic Choristers, under Father Victor Di Primeo; the Humble Glee club, directed by Edward Acton, and the local chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, under the direction of Walter Jenkins.

A selection of sacred musical literature will be offered by the Catholic singers, who also will be heard in "Dear Land of Home," a vocal arrangement of "Finlandia," and a seventeenth century German carol.

The Humble Glee club, reorganized after World War II, has 60 members. This group will present "Madame Jeanette," "The Lost Chord" and "The Lord's Prayer," as well as a number of spirituals.

There are more than 200 men in the S. P. E. B. S. Q. S. A.'s local chapter, and the organization has several directors. The society is planning a surprise offering for the Tuesday night audience.

The Houston Summer Symphony orchestra, also under the sponsorship of the city park department, will present its outdoor concerts Wednesday and Thursday nights at Miller theater.

FRIDAY night, the concluding choral program will be given by the city's oldest singing ensembles. Taking part in the concert will be the Liederkranz Society, which is observing its silver anniversary this year; the Houston Singing Society, which was organized in the

'20's, and a ladies auxiliary of this group.

Karl Amerlang will direct the Liederkranz Society in Beethoven's "Hymn in the Night," and the folk song, "Die Wanderschaft."

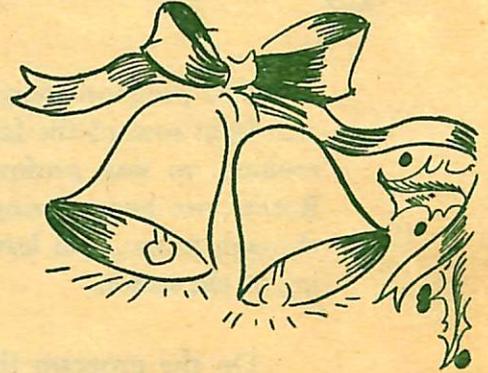
The Singing Society, under the direction of Theo Dieckert, will offer Schubert's "Der Lindenbaum;" "Soldier Farewell," by Kinkel, and "The Beautiful Blue Danube," in which the ladies' choral group also will join. The auxiliary, directed by Leona Beck and accompanied by Frances Schneider, will present "Tales From the Vienna Woods" and "Italian Street Song."

The choral festivals will be open to the public without charge.

Ca 6/27/48

Concert was

6/29/48



The
HOUSTON CHORALE

ALFRED F. URBACH, Conductor

Presents
A PROGRAM OF CHRISTMAS MUSIC

FRIDAY, DECEMBER 10, 1948 — 8:30 P. M.

MUSIC HALL



Good Evening

The program tonight has been planned to bring you choral music that leans toward the festive side of Christmas. It is not our intent, this evening, to sing profound choral music to show our choral abilities. Rather, we hope to sing a program that will give you much pleasure through music, and leave you in a frame of mind appropriate to the joy of the season.

On the program this evening there is music of a deeply religious nature such as a selection from a Mass, and music from the pre-Soviet Russian church. There is also music dealing with Willie's fife and drum, and with figgy puddings. There is ballet music, and a musical version of a famous Christmas story. Some of the selections are quite long—others take less than a minute to perform.

This being our first appearance with orchestra, and lacking the wherewithall to provide ourselves with rehearsals here in the Music Hall, the program proved to be quite an exciting challenge to the entire Chorale. We tried to conceive a well-rounded program, devoting the first half to a cappella works and those calling for piano accompaniment, and using the orchestra in the entire second half of the concert. We had fun preparing it, and we sincerely hope that you will enjoy hearing it.

We're planning to sing for you again next spring. We've been asked to do the Beethoven Ninth Symphony on the 11th of April with the Houston Symphony Orchestra under the direction of Mr. Kurtz. Then, the last week in April we'll perform our third annual "Evening of Choral Music", at which time we'll sing a performance of Brahms' "Liebeslieder Waltzes" with Helen Beard and Albino Torres as the piano duo.

There is much fine music in the offing for Houstonians, and we're very proud that we have a part in it.

The Houston Chorale

PROGRAM

GLORY TO GOD IN THE HIGHEST *David Hugh Jones*

"Glory to God in the highest
And on earth peace, good will toward men."

THE THREE KINGS *Healey Willan*

A very effective composition by a contemporary Canadian composer.

"'Who knocks tonight so late,' the weary porter said,
Three kings stood at the gate, each with a crown on head."

PATAPAN (A Burgundian Carol) *arr. by Harry R. Wilson*

"Willie, bring your fife and drum
Robin, bring your fife and drum
On the fife and drum we play—
God and man this day become
More in tune than fife and drum
As the fife and drum we play—"

THE STORK SHE ROSE ON CHRISTMAS EVE *Frank E. Percival*

This is the story of how it came to pass that the stork was chosen to be the friend of all babies. The verses were found in Yorkshire on the fly-leaf of a sixteenth century prayer-book.

CAROL OF THE BELLS *M. Leontovich*

A Ukrainian carol arranged for mixed chorus
by Peter J. Wilhousky.

CHERUBIM SONG *S. Panchenko*

The music of the Russian church of pre-Soviet days
is colorful and full of latent emotion.

THE SHEPHERDS AND THE INN *arr. by Harvey Gaul*

A Mexican Christmas Carol adapted from the Mexican
text by Oscar Avery.
Soloist: Ralph Bobbitt.

BEHOLD THAT STAR *arr. by Frank Cunkle*

A spiritual based on words and music attributed to
Thomas W. Talley.
Soloist: Ann Edwards.

LULLABY OF THE CHRIST CHILD *arr. by Tom Scott*

An old French Carol with English lyrics by Joy Scott.
Soloist: Kittie Skelton.

WE WISH YOU A MERRY CHRISTMAS *arr. by Beatrice and Max Krone*

An English folk song that recalls the great joy of
Christmas time, and of the need for figgy pudding.

INTERMISSION

GLORIA IN EXCELSIS (From the Twelfth Mass) *W. A. Mozart*

SWEET LITTLE JESUS BOY *MacGimsey-Lee*

Printed on the music of this famous spiritual are the
following instructions:

"Bear in mind that this is a meditative song of sup-
pressed emotion, sung by you intimately to the Christ Child."

THREE CAROLS *Peter Warlock*

TYRLEY TYRLOW
BALULALOW

Soloist: Winnifred Scherffius.

THE SYCAMORE TREE

Peter Warlock was the pen name of Philip Heseltine
(1894-1930) an English composer whose major effort
in music was the editing of Elizabethan and other
old songs. His compositions show the influence of his
friend, Frederick Delius.

'T WAS THE NIGHT BEFORE CHRISTMAS *Ken Darby*

From the Fred Waring organization comes this spark-
ling, wholly American adaptation of the popular poem
by Clement Clark Moore.

THE NUTCRACKER SUITE *Peter I. Tschaiikowsky*

The idea of a song version of the "Nutcracker Suite"
was conceived by Harry Simeone of the Fred Waring
organization, and the skill and interpretative imagina-
tion of the entire organization were contributed to
its creation.

Five sections of the original suite make up the song
version, with the lively "Overture" as a curtain raiser
on four scenes from fairyland. The first is the bright-
ly "Dance of the Sugar Plums"; then the brilliant,
exciting dance "Trepak". Next on the stage is the
gay and colorful "Dance of the Toy Flutes". The
final scene depicts a troupe of flowers in the merry,
swirling "Waltz of the Flowers."

THE CHORALE ORCHESTRA

VIOLINS

Raphael Fliegel
Irving Wadler
Henry Hlavaty
Olga Henkle
Joseph Karcher
Benito Alvarado
Gregor Jassel

VIOLA

Shelly McIntyre
Gaines Parker

CELLO

Dorothy Moyes
Louis DeRudder

BASS

John Gottwald
Len Manno

FLUTE

Paul R. Kepner
E. E. Schmit
Edward Aguilar

CLARINET

Robert Ferguson
Les Crumbacker

OBOE

Alfred Villani

BASSOON

Clyde Bennett

HORN

John Moyes
Richard Beard

TRUMPET

Kittrel Reid
Larry Lambert

TROMBONE

Albert Lube
John Knaus

TYMPANI

David Wuliger

PERCUSSION

Leo Mosler

PIANO

Helen Beard

THE HOUSTON CHORALE

ALFRED F. URBACH
Conductor

ARTHUR E. HALL
Associate Conductor

ARCHER J. VAUGHT
President

PRISCILLA CHAPLIN
Secretary

HAZEL WALLACE
Librarian

HELEN BEARD
Accompanist

MILDRED G. ROBINSON
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MARY EMILY MILLER
FERN MOORE
HELEN NELSON
JAN OWEN
LEWIS PETERS
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ODE AKIN SCHUMACHER
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BETTY SEARS
DON SEARS
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Dr. and Mrs. Hartman F. Kilgore
Mr. and Mrs. L. H. Rueckert
Mr. and Mrs. Willard Wood
Mr. and Mrs. Lewis N. White

The cost of tonight's concert far exceeds that of our previous concerts, due primarily to the need for an orchestra. It would have been impossible to present this program to you without some assurance that the expenses would be met.

We of the Houston Chorale extend our sincere thanks to the following people who have expressed their faith in us by underwriting the expenses of this concert:

Mr. George A. Butler
Mr. Cecil N. Cook
Mr. Joyce Cox
Mr. Ford Hubbard
Mr. Minos E. Miller

Mr. Edward J. Perrault, Jr.
Mr. W. Scott Red
Mr. Donald Robinson
Mr. H. M. Seaman
Mr. James L. Shepherd

Fellowship in Song

By Eleanor Wakefield
Staff Writer

Good fellowship through song is the heart-warming aim of the Houston Chorale, an assemblage of local singers, 81 voices strong, which has set music going in many a throat.

Built during the past two years by the enthusiasm, quiet persistence and conductorial abilities of Alfred Urbach, who also serves as principal cellist of the Houston Symphony Orchestra, the chorale is more than a concert chorus—it is a "cementer" of human relations.

In a world torn by wrangling, Mr. Urbach and his singing associates saw the need for a common ground where people could find reassurance in meeting others, becoming friends, achieving better understanding of each other. Nearly everybody likes singing—ergo, the common ground. And those who can't carry a tune in a bucket, argued the Urbach cohorts, CAN do other things for the chorale—write songs, speak on singing, play accompaniments, organize, arrange, compose, advertise, make posters, keep books, find a rehearsal hall or piano.

The Chorale gave its first big concert at the Music Hall, April 23, 1947, with rousing success. Since then, its members have vocalized about town in many a musical festivity, spreading proof of the great potential of singing, its social interest and value in fellowship consolidation.

In November, 1947, the Chorale was incorporated and its official charter granted. In April, 1948, it gave another of its major performances. Its next concert is slated for May 26, when it performs for the Houston Chapter, American Guild of Organists.

For an active future, the Chorale plans to train conductors and organizers from its own ranks to assemble neighborhood choruses operating along the same lines as the parent organization. Mr. Urbach is particularly anxious to encourage these "community sings" in all sections of the city, so that everyone can take part. No musical training or experience will be necessary. Bath tub and warble-while-you-work vocalists will be accepted, along with high-powered tenors, baritones, basses and sopranos.

In the Chorale are many skilled singers and choristers; others not so skilled, and still others who have had no vocal training at all but are endowed with fine voices. Mr. Urbach has taken this local talent and blended it into a flexible

vocal instrument for the expression of his eloquent, musicianly ideas. The singers produce not only richly inspirational performances of religious music and beloved classics, but romantic ballads and "fun-songs" as well.

The Chorale maintains headquarters at 2619 Caroline. Its 1948 officers include: Archer Vaught, president; Mildred G. Robinson, vice-president; Lewis Rueckert, treasurer, and Priscilla Chaplin, secretary. Mr. Urbach's conductorial associate is Arthur E. Hall, choir director and organist at Christ Episcopal Church. Helen Beard is Chorale accompanist.

Yearly concert plans include a program chiefly of a capella choral music; a program for chorus and orchestra, presenting requiems, cantatas, masses; and an appearance with the Houston Symphony Orchestra, which has given the Chorale its official blessing and encouragement. The membership goal is 200 voices, and everybody judged "sing-worth" at auditions can "get in on the act."



"Give it all you've got!" Conductor Alfred Urbach, in a real working pose at rehearsal calls for double fortissimo climax from full chorus.



The Chorale's Octette, singing group-within-a-group, whose specialty is madrigals and vocalistics designed for more intimate song presentations, as well as inclusion in grand concert performance. Gentlemen of the ensemble include, left to right, Perry Alers, Howard Webb, Samuel Selman and George Chapline. The ladies are Kittie Skelton, Bernice Clement, Mildred Robinson and Priscilla Chaplin.

Houston Chorale Is More Than a Chorus;
It's a "Cementer" of Human Relations



Photos by Paul R. Se...

The Houston Chorale in full concert array of bright blue robes monogrammed "C. H." in gold, with salmon-colored sleeve linings and collars. Songbooks in hand, they wait for the signal from Conductor Alfred Urbach.

Sunday, May 16, 1948

URBACH IS NAMED SYMPHONY GROUP PERSONNEL CHIEF

Alfred Urbach, well-known Houston cellist and choral director, has been appointed personnel manager for the newly reorganized Houston Symphony Orchestra of 1948-1949.

Director of the Houston Chorale, Urbach has served as principal cellist of the orchestra for the past two seasons.

He will continue to play with the ensemble, but will also take on new duties administering personnel affairs of the 80-piece musical organization. At the moment, he is busy locating places to live for some 50 new musicians who will join the orchestra this fall—a major problem in housing.

Urbach joined the orchestra after four years of army service during the war. Previously he was conductor of the Birmingham Young People's Orchestra and member of the Birmingham Symphony in Alabama.

He organized the Houston Chorale in 1946 and the singing group now numbers nearly 100 selected voices.

Ray E. Moore, who has been

acting as both librarian and personnel manager of the symphony, in addition to playing in the orchestra, will continue as chief librarian, with extensive duties.

His assistant will be Hal Runyan, cellist, continuing in the post he has served for the past two seasons.

* *
The
HOUSTON CHORALE

HOUSTON, TEXAS



YEAS BOOK

19 50

* *

THE HOUSTON CHORALE

Houston, Texas

1946-1950

FOUNDED

by

ALFRED URBACH

A I M S

1. The performance of fine choral music by Houstonians on a professional level.
2. To advance interest in the vast choral literature.
3. To encourage the organization of other choral groups.
4. To assist in the performance of music where a chorus is an integral part.
5. To present in concert other worthy choral organizations from other part of the state and country.

C A L E N D A R

FOR

1 9 5 0

REHEARSALS

Tuesday nights every month except August.
Any changes or extra rehearsals will be announced.

* * *

CONCERTS

January 30 - Houston Symphony - Concert Series
April 10 - Houston Symphony Orchestra " " "
City Auditorium, Houston
May 12 --- Music Hall, Houston
December - Music Hall, Houston

* * *

Annual party for the Chorale to be announced.

ALFRED URBACH

Conductor

Arthur A. Hall
Associate Conductor

Ruth Mary Ruston
Associate Conductor

Claire Stafford
Accompanist

Hazel Wallace
Librarian

Martina Martineau
Personnel Manager

Gertrude Cox
Promotional Director

Scott Red
Legal Advisor

Francis Deering
Advertising

OFFICERS

Ruth Mary Euston
President

Perry Alers
Vice President

Archer Vaught
Treasurer

Bonnie Sue Wooldridge
Secretary

* * *

BOARD OF GOVERNORS

Bonnie Sue Wooldridge
Robert McLaren
Ruth Mary Ruston
Perry Alers
Leah Winkler
Archer Vaught
Mary Chudleigh
Richard McKay
Annie Mary Plodger

EX-PRESIDENTS

George Chapline 1946-1947
Archer Vaught 1947-1948
Roger Stanwood 1948-1949

STANDING COMMITTEES

PERSONNEL COMMITTEE

Germaine Harting, Chairman

SCRAP BOOK COMMITTEE

Elaine Brooks, Chairman
Archer Vaught
Dorothy Reed Mullen

HOUSE COMMITTEE

Howard Webb, Chairman
Harold McManus
R. Nelson Francis
Joe Todd

PROGRAM COMMITTEE

Lewis Rueckert, Chairman
Leah Winkler
Annie Mary Plodger
Dorothy Reed Mullen

INTERVIEWING COMMITTEE

Kittie Skelton, Chairman

AUDITIONS COMMITTEE

Alfred Urbach, Chairman
Ruth Mary Ruston

SECTION LEADERS

Soprano I - - - - - Elizabeth Dixon
Soprano II - - - - - Ann Edwards
Alto I - - - - - Leah Winkler
Alto II - - - - - Dorothy Wendt
Tenor I - - - - - Howard Webb
Tenor II - - - - - Henry Harris
Bass I - - - - - Norwood Dixon
Bass II - - - - - Nelson Francis

* * *

DUTIES

1. To introduce new members to other members in the section.
2. To pass and collect pencils for score marking.
3. To inform new members of changes in scores.
4. To contact those who have unexcused absences after such absences.
5. To notify section of special rehearsal or meeting, if necessary.

*VOLUNTEER ADVISORY COMMITTEE

CONCERTS GIVEN

1947 - 1949

- April 23, 1947 - Music Hall, Houston, Texas.
June 19, 1947 - Memorial Theater, Herman Park
April 8, 1948 - Harris County Mayors & Councilmen's
Banquet, Shell Oil Auditorium
April 14, 1948 - Shell Oil Corp. banquet
April 16, 1948 - Music Hall
May, 1948 - International Harvester Radio Program
with James Melton - Music Hall
May 23, 1948 - American Guild of Organists
South Main Baptist Church
June 14, 1948 - Memorial Theater, Herman Park
July 2, 1948 - State Bar Convention
San Jacinto Memorial
Dec. 10, 1948 - Music Hall - Christmas Program
April 10, 1949 - Beethoven's Ninth Symphony (Extra
Houston Symphony Orchestra (concert
City Auditorium, Houston
April 11, 1949 - Beethoven's Ninth Symphony
Houston Symphony Orchestra
Concert Series
October, 1949 - Bar Association Banquet, Rice Hotel
October 24, 1949 - Community Chest Radio Broadcast
City Auditorium
Dec. 10, 1949 - Music Hall - Christmas Program
Dec. 17, 1949 - Henke & Pilot Program with Houston
Symphony Orchestra - City Auditorium
Dec. 24, 1949 - Variety Club with Houston Symphony
Orchestra, City Auditorium

17

*This committee is being organized at this printing

ACTIVE MEMBERSSOPRANO I.

NO.	NAME	ADDRESS	ZONE	HOME PHONE	BUSINESS PHONE
290	Miss Barbara Crissey	1106 Bromond, Apt. 7	4	CA-1587	PR-6129
291	Miss Rebecca Sifford	1513 Hazard	6	JA-4930	
292	Mrs. Marguerite Rinchart	6948 Ave. F	11	YU-1417	KE-0705
293	Mrs. Elizabeth Dixon	8138 Glenbrook	17	MI-3912	
294	Mrs. Fern Moore	1202 Peveto	6	KE-6769	
295					
296	Mrs. Dorothy Reed Mullen	4031 Gramercy	5	HA-1021	
297	Miss Jane Hardy	3015 Chenevert	4	JA-9330	
298	Miss Shirley Johnson	1825 Turner Drive	16	ME-2528	
299					
300	Mrs. Leona Juenger	705 Lindale	9	ME-5283	
301					
302	Mrs. Mary Chudleigh	5419 Lawndale Ave.	3	YU-2143	

SOPRANO I

303	Mrs. Ethelyn Geyer	1845 Richmond	6	JA-4087	WE-1687
304	Mrs. Dorothy Bolestridge	4911 Chestnut, Bellaire	MO-1221	CA-9126	
305	Miss Jo Ann Merrell	3772 Rice Blvd.	5	MA-5312	
306					
307	Mrs. Lucille Welch	316 E. 18th	8	UN-1697	UN-3294
308	Miss Priscilla Chaplin	1106 Bromond Ap.7	4	CA-1587	JA-5123
309	Miss Kittie A. Skelton	1231 Yale	8	VA-3166	CH-1861
310	Mrs. Lois Thompson	1923 Dunstan	5	JA-5322	
311					
312					
313					
314	Mrs. Ode A. Schumacher	3780 Tanglew	5	ML-4650	
315	Miss Margaret Daugherty	2512 Shakespeare	5	JU-2426	PR-3151 E-268
*316	Mrs. Marian Mann	1202 Theresa	4	MI-8055	

* On Leave of Absence.

SOPRANO II

NO.	NAME	ADDRESS	ZONE	HOME PHONE	BUSINESS PHONE
*250	Mrs. Katherine Willson	3839 Arbor	4	JU-3648	FA-1171
251	Mrs. Denise Withers	7430 Harrisburg	11	WA-4484	KE-4255
252	Mrs. Joe Ann Phillips	7018 Avo. F		WA-2605	WO-9441
253	Miss Rosemary Avent	2915 Broadway	17	MI-7467	
254	Mrs. Elizabeth Webb	4112 Swarthmore	5	MA-6001	FA-7427
255	Mrs. Virginia Boyd	1079 Lola Dr. Pasadena		Pasadena	6223
*256	Mrs. Helene Chamberlain	U.of H Housing Bldg.		Apt.6 Zone 4	
257	Mrs. Ruth Mary Ruston	2009 Woodhead	19	JU-3351	
*258	Mrs. Patricia M. White	4812 Chenevert	4	KE-2804	
259	Miss Ann Edwards	2222 Common	9	FA-1588	CA-1181 E.423
260	Mrs. Elaine Claire Brooks	4409 Jim West, Bellaire		MO-3562	CH-6641
261	Mrs. Mary Wallace	4104 Mt. Vernon	6	LI-2371	FR-5311
262	Mrs. Mary Lou Moore	U.of H Housing Bldg.		22 Apt.4 4	CH-1681 E.11
263	Mrs. Grace Parker	6415 Pinchurst		WA-4913	
264	Miss Harriett Rowe	41 Tidwell Rd.	22	MU-0137	CA-9823
265	Mrs. Gertrude Cox	3619 Robinhood	5	MA-6637	

SOPRANO II

266					
267	Mrs. Mabel Davis	1925 Cross Timbers	16	ME-3217	
268					
269					
270					
271	Mrs. Annie Mary Pledger	1721 Hawthorne	6	LI-8461	FA-1177
272					
273					
274					
275					
276	Miss Helen Debowski	301 Hyde Park	6	LI-8763	FR-9146

* On Leave of Absence,

ALTO I

*NO.	NAME	HOME ADDRESS	ZONE	HOME PHONE	BUSINESS PHONE
210	Mrs. Viola Kyte	2545 Driscoll	6	JA-9086	FA-7131 Ext.330
211	Miss Mildred Boyd	3406 La Branch	4	LI-9607	CA-9861
212	Miss Doris Goldston	4937 Walker	3	WA-4773	WA-0781
213	Miss Eloise Harris	1001 Smith	2	FA-5371 Ext.316	FA-5371 Ext.230
214					
215	Mrs. Leah Winkler	626 E. 16th St.	8	VA-9468	
216	Miss Helen Nelson	2115 Blodgett	4	LY-1495	LI-3071
217	Miss Jack Kershner	1751 Colquitt	6	KE-5932	CA-2151
218	Mrs. Germaine Harting	6647 Cadillac	4	LY-1514	
219	Mrs. Jeanne Urbach	1815 Welch	6	JU-3594	CA-2384

ALTO I

220					
221					
222	Mrs. Alice Schnelle	1313 Peden	6	JU-2862	LI-3141
223					
224					
225					
226	Mrs. Cecile Badousek	3218 Duval	17	MI-8681	CL-1181 Ext.224
227					
228					
229					

* On Leave of Absence

ALTO II

* NO.	NAME	HOME ADDRESS	ZONE	HOME PHONE	BUSINESS PHONE
170					
171					
172	Miss Rosemary Clark	7122 Ave. P		WA-1110	AT-4321
173	Mrs. Ruth Red	1300 North Blvd.	6	JU-1135	
174	Mrs. Dorothy Wendt	2138 $\frac{1}{2}$ Colquitt	6	KE-5851	CA-9371 Ext.204
*175	Mrs. Carmen Boeger	1428 Lawrence, Pasadena		Pas.3549	
176	Miss Ernestine Hart	7625 Scott St.	4	KE-7858	
177	Miss Louellen McBrayer	3915 Mt. Vernon	6	JA-2215	
178	Mrs. Hilda Hardy	3015 Chenevert	4	JA-9330	LY-5984
179					

ALTO II

180					
181	Miss Joyce Bynum	1507 Smallwood, Apt.4		WE-1931	Ch-6531
182					
183	Miss Bonnie Sue Wooldridge	1820 Travis Apt.2 D.	2	FA-7513	KE-7471 Ext.51
184	Miss Marian Pledger	1721 Hawthorne	6	LI-8461	AT-5757
*185	Mrs. Mamie Waddill	3011 Rice Blvd.	5	MA-7067	FA-1177
186					
187	Miss Mary Whitaker	1407 Wichita	4	LI-8725	CH. 0648
*188	Mrs. Billie Hinzle	Rt.1, Box 840, La Porte		3154	5221
189					
190					

* On Leave of Absence.

TENOR I

* NO.	NAME	HOME ADDRESS	ZONE	HOME PHONE	BUSINESS PHONE
130	Louis Staggs	1210 Truxillo	4	LY-5195	JU-4766
131	Howard Webb	4112 Swarthmore	5	MA-6001	FA-7427 BL-2651 CA-1216
132	Scott Red	1300 North Blvd.	6	JU-1135	CA-1216
133	David Mohle	126 Santa Fe	17	MI-1704	
134	Frank Ashcraft	2218 Driscoll	6	KE-5620	LI-1832
135	Robert B. McLaren	5213 Montrose	6	LY-5355	JA-5123
136	Perry Alers	1734 Bolsover	5	JA-8440	
137	Jack Martin	1318 Peden	6	KE-4336	FA-2121 Ext.250
138	Clay Walker	4710 Austin	4	LI-4873	JA-7214
139	Bob Ambrose	8026 Humble Rd.			

TENOR II

90	Bob Tharp	3215 Albans	5	MA-8189	
91	Henry E. Harris, Jr.	Dunlavy Ct. North Apt. 3, Wilshire Village	6	LY-0402	FA-7131 Ext.495
92	Harold McManus	5126 Lindsay	3	WO-3543	FA-7167
93	Willard Everett, Jr.	2337 South Blvd.	6		CA-2151 Ext.733
94	Kenneth Lawrence	927 Alston	8	VI-3201	CA-1121 Ext.465
95					
96					
97					
98	Jack Frymire	6432 Dansby	17	OL-1442	
99	Angus Armstrong	7010 Kernel	17	WA-2213	WA-2213
100					
*101	Robert Kessler	620 E. 7 $\frac{1}{2}$ St.		VI-7287	
102					

* On Leave of Absence.

BASS I

* NO.	NAME	HOME ADDRESS	ZONE	HOME PHONE	BUSINESS PHONE
50	Marshall Abernathy	5115 Airline		ME-4110	
51	Lewis F. Rueckert	1519 Heights Blvd.	8	VA-4797	LY-8038
52	James C. Calaway	14 Latham		WE-3289	FA-7131 Ext.251
53	Thomas B. Johnson	1219 S. Shepherd	19	JU-4846	CH-6781 Ext.317
*54	Joe Todd	7506 Greenstone	17	MI-5242	
55	Norwood Dixon	8138 Glenbrook	17	MI-3912	FA-8388
56	Richard Damon	3611 Glen Haven	5	MO-2338	
57	Sam Schafer	Rt.1, Box 800, South Houston		7321	
58	James L. Wallace	6710 Ave. U	11	WA-1401	PR-3251 Ext.252
59	Geoffrey Young	1815 Welch	6	JU-3594	

BASS I

60	Raymond Smith	7317 Santiago		WE-3597	
61	Dr. LeRoy Brockman	Jeff Davis Hospital, J. D. Surgeon			
62	Richard Schappel	1611 $\frac{1}{2}$ Missouri	6		
63	Wm. C. Berger	1539 Barnett		MO-0731	ME-4545
64					
65					
66	Dr. Ben T. Withers	7430 Harrisburg Blvd.	11	WA-4484	WA-1255

* On Leave of Absence

BASS II

*NO.	NAME	ADDRESS	ZONE	HOME PHONE	BUSINESS PHONE
5					
6	William Chaisson	2720 La Branch	4	BE-2440	BI-2990
7	George Chapline	906 Bartlett	6	JA-2338	AT-4471
8	H. Nelson Francis	4211 Canal	3	WE-8792	FA-2141
9	Bob Stevenson	3038 Ella Lee Lane	19	LY-9030	
10	Carlyle Heathcote	7505 Radford	17	OL-2856	WE-9331 Ext.246
11	Archer Vaught	4104 Brandt	6	JU-3955	CH-6971
12	William Boudreau	2108 Tangley	5	KE-5682	LI-2990
13	Charles Wallace	4104 Mt. Vernon	6	LI-2371	PR-5311
14					
*15	Eugene Chamberlain	U. of H. Housing Bldg. Apt.6			

- 24 -

BASS II

16					
17	Richard McKay	2247 North Blvd.	6	KE-8909	PR-5181
18	Glenn Gallup	7436 Moline	17	MI-5814	CA-2191
19	Bill Grubbs	6422 Auden	5	MA-8612	
20					
21					
22					
23					
24					
25					

- 25 -

* On Leave of Absence

BY - LAWS

ARTICLE 1. Purpose and government.

Section A. The purpose of the Houston Chorale shall be as defined in the Charter, and the promotion of peaceful fellowship among people. Its principal instrument shall be the mixed chorus.

B. The governing bodies of this organization shall be:

1. A Board of Directors
2. A Board of Governors.

ARTICLE 2. Membership

Section A. Membership in this organization shall be of five types. (This Section was amended January 1950. The original was for 2 types of membership - active and supporting.)

1. Active
2. Supporting
3. Provisional
4. On Leave
5. Prospective.

B. Active members shall be those persons in good standing who have satisfied the requirements of the Auditions Committee and have been appointed to one of the following voice groups:

1. Bass
2. Tenor
3. Alto
4. Soprano

Also certain individuals who shall be approved by the Board of Directors.

C. Supporting members shall be persons who extend financial aid to this organization and enjoy such membership privileges as shall be determined by the Board of Directors.

D. Provisional members shall be those persons who have satisfied the requirements of the Auditions Committee for use in presentation of works where large numbers are required, but who have not been appointed to active membership. Such members shall not be appointed to active membership except by action of the Auditions Committee, and a re-audition may be requested to aid in the decision. Provisional members are not required to pay dues, but have the privilege of their names on programs in which they participate.

E. Any active member desiring to become inactive for a time may be granted a Leave of Absence by a majority vote of the Board of Governors on recommendation of the

Personnel Manager only for the following reasons and durations:

1. Acute illness of Active member (leave not to exceed 6 months).
2. Illness of member of immediate family (leave not to exceed 2 months).
3. Childbirth (leave not to exceed 1 year.)
4. School (leave not to exceed 1 year).
5. Occupation (leave not to exceed 6 months).

Any active member desiring a leave of absence should present his request to the Personnel Manager, who in turn will present the request to the Board of Governors, who shall be empowered to grant or refuse a leave after due consideration of the case. Previous record of attendance and participation of member are to be considered in granting the leave.

Leaves of Absence shall be reviewed by the Personnel Manager every three months and the person contacted by him as to whether or not an extension is desired. The Personnel Manager shall report to the Board of Governors concerning such cases.

Active members who are granted Leaves of Absence are required to pay dues,

and retain the privilege of retaining their Chorale number, of possessing a membership card, and of having their names on Chorale programs as an active member of the Chorale. Rober must be returned when a leave is granted. Music may be retained depending on the duration of the leave and the need for same by organization. Members on leave may be required to be re-auditioned before re-entering the organization.

Active members who desire to become inactive by leave and who do not satisfy the above requirements shall be required to resign from active membership. Such members forfeit their Chorale number, dues and return robe, music and membership card to the Chorale.

F. Prospective members shall be those persons who have passed the requirements of the Auditions Committee for active membership in the Chorale, but who have not been appointed to one of the voice groups because the capacity of that group is satisfied. Such members become active members when vacancies in that particular voice group occur.

Prospective members may also be called in for presentation of special works where more than the active singing membership of the Chorale is required.

G. When in the opinion of a majority of the Board of Governors a member is no longer qualified for membership, he shall be dismissed and all dues forfeited. All Chorale property and his membership card must be returned. Causes for dismissal to be considered by the Board of Governors, shall be:

1. Three (3) unexcused absences from rehearsals.
2. Conduct unbecoming a member of the Houston Chorale.
3. Lack of preparation for and cooperation in rehearsals and concerts.

ARTICLE 3. Duties of Members.

Section A. It shall be the duty of every active singing member to follow the musical wishes of the Conductor.

B. It shall be the duty of every active member to pledge himself to the furtherance of the aims of the Houston Chorale as herein set forth:

1. The performance of fine choral music by Houstonians on a professional level.
2. To advance interest in the vast choral literature.
3. To encourage the organization of other choral groups.
4. To assist in the performance

of music where a chorus is an integral part.

5. To present in concert other worthy choral organizations from other parts of the state and country.

C. It shall be the duty of every member to be on the lookout for desirable new members.

D. It shall be the duty of every active member to pay annual dues promptly.

E. It shall be the duty of every active member to be regular in attendance at rehearsals, concerts, business meetings, and all activities approved by a majority of the active membership.

F. It shall be the duty of every active member to observe the rules of good conduct at all times, and avoid unnecessary noise and needless confusion in rehearsals and concerts.

ARTICLE 4. Privileges of Membership.

- Section A. The right to vote upon all issues or matters requiring a vote by the membership shall be extended to all active members in good standing and those supporting members designated by the Board of Directors.
- B. The Houston Chorale will furnish each active singing member in good standing the use of music and robes.

- C. A membership card will be issued to each active member in good standing.

ARTICLE 6. Meetings.

Section A. There shall be three (3) types of meetings of this organization:

1. Rehearsals
 2. Business Meetings
 3. Classes.
- B. The rehearsals shall be called by the Conductor for all active members or for voice groups as he may deem necessary for fulfilling the musical commitments of this organization.
- C. There shall be at least one (1) business meeting during each fiscal year.
- D. The annual business meeting shall be held at a time to be fixed by the Board of Directors. Elections to the Board of Governors shall be held at this time.
- E. Special business meetings shall be called by the President, at the direction of either Board, or upon written request of twenty-five (25) active members, who shall specify in such request the purpose of the special business meeting.
- F. Written notice of all special and annual business meetings shall be posted and/or mailed by the Secretary

at least one (1) week before the date of such meeting, except in the case of an emergency. Such notice shall indicate the purpose for which the meeting has been called.

G. The classes shall be as follows:

1. Sight-singing
2. Conducting as pertains to the Neighborhood Project.
3. Organization as pertains to the Neighborhood Project.

And such other as may be designated by the Conductor.

ARTICLE 7. Election of Officers.

Section A. All elections to the Board of Governors shall be held at the annual Business Meeting at which time a Nominating Committee, appointed by the President, consisting of three (3) members at large; and two members (2) of the retiring Board of Governors, shall present a slate of names for election. The Board of Governors have the right to fill vacancies in all offices occurring during their term of office.

B. The Board of Governors shall consist of nine (9) members elected from the ranks of the voting mem-

bers, who have been members of the organization for six months or more,

- C. Membership on the Board of Governors shall be apportioned as follows: Two (2) members elected from each of the Bass, Tenor, Alto and Soprano voice groups of the Active Members. The Conductor shall be an ex-officio member.
- D. Any member may be removed from the Board of Governors by a two-thirds (2/3) vote of the members present at any Annual or Special meeting of the membership, provided notice of such proposed action shall have been given to the members in writing, in accordance with Article 6 Section F.
- E. The Officers of the Houston Choral shall be a President, Vice-President, Treasurer and Secretary elected by the Board of Governors from its own ranks. The officers so elected shall serve a term of one year, shall constitute the Board of Directors of the corporation and shall have direct control of the affairs, funds and property of the corporation.

ARTICLE 8. Duties of the Board of Governors.

- Section A. The Board of Governors shall have general charge and control of this organization as herein defined.
- B. The Board of Governors shall adopt rules and procedures for the conduct of its meetings. It shall keep a record of the minutes of its meetings.

- C. Five members shall constitute a quorum at any meeting of the Board of Governors.
- D. A majority vote of the members present at any meeting of the Board of Governors shall be necessary on any question placed before it.
- E. The Board of Governors shall give its advice and consent to the President in the appointment of Chairman of all Standing Committees, and in the appointment to fill vacancies in the Board or among the officers.
- F. It shall be the duty of the Board of Governors to select a conductor, who shall be approved by two-thirds (2/3) vote of the Membership.
- G. The Board of Governors may select a Business Manager, and present his name to the voting membership. It shall be the duty of any member present to supply the Board of Governors with any information which he may have regarding the candidate, and if he is acceptable, the Board of Governors shall engage him as the Business Manager.

ARTICLE 9. Duties of the Officers.

- Section A. The President shall preside at all Business Meetings and meetings of the Boards. He shall enforce the Charter and By-laws of the organization. The President with the advice and consent of the Board of

Governors, shall appoint Chairman of all Standing Committees. He shall appoint a Nominating Committee as defined in Article 7, Section 4, at least two weeks before the Annual Business Meeting. The President shall have full custody of all property of the organization, and shall take measures necessary for their safe-keeping. The President shall establish such additional committees as are necessary for fulfilling the purposes of the organization. The President shall appoint a committee to manage the Neighborhood Project.

- B. The Vice-President shall assist the President and assume the duties of the President in his absence. The Vice-President shall have authority to execute the official instruments of the organization, in the absence of the Secretary.
- C. The Treasurer is empowered to draw and sign checks to be countersigned by another officer selected by the Board of Governors. The Treasurer shall receive and safely keep all funds of the Choral. He shall make report of receipts and disbursements when called upon by the Board of Governors.
- D. The Secretary shall keep a register of the names and addresses of all persons admitted to membership in this organization. He shall keep a record of attendance at all rehearsals. He shall submit to the Board of Governors

A report of the names of members who have made themselves subject to disciplinary action. He shall report to the Treasurer the names of any newly admitted members. He shall keep a record of the proceedings of all meetings of the organization and of the Boards, and shall perform such other duties as the office may require.

ARTICLE 10. The Conductor.

- Section A. The Conductor shall be in charge of the musical program of the organization.
- B. Upon the recommendation of the Conductor, final acceptance of all public performances shall be made by a majority vote of the members in good standing present at the rehearsal or Business Meeting.
- C. The Conductor shall be an ex-officio member of the Board of Governors and of all committees.
- D. Subject to the approval and consent of the Board of Governors, the Conductor shall have the right to select and engage an associate conductor, accompanists, soloists, orchestras and whatever other assistants he may deem requisite to the accomplishment of the musical program of the organization.
- E. The Conductor shall foster, encourage, and further the Neighborhood Project as outlined in the

brochure of the Houston Choral
printed as of June, 1947, and des-
cribed under "Human Relations",
which is incorporated herein by
reference, and made a part hereof
for all purposes.

ARTICLE 11. Dues.

Section A. The annual dues of the active members shall be fixed by the Board of Governors upon approval by two-thirds (2/3) of the membership at a Business Meeting.

ARTICLE 12. Committees.

Section A. The Standing Committees of this organization shall be:

1. Personnel Committee
2. Contributors Committee
3. House Committee
4. Program Committee
5. Neighborhood Project Committee.

The Chairman of all Standing Committees shall be appointed by the President. Members of each Standing Committee shall be selected by the Chairman of the Committee.

B. The Personnel Committee shall include the Auditions Committee, comprised of the following:

1. Auditions Board
2. Interviewing Board

The Personnel Committee shall devise

- D. and execute plans for the supporting membership of the organization. The House Committee shall see that rehearsal quarters are in order for the proper conduct of rehearsals. It shall also see that the concert platform is in readiness at all concert performances.
- E. The Program Committee shall assist the Conductor by whatever means he deems advisable in the selection and arrangement of programs for concert.
- F. The Neighborhood Project Committee shall advise and assist the Conductor in and generally carry out the plans of the Neighborhood Project.

ARTICLE 13.

Section A.

The pronoun "he" used herein is an inclusive term and applies to both sexes.

ARTICLE 14.

Section A.

Dissolution. The organization may be dissolved upon the unanimous action by the entire membership. In the event of such dissolution, the net assets shall be donated to a recognized charity to be selected by the Board of Governors.

ARTICLE 15.

Section A.

Amendments to these By-laws may be made at any time, and from time to time, by two-thirds (2/3) vote of the members present at any rehearsal or Business Meeting, provided said amendment has been posted for at least two weeks prior to said meeting.

T * H * E C * H * O * R * A * L * E C * H * R * O * N * I * C * L * E

THIRD EDITION Houston, Texas, February 7, 1950. HAPPY VALENTINE

C * H * O * R * A * L * E M * E * N S * I * N * G W * I * T * H
S * Y * M * P * H * O * N * Y

FROM THE PODIUM

Hi Kids:

The boys did a grand job of upholding the honor of our Houston Chorale last Monday with that fine performance of the Alto Rhapsody.

Both Mr. Kurtz and Miss Thebom had high compliments for the efforts the boys made. The thing that amazed them both is that which, as a group we do have, and must constantly strive to hold - it is SENSITIVITY.

Under that word falls response to direction - particularly as concerns dynamics and note security. Beyond the notes lives the music.

Response to the MUSIC results in that sensitivity which makes for music on a high plane - music such as the Houston Chorale must continue to be remembered for.

To date such sensitivity is, and has been, ours. With effort - we will continue to bring such satisfaction to our audience and by so doing, increase our satisfaction in participation. We must remember that the pleasure of Houston Chorale membership lies in being an integral part of something well done.

Al

YOUTH SYMPHONY IS GIVEN PARTY

Eighty members of the Youth Symphony had a big day last Saturday, thanks to Mrs. Harold Jones, Secretary, who persuaded some prominent business men to treat the kids to a day at the rodeo. The young musicians had a wonderful time after their regular rehearsal, which, by the way, is broadcast every Saturday morning over KLEE at ten o'clock. Incidentally, HOWARD WEBB, our own properties Manager, is founder and conductor of this fine Youth Orchestra. These kids owe him a tremendous debt of gratitude, and the Chorale gives Howard thanks also. You know he's the guy who assures you of having a chair at every rehearsal, as well as taking care of many other physical properties of the Chorale both in rehearsal and concert. We really appreciate you, Howard, and want you to know it.

VALENTINE
GREETINGS
TO THE YOUNG
IN HEART.

A SURPRISE FOR THE CHORALE SOON +!!!

MALE SECTION WINS PRAISE FROM MR. KURTZ AND MISS THEBOM IN ALTO RHAPSODY

Often in rehearsal the women of the Chorale get a thrill from hearing the power and beauty of the blending of the men's voices - but it was a rare treat indeed to hear them sing with the Houston Symphony Orchestra and Miss Blanche Thebom on Monday, Jan. 30th. Obviously it was the concensus of all present, that they did a splendid bit of singing. In fact, the other "half" of the Chorale who were present at the concert, practically bursted with pride.

MADAM PRESIDENT SPEAKS

Hi Everybody:

No gems of wisdom here - no literary style - no polished phrases - just stuff and things.

We're in a new year now - any resolutions made to chase notes at home? HMMMMMMMM? Resolution made but already broken? HMMMMMMMM? Have been hearing some weird and wonderful sounds pouring from your golden throats. Tsk, tsk!

ADVANCE SCHEDULE

- Tues., Feb. 14, 7:30 - everybody
- Tues., Feb. 21, 7:30 - everybody
- FRI., Feb. 24, 7:30 - everybody
- Tues., Feb. 28, 7:30 - Liebeslieder only
- Tues., Mar. 7, 7:30 - section rehearsals (places to be announced later)
- Tues., Mar. 14, 7:30 section rehearsals (places to be announced later)

The above schedule is necessary due to the fact that Al will be on tour with the Houston Symphony from Feb. 28, to Mar. 19. The section rehearsals will be your last and best opportunity to take things apart, (I love to tear things apart) in so far as notes are concerned.

Have you had your wheaties lately? Spinach? Anahist? Codliver oil? 8 hours sleep? a night, that is? Take good care of yourselves - need you ALL at every rehearsal.

Oh by the way - there are NO prizes being awarded to the persons who can cover the most conversational ground while one section is being rehearsed!!! (Subtle - that's us!)

Truman - lucky guy - has only ONE living ex-u-no-what to live up to. I've got THREE. And why did they ALL have to be so darned competent? Know I have your cooperation, though, even as they did - and am looking forward to another happy and successful year for our Chorale.

PREXY
R.M.

Roth Mary Rose

THE CHORALE CHRONICLE

Published for the pleasure and information of the Active members of the Houston Chorale.

Houston, Texas, February 7, 1950.

Published ----- Houston Chorale
Editor ----- Gertrude Cox

A NEW OFFICE

Your Board of Governors has entrusted your editor with the job of Promotional Director of the Chorale. (Elegant title) To say that this is an important office, is putting it mildly, as you can readily see. However, the task is not approached with fear and trepidation, but with the confidence inspired by the knowledge that the Chorale is a vital part of Houston's cultural life; and has become and will remain such thru the efforts and interest of its members. A New Year's wish will be realized in 1950!

HOUSTON SYMPHONY MAKES RECORDS

Some time this month Columbia will release two albums of records which were made by OUR Symphony Orchestra. These will be the long playing records and will include selections from South Pacific and Kiss Me Kate; and 3 ballet numbers - Parade by Satie; Les Matelots by Georges Auric; and Pavane by Faure. They will be sold by all music shops in Houston that sell Columbia records.

REMEMBER that our Houston Symphony Orchestra is being sponsored in another thrilling concert by HENKE AND PILLOT, Sat. night Feb. 11th, and it is FREE. For those who are unable to go to one of the Henke and Pillot Super markets for your tickets, your editor has about 20 here tonight. A word of warning - go to the auditorium early Saturday night!! Some of us found out at the last Henke and Pillot concert, if you go late, there may not even be STANDING ROOM.

WELCOME NEW MEMBERS

The following new members are extended a warm hand of welcome and friendship to our ranks:
Mrs. Mary Wallace, 2nd soprs; Miss Rosemary, 2nd alto; Bob Ambrose, 1st Tenor; Charles Wallace, Marshall Abernathy and Dr. LeRoy Brockman, 1st bass; Alan Wilson and Bob Stevenson, 2nd bass. We're always happy to welcome new members.

CLASSIFIED SECTION

To rent - pleasant room at 1809 Fairview. If interested, see Tina Martineau at rehearsal or call her at Ly 7574. Free ride to Chorale rehearsals and bus runs in front of house. (female preferred).

THE PERFECT CHORAL DIRECTOR
By F. H. Talbot

1. Who can find the perfect choral director? For he is rarer than the dodo, the great auk, or fresh eggs from the habitation of the dinosaur.
2. For many congregations of the righteous have sought him in vain and lo, he was not. For so many qualities are required of him that even archangel Gabriel might well be classified #F for every comparison
3. He prepares his work well in advance, lest he be like unto him who forgeteth his income tax until the appointed day be past, and he be delivered over to the judge who will deliver him unto some alphabetical bureau. Verily, I say unto you, he shall not come forth thence until he hath paid unto the uttermost farthing.
(to be continued next month)

PARTY FOR WINNERS

The Chorale entertained the winners of the ticket sale for the Christmas concert at an exciting dinner party at the Empire Room on Sat. Jan. 28. A lot of fun was had by all! HURRAH for the FLATS!!

PERSONNEL MANAGER SPEAKS

When your name tags are left on the rack, you are counted ABSENT - unexcused, because I do not know all of you yet; so please help me by TAKING your name plates as you come in, and replacing them before you leave. DO NOT TAKE THEM HOME WITH YOU
Thanks.

Tina

L E N T

"Worship is the cleansing of the imagination by the beauty of God; the quickening of the conscience by the holiness of God; the opening of the heart to the love of God; and the devotion of the will to the purpose of God."

Bishop
Temple

C H A T T E R

Chorale Stork very active - brought boys to Dorothy Bolestridge and Helene Chamberlain. Congratulations, Girls. (Are they basses or tenors?)
PERRY ALERS - sick! We're sorry, Perry. Hurry and get well, we need you.

Mimeographing of this edition of the Chorale Chronicle is with the compliments of

Bonnie Sue Wooldridge

Other editions were mimeographed through the courtesy of Priscilla Chaplin

The
HOUSTON CHORALE

ALFRED F. URBACH, Conductor

Presents
AN EVENING OF CHORAL MUSIC

Assisting Artists

DRUSILLA HUFFMASTER

CLAIRE STAFFORD

Pianists

FRIDAY, MAY 12, 1950—8:30 P. M.

MUSIC HALL



THIRD ANNUAL CONCERT

Good Evening

Tonight's concert marks the close of a very active season for the Houston Chorale. This will be our eighth public appearance this season, and our nineteenth performance since the debut of the Chorale in April of 1947. Five of the concerts this year were divided among performances we sponsored, and with radio and benefit appearances. Three concerts were in cooperation with the Houston Symphony Orchestra. We're happy to be partaking so actively in our city's musical life.

The program this evening again encompasses a few centuries of musical composition. Vautor, Praetorius and Bach composed in the sixteenth, seventeenth and eighteenth centuries; Brahms in the nineteenth, and Delius in the early twentieth century. Schuman, Willan, Kountz, Mueller, Cook, Simeone and Dawson are all contemporary composers; Burleigh passed away only a few weeks ago. It is our intent to continue presenting a like variety of music in future programming, believing that this type of program is more conducive to genuine enjoyment by our audience.

We are happy and proud to have as assisting artists tonight two of Houston's outstanding pianists, Drusilla Huffmaster and our own accompanist, Claire Stafford. Their contribution to the program makes possible the performance of the delightful and intricate Liebeslieder Waltzes.

Brahms intended that the four-hand piano and the chorus be on equal terms, neither being an accompaniment to the other. To create the desired effect of intimacy so necessary to the Liebeslieder, we are using only a small chorus. The Waltzes will be sung in German.

We sincerely hope you will enjoy our program tonight and that you will plan to hear us each time we have an opportunity to sing for you.

The Houston Chorale

THE HOUSTON CHORALE

ALFRED F. URBACH
Conductor

ARTHUR E. HALL
Associate Conductor

CLAIRE STAFFORD
Accompanist

RUTH MARY RUSTON
Associate Conductor

RUTH MARY RUSTON
President

PERRY ALERS
Vice-President

BONNIE SUE WOOLDRIDGE
Secretary

ARCHER VAUGHT
Treasurer

HAZEL WALLACE
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RICHARD MCKAY
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MARGUERITE RINEHART
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RUTH MARY RUSTON
RICHARD SCHAPPEL
REBECCA SIFFERD
KITTIE A. SKELTON
RAYMOND SMITH
LOUIS STAGGS
BOB STEVENSON
LOIS THOMPSON
JOE TODD
ALFRED F. URBACH
JEANNE URBACH
ARCHER VAUGHT
MAMIE WADDILL
CLAY WALKER
CHARLES WALLACE
JAMES L. WALLACE
MARY WALLACE
ELIZABETH WEBB
HOWARD WEBB
LUCILLE WELCH
DOROTHY WENDT
MARY WHITAKER
KATHERINE WILLSON
LEAH WINKLER
BEN T. WITHERS
DENISE WITHERS
BONNIE SUE WOOLDRIDGE
GEOFFREY YOUNG

PROGRAM

IF BY HIS SPIRIT.....Johann S. Bach

One of the more stirring selections from Bach's motet, "Jesu, Priceless Treasure".

If by His Spirit
God, that upraised Jesus from the dead
Dwell in you.
He that raised Christ up from the dead
Shall also quicken your mortal bodies.

RISE UP, OH FLAME!.....Praetorius-Harley

While the round is one of the earliest forms of part-singing, it is somewhat surprising that Praetorius wrote in this form, his interests lying primarily in the composition of church music. This round is in eight parts, each voice repeating the following words:

Rise up, oh flame all glowing,
Fire and destruction cease,
On us bestowing visions of peace.

MOTHER, I WILL HAVE A HUSBAND.....Thomas Vautor

The following inscription is printed on the music score of this delightful madrigal— "from 'the First Set' being Songs of Divers Ayres and Natures, of five and six parts: apt for Vyols and Voyces, London: 1619". The inspiration for the work probably stems from the tradition of the time when the younger daughter was not permitted to marry until the older daughter had married. This, then, is the determined younger daughter proclaiming to her mother that she will have a husband in spite of her (the older daughter) that will have none.

THE SPLENDOUR FALLS ON CASTLE WALLS.....Frederick Delius

The splendour falls on castle walls
And snowy summits old in story,
The long light shakes across the lakes
And the wild cataract leaps in glory;
Blow, bugle, blow, send the wild echoes flying!
Blow; bugle, answer echoes dying, dying, dying.

—Tennyson.

A CLEAR MIDNIGHT.....Healey Willan

This is thy hour, O Soul, thy free flight into the worldless,
Away from books, away from art, the day erased, the lesson done.
Thee fully forth emerging, silent, gazing,
Pondering the themes thou lovest best,
Night, sleep, death, and the stars.

—Walt Whitman.

PRELUDE FOR VOICES.....William Schuman

American composer Schuman chose the text from Thomas Wolfe's "Look Homeward, Angel" for this dark, sombre, emotional work.

* * * *

Soloist: Priscilla Chaplin.

PROGRAM

LIEBESLIEDER WALTZES, OP. 52.....Johannes Brahms

What we have in the Liebeslieder (Love-Song) Waltzes is not dance music, but a delightful type of "house music" evocative of a past age when the center of many a German and Austrian home was the music room with its piano and shelves of two-hand and four-hand piano pieces—an age when it was often the custom for guests to join with the host and his family in an after-dinner session of chamber music or song.

Exploiting nearly every possibility of the basic waltz rhythm, Brahms encompasses an enormous variety of mood in the course of the eighteen Liebeslieder.

* * * *

Assisting artists: Drusilla Huffmaster
Claire Stafford

INTERMISSION

PRAYER.....Richard Ke

O God, our great Jehovah, Lord, Light of all creation,
Hear Thou our supplication, O Lord.
Shrouded in the dark, we raise our voices.

HOLIDAY SONG.....William Schum.

When was it ever a waste of time to climb hills?
When was it ever a useless thing
To f a long jolly day in the sun?

Taggard.

NURSERY RHYME SU

SWING

MV

SOON

TI

May 13 1960

the other boys will miss him while he's sick."

Police Accident Investigator H. R. Coates said Kotsios and Richard Owen, 16, of 1217 Campbell, were crossing Morris Street at Common at 6:45 p.m. Friday when the car, driven by Mitchell, struck the two boys. Owen was treated at Jefferson Davis Hospital for cuts on his right hand and arm, and released.

Mitchell was charged, in Justice of the Peace Tom Maes' court with assault by motor vehicle and with not having a driver's license. He was released on \$600 bond.

This is the second time in recent years that traffic accidents have brought serious trouble to the Kotsios family. Jimmie's father, C. J. Kotsios, was killed six years ago in an automobile accident.

Adolphus Tonn, 78, of 2108 McGowen, is in Jefferson Davis Hospital in serious condition, with head injuries. He was hit while riding a bicycle in the 2400 block of Chenevert, at McIllhenny, at 5:45 p.m. Friday.

Lyndall Reid, 24, truck driver of 406 McGowen, told police he was going south on Chenevert, saw the elderly man slow down at the intersection to look for traffic.

"Then he wobbled in front of my car," Reid said. Reid was charged in Justice Maes' Court with assault by motor vehicle and released on \$400 bond.

Liberty Oilman Found Dead In Spindletop Room

Special to the Chronicle

Liberty, May 13. — Funeral services were being planned here Saturday for C. L. Carr, 54, who was found dead at 6 a.m. at a tourist court at Spindletop as the result of a heart attack.

Mr. Carr's company, the Work-Over and Drilling Company of Liberty, has a well at Spindletop, where he had gone to look after it. Associates said he had complained of not feeling well when he left here.

Mr. Carr's firm brought in the first oil well inside the city limits of Beaumont, associates said. For some 15 years he was a gauger for the Sun Oil Company. Before coming here he operated the Carr Construction Company of Dayton. He was a member of the Rotary Club here and of the Shrine in Houston and was active in the Methodist Church.

Surviving are his wife; three sons, Pat, Mike and Jesse, the latter of Wichita Falls; his mother, Mrs. Madie Carter of Lawton, Okla.; two half-brothers, Garland Carter of Dayton and Orville of Houston, and a half-sister, Mrs. Lucille Lassiter of Lawton. Mrs. Carr, Pat and Mike, visiting at Lawton, caught a plane for home when notified of Mr. Carr's death.

Seniors Have Day At

Saturday they were in jail unable to pay the accused of sending the horse meat into Texas disguised as beef tenderloins.

Houston Chorale Sings Before Large Audience

Houston Pianists Add to Effectiveness of Varied Concert.

BY ANNE CODY
Chronicle Staff Writer

Vocal music directed with skill by Alfred Urbach was offered Friday evening by the Houston Chorale at the Music Hall before a near capacity audience.

The big event of the evening was the presentation of Brahms' Liebeslieder waltzes, a group which would have been worth hearing all by themselves. A smaller chorus to create an effect of intimacy for these pieces was assisted by Houston Pianists Drusilla Huffmaster and Claire Stafford.

Pianists Commended

The choral group, which was in good voice, sang in reasonably sounding German, but the pair of pianists deserve a great deal of credit as they kept a gay tempo throughout, making for considerable spirit.

The remainder of the program included selections from the sixteenth century to some of our most recent pieces.

Bach's "If By His Spirit" wove intricate patterns which the Chorale sang with aplomb, while more vocal talents were exhibited in a round by Praetorius entitled "Rise Up, Oh Flame" which ended on a rich full note.

Popular Selection

Especially appealing for the rapid rhythm as well as the sentiment expressed was "Mother, I Will Have a Husband." The idea of getting a husband proved a popular one with the audience.

Mr. Urbach, who founded the Chorale, is a competent director who has shown his ability to coordinate the many voices into a single musical instrument of sensitive proportions.

Among the other composers' works heard were Delius, Willan, Shuman, Kountz and Simeone.

Confirmation Set

Eight young people will be confirmed in special services at 11 a.m. Sunday in Augustana Lutheran Church, Chartres and Wheeler. Rev. Paul Seastrand, pastor, will give the oral review of knowledge of the doctrines of the church.

2 Convicted In Horse Meat Sales Jailed

By Associated Press

Dallas, May 13.—Two Midwesterners, unable to pay \$5000 fines, are in jail here after being convicted of shipping more than eight tons of horse meat to Texas.

The two, Meyer Gilgus of Kansas City and Louis K. Risken of Minneapolis, also were given conditional six-month prison sentences Friday by Federal Judge T. Whitfield Davidson.

Both pleaded nolo contendere—no defense.

The government charged Risken bought the meat from the Western Plains horse meat market in South Bend, Ind., at 38 cents a pound and shipped some to Gilgus, a Kansas City broker, at "40 to 65 cents a pound."

Assistant United States District Attorney Cavett Binion testified Risken removed the horse meat labels when the meat arrived in Chicago, and that Gilgus ordered the meat shipped to Texas without labels. Both Risken and Gilgus denied this.

Judge Davidson said if both the men have the money Monday to pay the fines he will cancel the conditional sentences assessed.

The two turned on each other in court, Gilgus claiming he didn't know the meat he bought from Risken was horse meat, and Risken calling Gilgus a liar for that statement.

Risken's claim was that he sold the meat as horse meat, and that he was not to be blamed for what Gilgus did with it.

The government said horse meat, disguised as beef tenderloins, was shipped to Dallas on three occasions—last December, January and February.

caused considerable confusion.

"I do not feel that the comments in service will greatly convenience any considerable number of our citizens," his ment declared.

Trimmed to Fit

The service cuts include reduction of mail deliveries in retail areas to one a day, six window hours in post offices, fewer pickups from street boxes, parcel post delivery once-a-day basis, and an evening handling of mail other than first class, parcel post and papers.

Donaldson repeated previous statements that operations will be trimmed to fit the funds appropriated by congress.

Lie Works Late After Conference With Vishinsky

By Associated Press

Moscow, May 13.—United Nations Secretary-General Lie worked far into the night a 90-minute talk Friday with Soviet Foreign Minister Vishinsky.

Here to confer with officials in an effort to ease tensions between the East and West, U. N. official may visit Moscow a longer period than he has normally planned, a reliable source reported.

When he arrived Thursday indicated he would be in the Russian capital only two or three days. But an informant said a meeting Lie's party had inquired Moscow restaurants which Secretary-General might like next week.

Lie declined many invitations from foreign diplomats in his work. An official informant said he had received a number of cables from U. N. headquarters at Lake Success at Geneva, where the World Health Organization (W. H. O.) meeting.

America's No. 1 Killer

Molecule May Be Key

Precede:
(Because heart disease is America's No. 1 killer The Chronicle, presents the most complete information on this subject ever to appear in an American newspaper. This is the fifth of a series.)

BY ROBERT GOLDMAN
Written for the Chicago Daily News Wire Service

University of California researchers may have found the key to a disease involving more than 95 per cent of all persons with heart muscle damage due to lack of blood.

Dr. John W. Gofman and his associates report that they have isolated a fat-protein molecule which could be at the root of atherosclerosis (arteriosclerosis).

That disorder, hardening of the arteries, is termed by the California scientists "the major disease

"inevitable consequence of atherosclerosis." One of the outstanding series of the California study that in 100 out of the 104 the molecule was present. In addition, 50 per cent of the study over 40 had the molecule in their blood. From that they conclude:

Developing Disease

About half the people in the age group are developing the disease even though it is called atherosclerosis.

In other words, the researchers feel they have hit on a way to discover the disease a long time before it is developing—before that cannot now be done.

Until the present, Dr. Gofman explains, there v

THE CHORALE CHRONICLE

Volume II. No. 4.

Houston, Texas.

April 3, 1951.

CHORALE TO SING WITH HOUSTON SYMPHONY

FROM THE PODIUM

Hello Everybody:

We're just about to complete another season - with another major work with the Houston Symphony Orchestra. I'm confident now, that this performance will be up to the standard of past performances and I'm very happy about that outlook.

Next season we celebrate our fifth birthday, and we can well be proud of what has taken place in those five years. A long list of performances well sung has made our name synonymous with good choral music.

Our worry is not for the past five years, but rather - the next five years. Where do we go from here? Keep going as we have in the past? Try to inject fresh ideas? Do we need new ideas? Will we go stale ultimately if we continue our present methods? Sort of get in a rut? Same type of concerts, same times of year, etc?

The Board and I have been mulling these questions over for the past two months. Hopefully, we'll have something of an answer to present you on Tuesday night, April 17. Meanwhile, will you mull over thoughts of what YOU would like your organization to do, or to adopt as concerns goal and objectives for the next five years? The Suggestion Box is starving to death - poor thing! Feed it a little something, won't you?

Al

Fragments of verse by Louis Untermeyer, who lectured in Houston this winter:

"And though these shattering walls are thin,
May they be strong to keep hate out
And hold love in."

"God, though this life is but a wraith,
Although we know not what we use,
Although we grope with little faith,
Give me the heart to fight - and lose."

"Open my ears to music; let
Me thrill with spring's first flutes
and drums -
But never let me dare forget
The bitter ballads of the slums."

"God, keep me still unsatisfied".

CHORALE TO APPEAR WITH THE SYMPHONY
IN VERDI'S REQUIEM ON APRIL NINTH

All winter the Chorale has worked to learn this beautiful piece and next Monday night will give the results to the Symphony lovers of Houston.

As the time grows near, much excitement runs through the group, especially for those who have not sung with the Chorale before in concert. This is an experience never to be forgotten by any of us. This is the largest work we have done to date with the Symphony, and to be a part of this great concert, is a thrill rarely realized.

Also, it is a pleasure to sing under the baton of Mr. Efrem Kurtz - his exquisite feeling for the moods of the music is instantly felt by the entire group, and it is not difficult to obey his every wish.

It is with a feeling of pride of achievement that we approach this event.

MR. PRESIDENT SPEAKS

Gals and Fellows:

Only this message - read Al's letter carefully - especially that part about the Suggestion Box - we need the best ideas of all.

Norwood

MAINTENANCE FUND DRIVE CONTINUES

Since only a small portion of our goal has been obtained, our drive for funds to support the Chorale for the coming year is still in progress. The following Supporting Members have responded since last month's report, and we are grateful:

- Mrs. E. A. Blackburn
- Mrs. Andor Toth
- Wiengarten's
- Mr. August Urbach

Many people to whom we sent letters inviting them to become members or renew their existing memberships, have not been contacted. This work is slowly going forward.

CANCER CRUSADE BEGINS THIS WEEK

REHEARSAL SCHEDULE: Friday night 8:00 P. M.; Saturday afternoon, 2:30; Sunday afternoon, 2:30; Monday night 8:00 o'clock in rehearsal hall.

THE CHORALE CHRONICLE

Published once each month for the pleasure and information of the Members of the Houston Chorale.

Houston, Texas, April 3, 1951.

Publisher - - - - - Houston Chorale
Editor - - - - - Gertrude Cox

As our fourth season draws to a close with the singing of the glorious Verdi Requiem, it is a sudden realization that the Chorale is not only a great musical force in Houston, but a great spiritual force also - to which any member can testify. Each individual has derived incalculable benefit from the experience of singing in this group, has become a better musician; learned more about cooperation; and some quite a good deal about organization and business concerning the Chorale. It is sheer joy to sing beautiful music under a capable and sympathetic director, and the Chorale is a necessary part of our lives. Thanks, Al, for your dream - and for making it a reality. There aren't enough words to express appreciation to you for your part in this great civic contribution. This is not a feeling of the singers alone, but is shared by many people in Houston who only hear us in concert. Another bright year dawns for the Houston Chorale!

CHORUS - FOR - KICKS

Have you ever noticed that whenever a group of Chorale members get together, before long they start singing? About fifteen of these people decided they'd like to start meeting more or less regularly, to sing popular melodies from musical comedies, ballads, etc. The first of these get-togethers was held March 18 - another April 1. Each fellow buys his own music - so far the cost has been 78 cents. This is no exclusive thing - anyone is invited who likes to sing - all voices are needed. - No auditions are required; and it doesn't matter what section you sing in. (You can sing soprano, Al). The next meeting will be Sunday, April 15th, 3:30 P. M. at the home of Gertrude Cox, 3619 Robinhood. Just bring whatever you like to eat and about 6:30 all the food is put on the table and everyone eats too much. Non-singing wives, husbands and dates are welcome. When we run out of chairs, we sit on the floor. This is the nearest we've come to Al's "neighborhood project" - part of his dream five years ago. The fellowship experienced in these meetings is really terrific!

Gratitude is a duty which ought to be paid, but which none has a right to expect.

Jean Jacques Rousseau.

CHORALE PERSONALITIES

ACTIVE MEMBERSHIP

Second Soprano JACK KERSHNER, old time member, single, Secretary in Legal Dept. Humble Oil Co.; plays piano, ardent Chorale worker.
First Alto MILDRED BOYD, Vice President; Board of Governors; special job - entertainment - anaesthetist at Jeff Davis Hospital.
First Tenor HOWARD WEBB, old time member, Chairman of House Committee, Founder and Conductor of Houston Youth Symphony and husband of
Second Soprano BETH WEBB, teacher of music in the public schools, cellist, mother of teenagers, Howard, violinist, and Marian, cellist.

PROVISIONAL MEMBERSHIP

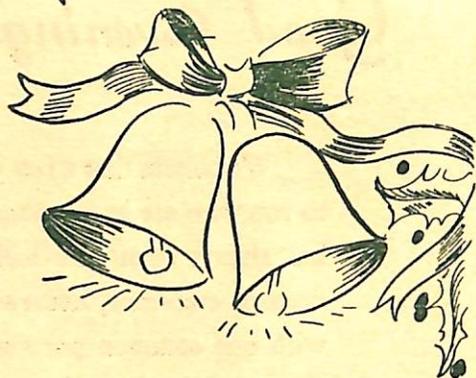
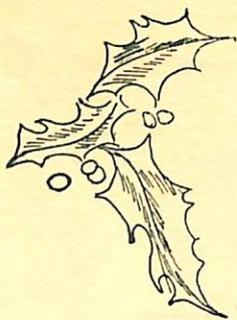
First Soprano FERN MOORE, old time member, dropped out, came back to sing the Verdi; wife of Symphony Bass Fiddler, Ray, who although doesn't sing in the Chorale, is very important figure at concert time as he takes charge of the Box Office.
First Alto AILEEN NORTON, single, but soon to marry and move to New York City (Bob Shaw'll be glad you're coming, Aileen, and we'll miss you!) now works at KPRC Radio station.
First Bass, JIM BOWERS, single, Freshman at University of Houston, very busy in Frontier Fiesta which opens this week, son of Clyde and Margaret.
Second Bass, NOEL LANE, husband of Mary Jane, father of Noel, Jr. age 7, and John Burton, age 2; chemical engineer with Shell Oil Co.

C H A T T E R

To NELSON FRANCIS and HILDA HARDY, go our sincere wishes for a speedy recovery. Hurry back, we miss you! Wedding bells will ring on April 10th for HARRIET ROWE. She will become the bride of Carl Fasshauer, cellist in the Houston Symphony Orchestra. Congratulations and best wishes to both of you. (This column is specifically for personal news of members. If you know of something of interest to the group, please report to your editor by the last Tuesday in the month, if possible.)

DRESS FOR CONCERT APRIL 9th

MEN: Wear white shirts, black or dark blue ties; black or dark blue trousers; dark shoes.
WOMEN: Wear white blouses with LONG sleeves, black skirts, street length, black shoes that are comfortable, and NO jewelry or flowers.



The

HOUSTON CHORALE

ALFRED F. URBACH, Conductor

Presents

A Program of Christmas Music

SATURDAY, DECEMBER 13, 1952 - 8:30 P. M.

CITY AUDITORIUM



Good Evening

We believe that a few words about the Houston Chorale will be of interest to you who are in our audience for the first time. Membership in the Chorale has always been, and still is, entirely voluntary. On our roster are clerks, doctors, engineers, housewives, lawyers, secretaries, students and teachers, all with one common purpose—to study and sing together some of the best of choral music. In trying to extend the opportunity of membership to all who desired membership and who could qualify, we saw the Chorale grow until it became too large for the most desirable performance of the majority of music in choral literature. So, from the one hundred thirty-eight members have emerged two choruses, the “Friday” and “Monday-Tuesday” choruses, so named for their rehearsal nights. Tonight’s concert of Christmas music is being presented by the “Friday” chorus. The “Monday-Tuesday” chorus will sing for you in the Music Hall on January 21, 1953.

The program tonight follows the pattern of our previous Christmas concerts in that variety of music is its keynote. The Chorale Orchestra will again be heard in the second half of the program, taking part in four selections including our traditional performance of “’Twas the Night Before Christmas” and “The Nutcracker Suite.”

We sincerely hope you will enjoy our music, and that you will plan to hear the “Monday-Tuesday” chorus in January.

The Houston Chorale

THE HOUSTON CHORALE

ALFRED F. URBACH

Conductor

FRED THOMPSON <i>President</i>	KATHERINE KUCERA <i>Accompanist</i>	HILDA HARDY <i>Personnel</i>
THOMAS R. RUSTON <i>Vice-President</i>	RUTH MARY RUSTON <i>Associate Conductor</i>	JEANNE URBACH <i>Personnel</i>
LURLINE DIENER <i>Secretary</i>	ARTHUR E. HALL <i>Associate Conductor</i>	MARJORIE PAXSON <i>Publicity</i>
CARLYLE HEATHCOTE <i>Treasurer</i>	HAZEL WALLACE <i>Librarian</i>	MILDRED BOYD <i>Tickets</i>

BOARD OF GOVERNORS

Mildred Boyd	Ethelyn Geyer	Thomas R. Ruston
Lurline Diener	Carlyle Heathcote	Martin Schweizer
Norwood P. Dixon	Marjorie Paxson	Fred Thompson

ACTIVE MEMBERS

Friday Chorus

GWEN BALSHAW	EARLE JENSEN	BONNIE JUNE SALMON
YVONNE BARKATE	LEONA JUENGER	JOSEPH SALZHANDLER
FAYE BARTOW	JACK KERSHNER	ELSIE SCHWEIZER
WILLIAM C. BERGER	GORDON KING	MARTIN SCHWEIZER
MILDRED BOYD	AUDREY KJORLAUG	BETTY SEARS
FRED BRAUER	FRED S. KRUG	SHIRLEY SESSUMS
EFFYGENE BULL	PHYLLIS MADDOX	GLADYS SHIRA
JOAN BUTELL	FAY MARTIN	ARTHUR SHORCK
JACKIE CADE	LOUISE MONTGOMERY	ROBERT SIMPSON
SHIRLEY CORPORON	HILDA MULLANE	WALTER SINS
HELEN COWART	PAUL OFIELD	GRACE STEWART
SUE DEARIEN	MARJORY OSBORN	FRED THOMPSON
JO ANN DEASON	LILLIAN PANCHERI	MAMIE WADDILL
ROBERT DOSIEN	BETTY JEAN PINSON	JACK WAGGONER
PAULINE ESTES	JANE PITTMAN	CHARLES WALLACE
HELEN FRENZEL	ANNIE MARY PLEDGER	MARY WALLACE
ETHELIN GEYER	MARIAN PLEDGER	HOWARD WEBB
ED GOEMAN	DEE POTTS	WENDELL WILKES
HILDA HARDY	NORWOOD PRETO	MAY WOMACK
MARY ELLEN HAYES	ED RANSOM	PELAGIA WORCESTER
DON HELMS	ROBERT RASE	BETTY WYGANT
JOE HUNT		

Monday-Tuesday Chorus

WILLIAM L. ALEXANDER	FAY FOCHT	MARIE POWELL
GORDON BENNETT	H. NELSON FRANCIS	NORWOOD PRETO
CARMEN BOEGER	RENEE FUERST	LA VERNE REICHERT
MILDRED BOYD	ELLA MAE GEHRING	MARGUERITE RINEHART
REUBEN BOYETT	ETHELIN GEYER	RUTH MARY RUSTON
BEVERLY ANN BROCK	GORDON GRISWOLD	THOMAS R. RUSTON
JOAN BUTELL	MURIEL GRISWOLD	DALE SCHRINER
GEORGE CHAPLINE	H. E. HARRIS, JR.	ELSIE SCHWEIZER
BABETTE CHARNES	GERMAINE HARTING	MARTIN SCHWEIZER
MARY CHUDLEIGH	CARLYLE HEATHCOTE	LAMAR SEEGERS
ROSEMARY CLARK	CHARLES HERMAN	MARY FRANCES SEEGERS
ADOLPH CONRAD	ADOLPH JUENGER	KITTIE A. SKELTON
GENE COPE	LEONA JUENGER	CLYDE SMITH
MARGARET DAUGHERTY	LOIS LEE	ELLIOTT STERLING
PATSY DAVIS	GEORGE B. LIVESAY	LOIS THOMPSON
JO ANN DEASON	GENE LONG	JEANNE URBACH
BILL DENMAN	DONALD LUCAS	HOWARD WEBB
ANDREW DICK	HILDA MULLANE	MARY WHITAKER
LURLINE DIENER	MARTHA MURPHREE	ARTHUR WILDE
ELIZABETH DIXON	RICHARD R. MCKAY	LEAH WINKLER
NORWOOD DIXON	MARIE NORRIS	GEORGE WISE
JUANITA DUNCAN	GRACE PARKER	BEN T. WITHERS
MARY FISCHER	MARJORIE PAXSON	DENISE WITHERS
GENE FLACK	STANLEY PORTER	BONNIE SUE WOOLDRIDGE

The Houston Chorale expresses its appreciation to the following firms for the interest they have shown in this concert.

Federal Steel Products Corp.	Earle M. Jorgensen Co.
Fogle-West	National Bank of Commerce
Houston National Bank	Peden Iron and Steel Co.
Humble Oil and Refining Co.	Woltman Furniture Co.

BOX HOLDERS

7. Mr. and Mrs. Ben Calhoun	16. Mr. and Mrs. C. Milford Ferguson
8. Miss Ima Hogg	17. Mr. and Mrs. W. Stewart Boyle
9. Mr. and Mrs. Albert Jones	18. South Main State Bank
10. Houston Ass'n of Nurse Anesthetists	19. Mr. Efreem Kurtz
11. Mr. and Mrs. E. L. Boyd	20. Methodist Hospital
12. Miss Bernice Wesley	21. Mr. Robert Fly
14. Mr. and Mrs. Louis Lobit	23. United Gas Corporation
15. Mr. and Mrs. Russell A. Myers	30. Mr. and Mrs. David C. Bintliff

CO-9501

THE HOUSTON CHORALE
7823 Detroit
Houston, Texas
OL 9975

In accepting membership in the Houston Chorale, I herewith agree to the following:

1. That I will study and abide by the rules set forth in the By-Laws of the Houston Chorale.
2. That I will learn the notes of ALL Chorale music AT HOME.
3. That on rehearsal nights the Chorale comes first, and I will attend every rehearsal unless (1) I am ill,
(2) I have a professional engagement as soloist, or
(3) I am detained by my regular employment.
4. That if I cannot attend rehearsal, I will so notify my section leader or the personnel manager BEFORE rehearsal; otherwise I understand that such is an unexcused absence. (Three (3) unexcused absences warrant dismissal from the Chorale).
5. That I will arrange to attend extra rehearsals when called, provided notice has been given me at least one (1) week before such rehearsal.
6. That I understand that robe and music furnished me are the property of the Houston Chorale, and that in the event of leave of absence or resignation from the organization, it shall be my duty to return said robe and music at once or payment therefor.
7. That I will be prompt at all rehearsals at the specified time, and that I understand that any lateness will incur a fine of 25 cents.
8. That I will pay dues within one (1) month after the date due.
9. That I will cooperate fully in the sale of tickets to all concerts in which the Chorale participates.
10. That I will refrain from all unnecessary conversation after the rehearsal has begun, and be alert and attentive to the Conductor at all times.
11. That I will abide by all decisions made by the majority of the Chorale.
12. That I understand the Conductor has the right to audition me at any time on any of the music which has been issued me.

Signed

Carle Jensen

Chorale No. 210 Section Alto II

Section Leader

Me

Telephone

MI-2701

Alternate

David Alexander

Telephone

7039 7 547

Dated this

22

day of

Sept.

195

3

Fields - 1017

FA93

8

January 5, 1952

To Members of the Houston Chorale
Houston, Texas

Your Board of Governors has approved the attached Board Manual and submit it for your consideration.

The Board, in preparing this Manual, did not intend to dictate or hinder successor Boards but rather to assist them by furnishing a guide to the many activities of the Chorale by suggesting a plan of operation which the present Board has found to be workable and reasonably effective.

It is recommended that this Manual be approved by the Chorale membership and incorporated in the Constitution and By-Laws of the Chorale as Section H of Article 8 to read as follows:

"A Board Manual outlining the principal duties of the Board Members shall be used as a guide in carrying out the administrative work of the Chorale. This Manual, as approved by the voting membership, is incorporated in these By-Laws by reference."

Respectfully submitted,

BOARD OF GOVERNORS

President

BOARD MANUAL

H O U S T O N C H O R A L E

As Approved by the Board of Governors

January 5, 1952

* * *

BOARD MANUAL

H O U S T O N C H O R A L E

This Manual is intended as a guide to Boards of Governors to assist them in carrying out the administrative work of the Chorale. Two points were kept constantly in mind in preparing the Manual:

1. Each Board Member should have specific duties and responsibilities in order to minimize the difficulties arising from "everybody's business is nobody's business".
2. The work of the Chorale should be distributed among as many members as possible so that (a) too much work won't fall on too few, and (b) more members will have an opportunity to participate in the affairs of the Chorale, thereby creating a better spirit generally.

Duties of the President with Respect to Board Member Assignment

The President shall assign specific duties and responsibilities to each Board Member in accordance with the accompanying outlines, as follows:

1. Treasurer
2. Secretary
3. Board Member in Charge of Attendance
4. Board Member in Charge of House and Properties
5. Board Member in Charge of New Members
6. Board Member in Charge of Promotion
7. Board Member in Charge of Ticket Sales
8. Board Member in Charge of Entertainment and Welfare
(One of the above includes the Vice-President)

Such outlines do not necessarily include every activity of the Chorale and the President shall make such additional assignments as are required from time to time.

DUTIES OF THE TREASURER

Article 9, Section C of the By-Laws prescribes certain duties of the Treasurer. Further duties are outlined as follows:

The Treasurer shall appoint a Finance Committee which shall consist of three members, one of whom shall be chairman. It is recommended that at least one member of this Committee be a former Treasurer. This Committee will act in an advisory capacity and assist in the following respects:

1. Preparation of the Annual Budget.
2. Assist in handling collections when necessary.
3. Assist in connection with control and handling of concert tickets.

The Finance Committee reports directly to the Treasurer.

The Treasurer with assistance and advice from the Finance Committee shall prepare an Annual Budget for the fiscal year beginning September 1 and ending August 31. This budget is to be submitted to the Board for approval not later than June 1 preceding the beginning of each fiscal year.

Circumstances may require revision of the budget from time to time. Such revision should be prepared by the Treasurer and Finance Committee, effective, however, only by formal Board action.

The purpose of the budget is to provide a plan of financial operation for a year in advance. It must assure that the organization lives within its income and recognizes long-range plans as well as those of the current year. The Budget for the year ending August 31, 1952, should be used as a general guide as to form and content.

The following procedures are to be observed in the handling of cash:

1. A receipt (pre-numbered) shall be given for each amount received. Such receipts are to be written in duplicate, the duplicate being retained in the bound receipt book as a permanent record.
2. Cash receipts are to be deposited intact not later than the banking day following the date of receipt, if possible. As a convenience and protection for the Treasurer, arrangements may be made with the bank for night depository service, when needed. All deposits are to be evidenced by bank pass book entry and by duplicate deposit slip.
3. All expenditures must be within the approved budget limits.
4. All expenditures must be supported by invoice or other appropriate written evidence, approved in writing by the President and Treasurer, such support to be retained in the permanent files of the Treasurer. The check number and date of payment shall be entered on each invoice.
5. All expenditures are to be approved by the Board of Governors and the detail of such approved expenditures recorded in the Board Minutes.
6. The records of cash receipts and disbursements shall be kept by the Treasurer in accordance with procedures previously established. No change in such procedures shall be made except on Board approval.
7. The Treasurer is responsible for the filing of all reports and tax returns to governmental bodies, including the following:
 - a. Federal Income Tax return - Annual
 - b. State Franchise Tax return - Annual
 - c. Return of Organization exempt from tax under Section 101 (6).
 - d. Federal Admissions Tax return (if necessary).
8. The Treasurer shall prepare the following statements of cash receipts and disbursements:
 - a. Monthly report to be submitted at the first Board meeting after the close of each month.
 - b. Annual report for the year ending August 31 compared with the budget.

c. Report covering the Treasurer's tenure of office.

The Treasurer's records for each fiscal year (September 1 through August 31) are to be audited annually by an Audit Committee to be appointed by the President. The Audit Committee's report shall be submitted to the Board not later than October 15.

The Treasurer shall be bonded in an amount approved by the Board.

DUTIES OF THE SECRETARY

The principal duties of the Secretary are set forth in Article 9, Section D of the By-Laws. The following Committees should be appointed by the Secretary to assist in handling the Secretarial work:

1. Committee in Charge of Attendance Records for each chorus.
2. Committee in Charge of Membership Records.

The Chairman of each Committee reports directly to the Secretary.

It is the Secretary's duty with assistance from the respective Chairmen to furnish the Board Member in Charge of Attendance with all necessary information regarding attendance or other matters requiring attention of the Section Leaders.

A Historian is to be appointed by the Secretary.

DUTIES OF BOARD MEMBER IN CHARGE OF ATTENDANCE

This Board Member is responsible for obtaining maximum attendance at rehearsals, concerts, and other Chorale activities.

An Attendance Committee is to be appointed for each chorus consisting of the Section Leaders, one of whom in each chorus shall be appointed as Chairman. The Chairmen of these Committees report directly to the Board Member in Charge of Attendance. It is suggested that new Section Leaders be appointed each year.

Attendance Committee duties are outlined as follows:

1. Report of absentees in each section is to be turned over to the Chairman in Charge of Attendance Records at the close of each rehearsal.
2. Absentees are to be called by the respective Section Leaders as soon as practicable after the rehearsal missed.
3. The Section Leaders for each chorus shall assist in working out transportation problems of members.
4. It will be necessary from time to time to advise members of certain events, such as special rehearsals, change in rehearsal date or time, etc. This is to be done through the Section Leaders.
5. The Chairmen of the Attendance Committees are to see that identification badges are made for every new member.
6. The Board Member in Charge of Attendance should analyze absenteeism

continuously and make periodic reports to the Board.

7. The Section Leaders should see that the new members are introduced to every one in the section and, over a period of time, introduced in other sections. Also see that new members:
 - a. Meet every Board Member.
 - b. Obtain music.
 - c. Obtain By-Laws and other Chorale literature.

BOARD MEMBER IN CHARGE OF HOUSE AND PROPERTIES

This activity includes supervision of the following:

1. Seating (including set-up and removal):
 - a. Chorale members:
 - (1) At rehearsals
 - (2) At concerts
 - b. Audience at Concerts:
 - (1) Set-up of seats where required to conform with ticket reservations.
 - (2) Employment and supervision of ushers at concerts.
2. Lighting, heating and cooling of rehearsal hall.
3. Opening, closing, and cleanup of rehearsal hall.
4. Stage decoration at concerts.
5. Members' Personal property safety. This does not mean assuming responsibility for losses but to be aware of the problem of coats, hats, purses and other personal property of members at concerts and rehearsals. Make best possible arrangements for protection of property and caution members where unfavorable conditions exist.
6. Property maintenance and protection. This includes the following:
 - a. See that the library, robes, piano and other properties of the Chorale are properly cared for and maintained.
 - b. See that properties are adequately insured.

The following Committees are to be appointed to assist in the foregoing duties:

1. Rehearsal House Committee of three members for each Chorus.
2. Concert House Committee of three members.
3. Property Maintenance Committee of three members.

The Chairman of each committee shall report directly to the Board Member in Charge of House and Properties.

DUTIES OF BOARD MEMBER IN CHARGE OF NEW MEMBERS

The New Member activity is most important. It is normal for the Chorale to lose several members each year due to members' moving to other cities, conflicting business or school activities, and other reasons. Also it is desirable for the Chorale to grow in size.

If the Chorale is to be effective and adequately serve, it is essential that it be at full strength at all times.

The Board member assigned to this position is responsible for directing the activities relating to obtaining and orienting new members. Such activities shall include the following:

1. Contact various persons and organizations from time to time, inviting and encouraging singers to apply for membership in the Chorale. A partial list of prospects follows:
 - a. School and College music departments.
 - b. Personnel departments of large businesses.
 - c. Personal acquaintances.
 - d. Church choir directors.
 - e. Every Chorale member.
2. Arrange with the Conductor or someone designated by him for audition of prospects and follow through to see that the audition is made.
3. At the earliest practicable time see that each new member meets his or Section Leader.
4. Appoint a Membership Committee of six Chorale members (three from each Chorus) to assist in carrying out the program of obtaining and processing new members. The Chairman of this Committee reports directly to the Board Member in Charge of New Members.

DUTIES OF BOARD MEMBER IN CHARGE OF PROMOTION

This Board Member is responsible for publicity, fund drives, publications and related activities. The Board Member in charge will appoint the following Committees:

1. Publicity
2. Fund drives
3. Publications

The Chairmen of these Committees shall report to the Board Member in charge. The duties of each Committee are outlined as follows:

Publicity Committee

Arrange for newspaper and other publicity, co-ordinating all efforts with ticket selling, new member drives, and other activities. All publicity must be approved by the President or Conductor before release.

Fund Drive Committee

1. Write and mail letters soliciting support of the Chorale. Such letters

must be approved by the Board.

2. Make personal contacts in connection with fund drives.

Publications Committee

1. Prepare and publish monthly chronicle of Chorale News.
2. Prepare and publish year book.
3. Prepare and arrange for printing of Concert Programs in close cooperation with the Conductor.

BOARD MEMBER IN CHARGE OF TICKET SALES

This Board Member shall appoint the following Committees to assist in the job of selling tickets to Concerts:

Ticket Custody Committee (three members)

The Chairman of this Committee is responsible for the printing of tickets (usually about six weeks in advance of the Concert) and the safe storage and distribution thereof. The following procedures must be observed:

1. Check quantities received from the printer against the quantities stated on the printer's invoice.
2. See that reserved tickets are properly printed.
3. Keep unissued tickets in a locked, fire-proof place.
4. Obtain a written receipt from every person to whom tickets are issued.
5. Give a written receipt to every person who returns unsold tickets.
6. Keep a record of each person's accountability for tickets, giving them credit for money paid to the Treasurer.
7. Approximately one week after each Concert, furnish the Treasurer with a list of amounts owed by each Chorale Member or other person or organization.
8. ALL TICKET SALE CASH PROCEEDS ARE TO BE RECEIVED ONLY BY THE TREASURER. THE TICKET CUSTODIAN IS NOT TO RECEIVE MONEY.
9. Approximately two weeks after the Concert, the Ticket Custody Committee Chairman shall submit a report along the following lines to the Treasurer, with copies to the President and the Chairman of the Audit Committee:

	<u>60¢</u>	<u>\$1.20</u>	<u>\$1.80</u>	<u>\$3.00</u>
Tickets printed per printer's invoice	<u>1,000</u>	<u>5,000</u>	<u>2,000</u>	<u>300*</u>
Actually received from printer	990	5,010	2,000	300
Unsold tickets in hands of Custodian	<u>290</u>	<u>2,010</u>	<u>1,000</u>	<u>200</u>
Tickets to be accounted for by members and others	<u>700</u>	<u>3,000</u>	<u>1,000</u>	<u>100</u>
Value of tickets to be accounted for	\$420	\$3,600	\$1,800	\$300
Money received by Treasurer for tickets sold	<u>390</u>	<u>3,480</u>	<u>1,764</u>	<u>282</u>
Money and/or unsold tickets not yet turned in	<u>\$ 30</u>	<u>\$ 120</u>	<u>\$ 36</u>	<u>\$ 18</u>

The balance of money and/or unsold tickets not yet turned in should be supported by a list of the people responsible.

Approximately 30 days after the Concert, the Audit Committee shall examine the records of the Ticket Custody Committee Chairman and the Treasurer and submit a final report to the Board regarding accountability for tickets and proceeds.

Box Seat Committee (three members)

This Committee is in charge of promoting the sale of boxes.

Industrial and Commercial Committee (three members)

This Committee is in charge of contacting large firms which might be expected to buy quantities of seats in connection with its employee and public relations program. This would include:

1. Banks
2. Department Stores
3. Oil Companies
4. Other large concerns

Auxiliary Ticket Sale Committee (three members)

This Committee is in charge of contacting various non-profit organizations which may sell tickets on a commission basis.

Chorale Member Ticket Committee (three members)

This Committee shall be composed of three members, two of whom shall be from the chorus giving the Concert. The Committee is responsible for stimulating the maximum ticket selling effort by Chorale Members.

Other Committees

To be appointed as required.

DUTIES OF BOARD MEMBER IN CHARGE OF ENTERTAINMENT AND WELFARE

This Board Member is responsible for the social and welfare activities of the Chorale. The following Committees shall be appointed:

Entertainment Committees (one for each chorus)

It is the duty of this Committee to arrange for periodic socials and entertainment for the Chorale.

Hospitality Committees (one for each chorus)

This Committee will arrange for the necessary refreshments in connection with the various social activities of the Chorale.

Cheer Committees (one for each chorus)

This Committee shall be kept informed by Section Leaders and others of circumstances or events where expression of thoughtfulness is appropriate and extend sympathy or felicitations on behalf of the Chorale.

* * *

The

HOUSTON CHORALE

ALFRED F. URBACH, Conductor

Presents

An Evening of Choral Music

NOBLE CAIN, Guest Conductor

FRIDAY, MAY 7, 1954 — 8:30 P. M.

MUSIC HALL



Good Evening:

Our concert tonight represents another milestone in the short musical history of the Houston Chorale. It marks the first time since the inception of the Chorale that conductor Alfred Urbach surrenders his duties to the capable hands of a renowned guest conductor.

We feel that in presenting Noble Cain as our guest conductor, we are offering Houstonians the opportunity to hear one of the great choral leaders of this century conduct a challenging program of fine choral music. As composer, arranger, conductor and teacher, Dr. Cain needs no introduction to choral audiences in America; his contribution to American choral music knows no equal. We are honored to present him to you tonight.

The printed program lists the text of each selection without reiterations and repeated passages. The line below the title lists the name of the author or source of the text on the left, and the composer on the right.

Thanks for coming. We sincerely hope you will enjoy our music.

The Houston Chorale

PROGRAM

HAIL, GLADDENING LIGHT

JOHN KEBLE CHARLES WOOD

Hail, gladdening light, of His pure glory poured,
Who is the Immortal Father, Heavenly, Blest,
Holiest of Holies, Jesus Christ, our Lord.
Now we are come to the sun's hour of rest,
The lights of evening round us shine,
We hymn the Father, Son, and Holy Spirit Divine.
Worthiest art Thou at all times to be sung
With undefiled tongue,
Son of our God, giver of life alone;
Therefore in all the world
Thy glories, Lord, they own.

EVENING

English by ELIZABETH M. LOCKWOOD ZOLTAN KODALY

Softly whispering winds are sighing,
Evening's crimson glow is dying,
Fades away evening's crimson glow.
Where the sunset clouds shone resplendent
Eve's pallid star over head shines now.
Soon will rise the silver moon,
Filling Heaven's vault with splendour.
Voices of the earth grow silent.
Now echoes from Heaven celestial music
And souls who hear it
Slowly, calmly sink to rest in
Slumbers soft and gentle arms.

JESUS AND THE TRADERS

Adapted by EDWARD DENT ZOLTAN KODALY

ST. JOHN II 13-16 As the feast approached, then Jesus went up
and entered into Jerusalem, and into the temple, and found those
that sold oxen and sheep and doves, and the changers of money
sitting; And when He had made a scourge of small cords, He
drove them all out of the temple; and poured out the changers'
money, and overthrew the tables; and said unto them that sold
doves: Take these things hence; make not my Father's house a
house of merchandise!
ST. MARK XI 17-18 And He said unto them: Is it not written,
my house shall be called of all nations the house of prayer? But
ye have made it a den of robbers. And the scribes and chief
priests heard Him and sought how to destroy Him.
ST. LUKE XIX 48 And could not find what they might do:
for all the people were very attentive to hear Him.

EVERY WIND THAT BLOWS

EUGENE PILLOT LEIGHTON LUCAS

Every wind that blows thro' the willows
Is a breath of love from God himself;
Every rose that grows is a flower that God knows,
Knows and loves sweetly, tenderly.
Every wind that blows thro' the willows
Is a breath of love from God himself.
Every moment that I live is a living proof
That God lives too, lives and loves me sweetly, tenderly.
Every time the wind blows thro' the willows,
I am one with God, and He is one with me.

IN THE WILDERNESS

ROBERT GRAVES EDGAR L. BAINTON

Christ of His gentleness Thirsting and hungering, Walked in the wilderness; Soft words of grace he spoke Unto lost desert folk That listened wondering. He heard the bitterns call On ruined palace wall, Answered them brotherly. He held communion With the she-pelican Of lonely piety.	Basilisk, cockatrice, Flocked to his homilies, With mail of dread device, With monstrous barbed stings, With eager dragon eyes; Great rats on leather wings, And poor blind broken things, Foul in their miseries. And ever with him went, Of all his wanderings Comrade, with ragged coat, Gaunt ribs, poor innocent, Bleeding foot, burning throat, The guileless old scapegoat;
---	---

For forty nights and days
Followed in Jesus' ways,
Sure guard behind him kept,
Tears like a lover wept.

MISERERE MEI

PSALM 51 WILLIAM BYRD
Arr. and Edited by Noble Cain

Miserere mei, Deus;
Secundum magnam misericordiam tuam
Et secundum multitudinem miserationum tuarum,
Dele iniquitatem meam.

IMPROPERIUM

PSALM 69:20-21 G. CASALI
Arr. and Edited by Noble Cain

Improperium expectavit cor meum et miseriam,
Et sustinui, qui simul mecum contristaretur et non fuit;
Consolantem me quaesivi et non inveni,
Et dederunt in escam meum fel et in siti mea,
Potaverunt me aceto.

HAST THOU NOT KNOWN

ISAIAH 40: 28-31 ALEC TEMPLETON

Hast thou not known? hast thou not heard, that the ever-
lasting God, the Lord, the Creator of the ends of the earth,
fainteth not, neither is weary? There is no searching of this
understanding. He giveth power to the faint; and to them that
have no might he increaseth strength. Even the youths shall faint
and be weary, and the young men shall utterly fall: but they
that wait upon the Lord shall renew their strength; they shall
mount up with wings as eagles; they shall run and not be weary;
and they shall walk and not faint.

JUBILATE DEO

G. GABRIELI
Edited by Charles Grayson

Jubilate Deo, omnis terra,
Quia sic benedicetur homo,
Qui timet Dominum.
Deus Israel conjungat
Vos et ipse sit vobiscum,
Mittat vobis auxilium de sancto
Et de Sion tueatur vos.
Benedicat vobis Dominus ex Sion,
Qui fecit coelum et terram,
Servite Domino in laetitia.

THE SPIRIT ALSO HELPETH US

Adapted from ROMANS VIII 26, 27

by WILLIAM BARTHOLOMEW JOHANN SEBASTIAN BACH

The Spirit also helpeth us,
For we know not what we should
rightly pray for;
Therefore the Spirit for us inter-
cedeth with inexpressible groan-
ings.
The Searcher of hearts ever knoweth
the mind dwelling in the Spirit,
Because He pleads for all the saints
according to the will of God.

Look down, Holy Dove, Spirit bow;
Descend from heaven, and help us
now:
Inspire our hearts while humbly
kneeling
To pray with zeal and contrite
feeling!
Prepare us, through Thy cleansing
power,
For death, at life's expiring hour:
That we may find the grave a
portal
To thee in heaven, and life
immortal!
Hallelujah!

O PEACEFUL NIGHT

W. HERBERT SCOTT EDWARD GERMAN

O peaceful night! so calm and still!
The moonlight sleeps on vale and
hill;
And soft the brooklet hurries by
With murmurous flow of lullaby:
Till life awakes adown the dale
Sweet music of the nightingale
O peaceful night! O dream of
day!
Stay with us, stay!

O mystic night! in woodland shade,
Thou know'st a fairy-haunted glade
Where laughing elves, with tiny
feet,
Go tripping through the meadow-
sweet:
Till in the silent sky afar
Again shines forth the morning star.
O mystic night! O dream of day!
Stay with us, stay!

TO MUSIC

ROBERT HERRICK NOBLE CAIN

Charm me asleep and melt me so
With thy delicious numbers
That, being ravished, hence I go
Away in easy slumbers.
Ease my sick head,
And make my bed,
Thou power that canst sever
From me this ill,
And quickly still,
Though thou not kill my fever.

Fall on me like the silent dew,
Or like those maiden showers
Which, by the peep of day do strew
A baptism o'er the flowers
Melt, melt my pains
With thy soft strains,
That, having ease me given,
With full delight
I leave this light
And take my flight
For Heaven.
Charm me asleep
And melt me so.

THE PRELUDES OF LIFE

FROM "MEDITATION POETIQUES"

BY LAMARTINE NOBLE CAIN

What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded in Death? The enchanted dawn of every existence is heralded by Love. Yet, in whose destiny are not the first throbs of happiness interrupted by storms whose violent blasts dissipate his fond illusions, consuming his alter with fatal fire? And where is to be found the cruelly bruised soul, that, having become the sport of one of those tempests, does not seek oblivion in the sweet quiet of rural life?

Nevertheless, man seldom resigns himself to the beneficent calm which at first chained him to Nature's bosom; no sooner does the trumpet sound than he runs to the post of danger; be the war what it may that summons him to its ranks. There he will find again in the struggle, complete self-realization, and full possession of all his forces.

THE HOUSTON CHORALE

ALFRED F. URBACH

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The *Season's Greetings*
to You from

THE HOUSTON CHORALE

Alfred F. Urbach, Conductor

A Program of

CHRISTMAS MUSIC

SATURDAY EVENING
DECEMBER 12, 1953 * 8:30 P.M.
CITY AUDITORIUM



Good Evening



Tonight it is our pleasure to present to you our sixth annual Christmas concert. We like to feel that these concerts help Houstonians usher in the Yule season with music that is at one moment spiritual and seasonal. We sincerely hope you will enjoy our efforts this evening.

It is again our good fortune to bring you a musical "first" at this concert — the introductory performance of Arthur Hall's new composition "Seven Preludes to the Nativity." This music is dedicated to, and becomes a Christmas present for, Miss Ima Hogg, in recognition of her consistent and devoted efforts toward furthering the development of music in our community.

The second half of the program is made up primarily of selections which our audiences seemed to have enjoyed most over the past five years. This thought in programming replaces our annual performance of the Nutcracker Suite and 'Twas the Night Before Christmas.

We'd like to remind you that Noble Cain has been invited to be guest conductor of the Chorale in concert on April 30 in the Music Hall. We hope you'll arrange to attend this outstanding choral event.



The Houston Chorale

Program

CHERUBIM SONG, Op. 41, No. 6	Tschaikowsky
GLORY BE TO GOD ON HIGH	Edwin Liemohn
ADORAMUS TE CHRISTE	Palestrina-Cain
COME AND ADORE (Basque Christmas Carol)	Arr. by D. F. Malin
GLORIA IN EXCELSIS (from the Twelfth Mass)	Mozart
SEVEN PRELUDES TO THE NATIVITY	Arthur E. Hall

1. Prologue
2. Come Make Merry (Festival of Spring)
3. The Annunciation
4. Magnificat
5. Journey to Bethlehem (search for lodgings)
6. Christus Natus Est
7. Gloria

SOLOISTS: *Gabriel* — William Alexander
Zacharias — Paul Ofield
Mary — Betty Lou Rosscamp

NARRATOR: James Bradbury

INTERMISSION

THE STORK SHE ROSE ON CHRISTMAS EVE	Frank E. Percival
LULLABY ON CHRISTMAS EVE	F. Melius Christiansen

SOLOIST: Kittie Skelton

SIX MODERNISTIC CAROLS	Bethuel Gross
------------------------	---------------

- If I Had Lived in Bethlehem
- The Star and the Angel
- O Winter Sun, Wrap Mary with Your Warmth
- The Night Has Fallen Asleep
- O Thou Whose Birth Made Holy
- No Costly Gifts the Shepherds Brought

LEGEND OF THE BELLS	Roy V. Rhodes
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SOLOIST: Harriett Fasshauer
CHIMES: Ruth Mary Ruston

CROWN HIM KING OF GLORY	Tschaikowsky-Cain
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THE HOUSTON CHORALE

ALFRED F. URBACH

Conductor

NORWOOD PRETO

President

KATHERINE KUCERA

Accompanist

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The Houston Chorale expresses its appreciation to the following firms for the interest they have shown in this concert.

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PROGRAM NOTES

Amahl and the Night Visitors

An Opera in One Act

GIAN-CARLO MENOTTI
(Born in Milan, July 7, 1911)

"This is an opera for children because it tries to recapture my own childhood. You see, when I was a child, I lived in Italy, and in Italy we have no Santa Claus. I suppose Santa Claus is much too busy with American children to be able to handle Italian children as well. Our gifts were brought to us by the Three Kings."

Gian-Carlo Menotti, the composer of the music for *Amahl and the Night Visitors*, and the author of its words as well, has opened his preface to the libretto with the above lines. He goes on to explain how he and every child in Italy tried to stay awake at Christmastide to catch a glimpse of the Three Kings when they came. Little Gian-Carlo fell asleep too soon, of course, but not before he heard them coming, just as he dozed off. The tinkle of their camel-bells and the tones of their chant were memories that returned to him in all their delicious strangeness while he composed an opera about a little crippled shepherd boy and his widowed mother who actually saw the Three Kings and were touched by their wonder.

This impoverished pair are living somewhere in the world (so the story goes) in a cold, empty hut. There is no food in the house, and the money is gone, but they greet with respect and hospitality the wonderful visitors who come one night—the Three Kings, on their way to Bethlehem. The Kings are carrying precious gifts for a newborn Child whom they seek, and when they fall asleep, Amahl's mother tries to steal some of the gold. She is caught. When the mother explains that she has tried to steal for her own child, the Kings readily forgive her, but gently they explain who and what this Child is who is to receive the gifts. Overcome, the mother returns the gold and humbly explains why she cannot add a gift of her own: she has nothing to give. At this moment the little lame Amahl hobbles forward and offers his only real possession—his crutch. With this gift, Amahl receives in return miraculous healing of his lameness, and as the Three Kings resume their journey, Amahl dances behind the hooves of their camels to Bethlehem where he will adore and give thanks to the Christ Child.

Amahl and the Night Visitors, the first opera commissioned for television, received its first performance over NBC, Christmas Eve, 1951. It was an immediate success, and has had repeated hearings since, both through the television medium and as an opera for regular theater performance.

THE HOUSTON CHORALE
ALFRED URBACH, *Conductor*

and

THE HOUSTON SYMPHONY ORCHESTRA
ANDOR TOTH, *Conducting*

present

A Christmas Concert

and

AM AHL and the Night Visitors



WORDS AND MUSIC BY
GIAN-CARLO MENOTTI

MUSICAL DIRECTOR
ANDOR TOTH

STAGE DIRECTOR
KIKI GRAY

SCENIC DIRECTOR
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THE SHELL CHORAL CLUB
ALFRED URBACH, CONDUCTOR

Friday Evening, Dec. 3, 1954, 8:30 p.m.

MUSIC HALL

A CHRISTMAS CONCERT

THE HOUSTON CHORALE

ALFRED URBACH, Founder and Conductor

All Breathing Life, Sing and Praise Ye the Lord.....BACH

Heavenly Light.....KOPYLOW-WILHOUSKY

Alleluia.....RANDALL THOMPSON

Carol of the Bells.....LEONTOVICH-WILHOUSKY

Seven Preludes to the Nativity.....ARTHUR E. HALL

1. Prologue
2. Come Make Merry (Festival of Spring)
3. The Annunciation
4. Magnificat
5. Journey to Bethlehem (search for lodgings)
6. Christus Natus Est
7. Gloria

Soloists: GABRIEL—WILLIAM ALEXANDER
ZACHARIAS—PAUL OFIELD
MARY—MARIE PERKINS

Narrator: WILLIAM H. SCHLOTTMANN

The Omnipotence.....SCHUBERT
Soloist: RUTH WAREHAM

The Officers and Executive Committee of the Houston Symphony Society are pleased to announce that the annual Texas Composer's Award will be given this year to Arthur Hall for his "Seven Preludes to the Nativity." Mr. Hall is Lecturer in music of the Shepherd School of Music of the Rice Institute. Composed in 1953, the work is dedicated to Miss Ima Hogg and received its first performance by the Chorale at the Christmas concert last season.

AM AHL and the NIGHT VISITORS

An Opera in One Act

Words and Music by Gian-Carlo Menotti

THE CAST

Amahl (A crippled boy of about 12).....VAL BREUSS

His Mother.....LOUISE ROSE

The Three Kings { Kaspar (slightly deaf).....JACK WAGGONER
Balthazar.....MORRIS KILGORE, M.D.
Melchior.....JAY FROMAN

The Page.....ED FARMER

Village Dancers { ARLYN SINCLAIR
SEYMOUR KAISER
JON MACCLAIN

Chorus of Shepherds and Villagers
The Shell Choral Club

The Time: Long Ago

The Place: Near Bethlehem

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for

"AM AHL and the NIGHT VISITORS"

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Set Construction.....E. J. MCCARTHY, L. D. TARANTO

Children in the Chorus from the Alley Academy

The Houston Symphony Society is indebted to the following firms and individuals for their most generous cooperation in making possible this production: Flowerland Nursery, M. Hassen, Antiques, Henke & Pillot, Inc., House of Glass.



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FEBRUARY 22, 1955

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SEASON 1954-55

THIRTEENTH SUBSCRIPTION CONCERT

ANDOR TOTH, *Conducting*
NICOLE HENRIOT, *Pianist*

RUTH WAREHAM, *Soprano*
ANNETTE DINWOODEY, *Contralto*
Women's Chorus of the HOUSTON CHORALE

TUESDAY EVENING, FEBRUARY 22, 1955, 8:30 P.M.
MUSIC HALL

THE PROGRAM

TUESDAY EVENING, FEBRUARY 22, 1955, 8:30 P.M.

ROSSINIOverture to "La Scala di Seta"

MENDELSSOHNExcerpts from "Midsummer Night's Dream"

Overture
Scherzo
Song with Chorus
Intermezzo
Nocturne
Wedding March
Finale

Intermission—15 Minutes

Refreshments are served in the foyer. Patrons are requested NOT to bring bottles into the auditorium.
SMOKING PERMITTED IN OUTER LOBBY ONLY

Continued on Page 13

THE PROGRAM, Continued

TCHAIKOWSKY.....Concerto for Piano and Orchestra in
B flat minor, No. 1, Op. 23

- I. Allegro non troppo e molto maestoso; Allegro con spirito
- II. Andantino semplice; Allegro vivace assai
- III. Allegro con fuoco

Hear This Program Broadcast Next Sunday at 9 P.M.

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on AM Dial		on FM Dial

The STEINWAY is the Official Piano of the Houston Symphony Orchestra
Patrons arriving late will not be seated until after the conclusion of the number being played. Patrons who wish to leave before the end of the program are requested to do so during the interval between numbers.

PROGRAM NOTES—Continued

Incidental Music to "A Midsummer Night's Dream"

FELIX MENDELSSOHN

(Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847.)

The sections of Mendelsshon's score that we will hear are drawn from his music for Shakespeare's comedy composed in 1843, on a royal commission granted by Frederick IV of Prussia. The production was given later that year, and in early 1844, Mendelsshon presented a concert version of the music in London.

However, it must be remembered that the Overture for this suite had been composed long before—when the composer was seventeen, in fact. Then, after the passing of another seventeen years, came the regal grant that allowed him to complete the score. His adeptness in recapturing the youthful charm of his overture in the later pieces is

Continued on Page 19

PROGRAM NOTES—Continued

one of the wonders of music; actually, the gaiety and light humor of this music was always a resource of Mendelsshon's and one that he possessed at an early age.

After the Overture, the selected portions of the score are the famous Scherzo, a Song for two sopranos and women's chorus, an Intermezzo, a Nocturne, the Wedding March, and the Finale. The present version will offer a rare opportunity to hear the chorus and orchestra version of the original score.

Continued on Page 21

PROGRAM NOTES—Continued

It is almost too trite an observation to repeat here, but if ever Mendelsshon's audience fails to associate the words "elfin" and "fairies" with his score for "A Midsummer Night's Dream," then we, too, may dispense with the terms. For it is difficult to imagine how any music could be more appropriate to the subject, or how any other subject could be associated with the music. It is in this music, indeed, that Mendelsshon has, as Sir George Grove observed, "brought the fairies into the orchestra."

Continued on Page 23

Verdi Requiem Given A Noble Production By Symphony Forces

By HUBERT ROUSSEL

AS A CONTRIBUTION to the ceremonies of Holy Week, the Houston Symphony Orchestra and associate forces produced the Verdi Requiem at the Music Hall Monday evening. The circumstances were entirely becoming to this noble creation. Sir Thomas Beecham conducted; the vocal ensemble was the Houston Chorale; the soloists were Frances Yeend, soprano; Mona Paulee, mezzo; Gabor Carelli, tenor, and Yi-Kwei Sze, bass. It was the penultimate event of the orchestra's subscription season, which will close with another performance of this master-work Tuesday evening.



What the Monday rendition delivered was about the maximum of grandeur and strictly musical interest to be had from the Verdi memorial. There were various reasons for this, including the fact that the soloists were an unusually well-endowed group. The Chorale likewise is a more flexible and sensitive organization than it was when this score was last given in town. But the larger honors of the evening belonged to the paternalistic conductor. It was the presence of Sir Thomas, exercising a great wealth of experience in undertakings of this nature, that gave the Symphony Society a distinguished rather than a merely conventional treatment of Verdi's setting of the mass for the dead.

LADY Beecham remarked to this reporter a few days back in discussing the rehearsal methods of Sir Thomas: "He knows where the hard parts are." That is the nature of authority in the conductorial art. And of all the performances he has given in Houston, this one was the most revealing of evidence that the British podium veteran had applied the time of his preparation in the ways that are shrewd and rewarding.

These strokes of sagacity began with the stage grouping itself. Sir Thomas chose the eminently sensible plan of installing the choir in the midst of the orchestra, dividing the instrumental sections, instead of ranging the singers back of the playing organization as is customarily done.

The benefits of this system were obvious. It resulted in a better blending of the masses of vocal and instrumental sound, and a closer knitting of the soloists and chorus in moments when they operate together with thin or without any orchestral support. Some of the most telling points in

Verdi's score are thus made, and they were made with a great deal more beauty and rightness in this case because the principal singers and chorus were really singing with each other, and not 40 or 50 feet apart on the stage.

Having set up things in that manner, Sir Thomas applied to every phase of this performance the care and strictness of a benevolent martinet. There was absolutely no chance for looseness in his combination of forces. He supervised with great diligence the work of his vocal quartet, an area in which most conductors are apt to take matters a little for granted when they find themselves with experienced singers in this score.

Sir Thomas knew just what he wanted—and just what he wanted was what he got. Thanks to that spirit and vigilance on the stand, the featured vocalists were led to phrase and to color their material with great refinement and imagination indeed, and to produce at the heart of this document a consistency of style, mood and expressiveness which comes all too rarely in its hearings.

EVERYTHING else was proportioned with equal judgment for the characteristics of Verdi's music. Sir Thomas fired the Chorale to the most expressive, vital and resonant performance I think it has given with the orchestra; the instrumental rendition was all beautifully ordered—which became a little mysterious when you considered that some of the brass and woodwinds could not have had the conductor very clearly in view when the choir stood in this arrangement of things.

As for the Verdi composition itself—what is left to be said at this date? All the arguments about it are dead and under the dust; the work itself lives on, satisfactory to the world as a solemn expression of mourning, notwithstanding a style that has little in common with the classic conventions of religious music. If parts of the Verdi mass are persistently remindful of the operatic theatre, and if it is clear, no matter how shrewd the performance, that the fugues of the Italian master are not of the

greatest measure of clarity or velocity — what of it? The work triumphs over its means; no one can mistake its intent. Style is never important in itself; only what style can say. As Tovey remarked, Verdi's Requiem will stand before the Almighty in no worse case than the others.

This reviewer has merely to add, therefore, that he admired especially the completely beautiful tone and felicity of phrasing displayed by Miss Yeend throughout her performance; that Miss Paulee's work was tremendously gratifying at many points, but especially in the wonderful trio of the Dies Irae section, and that the two male soloists were most able indeed, the fine timbres and style of the Chinese basso being especially appropriate to this material.

The performance was accordingly an uplifting experience for some 3,000 or so who attended. The Tuesday evening audience has before it an event of the fullest significance.

Beecham Praises Orchestra, Chorale in Curtain Speech

Sir Thomas Beecham, called back to the podium to receive a standing ovation at the conclusion of the Houston Symphony Orchestra's final concert of the season Tuesday night, had some "observations" to make.

"I am extremely grateful," he said, "for the universal hospitality accorded Lady Beecham and myself. And I am equally grateful for the willingness, earnestness, and zeal of the members of this orchestra."

Sir Thomas, who will return for a single appearance as guest conductor during the 1955-56 season, said the orchestra was "something to be supported and cherished."

"I also want to pay tribute," he went on, "to this very remarkable chorus (the Houston Chorale), one of the best in the country. It is a very much better chorus than some in cities larger and more celebrated."

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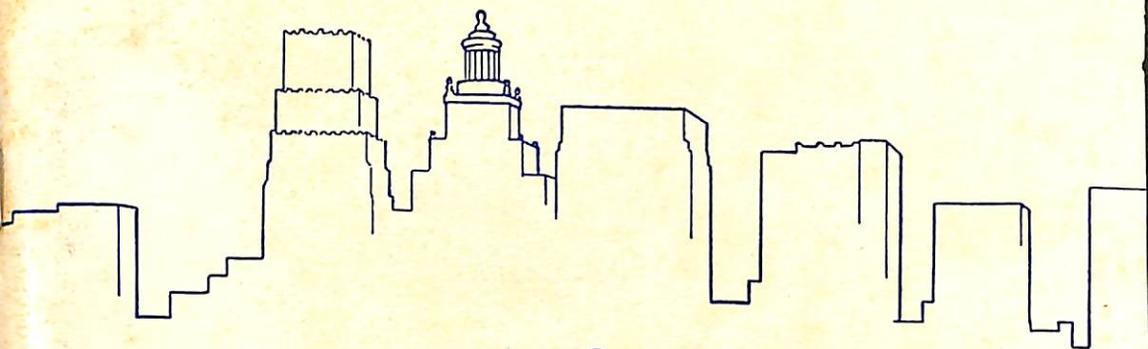
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**HOUSTON SYMPHONY
SOCIETY**

APRIL 4 & 5, 1955

THE HOUSTON SYMPHONY ORCHESTRA

SEASON 1954-55

SIR THOMAS BEECHAM, Bart.

Guest Conductor

FRANCES YEEND, *Soprano*

MONA PAULEE, *Mezzo-Soprano*

GABOR CARELLI, *Tenor*

YI-KWEI SZE, *Bass*

and

THE HOUSTON CHORALE

ALFRED URBACH, *Conductor*

NINETEENTH and TWENTIETH SUBSCRIPTION CONCERTS

Monday and Tuesday Evenings, April 4 and 5, 1955, 8:30 P.M.

MUSIC HALL

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For the 1955-56 Season

THE HOUSTON SYMPHONY ORCHESTRA

LEOPOLD STOKOWSKI, *Music Director*

ANDOR TOTH, *Associate Conductor*

Guest Conductors for the 1955-56 Season Will Include:

SIR THOMAS BEECHAM, BART.

BERNARD HERRMANN

ANDRE KOSTELANETZ

MAX RUDOLF

If Subscribers Wish to Renew for the Same Seat and Same Series, Detach the Renewal Ticket from Your Ticket Book and GIVE THE TICKET to the Subscriptions Secretary in the Box Office in the Foyer before the Concert and during Intermission.

or

SELECT YOUR SEATS PERSONALLY AT THE TICKET OFFICE

THE PROGRAM

Monday and Tuesday Evenings, April 4 and 5, 1955, 8:30 P.M.

REQUIEM MASS for Four Solo Voices, Chorus and Orchestra

GIUSEPPE VERDI

(Born in Le Roncole, October 10, 1813; died in Milan, January 27, 1901)

The *Requiem* was written in memory of the great Italian poet and novelist, Alessandro Manzoni. The work was begun in 1873, and the first performance was on May 22, 1874 at the Church of St. Mark, Milan, with the composer as conductor.

I. Requiem et Kyrie (Quartet and Chorus)

II. Dies Irae

Dies irae (Chorus)

Tuba mirum (Chorus)

Liber scriptus (Mezzo-Soprano and Chorus)

Quid sum miser (Soprano, Mezzo-Soprano and Tenor)

Rex tremendae (Quartet and Chorus)

Recordare (Soprano and Mezzo-Soprano)

Ingemisco (Tenor)

Confutatis (Bass)

Lacrymosa (Quartet and Chorus)

Intermission—15 Minutes

Refreshments are served in the foyer. Patrons are requested NOT to bring bottles into the auditorium.
SMOKING PERMITTED IN OUTER LOBBY ONLY

Continued on Page 13

THE PROGRAM, Continued

- III. Offertorium: Domine Jesu Christe (Quartet)
- IV. Sanctus (Fugue for Double Chorus)
- V. Agnus Dei (Soprano, Mezzo-Soprano and Chorus)
- VI. Lux aeterna (Mezzo-Soprano, Tenor and Bass)
- VII. Libera me (Soprano, Chorus and final Fugue)

The STEINWAY is the Official Piano of the Houston Symphony Orchestra

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THE HOUSTON SYMPHONY SOCIETY WOMEN'S COMMITTEE

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Mrs. Herman Brown—*Treasurer*

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Mrs. Ben A. Calhoun—*Last Retired President*
Mrs. L. R. Kier—*Subscription Drive Chairman*
Miss Ima Hogg—*Symphony Society President*
Mrs. Proctor Thomas—*Chairman, Women's Division, Maintenance Fund Campaign*
Mrs. Albert P. Jones—*Member at Large*
Mrs. Paul Ledbetter—*Member at Large*
Mrs. Davis Faulkner—*Member at Large*

By MRS. JAMES GRIFFITH LAWHON

Houstonians have been privileged this spring to hear symphonic music of highest quality. Under the baton of Sir Thomas Beecham, our Houston orchestra, which is recognized as an excellent one, has risen above its usual level of performance to bring concerts of true greatness to the Music Hall. The musical genius of Sir Thomas, as well as his graciousness and intense desire to bring out the best in the Orchestra, have thrilled the listeners and filled them with admiration and affection for him.

For the first time in this part of the country, one of the world's most distinguished conductors has been engaged on a permanent basis. Mr. Leopold Stokowski, renowned conductor, artist of recognized musical excellence and exceptional ability, will conduct and supervise the policy of our Orchestra for the next three years. That this great man is coming to Houston is significant of the fact that the Board of Directors of the Symphony Society has kept its sights high, that it has held fast to its determination that Houston deserves and shall have a truly great orchestra.

Working for the Houston Symphony with courage and tireless devotion, is Miss Ima Hogg, the President of the Symphony Society. She is universally recognized to be a great lady, but those of us who have had the privilege of working with her love and admire her for her genuine sincerity, strength of character and good sense of humor. We fully realize that she has guided the development of the Orchestra to its present high position and we are grateful to her for her inspired leadership.

It has been my pleasure for the past two years to serve as President of the Women's Committee. This group is composed of women who are working enthusiastically for the Houston Symphony and who are looking forward with confidence to a future of outstanding success for our Orchestra that will bring honor not only to the City of Houston but to the whole State of Texas.

Works Played on the Subscription Programs of the 1954-55 Season

BACH

Suite No. 1 in C Major
Tocatta and Fugue in D Minor
Brandenburg Concerto No. 3

BARBER

Symphony No. 1

BARTOK

Dance Suite

BEETHOVEN

Piano Concerto No. 3 in C Minor
Overture to "Lenore," No. 3
Overture to "Egmont"
Symphony No. 5 in C Minor
Symphony No. 7 in A Major
Symphony No. 8 in F Major

BERLIOZ

"Corsair" Overture

BRAHMS

Piano Concerto No. 1 in D Minor
Piano Concerto No. 2 in B Flat
Symphony No. 1 in C Minor
Symphony No. 2 in D Major
Symphony No. 3 in F Major
Symphony No. 4 in E Minor

CHABRIER

Espana

CIMAROSA

Overture to "The Secret Marriage"

DE FALLA

Dances from the ballet
"The Three Cornered Hat"

DOHNANYI

Suite in F Sharp Minor

DUKAS

Sorcerer's Apprentice

DVORAK

'Cello Concerto in B Minor
Violin Concerto in A Minor
Symphony No. 5' ("New World")

EGK

French Suite

FRANCK

Symphony in D Minor

GOLDMARK

"Rustic Wedding" Symphony

HANDEL

Concerto Grosso No. 6 in G Minor
Suite, "The Great Elopement"

HAYDN

Symphony No. 98 in B Flat
Symphony No. 101 in D Major ("Clock")

KODALY

Háry János Suite

LIEBERMANN

Furioso

LISZT

Piano Concerto No. 2

MENDELSSOHN

Violin Concerto in E Minor
Excerpts from "Midsummer Night's Dream"

MOZART

"Deh viene non tardar" from "Figaro"
"Zeffiretti lusinghieri" from "Idomeneo"
Donna Elvira's aria from "Don Giovanni"
Sinfonia Concertante for Violin, Viola
and Orchestra
Masonic Funeral Music
Concerto for Two Pianos and Orchestra
Overture to "The Abduction from the
Seraglio"

PROKOFIEFF

Cinderella Suite

RACHMANINOFF

Piano Concerto No. 2

RAVEL

Introduction and Allegro

RESPIGHI

Antique Dances and Airs
Pines of Rome

ROSSINI

Symphony for String Orchestra
Overture to "Semiramide"
Overture to "La Scala di Seta"
Overture to "The Thieving Magpie"

SCHUBERT

Symphony No. 8 in B Minor (Unfinished)

SIBELIUS

Symphony No. 2 in D Major

STRAVINSKY

Divertimento (Suite from "The Fairy's Kiss")
Suite from "The Firebird"

TCHAIKOWSKY

Piano Concerto No. 1 in B Flat Minor
Symphony No. 4 in F Minor
Symphony No. 6 in B Minor ("Pathetique")

VERDI

"Manzoni" Requiem

WAGNER

First Act of "Die Walkuere"

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ANDOR TOTH,

ASSOCIATE CONDUCTOR

ALFRED URBACH, *Personnel Manager*

RAY E. MOORE, *Librarian*

First Violins

RAPHAEL FLIEGEL
(Concertmaster)
ANDOR TOTH
(Asst. Concertmaster)
GEORGE BENNETT
GINO RAFFAELLI
JURI JELAGIN
MARGELLA CONFORTO
BOFFA
IRVING WADLER
ERNEST CASSEL
RICHARD COLLINS
DORIS CHUBERK
JOSEPH BONACORSO
NANCY HEATON
JOSEPH GALLO
VIRGINIA HYDE

Second Violins

MAX WINDER
(Principal)
FELIX FREILICH
MARY SHELLEY MCINTYRE
JOHAN SIMONSEN
AVROM J. DENOFF
VICTOR GORGURAKI
VERA JELAGIN
HELEN FURBAY
BENITO ALVARADO
HOWARD SWANSON
VERNA MCINTYRE
JACQUES BROURMAN

Violas

GAETANO MOLIERI
(Principal)
WAYNE CROUSE
DONALD B. WRIGHT
SEYMOUR ILLIONS
HENRY NIGRINE
WILLIAM WELCH
ARTHUR SILVERMAN
DANIEL BARACH
ALBERT GREEN
HILTON LOCKWOOD

Cellos

MARION DAVIES
(Principal)
ENNIO ORAZI
JOSEPH PADEREWSKI
ECKHART RICHTER
LOUIS DERUDDER
DOROTHY MOYES
STEPHEN GORISCH
JACK WULFE
ALFRED URBACH
ROY MARTINSON

Contra-Basses

PHILIP EDLEY
(Principal)
KEITH ROBINSON
MARGERY LATIOLAIS
HAROLD SMITH
ELMER MORI
ALEXANDER BOFFA
JULIUS ILKU
RAY E. MOORE

Flutes

BYRON HESTER
DAVID COLVIG
CLEMMENT BARONE

Piccolo

CLEMMENT BARONE

Oboes

LAILA STORCH
RAYMOND WEAVER
LOUIS ROSENBLATT

English Horn

LOUIS ROSENBLATT

Clarinets

NATHAN BRUSLOW
JEFFREY LERNER
OLIVER GREEN

Bass Clarinet

OLIVER GREEN

Bassoons

JAMES L. DICKIE
ALAN REMINGTON
RALPH SCHULZE

Contra-Bassoon

RALPH SCHULZE

Horns

HERMAN DORFMAN
CAESAR LAMONACA
JOHN MOYES
GERALD FIPPINGER
JAMES SCHMITT

Trumpets

NORTON KRASNOPF
LAWRENCE LAMBERT
KITTBELL REID

Trombones

RALPH LIESE
VINCENT LAZZARO
ROBERT DAVIS

Bass Trombone

ROBERT DAVIS

Tuba

WILLIAM ROSE

Timpani

DAVID WULIGER

Percussion

JAMES SIMON
MARY ANN ROBTELLE
E. E. STOKES

Harp

BEATRICE SCHROEDER



THE
HOUSTON
CHORALE
CHRONICLE

The

Chorale

Chronicle

Houston, Texas

OCTOBER - 1955

FROM THE PODIUM

GREETINGS FROM THE PRESIDENT

Hi:
I want you all to know how happy I am that you are so readily accepting and obviously enjoying the music chosen for us to do this season. The initial rehearsals have been a real pleasure and inspiration to me. I foresee first-rate performances of both works, and I anticipate being very proud to have Mr. Stokowski hear you in the very near future.

I have one bone to pick- and that is a most important bone. Quite a few of the members have missed one, and in some instances, two rehearsals already. Believe me, we cannot operate in such fashion, and I don't think it fair to the membership at large to have such absenteeism. Please, search your heart and your schedule, and if regularity of rehearsals does not, or cannot fit into your Chorale plans then please resign now while there is still some opportunity to find people who want to join and do have the time to do a thorough job. If you have a problem as concerns time, let me know it, - perhaps we can work something out. I'm always willing to try.

Sure hope we get some cooler weather soon Awful hard to sing in an oven. Maybe, one day --

***** AL

"Without a Song the day would never end
Without a Song the road would never bend,
When things go wrong a man ain't got a friend
Without a Song"

Wm. Rose & Ed Eliscue

NEW MEMBERS

At this time we would like to welcome the new members. We trust you will benefit as much from your association with the Chorale as the group will by having you new singers. Time does not permit an intro of each one of you -- but, briefly put, we welcome you



Hello: Happy? I can tell that you all are as happy as I, to be back singing again by the response and Zip in your Singing. Isn't it fun to be doing music as different and catchy? when we've mastered these two compositions, we can say- Boy, we've had it all ---- Beethoven, Verde, Nutcracker-Sweet Little Jesus Boy, etc., A great big welcome to our new members who have just joined "Our forces". I hope by now you feel at home. The Chorale is not a social organization, primarily, but I feel that an occasional get-together will be to the benefit of all our members. So lets get busy and attend these get-togethers and meet your neighbor and you will find that the Houston Chorale is made up of the finest guys and gals in the land.

And please, let's attend all the Rehearsals and co-operate with AL - for nothing is more disheartening than to try to conduct a bunch of empty seats.

Sincerely,
Ethelyn

Would like to thank Jeane Urbach and Hilda Hardy for a job well done on the handling of the attendance ---

The Stork is hovering over the household of Anna Mary Pledger. Hope she has good news soon.

CHARTER MEMBERS

A salute to the Charter Members, namely:
Frank Ashcraft Jeane Urbach
Ethelyn Geyer Howard Webb
Leona Juenger Annie Mary Pledger
Kitty Skelton



A Salute to the Members joining Chorale-
1947 - 1951

Ruth Mary Ruston - 1947 Norwood Dixon 1950
Denise Withers 1947 Jaunita Duncan 1950
Ben Withers 1947 Ella Mae Gehring "
Nelson Francis 1948 Gene Long 1950
Hilda Hardy 1948 Martha Murphee 1950
Bonnie Sue Scoldridge " Hilda Mullane 1950
Carmen Boeger 1949 Mary Wallace 1950
Jay Kartow 1949 Charlie Wallace 1950
Milirel Boyd 1949 Peggy Worcester 1950
Renee Faerct 1949 Robert Dozian 1951
Elizabeth Dixon 1950

Membership - Ruth Mary Ruston

Member reports to Ruth Mary any and all prospective members - she in turn will arrange Audition appointments.

House and Properties - Joe Salzhandler and Jim Giblin.

Among their many duties is to see that the Rehearsal hall is left in an orderly fashion, so let's co-operate. Help them keep it clean.

FROM PROMISE - GOD'S WAITER, by Irina Gorainoff.

Time is the rhythm of eternity. Eternity is a symphony, time is its rhythm.

The seasons are its measures, the days its notes. God is the orchestra leader.

COMMITTEE CHAIRMAN

In all the excitement of the election of officers- I am sure the names and duties of the respective Chairman have escaped you. For this reason I will name each again -

Attendance - Charlie Wallace.
After each Rehearsal- The Section Leaders report all absenteeism and the names of those who are ill, to Hilda Hardy - Hilda in turn reports same to Charlie Wallace .

Welfare - Pauline Estes.
Charlie Wallace reports to Pauline the names of the members who are ill.

Social and News Editor- Hilda Mullane
Collects News Items for the Chorale Chronicle - Plans all party activities of the Club.

TIME OUT FOR FUN:

He: "How did you like Venice?"
She: "Oh, I stayed only a few days.
The place was flooded! "

A Note from the Editor:

My one desire is to make "The Chorale Chronicle" an enjoyable piece of reading matter, coupled with the desire to know each of you better. At this time I would like to tell Al how glad we all are to be under his direction again- To "Katie" our excellent accompanist, always a job well done. Ethelyn our President, you made a wonderful President last year and with your splendid "Board of Governors" this year you should be able to have an excellent reporting- comes the end of the season. I feel very privileged being one of the Board.

Thank you.

HILDA





**HOUSTON SYMPHONY
SOCIETY**

DECEMBER 6, 1955

THE HOUSTON SYMPHONY ORCHESTRA

LEOPOLD STOKOWSKI

MUSIC DIRECTOR

MAURICE BONNEY
Associate Conductor

SEASON 1955-56

SIXTH SUBSCRIPTION CONCERT

LEOPOLD STOKOWSKI, Conducting

ALL-SIBELIUS PROGRAM

With

THE HOUSTON CHORALE

ALFRED URBACH, *Conductor*

TUESDAY EVENING, DECEMBER 6, 1955, 8:30 P.M.

MUSIC HALL

THE HOUSTON SYMPHONY SOCIETY

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MRS. RAY L. DUDLEY

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THOMAS FLETCHER

MAX LEVINE

JAMES O. WINSTON, JR.

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MUSIC HALL

HOUSTON 2, TEXAS

CA 2-9823

THE PROGRAM, TUESDAY EVENING, DECEMBER 6, 1955

ALL-SIBELIUS PROGRAM

To Commemorate the Composer's Ninetieth Birthday

FINLANDIA Tone Poem for Orchestra, Op. 26

THE SWAN OF TUONELA, Legend from the "Kalevala," Op. 22

BERCEUSE from the music to Shakespeare's "Tempest"

**HYMN TO THE EARTH for Mixed Chorus and Orchestra, Op. 95

Sung by the Houston Chorale

ALFRED URBACH, *Conductor*

**First Performance in the United States

Intermission—15 Minutes

SMOKING PERMITTED IN OUTER LOBBY ONLY

Continued on Page 13

THE PROGRAM, Continued

SYMPHONY No. 2 in D Major, Op. 43

- I. Allegretto
- II. Tempo andante ma rubato
- III. Vivacissimo
- IV. Finale: Allegretto moderato

Hear This Program Broadcast Next Sunday at 9 P.M., KTRH, 740 on AM Dial,
and KTRH-FM, 101.1 on FM Dial

The STEINWAY is the Official Piano of the Houston Symphony Orchestra
Patrons arriving late will not be seated until after the conclusion of the number being played. Patrons who wish to leave before the end of the program are requested to do so during the interval between numbers.

PROGRAM NOTES—Continued

can audiences, although he has written extensively for chorus. Ralph W. Wood says that the incidental music to Shakespeare's *The Tempest* (1926), containing eighteen sections, "is not closely related, bar by bar, to the action. On the contrary, each number is a very highly finished piece of musical patterning, so far as it goes entirely complete and self-sustaining."

Hymn to the Earth

Original text by Raf. Lindquist

Cradle and coffin, mysterious realm of dead and living,
Where rain and sun, out of heavens descending,
Meet and in harmony, from dust to verdant life conceiving,
Vanish at last into space never ending.

Earth! in thy magnitude art thou boundless: domain of forest,
Shadowy valley and mountains eternal,
Pastoral landscapes and far-flung horizons; provider of life,
Keeper forever of flaming inferno.

English text by Paul Sjoblom

Continued on Page 31

PROGRAM NOTES—Continued

Earth! to thee thanks giving, thy praises ring out, voices in harmony,
Sing out in honor and set forth to glorify;
Resound to Heaven glowing with midsummer, season of glory,
Season of beauty and infinite, infinite promise.

Earth! ever bounteous! Earth! ever copious
Golden with windblown, billowy grain!
Mother compassionate! Mother full of tenderness,
Endow us with wisdom,
Grant that our lives be not spent all in vain!

Earth! our custodian, Earth! our protector,
From storms of life provide us with sanctuary!
When Autumn tempests howl in the wilderness and night's shadows fall
Echo summer melody in heart and in memory!

Earth! ever youthful, Earth! ever blossoming
Be to us indulgent on our rapturous journey!
Mother with lashes of darkness
Mother with tresses of sunshine
Look upon us kindly when death overtakes us.

Sing all creation! valley and mountain,
Sing woodland and pasture, flowering meadow and bird on the wing;
Sing, all sing, join all in singing.
Echo to farthest horizons,
Echo of heavenly trumpets, echo symphony of nature.

Earth! holy Earth!
Earth! holy Mother!
We sing to thy glory!
Merciful Earth! holy Earth!



**HOUSTON SYMPHONY
SOCIETY**

JANUARY 31, 1956

THE HOUSTON SYMPHONY ORCHESTRA

LEOPOLD STOKOWSKI

MUSIC DIRECTOR

MAURICE BONNEY
Associate Conductor

SEASON 1955-56

FOURTEENTH SUBSCRIPTION CONCERT

LEOPOLD STOKOWSKI, Conducting

with

THE HOUSTON CHORALE

Alfred Urbach, Conductor

VIRGINIA BABIKIAN	Soprano	DOROTHY BROWN	Contralto
GUY GARDNER	Baritone	CLIFFORD THOMPSON	Tenor
HOWARD HARTMANN	Baritone	JACK WAGGONER	Tenor

and

THE HOUSTON YOUTH SYMPHONY BOY'S CHOIR

HOWARD WEBB, *Conductor*

TUESDAY EVENING, JANUARY 31, 1956 — 8:30 P.M.

MUSIC HALL

THE PROGRAM, TUESDAY EVENING, JANUARY 31, 1956

BACH **Choral Vorspiel: "Wir Glauben All' an Einen Gott"**

BEETHOVEN **Symphony No. 1 in C Major, Op. 21**

- I. Adagio molto; Allegro con brio
- II. Andante cantabile con moto
- III. Menuetto: Allegro molto e vivace: Trio
- IV. Adagio; Allegro molto e vivace

Intermission—15 Minutes

SMOKING PERMITTED IN OUTER LOBBY ONLY

Continued on Page 13

THE PROGRAM, Continued

ORFF **Carmina Burana**

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

I. Primo Vere: Uf dem Anger (In Springtime: On the Lawn)

II. In Taberna (In the Tavern)

III. Cour D'Amour (The Court of Love)

Blanziflor et Helena (Blanziflor and Helena)

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

(An English translation of the text is on sale in the lobby)

**Hear This Program Broadcast Next Sunday at 9 P.M., KTRH, 740 on AM Dial,
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THE PROGRAM NOTES

By JACK H. OSSEWAARDE

Chorale Prelude: "We All Believe In One God, Creator"

By JOHANN SEBASTIAN BACH

(Transcribed for Orchestra by Leopold Stokowski)

Born at Eisenach on March 21, 1685. Died at Leipzig on July 28, 1750.

Many of the great German *chorales* which are sung in many of our churches today date back to Martin Luther and the Reformation. An accomplished musician, as well as a reformer, Luther wanted vernacular texts set to simple, tuneful melodies that could be sung by the congregation during the service. He and his collaborators set about translating many of the Latin hymns into poetical German, adapting fragments of some of the old plainsong melodies as well as borrowing secular folk-tunes to fit the words. *We all believe in One God, Creator* is the Lutheran adaptation of the Latin Nicene Creed.

Subsequently, the *chorale* became the focal point of church music in Germany. These *chorales* were harmonized in different ways, organ preludes and fantasias

Continued on Page 17

PROGRAM NOTES—Continued

were composed on their themes, cantatas were written on the texts and themes—in fact, all kinds of variations were employed by the German composers from the 16th to the 18th centuries, a practice which reached its apex in the many compositions of Bach.

Bach's approach to his organ chorale preludes is amazing—for in so many of them, he is expressing the textual content in musical terms. *We believe in One God* is a good example of this approach. It is called "*the Giant Fugue*" because of the bass figure which strides upwards step by step, like, as R. R. Terry said, "the impregnable foundation on which rests the faith of the Church," and the main subject, *We believe* (a profession of that faith), reiterates itself time and time again.

Symphony No. 1 in C Major

By LUDWIG VAN BEETHOVEN

Born: Bonn on December 16, 1770. Died: Vienna on March 26, 1827.

FIRST PERFORMANCE: Vienna (composer conducting) on April 2, 1800.

INSTRUMENTATION: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons; 2 horns, 2 trumpets, timpani and strings.

Imagine a concert-goer today being attracted by a program notice which reads:

"Today, Wednesday, April 2nd, 1800, Herr van Beethoven will have the honor to give a grand concert for his benefit in the Royal Imperial Court

Continued on Page 19

PROGRAM NOTES—Continued

new century and Beethoven, in this Symphony, had found his individual voice.

The initial reviews which followed the first performances of the *First Symphony* are worthy of note. The critics felt that the Symphony showed "much art, novelty and wealth of ideas." However, there was "too much use of wind-instruments, so that the music sounded more as if written for a military band than an orchestra." At its Leipzig premiere the following year, the Symphony was called "the confused explosions of the outrageous effrontery of a young man."

"Carmina Burana"

By CARL ORFF

Born at Munich, Germany, on July 10, 1895. Now living in Germany.

FIRST PERFORMANCE: Frankfort, Germany in June, 1937.

INSTRUMENTATION: 3 flutes, 3 oboes, and English horn, 3 clarinets, 2 bassoons, double bassoon; 4 horns, 3 trumpets, 3 trombones, tuba; tympani, percussion; 2 pianos and strings.

Continued on Page 25

PROGRAM NOTES—Continued

Of Carl Orff and his music, our eminent conductor, Mr. Stokowski, wrote in the *Musical Courier* (November 15, 1954):

“The panorama of contemporary world music reveals no more arresting phenomenon than Carl Orff, connoisseur of late Classic and Medieval poetry and composer of *Carmina Burana*. A daring modernist as well as a master of the rich resources of the past, Orff has incorporated in his work a synthesis of rare qualities: beauty of melodic line which is never harsh or discordant, remarkable rhythmic variation, lusty vitality, immense range of mood, humor, frenzy, folk-like simplicity, passion, satire, mystery, spontaneous eloquence, tranquility.

“The emergence of Orff’s genius is to a considerable degree the product of a profound psychological shock following the Second World War which has

Continued on Page 27

PROGRAM NOTES—Continued

influenced an entire generation of gifted young composers who refused to hold European musical traditions of technique, expression, and orchestration inviolable. Fresh points of departure are giving musical expression to the spirit of our time with radical techniques of harmony, rhythm, melody, and orchestration. The contemporary revolution in human relationships finds its echo in the universal language of music with new and distinctive contributions from diverse musical cultures.

"In the future history of music I believe the music of Carl Orff will mark a major turning point. Born in Munich in 1895, he received his formal education there, and enriched it by assiduous self-study, composing, and conducting, at

Continued on Page 29

PROGRAM NOTES—Continued

first in opera and later in ballet, cooperating with Dorothee Guenther in the dance school in Munich. In 1956 he composed music for the Olympiade in Berlin, and still later *Carmina Burana*, which established him immediately in the front rank of contemporary composers. Other major compositions followed. In 1952 his music to Shakespeare's *Midsummer Night's Dream* was performed in Darmstadt. More recently, he has completed a scenic tryptich, which includes *Carmina Burana*, *Catulli Carmina*, and his latest work, *The Triumph of Afrodite* (to the Greek text of Sappho and the Latin of Catullus). (The latter work will be performed later this season).

"The music as well as the poems are highly individual in their avoidance of cliches and in their irresistible spontaneity of personal feeling. Many of the poems burn with protest, and in their reference to Greek mythology suggest that the Renaissance was already dawning in Bavaria in the 15th Century.

"But it was not until 1805 that Christoph Freiherr von Aretin discovered

Continued on Page 31

PROGRAM NOTES—Continued

in the library of the Ancient Bavarian Benediktbeuren Monastery a collection of 13th Century songs and poems composed by university students, scholars, vagabond poets, wandering minstrels, clerics, monks who had freed themselves from the monastic discipline, and gifted bohemian poets—all of them rebels against dull, academic formalism, whose names are long since forgotten. In 1847 the poet Johann Andreas Schmeller published a complete collection of these poems and songs, from which Orff assembled 24 in an order which exhibits the most extreme contrasts of style, form and content, and called them *Cantiones Profanae* (secular songs). Scored for three choruses, two groups of soloists, and orchestra, the music is extremely individual, sometimes almost reckless, yet impressive for its vast simplicity and directness.

"The poems, in Medieval Latin, German, and French, have the same fresh, impulsive, broad range as the music. The Prologue bemoans the ever-changing fate of man, as the ruthless wheel of Fortuna, the Goddess of Destiny, inevitably revolves. The first part sings of the delights of Spring. In the second part, which celebrates the pleasures of the tavern, the gaming table, and revelry, there is a curious song of the roasted swanlet, sung falsetto by the tenor, that is both fantastic and ironic. Part three is a series of love poems in worship of Blanche-fleur, Helena, and Venus Generosa. The Epilogue returns to the plaintive bemoaning of the ruthless wheel of Fortune.

"I believe that Orff's genius—combining as it does so magnificently all the resources of traditional occidental music with vigorous new conceptions of lyricism, romantic intensity, gigantic architectonics, rhythmic audacity, an extraordinarily personal blending of pagan and modern feeling, and the mature simplicity achieved only by a master—will be recognized by future generations as a major departure in the development of the art of music."

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Concertmaster
MAX WINDER
Asst. Concertmaster
GEORGE BENNETT
GINO RAFFAELLI
JURI JELAGIN
MARCELLA CONFORTO
BOFFA
IRVING WADLER
ERNEST CASSEL
RICHARD COLLINS
DORIS CHUBERK
MARGOT COLLINS
NANCY HEATON SIMON
JOSEPH GALLO
VIRGINIA HYDE

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THRUSTON JOHNSON
Solo
SHIRLEY WILLIAMS
Asst. Solo
MARY SHELLEY MCINTYRE
JOHAN SIMONSEN
LOIS CARKEEK
VICTOR GORGURAKI
VERA JELAGIN
HELEN FURBAY
BENITO ALVARADO
HOWARD SWANSON
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JACQUES BROURMAN

Violas

ROBERT SLAUGHTER
Solo
WAYNE CROUSE
Asst. Solo
DONALD B. WRIGHT
SEYMOUR ILLIONS
MAURICE BONNEY
WILLIAM WELCH
ARTHUR SILVERMAN
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ALBERT GREEN
HILTON LOCKWOOD

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MARION DAVIES
Solo
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SAMPSON GIAT

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OLIVER GREEN

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Harp

BEATRICE SCHROEDER

'Carmina Burana' With Symphony and Choral Forces a Vivid Novelty

By HUBERT ROUSSEL

THE Houston Symphony Orchestra, in conjunction with the Houston Chorale and other vocal forces, produced its most exciting and indeed galvanic concert of the season at the Music Hall Tuesday evening. This resulted from the production of a substantial contemporary creation for voices and instruments, "Carmina Burana," by the German composer, Carl Orff. The interest lay not in the fact that here was a sizable example of present-day musical writing in a season during which this orchestra, talking a good deal about new music, has honored it more in spirit than in volume or downright novelty. The significant fact was that this time the orchestra produced a living composer of considerable genius on a scale thoroughly worthy of comment.



Roussel

Leopold Stokowski conducted the project, which had been under rehearsal since

Mr Stokowski assumed the leadership of the orchestra last October. The result was a thorough preparation of a composition which is not without novelties of challenge for its vocal performers—and indeed everyone. The vocalists, in addition to the Chorale, were the boys' choir of the Houston Youth Symphony Orchestra and six soloists—Virginia Babikian, soprano; Dorothy Brown, contralto; Guy Gardner and Howard Hartmann, baritones; Jack Waggoner and Clifford Thompson, tenors. A right lusty bravo is in order for all.

CHEERS of every kind, including some resonant bravos, were what they received, too, from a fully stirred and in some cases perhaps slightly confused audience at the end of a 40-minute recital of this trenchant, dynamic and fascinating work of a modern poet in sound. There were just about 3000 souls in the hall, and if the word may be transferred from its usual context, I think we may say they were "jumping" when the music concluded—allegro energico, fortissimo.

It is a setting of some 13th century verses in low Latin and low German which were discovered, in 1803, in the Bavarian monastery of Benediktbeuren. These were the products of the wandering minstrels of mediaeval Germany, the "goiliards," corresponding to the more familiar troubadours of romantic legend.

"Secular" is indeed the word for the sentiments of these verses—though "pagan" is more aptly descriptive of what they contain. Orff selected 24 for his use.

What, then, is "Carmina Burana"? It is a composition—or a series of compositions—for voices and orchestra (augmented by two pianos, celeste and extra percussion), which its author describes as "cantiones profanae," or "secular songs"—a helpful if not entirely explicit description.

The work was written in 1935-36; it has been many times given in Europe and is well enough known over here.

THE music is the matter of import. Carl Orff, born in 1895, may be the most original and powerful composer active in Europe today.

"Carmina Burana" is among the results of Orff's search for a new kind of musical theatre—the result of his dissatisfaction with operatic modes and his theory that the lyric stage should return to the inspiration of folk art. One cannot elaborate on this interesting viewpoint here.

"Carmina Burana" was originally intended as a "scenic cantata," and is often given with settings and dances. We heard it in its minimum staging—in other words as a cantata in form. One may imagine what effects it would have with the other elements.

The music is of impressive vitality of sound and method. And it is beautiful. In one way it is simple music—quite tonal, harmonic as opposed to contrapuntal; at times as naive in its structure as liturgical plain song, to which it resorts in some of its episodes.

The genius of Orff lies in his striking resources of balance, coloration and rhythmic variety—all produced with an effect of spontaneity that imparts to this number a sort of primitive force, gust and motor tension. With all this, Orff is a melodist of remarkable sensitivity, humor and daring.

Witness, for example, in the Tavern episode, a grotesque "song of a roasted swan," sung by a tenor, falsetto and with exaggerated

They fall into four divisions by subjects—The cruelty of the Wheel of Fortune, or Fate; The pleasures of spring; The pleasures of the tavern; The pleasures of amorous dalliance, with special references to Blanchefleur, Helena and Venus generosa. The end of "Carmina Burana" is a return to the opening "O Fortuna, velut luna statu variabilis"—"O Fortune, variable as the moon."

vibrato, which is somewhat more than startling to hear. At other times Orff takes his baritone soloists, also falsetto, right up into the soprano tessitura, indulges in sliding diminuendi for ensemble, or mixes his choral registers in ways that are strictly "forbidden"—except to the genius of sound.

The results are bizarre, mysterious, poetic, aphrodisiac—or whatever he means them to be. Make certain of one thing, his score is never unconsciously funny. It may be, and probably is, a mid-20th century masterpiece. And glory be, it proves that mid-20th century music is getting back on the track of beauty again.

Mr Stokowski conducted it brilliantly and with tremendous incisiveness in its broken rhythms (2/4 juxtaposed with 3/8 bars is a typical device); and everyone sang brilliantly, too—the Chorale, the boy sopranos, all the soloists, but especially Virginia Babikian in her very sweet "There stood a maid in a red tunic," and "Sweetest boy, I give my all to you," and Miss Brown in an air on the words "I am suspended between love and—" But no; we'd better leave that in the Latin.

The concert otherwise included Mr Stokowski's transcription of another J. S. Bach organ work, the chorale prelude, "Wir Glauben All'an Einen Gott," and the Beethoven Symphony No. 1, both handsomely given under his fluent direction.

An evening to put down in the record.

Concerts
Jan 31, 1956

LEOPOLD STOKOWSKI
1955-1960



CHAMPION OF THE CONTEMPORARY

Symphony in Choral Cantata Tuesday Night

Leopold Stokowski will conduct the Texas premiere of a new choral work by German Composer Carl Orff at the Houston Symphony Orchestra's performance in the Music Hall Tuesday night.

Entitled "Carmina Burana," the piece will be given by the Houston Chorale and the Boys' Chorus of the Houston Youth Symphony Orchestra, which have had the work in rehearsal for weeks.

"Carmina Burana" is a secular cantata based on a collection of the 13th century poems discovered in a monastery, the work of unknown writers. It will be heard on the latter division of the program.

Soloists for this undertaking are Virginia Babikian, popular Houston soprano; Contralto

Dorothy Brown; Baritones Guy Gardner and Howard Hartmann and Tenors Jack Waggoner and Clifford Thompson. Gardner, Thompson and Waggoner have lately appeared in the Houston Grand Opera Association's productions.

Mr Stokowski will open the program with the choral prelude "We All Believe in One God, Creator," by J. S. Bach, employing an orchestral transcription by Mr Stokowski.

The major orchestral offering of the evening will be the Beethoven Symphony Number 1 in C Minor.

The Chorale has been prepared for "Carmina" by Alfred Urbach, its regular conductor. Howard F. Webb has

rehearsed the Youth Symphony singers.

The concert will begin promptly at 8:30 PM. Remaining tickets will be placed on sale at the Symphony's Music Hall boxoffice Monday at 9 AM.

Theatre-Off-Main Plans Production

Members of Theatre-Off-Main-Street, a new nonprofessional stage group, will meet to discuss production plans Sunday at 3 PM in the Garden Room of Weldon's Cafeteria, 4916 Main St.

The freshly formed producing society has announced a schedule of plays which includes "On Borrowed Time," "Ah, Wilderness," "Claudia" and "Outward Bound."

The group plans to submit its initial production in March or early April. Open tryouts are to be held in February. Anyone interested is invited.

A temporary steering committee has been named to complete the group organization. DeWitt Wolfe is serving as acting business manager.



Concert Jan 31 1956

Concert
Apr 27 1956

'Triumph of Aphrodite' In Symphony Premiere: Did Love Conquer All?

By HUBERT ROUSSEL

THE Houston Symphony Orchestra, home from a tour, returned to service at the Music Hall Monday evening with at least its most curious concert of the season, devoted in large part to a hymning of the Greek goddess of love. Again under the direction of Leopold Stokowski, the orchestra was joined by the Houston Chorale and other forces for the first American performance of "The Triumph of Aphrodite," by the contemporary German composer, Carl Orff. Described by its author as a scenic cantata, the work is a companion piece to his "Carmina Burana," which had a memorable rendition by these organizations last January.



Roussel

The results were by no means equal in interest. For "The Triumph of Aphrodite," laid out on much the same plan as "Carmina," carries its methods to a much more drastic degree and achieves such a starkness of sound and such an insistence on mere motor effects that for this listener, at least, it became merely a triumph of monotony. I do not find it of any notable excitement or satisfaction to attend a performance by musical organizations which presents me with effects little different from these to be heard in a college football stadium on any October afternoon.

THAT description will sufficiently cover my reaction to the greater part of the choral material in this more than slightly flatulent work. And there is little else about "The Triumph of Aphrodite" that tempts me to extended reporting. I do not think it produces any genuine beauty of sound, and I do not think its other characteristics give it the inevitability of motion or the kind of coloration that combine to make "Carmina Burana" exciting.

Carl Orff, a composer of impressive skill and intensity, is engaged in a form of musical primitivism. In his so-called scenic cantatas, whose original plan seems to have called for dancing and certain other spectacular elements, he appears to be aiming at a sort

of revival of the spirit of Greek drama, with its fusion of poetry, music and movement.

To this end he has dispensed with everything but the barest elements of modern musical form. Counterpoint is entirely excluded from his scheme; harmony he employs only in the most primitive ways, and in "The Triumph of Aphrodite" he is almost completely successful in avoiding anything that resembles a tune.

What you have, then, is a species of choral chant, not even as melodically varied as plainsong, which is broken by occasional episodes of recitative, melisma of a rather outlandish variety, or unsupported declamation on the part of a company of soloists.

THE SUBJECTS of their discourses in this case are the marriage rite and the pagan dieties who presided over the court of love, Aphrodite and Hymen. The text has been adapted by the composer from the Greek verses of Sappho and Euripides and the Latin of Catullus. The scenario follows a man and a maid through the ceremony of the wedding and certain subsequent events, about which it is pretty specific.

For the presentation of all this, Orff requires an orchestra augmented by four pianos and a lot of percussion instruments, which carry the burden of his accompaniment. However, there is little of that in relation to the size of the instrumental ensemble. The composer's insistent device of setting his solo vocal material over a holding note, usually sustained by a few strings and a tinkle of percussion, becomes a monotonous effect—and in this case so does his whole effort to achieve a form of music whose force arises entirely out of rhythmic tensions and dynamic convulsions.

Your reporter considers that the solo material of this score is in general quite thankless to render, but admires the skill and determination with which it was handled by two sopranos, Virginia Babikian and Audre Lokey; by Jack Waggoner, the tenor, who as the bridegroom was called up

on for some quite grotesque falsetto ejaculations, and by Guy Gardner, baritone, who handled his declamations most handsomely.

The Chorale is also to be praised for the sharpness with which it followed the tricky rhythmic patterns of the composition and the fine resonance of its shouted fortissimos, though I do not see why anybody would regard them as beautiful.

Mr Stokowski too, is to be celebrated for his fine organization of the piece, and for the consummate skill with which he produced all its effects. Notwithstanding which things, having listened attentively for 30 minutes or more, this reviewer was greatly relieved to have it over and get out of that hall.

The first half of the program was entirely gratifying and a fresh revelation of the joy with which the orchestra works under the guidance of Stokowski and the richness of sound which his fluent direction can evoke.

The pieces performed were Mendelssohn's "Ruy Blas" overture and Schumann's Symphony Number 2 in C Major, both read by Stokowski with immaculate taste and penetration. The poetic spell of the Adagio movement in the Schumann symphony was many times more significant, in my judgment, than anything resulting from the careful performance of the Orff novelty.

THE SPOTLIGHT

BY ANN HOLMES, Fine Arts Editor

Stokowski Leads Pagan Hymn to Love

That the Goddess of Love scored in the Music Hall Monday night there seems little question.

Leopold Stokowski, for the final concert of the Monday subscription series offered three works, the most striking of which was the Carl Orff choral phenomenon "The Triumph of Aphrodite."

Strange as its sounds are, compelling as its incessant drums may seem, difficult as its solo assignments for the four individual vocal soloist were—"The Triumph of Aphrodite," held its listeners just about spellbound. If occasionally they looked to one another questioningly, or puzzled over the peculiarities on-stage, there were waves of applause and a few scattered bravoes at the end for the maestro and the stageful of performers.

Odd Mixture

"Aphrodite" is one of the three major parts to a mighty choral tryptich written by the contemporary German composer Orff. One part "Carmina Burana" was heard here earlier this season—a spine tingling work of marvelous excitement and odd mixing of liturgical chant and tavern profanities—as sung in the archaic Latin!

To those who heard "Carmina," "Aphrodite" is less astonishing than it might have been otherwise; but it is also less striking in effect. Based upon the early poems of Sappho, Catullus, and Euripides, "Aphrodite" recounts the pagan ritual of the wedding: Gathering of guests, the conversations of the bride and groom, the mental preparation for the surrender—and finally, of course, the triumph of Aphrodite.



Milton Katims, a leader with less sensitivity, were not at their best. Stokowski almost had them gleaming and back to their former keen precision before the end of the Schumann Symphony. But next season with more time under Stokowski's hand and eye will be the very best we could wish for orchestra and audiences alike.

Concert
April 2, 1956

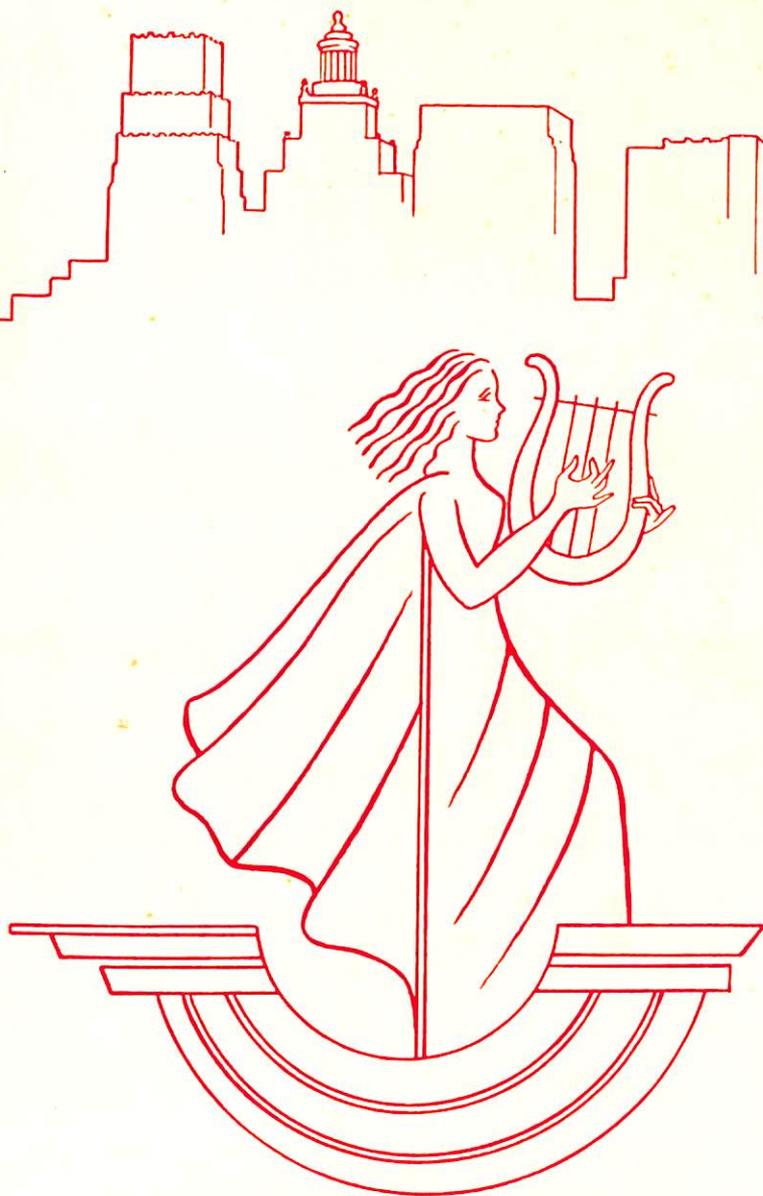
The Works

It calls for full orchestra, with two harps, three grand pianos, and a 12-piece percussion battery—plus four solo singers, and the male and female chorus, made up by members of the Houston Chorale.

Orff works are always an adventure in sound and rhythm. This one was marked by the constant drum beats, primitive, spell-casting. At some moments the chorus shouted, at other times it droned along in its ancient Latin and Greek. Sometimes it seemed to pass a whisper through its ranks, while the drum beat on. Sometimes the voices almost sounded inhuman—like the distant barking of dogs—or of an organized laughter. Soloists Virginia Babikian, Jack Waggoner, Guy Gardner and Audre Lokey had to sing either in falsetto or to hit scattered notes, rarely in sequence—and Guy Gardner as leader of the chorus chanted in a voice seeming to proclaim the incredible. At the end, there was a rush and a shock through the strings, a shriek from the chorus—and a gong, and Aphrodite had had her way.

Players Lag

Stokowski gave Houston, in this performance, the American premiere of "Aphrodite." Earlier in Monday's program he lead the orchestra, sans chorus and soloists in the Mendelssohn "Ruy Blas" overture, and Schumann's Second Symphony. The players, just back from a month-long tour under



**HOUSTON SYMPHONY
SOCIETY**

APRIL 2, 1956

THE HOUSTON SYMPHONY ORCHESTRA

LEOPOLD STOKOWSKI

MUSIC DIRECTOR

MAURICE BONNEY

Associate Conductor

SEASON 1955-56

NINETEENTH SUBSCRIPTION CONCERT

LEOPOLD STOKOWSKI, Conducting

with

THE HOUSTON CHORALE

Alfred Urbach, Conductor

VIRGINIA BABIKIAN	Soprano	JACK WAGGONER	Tenor
AUDRE LOKEY	Soprano	GUY GARDNER	Baritone

MONDAY EVENING, APRIL 2, 1956, 8:30 P.M.

MUSIC HALL

TONIGHT'S PROGRAM

MENDELSSOHN . . . Overture to Victor Hugo's drama "Ruy Blas"

SCHUMANN Symphony No. 2 in C Major, Op. 61

- I. Sostenuto assai: Allegro, ma non troppo.
- II. Scherzo: Allegro vivace: Trio I & II.
- III. Adagio espressivo.
- IV. Allegro molto vivace.

Intermission—15 Minutes

SMOKING PERMITTED IN OUTER LOBBY ONLY

**Hear This Program Broadcast Next Sunday at 9 P.M., KTRH, 740 on AM Dial,
and KTRH-FM, 101.1 on FM Dial**

The STEINWAY is the Official Piano of the Houston Symphony Orchestra

Continued on Page 13

THE PROGRAM, Continued

ORFF **Concerto Scenico: "Il Trionfo di Afrodite"**
 (First Performance in America)

Poems by:

- | | |
|---|----------|
| 1. Canto amebeo di vergini e giovani
a Vespero in attesa della sposa e dello sposo | CATULLO |
| 2. Coreo nuziale
ed arrivo della sposa e dello sposo | SAFFO |
| 3. Sposa e sposo | SAFFO |
| 4. Invocazione dell'Imeneo | CATULLO |
| Inno all'Imense | CATULLO |
| 5. Ludi e canti nuziali davanti al talamo | CATULLO |
| La sposa viene accolta | |
| La sposa viene condotta alla camera nuziale | |
| Epitalamo | |
| 6. Canto di novelli sposi dal talamo | SAFFO |
| 7. Apparizione di Afrodite | EURIPIDE |

Trionfo Di Afrodite

Concerto scenico

MUSIC AND WORDS BY CARL ORFF

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THE TRIUMPH OF APHRODITE

Scenic Concerto

ENGLISH VERSION

This version is not intended to be sung and is not to be used for singing.

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I. Song of the Maidens and Youths to the Evening Star, while awaiting the Bride and Bridegroom.....	Catullus
II. Wedding Procession and Arrival of the Bride and Bridegroom.....	Sappho
III. Bride and Bridegroom.....	Sappho
IV. Invocation of Hymen*.....	Catullus
Hymn to Hymen	Catullus
V. Nuptial Songs	Catullus
The Bride Is Welcomed	
VI. Song of the Newly Married Couple from the Wedding Chamber.....	Sappho
VII. Apparition of Aphrodite.....	Euripides

CHARACTERS

Bride	Soprano
Bridegroom	Tenor
Leader of the Chorus.....	Tenor
	Soprano
	Bass
Maidens, Youths, Elders, Parents, Relatives, Friends, The Populace	Chorus
	Double Chorus
	Dance Chorus

* God of Marriage.

*Song of the Maidens and Youths to the Evening
Star, while awaiting the Bride and Bridegroom*

LEADER OF THE CHORUS: The Evening Star is here! O Youths, arise:
At last the long awaited Evening Star sheds its rays on Olympus.
Now is the time to rise and quit the laden tables,
Now the bride comes and soon the wedding song will begin.
Hymen, O Hymenaeus, Hymen come, O Hymenaeus!

MAIDENS: Do ye see, ye unmarried ones, those youths? Stand up with them:
Already the Bringer of the Night shows his Oetaeic fires.
It is certainly so. Do you see how nimbly they sprang up?
Not without reason did they do so. They will sing what they think proper to bring
them victory.
Hymen, etc.

YOUTHS: Not an easy prize, brethren, is prepared for us.
See how earnestly the maidens are rehearsing what they have long practiced,
And not in vain, because they have something worth remembering.
And small wonder, they work with all their minds.
We, however, direct our minds in one way and our ears in another.
It will serve us right if we are defeated: victory requires careful preparation.
So at least let us concentrate now!
Shortly they will start to sing and shortly it will be our turn to respond.
Hymen, etc.

LEADER OF THE CHORUS: (soprano) O Evening Star, what fire in the sky is more cruel
than thine?

MAIDENS: O thou who canst tear away the daughter from her mother's embrace,
The daughter clinging to her mother,
And bestow the chaste girl upon a young man aglow with love!
What thing more cruel could enemies do to a conquered city?
Hymen, etc.

LEADER OF THE CHORUS: O Evening Star, what fire in the sky is more luminous than
thine?

YOUTHS: O thou whose flame confirms the union
Long promised by men and parents
And awaiting only thy glowing fire,
What more can be desired and given by the gods at such a happy hour?
Hymen, etc.

LEADER OF THE CHORUS: The Evening Star . . .

MAIDENS: . . . has taken away one of us, ye sisters!

YOUTHS: At thy arrival the guard is always on the alert.
Yet the unmarried ones like to scold thee with pretended complaint.
What if they scold whom they tacitly long for?
Hymen, etc.

MAIDENS: As a hidden flower sprouts in the garden,
Unknown to cattle, undisturbed by the plough,
The air strokes it, the sun gives it strength, the rain brings it up,
When it is plucked by a tender hand and withers,

No boys or girls desire it any more:
Hymen, etc.
Many boys and many girls desire it:

YOUTHS: As a foresaken vine born on the bare ground
Never rises, never yields the sweet grape,
But, its tender body weighted down by itself,
May at any moment bow its tendrils to its roots;
No peasants, no lads attend it:
Yet if the same vine is bound by chance to an elm as its spouse,
Many a peasant, many a lad will attend it:
Hymen, etc.

MAIDENS AND YOUTHS: Yet thou, Virgin do not fight against such a husband.
It is not just to thy father himself has delivered thee.
Thy father and thy mother, whom thou must obey.
Do not fight against these two
Who gave their son-in-law their rights together with the dowry.
Hymen, etc.

II

Wedding Procession and Arrival of the Bride and Bridegroom

CHORUS: Come, lift high the roof,
O Hymenaeus!
Lift it up, ye builders:
O Hymenaeus!
The bridegroom comes like Ares,
O Hymenaeus!
Much taller than the tallest man,
O Hymenaeus!
To whom can I rightly compare thee, dear bridegroom?
To a slender shoot of a young tree I might most fittingly compare thee.
Blessed bridegroom, the marriage has been fulfilled, as thou hast prayed,
Thou hast the virgin for whom thou hast prayed.
(To the bride:)
Thou hast a lovely face, sweet eyes, O bride,
Love is upon thy fair visage.
Extraordinarily has Aphrodite honored thee.
Rejoice, O Bride, rejoice, dear bridegroom.

III

Bride and Bridegroom

BRIDE: In my dream I talked with thee, goddess born in Cyprus.
I am filled with longing and with love.

BRIDEGROOM: The stars hide their shining faces
From the beautiful moon
When she at full
In silver lightens the earth.

BRIDE: Stand in front of me, dear friend,
And spread forth the beauty of thine eyes.

BRIDEGROOM: Spring's harbinger, nightingale, singing of desire!

BRIDE: Like a child I came fluttering to my mother.

BRIDEGROOM: Eros has shaken my mind
As the wind from the mountains rushes upon the oaks.

CHORUS: Commence, divine tortoise*
Now mayest thou have the gift of sound.
O Evening Star, thou bringest all that the shimmering dawn of the morning has
scattered.
Thou bringest the sheep,
Thou bringest the goat,
Thou bringest—the child away from the mother.

BRIDE: Virginity, virginity, where art thou going, leaving me?

CHORUS: Never more shall I come back to thee, never more shall I return.

BRIDE: I am seized by a desire to die
And to see the dewy banks of the Acheron**
Adorned with lotus flowers.

BRIDEGROOM: The dew has fallen gently,
Roses and the tender anthriscus plant
And the flowering honey lotus are in bloom.

BRIDE: Thou has come, and it is well; I desired thee eagerly.

CHORUS: Hither now, ye beautiful Graces, and ye, Muses with shining hair.
Come thou also, queen of Cyprus,
And in good cheer fill the golden goblets gracefully
With mixed nectar.

BRIDEGROOM: Forevermore!

BRIDE: Forevermore!

CHORUS: Forevermore!
O could I, O Aphrodite wreathed with golden chaplets,
Have the privilege of such a fate.

IV

Invocation of Hymen

CHORUS: O thou whose home is the hill of Helicon,
O thou descendant of Urania
O Hymenaeus Hymen,
O Hymen Hymenaeus.

Wreath thy temples
With blossoms of sweet smelling marjoram,
Take the flame-colored shawl, in gaiety come hither,

* i.e., lyre

** river in the underworld

(Continued on Page 32a)

PROGRAM NOTES—Continued

short, while there is a loss in sensuous beauty, there is a gain in intellectual intensity."

Lawrence Gilman called the *Adagio* "an utterance of such rich and moving poetry that, listening to it, you cannot help wondering if the bodily and spiritual malaise out of which this loveliness proceeded is not a condition that should occasionally be prayed for by certain composers enjoying perfect health."

Scenic Concerto, "The Triumph of Aphrodite"

By CARL ORFF

Born at Munich, Germany, on July 10, 1895. Now living in Germany

The secular cantata, *Carmina Burana* (composed in 1937 and the first Texas performance of which aroused such an enthusiastic response by Houston concertgoers when it was introduced by Maestro Stokowski and the Houston Symphony, assisted by the Houston Chorale, Houston Youth Symphony Boys' Chorus and

Continued on Page 27

PROGRAM NOTES—Continued

soloists, last January), the ballet, *Catulli Carmina* (1945) and the Scenic Concerto for Orchestra, Chorus and Solo Voices, *The Triumph of Aphrodite* (1952), comprise a mammoth musical scenic triptych composed for the stage by Carl Orff.

The text of *The Triumph of Aphrodite* is based on the writings (selected and adapted by Orff) of Sappho, Catullus and Euripides. Sappho, undoubtedly the greatest Greek poetess of all time, was born around 600 B.C. and composed, according to historians, nine books of lyrical poems besides numerous epigrams, elegies, etc. These poems were exceptional in that their language was direct and simple to which was added an intensity of emotion. Catullus, on the other hand, was the greatest lyrical poet of Rome. He lived in the First Century, B.C. (circa 84-54 B.C.) and his compositions were influenced by Greek examples,

Continued on Page 29

PROGRAM NOTES—Continued

particularly the poems of Sappho. Catullus was also influenced by his mistress, Clodia (whom he called Lesbia) and many of his poems were tributes to her charms. Like Sappho, his work showed an intensity of emotional expression. Euripides (circa 484-407 B.C.), one of Greece's great tragedies and successful playwrights, is still well-known to modern-day thespians, his masterpieces having been adapted for modern presentations. In *Hippolytus*, one of his most famous works, the goddess Aphrodite plays an important role in the strife of super-human forces which affect the lives of mortals.

From the sensuous writings of these poets, Orff has constructed a stage work with a mythological title in which the senses and the emotions which surround love and marriage are extolled quite realistically, all of which is attributed to the triumph of the Greek goddess of love, beauty and marriage, Aphrodite. Not only has Orff utilized such texts but he has constructed his work as well in accord with the early plays in which the Chorus played such an important part as observers and participants of the action. Orff's Chorus includes the maidens,

Continued on Page 31

PROGRAM NOTES—Continued

the young men, the old people, the parents, the friends and the people who are attending the wedding, shouting encouragement and admonitions to the bride and groom and enthusiastically commenting on the happy estate of matrimony.

In seven sections, *The Triumph of Aphrodite* covers the hymn to Vesperus, the evening god, as the people await the arrival of the bride and groom; the wedding chorus; the expressions of love to each other by the bride and groom; the ritual and more intimate aspects of the wedding night, all of which is climaxed by the apparition of Aphrodite herself, who gives her blessing to the new union.

Ernest Newman wrote of Orff and his music: "What Orff has done with astounding success is to dispense with most of the harmonic and contrapuntal resources that music has won for itself during the last thousand years and convey his meaning to us by means of melodic phrases of a quite primitive kind—often no more than a note-to-a-syllable inflection of the short . . . lines—standing out against a well-defined though not elaborated rhythmic background."

Mr. Newman's comment is well-observed in *The Triumph of Aphrodite*. At times there is a *plainsong* quality in Orff's writing—and at other times, there is no melodic feeling, only a harmonic movement with an almost primitive quality, static and direct, which provides a drive and excitement. In these sections where there is no melody, in the usual sense of the word, Orff achieves his effects by rhythm, dynamics and text.

The Triumph of Aphrodite is scored for an unusually large orchestra. In addition to the usual instruments, Orff has used 5 pianos, 5 guitars and a battery of 12 percussion players to heighten the dramatic effect.

Re: Triumph of Aphrodite

Suite 1511 - 1515 Rice Hotel
Houston, Texas

April 3, 1956

Mr. Alfred Urbach
c/o Houston Symphony Society
Music Hall
Houston, Texas

Dear Mr. Urbach:

The performance of your Chorale yesterday was a masterly overcoming of all the great difficulties of this music, and, of course, it is mainly due to your expert conducting and your creation of this splendid chorus. I feel this chorus is becoming better all the time.

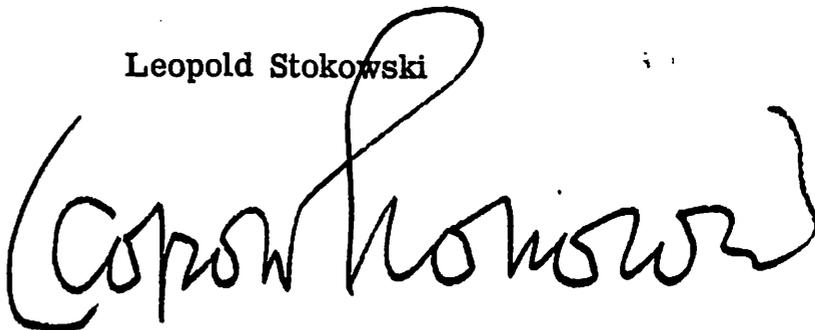
I hope you will do me the favor of thanking all the singers at your next rehearsal for their masterly and thrilling performance.

With deepest appreciation,

Sincerely,

Leopold Stokowski

LS:eb

A large, stylized handwritten signature in black ink, which appears to be 'Leopold Stokowski' written in a cursive, flowing script.



LOOKING OVER A NEW SCORE
Alfred Urbach, Leopold Stokowski, Katherine Cucera

ORFF'S 'CARMINA BURANA'

Houston Chorale on Symphony Program With Texas Premiere

The Houston Chorale will be featured with the Houston Symphony-Orchestra Tuesday night, offering a Texas premiere performance of "Carmina Burana" by Carl Orff.

Maestro Leopold Stokowski will lead the orchestra and concert time is 8:30 p.m. at the Music Hall.

"Carmina Burana" is a secular cantata based on a collection of 13th Century poems written by anonymous poets and discovered in an ancient monastery.

The 14th subscription event of the symphony's calendar, the concert will begin with the Johann Sebastian Bach work, "We All Believe in One God, Creator," which was transcribed by Stokowski. The major orchestral piece of the evening will be Beethoven's

Symphony No. 1 in C Major.

The Chorale, conducted by Alfred Urbach, has already appeared many times with the orchestra. Both Stokowski and Sir Thomas Beecham have praised the singing ensemble as one of the finest choral groups in this country.

Tuesday night, the forces of the Chorale will be augmented by the Houston Youth

FOR STUDENTS

Stokowski will also conduct two concerts for Negro children at 2:30 p.m. Thursday and Friday in the Music Hall. He will conduct a series of similar concerts for white children on April 4, 5 and 6.

Symphony Boys' Chorus, trained by Howard Webb.

Soloists, who were chosen by Stokowski from a large group of Houston vocalists auditioned last fall, will be Virginia Babikian, soprano; Dorothy Brown, contralto; Guy Gardner and Howard Hartman, baritones, and tenors Jack Waggoner and Clifford Thompson.

Remaining seats for this concert will be placed on sale in the symphony box office at 9 a.m. Monday.

WEEK'S EVENTS

MONDAY

Budapest String Quartet, Cullen Auditorium, 8:15 p.m. by Tuesday Musical Club.

Dublin Players, "An Ideal Husband," 8:15 p.m., Lamar High School Auditorium, 3325 Westheimer.

TUESDAY

Houston Symphony Orchestra, Leopold Stokowski directing, 8:30 p.m., Music Hall.

WEDNESDAY

Virtuosi Di Roma, sponsored by Edna W. Saunders, 8:15 p.m., Music Hall.

THURSDAY

"Reclining Figure," opening night, 8 p.m., Playhouse Theater, 4816 Main. Other nights, except Sunday, 8:30. Saturday matinee.

SATURDAY

Comedienne Anna Russell, by Edna W. Saunders, 8:15 p.m., Music Hall.

AND CONTINUING

"Family of Man" photo exhibit, Contemporary Arts Museum, 6945 Old Main St. Rd., through Feb. 16.

THE SPOTLIGHT

BY ANN HOLMES, Fine Arts Editor

The Land Is Tilled and Voices Raised

Unexpected things have been happening in Houston music.

None of us could have foreseen the imaginative creations which the new Houston Grand Opera Assn. turned out, after months of secret rehearsal in the condemned old church building on Westheimer.

But the productions have come and gone now, and the huzzahs have been shouted. Until another season brings with it probably three productions we shall bide our time



the culture of any city rests not upon what can be imported but what can grow right out of the ground. With a little care, it turns out that our land hereabouts grows arias

should be gala and stirring, and our feeling about them from here is the highest of anticipation.

Still More

But this surprising season has brought us prospects of more than opera in the realm of musical theater. Tuesday night Leopold Stokowski will lead the orchestra and three choruses as well as a brace of soloists in the first of two unusual modern choral pieces by the contemporary German



THE SPOTLIGHT**Al Urbach's Dream
Of a Singing City**

BY ANN HOLMES
Fine Arts Editor

Ten years ago, a blond young man with a gentle manner and a soft voice came to the office for a visit. He had just done a stint in the army and was back from his station in Alaska. He had an idea.

The young man was Alfred Urbach. His plan: To start a singing program which would extend to neighborhood groups. The thought behind it was that if everybody could sing together, the world would be a saner, more harmonious place to live. And no doubt he was right.

But people in this age don't spend much time singing in neighborhood groups, no matter how pleasant the results might be. That particular project never panned out.

A second enterprise did, however, sensationally. The Houston Chorale, the city's major performing chorus today, is the outcome of Urbach's earnest desire to set the town singing.

A week from today the Chorale will be marking its 10th birthday, with a gratifying record already established.

At its first meeting 10 years ago, some 40 voices were chosen for the Chorale, both men and women. On alternate Monday and Tuesday evenings the group has



gathered in the upstairs rehearsal room at City Auditorium under Urbach's direction. And through the years the size of the ensemble has grown until, today, the chorus numbers 130 mixed voices.

First heard with the Houston Symphony under Efrem Kurtz in 1949 in the great Beethoven Ninth Symphony, the Chorale stirred critical praise almost from the start.

Since that time the singers, who may be students, businessmen or housewives, have added other monumental works to their repertoire: Verdi's "Requiem," Carl Orff's difficult and brilliant "Carmina Burana" and "Afródite." This next season we may expect to hear them in Berlioz' "L'Enfance du Christ," and the Beethoven "Choral" Symphony again.

Urbach and his chorus have heard compliments for their work from demanding men like Sir Thomas Beecham and Leopold Stokowski who have

led them in appearances with the Houston Symphony.

Urbach, a cellist with the Symphony, as well as the orchestra's personnel manager, has, with his dream of a singing Houston, given us a choral instrument of admirable skill, and an ensemble of persuasive charm in which we can take great pride.

Oslo—Only 34 cases of polio were reported in Norway during the first half of this year. In July there were seven cases, the lowest July figure since 1949.

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BIG 3

Symphony and Singers In Christmas Concert Of Moving Eloquence

By HUBERT ROUSSEL

SERVING two composers a hundred years apart but belonging to the same aristocracy of the heart and intellect, the Houston Symphony Orchestra and associate artists produced a perfectly lovely Christmas concert at the Music Hall Monday evening. The program was rare in every particular and gave all kinds of reasons for good feelings and joy. Very strong among them was gratitude for the evidence offered by this occasion that the ideals which cause men to write music from the heart, with no other aim than the simple communication of beauty—never mind straining for violent innovation—are not lost to this time and this country.



Roussel

One of the two compositions presented under the sage and sensitive direction of Leopold Stokowski was a work of the moment heard for the first time anywhere, Alan Hovhaness' "As On the Night," commissioned by the Symphony Society for this occasion. The rest of the evening was given to a production of Hector Berlioz' "L'Enfance du Christ," which received its first Houston performance. Both works, dealing in different ways with the same subject, are touched with the magic of genius, and their performances attained to the degree of expressiveness that can give to sacred music in the concert hall a singular emotional quality.

THE result was that a capacity audience had a blessing as well as a pleasure. Everyone must have gone from that building with a renewed sense of the really mystic and significant associations of the Christmastide. The concert was one of a pair; the same program will be given again Wednesday evening — and fortunate the ones who will hear it then.

Its performing forces were numerous but not there for considerations of sonic weight. The tonal measures were appropriate to the subject and sentiments of the music. Christmas is not shouted about—except when carols are abused on loudspeakers in this age of incongruous racket.

sound of the olden models of "high chamber" variety. That very fine singing organization, the Houston Chorale, was the fitting frame for the instrumental assembly. And seven vocal soloists were engaged in this course of beauty.

The program began with the new music and another happy revelation that Alan Hovhaness, a native of Massachusetts, is an artist of the rarest quality among the composers of this day and a singular stylist among those of the North American school.

"As On the Night" revealed all these things so quickly, and with such a disarming air of simplicity, that it may or may not have been fully apprehended at this hearing. One

The evening thus discovered the orchestra scaled down somewhat, so that it took on more the composition and

LASTING about nine minutes, "As On the Night" is an exquisite setting of a plain 17th century Noel by the English poet George Wither. Mr Hovhaness calls it "a Christmas ode," and that is what it is, precisely—an arrangement of three troparia, sung by a soprano and scored for string orchestra, celesta and certain delicate percussion instruments of the bell family.

The harmonic idiom is that of the old modalities, characteristic of all this composer's work; the melodic invention is of the purest, loveliest and most imaginative; the texture produced has mystery and glow, with a marked Oriental flavor; the first and last stanzas are distinguished by a falling cadential figure for the soloist which employs the quarter-tone interval in a way that is utterly moving and fascinating to hear.

Bravo, then, for Alan Hovhaness, a musician of light; for Lois Townsend, that every fine Houston soprano, who gave him a lovely and completely expressive performance, and for Maestro Stokowski and all his orchestra, who behaved like angels.

Hector Berlioz' three-part oratorio, "L'Enfance du Christ," which evokes incidents of the drama of Bethlehem and the flight into Egypt, is an acknowledged masterpiece of a hundred years' standing, and no rea-

never quite knows with the Symphony audience, which is apt to applaud politely and cheer later.

son to be lauding its merits at this date. No lovelier music has ever been inspired by the Christian ideal than is contained in its memorable pages; none of purer spirituality is to be found in this stumbling world.

The only critical point I would enter in this case, respecting the score, is that I do not think the English translation employed is a completely happy one. Maybe it is impossible to render the French in a better way. Whatever the case, there are points in this version at which the musical and grammatical emphasis are in obvious conflict, sometimes with syllables left over.

With that exception filed, it may be said that this performance was one of rare sweetness, taste, drama and finish, which communicated most powerfully the spell of this moving creation. Particular honors to three of the vocal soloists, Audre Lokey, who has the true contralto timbres, as Mary; Yi-Kwei-Sze, the fine Chinese baritone, as Herod and the Ishmaelite father, and Philip Maero as Joseph. Gratitude also to David Lloyd, the tenor narrator, and to Jack Waggoner and Jack Dickinson, to the Chorale, to Beatrice Schroeder, the harpist, for her lovely work in the Ishmaelites' dance, to Mr Stokowski and to all!

Prof
Dec 17, 1956